

**MAHLER ON MICROGROOVE** by Robert Charles Marsh

# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS



# MAHLER

1959  
**MAY • 60 CENTS**



LR Audiotape is available in the following reel sizes and lengths:

5" reel	.....	900 ft.
7" "	.....	1800 ft.
10½" "	.....	3600 ft.
14" "	.....	7200 ft.

Sound advice for every recordist who wants...

# TIME-AND-A-HALF for OVERTIME\*

\* When recording time runs over the capacity of your machine, you can increase it by **50%** with these two types of

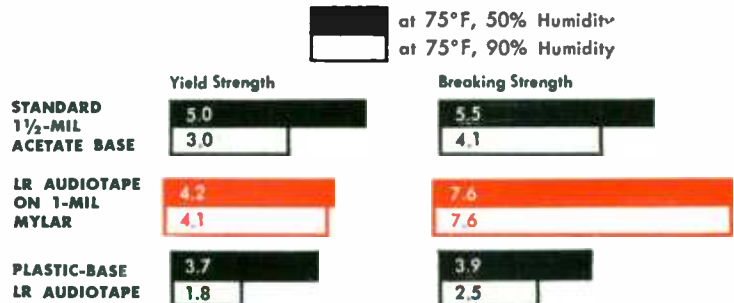


- One for maximum strength
- One for maximum economy

If you've ever been faced with the problem of changing reels before a program is over, you know that this kind of "overtime" can be very frustrating. You either have to *interrupt* the performance, or *lose* part of it.

Fortunately, however, LR Audiotape offers a simple solution to the problem. It gives you *50% more recording and playback time on a single reel* — equal in footage to a reel-and-a-half of standard plastic-base tape. LR Audiotape also assures you of the same performance and quality that make Audiotape the first choice of professional recordists the world over.

The same coating formula is used on both types of LR. The only difference is in the base material. LR Audiotape on 1-mil Mylar\* gives you high strength, immunity to heat and moisture, and freedom from embrittling with age. As shown by the chart below — it is actually stronger at high humidity than standard 1½-mil plastic base tape. Plastic-base LR Audiotape gives you the same longer recording time on a low-cost 1-mil cellulose acetate base, providing maximum economy for uses where high strength is not required.



Whatever the requirements of your "overtime" recording jobs, ask for LR Audiotape. For information on the complete Audiotape line — five different types for every recording need — write for Bulletin No. 250.

\*DuPont Trade Mark

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Send 50¢ for your copy of Manual 1060 for full information about selecting and building Jensen speaker systems.

System Type	"Woofer" Size	Equivalent Jensen Reproducer	Jensen Speaker Kit		Type	Cabinart Cabinet Kits			
			Model	Price		Basic Cabinet Kit	Price	Dress Kit†	Price
3-Way	15"	Imperial	KT-31	\$184.50	Corner* Horn	K-101	\$89.00	P-201	\$54.00
3-Way	15"	Triplex	KT-32	169.50	Corner* Bass-Ultraflex	K-103	48.00	P-203	39.00
3-Way	15"	Triplex	KT-32	169.50	Low Boy Bass-Ultraflex	K-105	48.00	P-205	39.00
2-Way†	15"	—	KT-21	99.50	Corner* Bass-Ultraflex	K-103	48.00	P-203	39.00
2-Way†	15"	—	KT-21	99.50	Low Boy Bass-Ultraflex	K-105	48.00	P-205	39.00
2-Way†	12"	Concerto	KT-22	73.00	Corner* Bass-Ultraflex	K-107	39.00	P-207	36.00
2-Way†	12"	Concerto	KT-22	73.00	Low Boy Bass-Ultraflex	K-109	39.00	P-209	36.00
2-Way†	8"	Contemporary	KDU-10	24.75	Corner* Bass-Ultraflex	K-111	23.00	P-211	25.00
2-Way	8"	Duette Treasure Chest	KDU-10	24.75	Duette	K-113	18.00	P-213	21.00

\* Gives excellent results against sidewall. Bass-Ultraflex is a Jensen trademark.

† Cabinet provides for expansion to 3-way system of any time with Jensen KTX-1 Range Extender Supertweeter Kit, price \$43.75.

‡ Available in Mahogany or Korina Blonde.

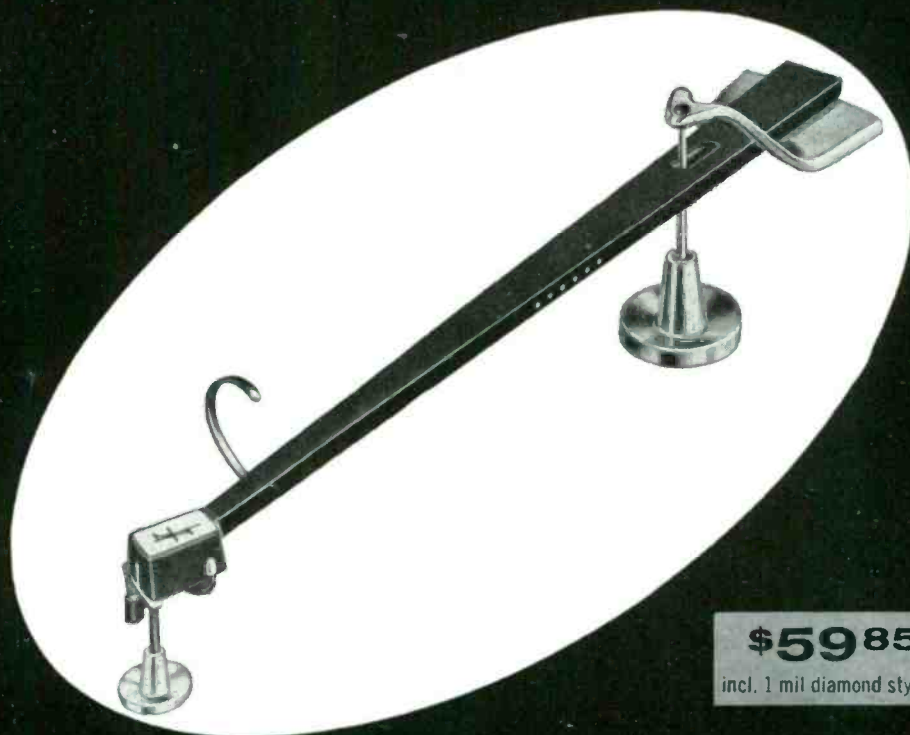
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incl. 1 mil diamond stylus!

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WITH ITS OWN BUILT-IN CARTRIDGE CONTAINING AN EASILY REPLACEABLE STYLUS...ALL STYLUS SIZES ARE AVAILABLE INCLUDING THE EXCLUSIVE ½ MIL

The all-knowing, the cognoscenti, music critics and record-playing enthusiasts have accorded the Fluxvalve-Unipoise Arm an acceptance never before seen in the history of Hi-Fi equipment. Here is the ultimate arm-cartridge for perfect tracking... for minimum stylus wear... for maximum record life and for optimum performance... there's nothing like it... nothing to compare.

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- Very high compliance
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- Distortion-free dynamic tracking
- All stylus sizes, including ½ mil
- Maximum stylus life
- Minimum record wear
- Feather-weight, airframe design
- Single friction-free pivot bearing
- High output
- Easily replaceable styli

*Ultra-dynamic styling to match ultra-dynamic performance!*



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volume 7 number 5

Roy Lindstrom's sketch of Gustav Mahler illustrates Robert Charles Marsh's discography of the German Romantic composer's works.



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MAY 1957

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**60**

**WATTS** undistorted, at any audio frequency (20 to 20,000 cps)

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**CHASSIS** with low-silhouette beige cabinet and striking black-and-gold panel

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**COMPLETE** for the greatest engineering-per-dollar value in hi-fi history!



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Now, for the first time, an integrated high-power amplifier package for the budget-minded audio perfectionist—complete with low-distortion preamplifier in a single low-slung unit of strikingly elegant appearance. Only the most advanced high-fidelity circuitry and the finest available components are used in this superb new Tech-Master instrument. Reserve power is great enough to drive without distortion the new wide-range electrostatic loudspeakers. The pre-amplifier provides compensation for all recording characteristics. Regardless of new developments in other hi-fi components, the Model 19 is your gilt-edged insurance against amplifier obsolescence for many years to come.

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- Dimensions: 14 $\frac{1}{4}$ " wide x 10 $\frac{3}{4}$ " deep x 5 $\frac{1}{4}$ " high

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## AUTHORitatively Speaking

Some people have about them the air of being brushed with glamour. One such is Goddard Lieberson, the "insider" of our leading article this month and the president of Columbia Records. Lieberson has been described by a friend as a man who looks, when he comes into a restaurant, as if he were there to lunch with Mary Martin. And he could well be, of course. He is on first name terms not only with almost any musical notable you care to name, which is not surprising, but also with many of the major luminaries of the theater and the contemporary literary scene. This is a by-product of recording activities which are his special enthusiasms. He has made a personal crusade out of his belief that the leading writers of any period ought to be recorded reading from their own works, whether the resulting records make money or not. Hence Columbia's Literary Series. And through his recorded reconstructions of Broadway shows he has done as much as anyone to focus attention on the musical comedy as an art form (and medium for topical commentary) uniquely American and worthy of serious interest. His own particular concern was, as he has said, to preserve in some way the show songs which do not become popular hits but which usually embody the best of each show's wit and satire. Lieberson was trained as a musician (at the Eastman School), but never has let this limit him. He is regarded as one of the shrewdest businessmen in New York 19 (witness his getting Columbia to back *My Fair Lady*) and, as not everyone knows, once wrote a novel which Hollywood bought as a vehicle for Gloria Swanson. A man, as they say, of parts.

Herbert Kupferberg, who managed on our behalf to corner the peripatetic Igor Markevitch long enough for an interview (see page 42), is an editorial writer and the records columnist for the *New York Herald Tribune*. He worked into this enviable dual job from a position as a reporter with the paper, here and in Paris, and considers himself eminently fitted for it by his leading interests—music, New York, and current events. He is also something of a wit, in which guise he will be recalled by people who read "The Day They Almost Got My Number" in these pages two years ago. His writings have appeared also in *This Week*, *Collier's*, *Town and Country*, and the *Saturday Review*. Kupferberg is married, and Mrs. Kupferberg periodically threatens to write an article on the horrors of being wed to a record reviewer—and no doubt will, if she ever finishes alphabetizing his collection.

K. A. Alexander, whose first name is Ken, is a twenty-seven-year-old bachelor whose predilection for writing verse (see page 40) may seem odd (or not, depending on how you view it) in a man whose regular job is in the Land and Tax Department of a Chicago railroad office. However, it obviously comes naturally, as the saying is, since he accompanied his latest letter with a verse on a loudspeaker he shouldn't have bought. We'd print it, except that there isn't room here.



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You will find the Bozak name on only one grade of loudspeaker —

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Your nearest Franchised Bozak Dealer will be happy to show off his Bozak Speakers. Write for his name. Careful comparison, using the finest associated equipment and program material, will show you why the Bozaks are known the world over for

*The Very Best in Sound*

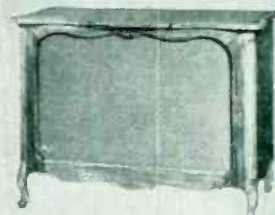
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MAY 1957



### The Charming B-305 Provincial

Two-woofer, three-way system to grace the traditional living room. 35 to 16,000 cycles, 16 Ohms, 30 Watts.



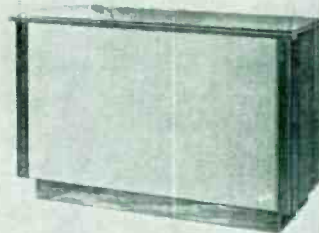
### The Elegant B-305 Contemporary

In acoustical specifications and performance a twin to the Provincial. Unrivalled for the average living room with modern decor.



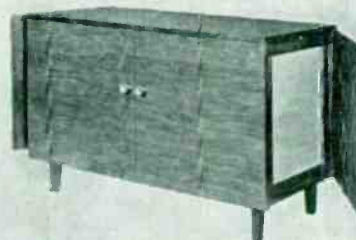
### The B-302A Gem

One-woofer, three-way speaker system in the smallest practical enclosure. 40 to 16,000 cycles, 8 Ohms, 15 Watts. B-300 two-way system in the same enclosure with the same specifications.



### The Distinguished B-400

Four-woofer, three-way speaker system, offering in a low-boy enclosure the only rival of the B-310. 28 to 16,000 cycles, 8 Ohms, 50-60 Watts.



### The B-304 Stereo-Fantasy

Single-cabinet two-channel stereophonic speaker system. Each Channel 40 to 16,000 cycles, 8 Ohms, 30 Watts. Also available in graceful provincial styling.



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*(A Subsidiary of Thompson Products, Inc.)*

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Hi-Fi is for listening. Bell High Fidelity is for "looking", too. In 1957, Bell goes them all one better with the sleek, slim silhouette in high fidelity . . . only four inches high and all decked out in a smart saddle-tan finish that has the look, and feel, of fine leather. Here is a high fidelity amplifier that contrasts smartly with fine furniture or blends gracefully into a custom installation. It's made to be admired. It's a Bell, naturally!

### BELL MODEL "2360"

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The first self-contained big-power 50 watt amplifier with built-in pre-amplifier — all on one chassis . . . with an exclusive combination of features, including Three Position Speaker Switch . . . Eight Position Selector-Equalization Switch with Separate Phono and Tape Equalizer Positions . . . Separate Phono Input Selector . . . Continuously Variable Loudness Control . . . Easily adapted for panel mounting.



(shown opposite: The Bell Model "2325", 20 watt High Fidelity Amplifier)

### BELL MODEL "2315"

12 watt high fidelity amplifier

. . . with a combination of top-performance features including Bell's exclusive Magic Touch-Control (see opposite) . . . Built-in Pre-Amplifier . . . Rumble Filter Switch . . . Continuously Variable Loudness Control.



### THE PACEMAKER

MODEL "2285"

10 watt high fidelity amplifier

Moderately priced high fidelity for the low budget . . . exceptional value with features galore . . . Built-in Pre-Amplifier . . . Separate Tone Controls . . . Direct Tape Input and Equalization Selectors . . . Low Hum Level . . . Can be easily custom installed or panel mounted.



**Bell** 'World Renowned for the Best in Sound'

# KLH

## Research and Development Corporation

A newly formed organization devoted to the design and manufacture of high quality sound reproduction equipment for the home.

The staff of KLH has had years of experience in the design and production of loudspeakers and loudspeaker systems. KLH will soon start producing a loudspeaker system using the Acoustic Suspension principle under license from Acoustic Research, Inc.

In order to make information available on the new system, KLH is preparing a comprehensive report on its performance. Meaningful information on the performance of loudspeakers *can* be obtained by measurements, providing that intelligently designed procedures are followed. The report in preparation describes and analyzes the results of such measurements and, in addition, describes the theory of operation of the forthcoming system. We will be glad to forward a copy of the report in response to your request.

### KLH RESEARCH & DEVELOPMENT CORP.

30 CROSS STREET  
CAMBRIDGE, MASSACHUSETTS



A service the Institute of High Fidelity Manufacturers might well initiate could be called P. R. (for publicity release) Flow Control. Last month this time, the OTC folder contained three pieces of mimeographed paper and one photograph; this month the pile is 2.71 inches high. Let's see—

The new Reeves Soundcraft TAPE REEL is a quick-thread design; it has a long slot cut from rim to hub.

Sonotone's new COAXIAL SPEAKER, the CA-12, features high flux density (12,000 gauss on the woofer section) and low price; \$19.50 for the combined 12-in. unit, full L-C dividing network, and coaxially mounted elliptical cone tweeter. The woofer is available separately for \$12.

The Fisher 500 is a COMPLETE RECEIVER on one chassis: high sensitivity FM-AM tuner, audio control center, and 30-watt power amplifier all on one chassis measuring only 13 7/16 by 12 3/8 by 6 1/8 in. Separate tone controls, defeatible loudness control, tuning meter, channel selector (4 external channels with 4 equalization positions on the phono channel). Add a loudspeaker to this, and you are in business. Price is \$239.50.

The photograph of Pickering's Fluxvalve PICKUP ASSEMBLY shows the influence of space travel, or something. Everything appears to be delicately poised on a single bearing pivot; there is a sweeping delicacy of line that makes the assembly look as if the sound from it should be beautiful. Arm accepts the Fluxvalve cartridge. Combined specs: output, 15 mv; response,  $\pm 2$  db 20 to 30,000 cps; overall length, 11 3/4 in.; single mounting hole, 8 in. from turntable center; price with 1-mil diamond, \$59.85; with 1/2-mil diamond, \$65.85.

Bell's model 2300 AMPLIFIER has a stack of features and shows some very attractive design. Features: 20 watts at 0.5% IM; 40 watts peak; response, 20 to 20,000 cps — 0.3 db; 7 inputs, including low and high magnetic and tape head; scratch and rumble filters; 4 equalization positions; speaker selector switch; size: 4 in. high by 11 3/8 wide and 11 3/8 deep. Price: \$109.95.



Cute BOOKLET by ORRadio Industries—*The Seven Old Fashioned Villains*—describes amusingly some of the problems associated with tape manufacture and use, and tells what Irish has done to overcome them.

Audiospeaker Laboratories have announced two SPEAKER SYSTEMS, both available only from the manufacturer. The AL-120 features one 15-, two 8-, and one 5-in. loudspeakers in a corner cabinet measuring 31 in. wide, 36 high, and 11 deep. Cross-overs are at 500 and 5,000 cps; frequency range is stated to be from 15 to 15,000 cps with a total variation of 24 db and harmonic distortion at 30 cps, with 6 watts, of less than 5%. Specs indicate a free air cone resonance of bass speaker at 8 cps and of whole system at 38 cps. Price: \$195 F.O.B.

A REPRINT of several articles about the Goodman's ARU units is available, free, from Rockbar Corp.

Magnecord (now a division of Midwestern Instruments, Inc.) has announced the availability of a new CATALOGUE 16 pp; 8½ by 11; complete specifications, fine illustrations; no prices.

New catalogues also have been issued by . . . Harvey Radio of New York . . . George Barbey of Reading, Pa. . . Klipsch and Associates.

The new Thomas single manual ELECTRONIC ORGAN has been designed primarily for home use; is compact (40 in. wide by 34 high by 23 deep) yet rich in tonal flexibility. Keyboard has 49 keys, plus 13-note pedal clavier; five voices. Price: from \$599.

American Elite has announced what we might call an INTERMIXABLE SYSTEM. The record changer table is 46 in. long, 16¼ high, and 18¾ deep. Built into the table is a Telefunken automatic record changer (10- and 12-in. intermixed), with diamond/sapphire needle. Price in mahogany is \$184.95. The changer-table may be used with either the Opus 7 high-fidelity system, or with the Opus custom tuner and amplifier plus a separate speaker system. The Opus 7 covers AM, FM, shortwave, and longwave; it has six speakers: two 8½-inchers, two 4-in. units, and two electrostatic tweeters; in mahogany, \$279.95. Specifications for the custom tuner/amplifier are the same, but without, of course, the speakers. Price

*Continued on next page*



# Build This Hi-Fi Sensation!

## ALLIED'S OWN **knight-kit** HI-FI FM TUNER KIT



CUSTOM QUALITY  
HI-FI FOR ONLY

**\$37<sup>75</sup>**

Model Y-751

### Superior Features



**Advanced Circuit**—noise-free and highly sensitive. AFC "locks in" on station; disabling feature helps tune in weak stations.



**Flywheel Tuning**—velvet-smooth station selection by means of weighted flywheel tuning control.



**Printed Circuit**—all critical wiring is already completed—greatly simplifies assembly—saves time.

- ★ Featuring deluxe high-fidelity styling
- ★ With Automatic Frequency Control
- ★ Latest Flywheel Tuning Control
- ★ Newest printed circuit—no critical wiring
- ★ Authentic high-fidelity response

**Incomparable Hi-Fi Value:** Here is not only the best-looking tuner kit your money can buy, but the *only* FM tuner kit offering *all* these features: *Printed circuit* for easy assembly; *automatic frequency control* for "lock-in" tuning of stations, with disabling feature for tuning weak stations; *pre-adjusted RF coils on rigid forms*—no further adjustment required; *pre-aligned IF's*; *front ventilation* (no perforations on visible cabinet surfaces). Easy to build from clearest step-by-step instructions and wall-sized diagrams. Here's authentic Hi-Fi you'll take pride in, both for beauty and brilliant performance.

**SPECIFICATIONS.** Range: 88-108 mc. Output: 2 volts. IF Bandwidth: 200 kc. Audio Response: 20-20,000 cps with only 0.6% distortion. 2 Output Jacks: one for amplifier, the other for tape recorder. Sensitivity: 10 microvolts for 20 db quieting. Cascade broadband RF amplifier. Drift-compensated oscillator. Ideal for use with the KNIGHT-KIT Amplifier below, or any amplifier with phono-tuner switch. In beautiful French gray cabinet with polished aluminum control panel; illuminated lucite pointer; 4 x 13 x 8". Complete with cabinet, tubes and all parts, ready for easy assembly. Shpg. wt., 12 lbs.

Model Y-751. Knight-Kit Hi-Fi FM Tuner Kit, only **\$37.75**

### knight-kit 20 Watt Amplifier Kit—Ideal for use with above tuner



Top Cover for Amplifier

Delivers deluxe Hi-Fi sound. Includes built-in preamp; inputs for magnetic phono, mike, recorder and tuner; record compensator; bass and treble controls, etc. Response: ± 1 db, 20-20,000 cps. Distortion: 1% at 20 watts. Outputs: 4, 8, 16, 500 ohms. Chrome-plated chassis, 7 x 13 x 8¾". With all parts, tubes and easy instructions. Shpg. wt., 20 lbs.

Model Y-750. Knight-Kit 20-Watt Amplifier Kit, only **\$35.75**  
Y-750. Metal top cover for above; black finish. **4.15**

### SPECIAL TUNER-AMPLIFIER VALUE

**SAVE \$4.00!** Order the FM Tuner plus the 20-Watt Amplifier (including amplifier top cover) for only \$73.65. Save \$4.00 on this matched combination. Shpg. wt., 32 lbs.

Y-761. Knight-Kit Tuner and 20-Watt Amplifier, only **\$73.65**  
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### free SUPPLEMENT



Send for our special Supplement featuring the complete line of Knight-Kit Hi-Fi units, as well as special values in complete Hi-Fi systems and components, recorders, etc. **FREE—send for your copy today!**

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- Y-751 FM Tuner.  Y-750 20-Watt Amplifier  
 Y-761 Tuner and Amplifier (including amplifier cover)

\$\_\_\_\_\_ enclosed. (All prices Net F.O.B. Chicago)

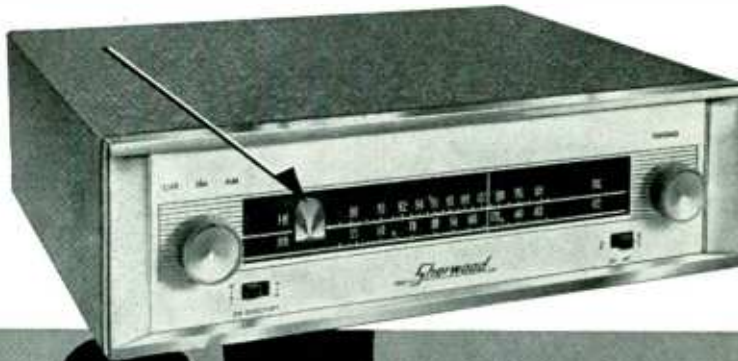
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the Ultimate



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μv sensitivity



"Feather-Ray" Tuning Eye

**Sherwood**  
Tuners

Indeed the Ultimate! Under one microvolt sensitivity for 20 db FM quieting increases station range to *over* 100 miles with the newly engineered Sherwood tuners. Other important features include the new "Feather-Ray" tuning eye, AFC switch, fly-wheel tuning, level control and cathode-follower-output.

Model S-2000 FM-AM Tuner **\$139.50** net  
Model S-3000 FM only Tuner **\$99.50** net

For complete specifications, write Dept. H-5

**Sherwood**  
ELECTRONIC LABORATORIES, INC.

2802 West Cullom Avenue, Chicago 18, Illinois



The "complete high fidelity home music center."

In New York, hear "Accent on Sound" with Skip Weshner, WBAI-FM, week nights, 9 p.m.

## ON THE COUNTER

*Continued from preceding page*

is \$239.95. With this, a separate speaker should be used; the American Elite model employs six speakers, two each of 12-in., 8-in., and electrostatic. Price is \$174.95; grilles are changeable, cost \$15.

Racon offers a 4-page BULLETIN (no charge) which gives detailed construction drawings for four typical loudspeaker enclosures, all of which have been laboratory tested.

Fidelitone has announced a sweeping change in the packaging of its NEEDLES. All needles are now being supplied in sparkling new plastic boxes; the needles themselves are now clearly visible through the transparent box cover.

Videola-Erie introduces the Tonfunk and Fonovox lines, which are manufactured in West Germany. The Tonfunk line ranges from an AM-FM TABLE RADIO for \$59.95 to an eight speaker COMBINATION with intermix changer and AM-FM-SW radio, for \$429.95. The Fonovox series include a lowboy CONSOLE with four speakers at \$349; another model includes a 21-in. TV chassis, for \$695. Two of the Fonovox models have a remote control device: you squeeze a rubber bulb, a whistle is emitted, it is picked up by a two-tube receiver on the set and this actuates an on-off switch.

Speaking of bulbs you squeeze, Surprise Gifts has one for \$1.00 which emits air around a fine sable BRUSH to blow-and-brush dust out of hard to get at places in high-fidelity equipment.

The Fisher FM-90-X is the latest FM TUNER from this company. It employs a gold cascode RF amplifier to achieve what is asserted to be the theoretical limit of sensitivity. Two meters assure precision tuning; variable AFC and variable interchannel muting controls provide virtually automatic operation. Price: \$169.50.

Flamemaster Chemicals offers Perma-Glide LUBRICANT for volume controls, switches, etc., in an aerosol spray contained for 98¢, and Metal-tone: a hammer-finish PAINT in six colors and clear plastic, also in an aerosol container, for \$1.79.

Write Rek-O-Kut for a copy of their BOOKLET, *Turntable or Record Changer . . . Which Shall I Buy?* if you haven't already done so.

*Continued on page 14*

HIGH FIDELITY MAGAZINE



the  
music  
Mozart  
wanted  
you  
to  
hear



**Most experts hesitate**, then take refuge in an old saw when asked to define high fidelity. "Concert hall realism" is the phrase they usually conjure up. Actually, this begs the question.

The concert hall is one special area of musical experience; listening to music in your own home is another. Each has its place for the music lover.

When you want to listen to live music played by live musicians — unless you have a home large enough to accommodate an orchestra — there is clearly no substitute for the concert hall. We don't recommend high fidelity *in place* of the concert hall. It has certain advantages over a live concert but it does not bring live musicians into your home. Nor is high fidelity a mere *substitute* for the concert hall: it stands on its own as the best way to create fine music in your home.

*High fidelity is the technique for reproducing music and the spoken word IN YOUR HOME the way the composer himself would wish you to hear it.*

A symphony, a concerto, any real musical form, is a wondrous complex of sound and energy, tonal range and loudness, color and balance. This incredibly intricate relationship of sound moved through the composer's mind as he fashioned the music and it is this complex which must be perfectly recaptured if the listener is to experience *all* the music Mozart wanted him to hear.

In a concert hall you hear it all if you're fortunate enough to sit in the right seat. Harman-Kardon high fidelity does it for you every time *in your own home* because it takes perfect program material, created under ideal conditions, and retells it with authenticity. The special sonorities of the instruments and the coloration and balance among them are completely retained. Adjustment is made for the acoustic conditions in your room and for your own hearing characteristics.

The really remarkable thing about Harman-Kardon high fidelity is that it does all of these things in strikingly beautiful and compact instruments — each with a small number of easy to operate controls.

**The Harman-Kardon Festival II (Model TA-1040)**, illustrated above, is an outstanding expression of high fidelity thought and design. Here in a graceful compact unit, only 16-1/8" wide, 14" deep and 4-5/16" high is a complete high fidelity electronic center: Magnificent Armstrong FM with Automatic Frequency Control to insure accurate tuning — automatically — and Automatic Noise Gate to eliminate noise between stations when tuning; sensitive AM with 10KC whistle filter; complete preamplifier and 40 watt distortion free, hum free power amplifier.

*Features include:* Dynamic Loudness Contour Control to provide precise balance for your own hearing characteristics; separate bass and treble tone controls; selectable record equalization; remote speaker selector switch; illuminated tuning meter and rumble filter. All this expressed in six simple to operate controls.

The cage and control panel are finished in brushed copper; the knobs and escutcheon frame in matte black.

The Festival price is \$225.00.

**FREE:** beautiful, new, fully illustrated catalog. Describes complete Harman-Kardon line and includes guides on how and where to buy high fidelity. Send for your copy now. Write: Harman-Kardon, Inc. Department H-05, 520 Main Street, Westbury, New York.

Harman-Kardon also manufactures a group of excellent, integrated high fidelity systems in fine furniture cabinets. For the full story on these instruments write for free catalog



**harman kardon**



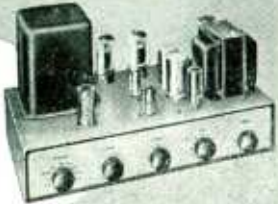
# Look over the BEST BUYS in HI-FI ... from **EICO**

HF60, HF50



HF61

HF20



HF52



HF12



HF51



**HF52 50-WATT Ultra-Linear INTEGRATED AMPLIFIER** complete with Preamplifier, Equalizer & Control Section  
KIT \$69.95 WIRE \$109.95

Power amplifier section essentially identical to HF50, including output transformer, GZ34 rectifier, etc. Includes all-feedback equalizations (5 pos.) & tone controls. Centralab loudness control & separate level control that does not affect response at any setting. Cathode follower output to tape. Correct input loading for new ceramics. Zero cross-talk Biamplification input & output facilities. 8½" x 15" x 10". Matching Cover E-1, \$4.50.

**HF12 12-WATT Williamson-type INTEGRATED AMPLIFIER** KIT \$34.95 WIRE \$57.95

Complete with Preamplifier, Equalizer & Control Section. Equalized direct tape head & magnetic phono inputs. Power Output: 12 w cont., 25 w pk. IM Dist.: 1.3% @ 12 w. Freq. Resp.: 1 w: ±0.5 db 12-75,000 cps; 12 w: ±0.5 db 25-20,000 cps. 2-EL84, 3-ECC83/12AX7, 1-EZ81.

**HF51 TWO-WAY SPEAKER SYSTEM \$39.95** complete with FACTORY-BUILT CABINET

Jensen heavy-duty 8" woofer & matching Jensen compression-driver exponential horn tweeter. Smooth clean bass & crisp, extended natural highs. Overall response: ±6 db 70-12,000 cps. Power-handling capacity: 25 w. Impedance: 8 ohms. Bookshelf size: 23" x 11" x 9". 25 lbs. Wiring Time: 15 min.

EICO is a pioneer (1945) in kit test equipment — leads the industry in distributor sales to trained and critical users.

EICO has achieved this acceptance because

- EICO engineering policy is to stress electrical and mechanical quality, soundness and functional completeness.
- EICO prices are low because they are justly related to costs and geared for volume sales.

The same engineering and price policy underlies all EICO high fidelity equipment. You can examine and compare EICO at any of the 1200 neighborhood distributors and hi-fi specialists throughout the U.S. Judge EICO's claims for yourself before you buy. Write for FREE Catalog H-5.

**HF61 Master Control PREAMPLIFIER**

KIT \$24.95 WIRE \$37.95  
with Power Supply: KIT \$29.95 WIRE \$44.95

Does not add distortion or detract from wideband or transient response of finest power amplifiers at any control settings. High-quality feedback circuitry throughout & most complete control & switching facilities. Feedback scratch & rumble filters, equalizations, tone controls. Centralab Senior "Compentrol" loudness control, concentric level control. 4 hi-level, 2 lo-level switched inputs. Extremely flat wideband freq resp: ±0.3 db 12-50,000 cps. Extremely sensitive. Negligible hum, noise, harmonic or IM distortion. 4-7/8" x 12-5/16" x 4-7/8". 8 lbs.

**HF60 60-WATT Ultra-Linear POWER AMPLIFIER** with ACRO TO-330 Output Transformer

KIT \$72.95 WIRE \$99.95

EF86 volt ampl direct-coupled to 6SN7GTB K-coupled phase inverter driving two U/L-connected p-p EL34 output tubes. GZ34 extra-rugged rectifier. Rated output: 60 w (130 w pk). 1M Distortion: less than 1% at 60 w; 0.5% at 50 w. Harmonic Distortion: less than 0.5% from 20-20,000 cps within 1 db of rated power. Sine Freq. Resp: at 1 w: ±0.1 db 15-35,000 cps at any level from 1 mw to rated power. Square Wave Resp: excellent 20-25,000 cps; 3 usec rise-time; Sens: 0.52 v for 60 w. 7" x 14" x 8". 30 lbs. Matching Cover E-2, \$4.50.

**HF50 50-WATT Ultra-Linear POWER AMPLIFIER**

KIT \$57.95 WIRE \$87.95

Extremely high quality output transformer with extensively interleaved windings, 4, 8, and 16-ohm speaker taps, grain-oriented steel, fully potted in seamless steel case. All other specs equivalent to HF60 but on 50 w level. Matching cover E-2, \$4.50.

**HF20 20-WATT Ultra-Linear Williamson-type INTEGRATED AMPLIFIER** complete with Preamplifier, Equalizer & Control Section  
KIT \$49.95 WIRE \$79.95

Sets a new standard of performance at the price, kit or wired. Rated Power Output: 20 w (34 w peak). IM Distortion: 1.3%. Max Harmonic Distortion: below 1%, 20-20,000 cps. within 1 db of 20 w. Power Resp (20 w): ±0.5 db 20-20,000 cps; Freq Resp (¼ w): ±0.5 db 13-35,000 cps. 5 feedback equalizations. Low-distortion feedback tone controls. 4 hi-level & 2 lo-level inputs. Conservatively rated, fully potted output transformer: grain-oriented steel, interleaved windings. 8½" x 15" x 10". 24 lbs. Matching Cover E-1, \$4.50.



84 Withers St., Brooklyn 11, N. Y.

® Prices 5% higher on West Coast.

## ON THE COUNTER

Continued from page 10

Sherwood introduced a line of matching lowboy CABINETS for the Forester 3-way speaker system and associated components. Each cabinet measures 42 in. wide by 16 deep and 27 high. The equipment cabinet includes a 5-in. shelf for amplifier and tuner, a slide-out record player base, and a roomy record storage compartment. The compartment dividers are removable, making the space available for added high-fidelity gear if desired. Price of the lowboy Forester system is \$239, and of the matching equipment cabinet, \$149.50.

The Model 40 CABINET is the latest product of the Cabinet Division of G & H Wood Products Co. The top is a lid, hinged at the back, which when lifted opens to the changer-turntable area; tuner and/or amplifier mounts below, or the space may be used for record storage. Over-all dimensions are 31½ in. high, 22½ in. wide, and 20 deep. Price is \$90 finished or \$60 unfinished.

A small BOOKLET from Minnesota Mining & Mfg. (3-M) describes six types of their recording tapes and tells which to use for different applications.

An ELECTRONIC NURSE is the name for Masco's latest safety device. It is a wireless intercom system: basically a microphone in a small cabinet (with associated electronic equipment, of course) which "broadcasts" up to 300 feet away whatever sounds are picked up. The broadcasts can be received on any standard AM receiver. The broadcasting frequency of the Masco unit can be adjusted to an unused area of the receiver band. Price: \$29.95.

Governor Winthrop Series is what DuMont calls a new line of PHONOGRAPHS. The cabinet looks like a slant-top desk (hence the name); the speakers (two 12-in. woofers and two 4-in. tweeters) are mounted in the bottom area. The slanting top opens downward to provide a shelf. Inside, to the right, is the changer; the pre-amp-control unit is mounted vertically about two-thirds of the way across the inner area, to the left of the changer, and thus acts as a divider. To the left of the control unit is space for record storage. Price is \$295; several finishes and style variants are available.





a perfect beginning



...a perfect ending



**The BARRINGTON**  
—a powerful 12-speaker system  
capable of filling an auditorium  
—yet precisely controlled for  
comfortable small room volume.

Weathers high fidelity achievements are not measured in words—but dramatically in sound! Weathers new, improved FM Pickup system is perfectly balanced to a one-gram stylus force, faithfully tracks the finest record engravings, causes *no* record wear. Only such dependable design results in perfect tone quality. Weathers Speaker systems are just as finely engineered. Here you have sound reproduction in the exact middle register—sound with startling realism because it is perfectly natural!

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information on  
all Weathers  
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**The DECORATOR**  
—a beautiful, compact system  
achieved only by Weathers exclusive hi fi developments  
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Industries, Div. of Advance Industries, Inc.  
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# Pharaoh had the words for it!\*



Photos courtesy of the Metropolitan Museum of Art

\* hearken

ye

it is  
indeed  
that

the voice of

Unibrsity

(symbol for  
loudspeaker)

(is) good

more than  
anything

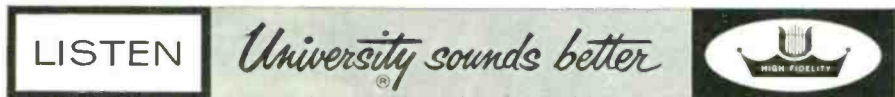


The pyramid builders had no high fidelity loudspeakers, but their ancient language had the “words” for this ultra-modern development . . . as demonstrated by this translation into hieroglyphics of University Loudspeakers’ slogan.

It’s a slogan University proudly introduced to the high fidelity field because it summarizes our aim: *to provide you with truly better listening.*

Words can try to describe this superior sound . . . but the rich tonal pleasure offered by these loudspeakers is experienced only when you *hear* them.

So whether in hieroglyphics . . . or in Chinese, Arabic, Greek, Sanskrit or Hindustani used in other University advertisements . . . this slogan conveys our sincere invitation to visit your dealer and . . .



*Translation into Early New Kingdom monumental type hieroglyphics by Cyril Aldred, associate curator of the Department of Egyptian Arts, the Metropolitan Museum of Art, N.Y.C.*

“Listen, University Sounds Better” posed novel difficulties to Egyptologists when translated to hieroglyphics. For example, the simple English request, *listen*, became *hearken ye, it is indeed that*. There was no Egyptian verb for *to sound*, so *the voice of* was substituted. And since the Ancient Egyptians used no comparative forms of adjectives or adverbs, they had no word for

*better*; instead, the labored construction *good, more than anything* was substituted.

For University the “easy” symbol of *school for scribes* could not be used, since the name refers here to a manufacturer. A brand new “high fidelity” hieroglyphic was developed by “vocalizing”—phonetically spelling out—University as *unibrsity* (there was no “v” in Ancient Egyptian). Then, just as the Egyptians did when inventing a hieroglyphic for an object, a picture of the loudspeaker was added . . . thus bringing a 4,000-year-old form of picture writing up to date on 20th century high fidelity sound!



# LETTERS



SIR:

Your editorial and review regarding Ducretet-Thomson's *Panorama of Musique Concrète* in the February issue of HIGH FIDELITY have whetted my sonic appetite and made me even more impatient to hear this record. . . This disc will without doubt serve to introduce many prospective adherents to the realm of *musique concrète*, as distinguished from music of strictly electronic composition.

While on the subject of synthetic music, I wonder how many HIGH FIDELITY readers were intrigued last summer with the fascinating "electronic tonalities" comprising the musical score for M-G-M's *The Forbidden Planet*, as done by Louis and Bebe Barron. I don't know which school of electronic music claims the Barrons, or if their approach is possibly unique (I understand a series of oscillators is used to create the "tonalities"), but I am sure many of us would be very grateful to M-G-M were they to release an LP from this score as an example of what can be done in purely electronic music. Now would be an especially auspicious time for such a release. . . .

Jon R. Skinner  
Portland, Ore.

SIR:

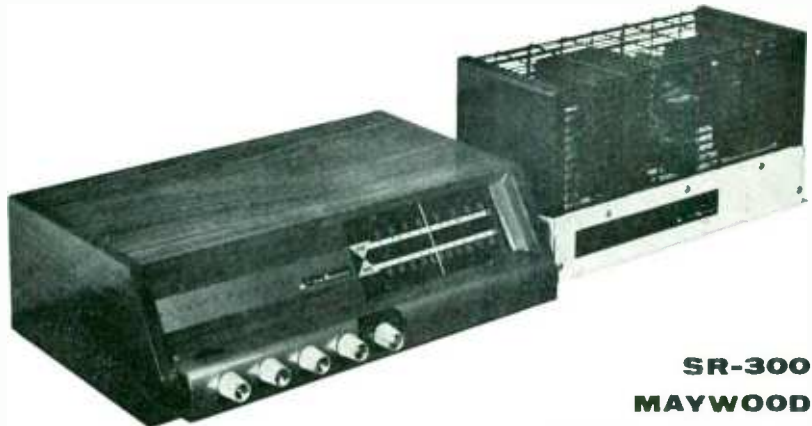
Thank you, from the bottom of my heart, for Mr. Crowhurst's article on the phony sides of stereophony (Jan. 1957)—and three cheers for the courageous author. For several years musicians, musicologists, and physiologists have stressed precisely what Mr. Crowhurst has to say, but we were shouted down by hi-fi addicts and engineers. . . . Now comes sane and well-founded support from a noted engineer, which is welcome and urgently needed evidence.

We fully agree with Mr. Crowhurst that, under certain conditions, binaural or stereophonic sound may add a certain "spaciousness" and a measure of

*Continued on page 20*

The SR-300 "Maywood" is a deluxe combination of AM-FM tuner, pre-amp tone control, and 20 watt amplifier built on two chassis. The tuner and controls are on one chassis, and the amplifier and power supply are on another convenient "hide-a-way" chassis. The "Maywood" needs only a record player and a speaker to become a complete high fidelity music system.

The SR-300 features superb engineering found only in more expensive systems. Some of these outstanding features are: 20 watt ultra linear amplifier output, with only .1% harmonic distortion at 15 watts. Response:  $\pm .5$  db from 15 to 70,000 cps. IM distortion .75% (40 and 12,000 cps. 4:1). Two position FM, AFC on and off. Fully balanced wide band FM detector with preceding limiter for maximum capture ratio. Bass and treble boost and attenuation 15 db from 40 to 15,000 cps., with only 1 db variation at mid-frequency. Three position phono equalizer (AES, LP, RIAA). Feedback type compensation for both upper and lower frequencies. Variable contour (loudness) control. Largest commercially available ferrite loop stick to insure lowest possible signal to noise ratio on AM. Hum and noise level: -70 db on AM, FM, and Spare; -60 db on magnetic.



**SR-300  
MAYWOOD**  
complete **\$199.50**

You will also find many design features, each a built-in plus, on all of the new Sargent-Rayment models. There is the Cantilever Control panel which puts the control functions where you want them. And the slanted Slide Rule Dial that can be viewed easily from any position. Each unit is completely cabinetted in rare handrubbed woods, eliminating costly large cabinets. And the styling is the freshest breeze that has blown into the high fidelity field, a complement to any decor. Of course each unit is a product of the same true craftsmanship that has been the trademark of Sargent-Rayment since 1927. Yes, thirty years as electronic artisans is your best guarantee that each model is perfection in high fidelity.

A short trek to your nearest high fidelity store to see and hear the new Sargent-Rayment models will be quite rewarding. In the meantime, write us for our new brochure.

**SARGENT-RAYMENT CO.**

4926 East 12th Street, Oakland 1, California

**S R**  
**S R**

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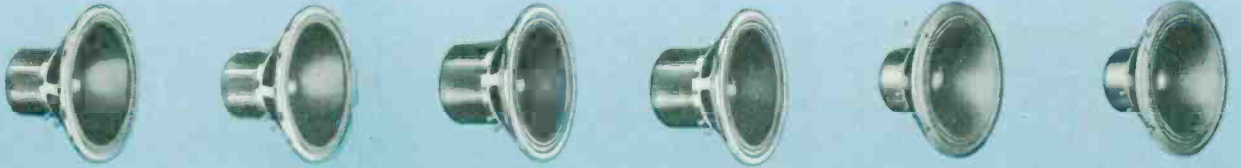
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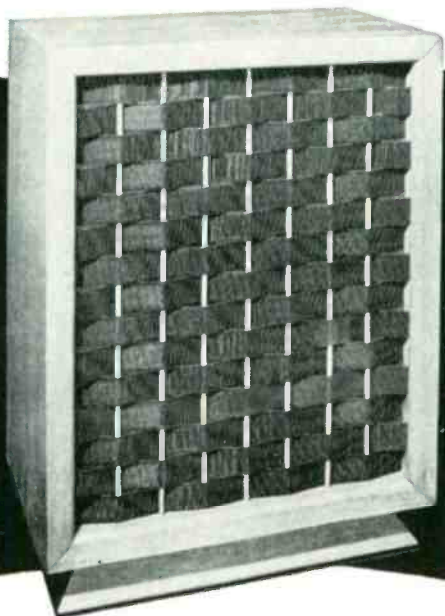


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## LETTERS

*Continued from page 17*

"realism" to musical reproduction which cannot be had from monaural sound. But this occurs occasionally only, and never for the reasons or with the methods the salesmen of stereophony try to sell the public. The crux of the matter: it is appalling how little we know about the psychology and physiology of hearing in general, and especially about binaural hearing. *Good* stereophonic recordings happen by accident in the studio, for reasons always unexplained and inexplicable; *almost good* binaural tapes can sometimes be produced by stubborn, frustrating, and clumsy experimentation. It is all pure empiricism and groping. Nobody knows anything real and reliable, and meanwhile the public is taken for a ride. If things are getting to be too much for one intelligent, honest, and fearless engineer, this may be the silver lining on the phony stereo horizon.

*Fritz A. Kuttner*

Jackson Heights, N. Y.

SIR:

We greatly appreciated the kind review your magazine printed [HIGH FIDELITY, Mar. 1957] of our album, *Music of the Bach Family*, BUA-1.

There is, however, a small error in the listing of the record—the list price \$21.02 does *not* include the complete score. The score, as the review points out, is published by the Harvard University Press and for sale by them. I suspect the reason this error occurred is that in some cases we supplied reviewers with a copy of the volume since so much of the music is not available elsewhere.

*Richard C. Williams*

Boston Records

Boston, Mass.

SIR:

I am writing to you in the hope that you may be able to help me in locating a record which I'm very anxious to obtain. It's a Victor 78—recorded late in 1930 or early in 1931—anything but hi-fi. I regret that I don't have the number, but I imagine it would be around 22800.

It's performed by Gus Arnheim and his Coconut Grove Orchestra. One side is titled *Why Shouldn't I?* and the overside *To Whisper Dear I Love You*.

*Continued on page 22*



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- 1937 FIRST High fidelity sound systems featuring a beam-power amplifier, inverse feedback, acoustic speaker compartments (infinite baffle and bass reflex) and magnetic cartridges.
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- 1938 FIRST Coaxial speaker system.
- 1938 FIRST High fidelity tuner with amplified AVC.
- 1939 FIRST Dynamic Range Expander.
- 1939 FIRST Three-Way Speaker in a high fidelity system.
- 1939 FIRST Center-of-Channel Tuning Indicator.
- 1945 FIRST Preamplifier-Equalizer with selective phonograph equalization.
- 1948 FIRST Dynamic Range Expander with feedback circuitry.
- 1949 FIRST FM-AM Tuner with variable AFC.
- 1952 FIRST 50-Watt, all-triode amplifier.
- 1952 FIRST Self-powered Master Audio Control.
- 1953 FIRST Self-powered, electronic sharp cut-off filter system for high fidelity use.
- 1953 FIRST Universal Horn-Type Speaker Enclosure for any room location and any speaker.
- 1954 FIRST Low-cost electronic Mixer-Fader.
- 1954 FIRST Moderately-priced, professional FM Tuner with TWO meters.
- 1955 FIRST Peak Power Indicator in a high fidelity amplifier.
- 1955 FIRST Master Audio Control Chassis with five-position mixing facilities.
- 1955 FIRST Correctly equalized, direct tape-head master audio controls and self-powered preamplifier.
- 1956 FIRST To incorporate Power Monitor in a home amplifier.
- 1956 FIRST All Transistorized Pre-Amplifier.
- 1956 FIRST Dual dynamic limiters in an FM tuner for home use.
- 1956 FIRST Performance Monitor in a high quality amplifier for home use.
- 1956 FIRST FM-AM tuner with two meters.
- 1956 FIRST Complete visual indicator for bass, treble, filter controls and record equalization.
- 1957 FIRST FM-AM Receiver with a Cascade Front End.
- 1957 FIRST Gold Cascade FM tuner.

## THE FISHER "500"

THE FISHER "500" is the most concise form in which you can acquire world-renowned FISHER quality and versatility. This high fidelity unit features an extreme-sensitivity FM-AM tuner, a Master Audio Control and a powerful 30-watt amplifier — *all on one compact chassis!* Simply add a record player and loudspeaker and you have a *complete* high fidelity system for your home. Its quality — in the finest FISHER tradition. Its appearance — the timeless beauty of classic simplicity.

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- Powerful, 30-watt amplifier; handles 60-watt peaks.
- Uniform response, 16 to 32,000 cycles.
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- 4, 8 and 16-ohm outputs match all existing speakers.
- Recorder output ahead of volume and tone controls.
- 7 Controls, including 9-position Channel Selector (AM, FM, AES, RIAA, LP, NAB, TAPE, AUX 1 and AUX 2), Loudness Contour (4-position), Volume, Bass, Treble, AC-Power, Station Selector.
- Beautiful, die-cast, brushed brass escutcheon and control panel.
- Pin-point, channel indicator lights.
- Smooth, flywheel tuning.
- Largest, easy-to-read, slide-rule dial, with logging scale.
- High efficiency FM and AM antennas supplied.
- 14 tubes plus 2 matched germanium diodes.
- SIZE: 13 1/2" wide x 13 1/2" deep x 6 1/2" high.
- WEIGHT: 26 pounds.

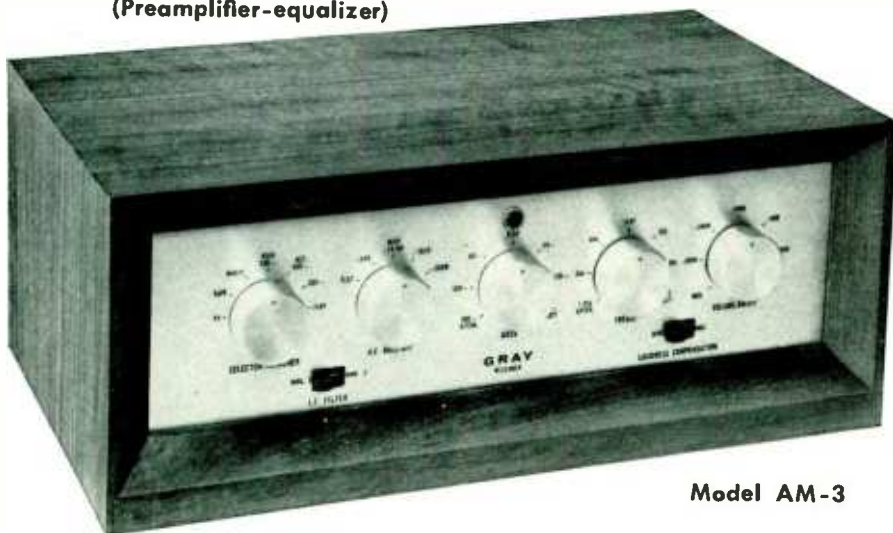
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Based on the experience gained in the design and development of this unit, Gray engineers were able to introduce—last month—the new Gray Audio Control System, specifically designed for the High Fidelity perfectionist.

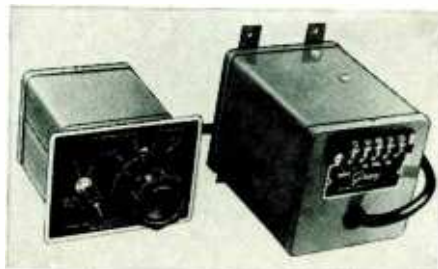
The same exacting standards demanded by the broadcast industry, have been built into the Gray AM-3. These same skilled electronic engineers are responsible for the technical excellence so necessary in manufacturing a High Fidelity component of this quality.

- Can be used with any power amplifier on the market.
- Can be used with all magnetic or ceramic pickup cartridges.
- Costs only \$89.50—less power supply or cabinet.
- Cabinets in mahogany, walnut or blonde.



The Gray 602 C Broadcast Equalizer is known and accepted as the standard of the industry by radio technicians all over the world.

You can be your own sound engineer with the new Gray Audio Control System.



**GRAY** RESEARCH and Development Co., Inc.  
MANCHESTER, CONNECTICUT  
Subsidiary of the Gray Manufacturing Company

Export Division: Rocke International Corp., 13 E. 40th Street, New York 16, N.Y.—Cables: ARLAB

## LETTERS

*Continued from page 20*

I'm very, very anxious to obtain this disc, simply because it's of sentimental value to a friend, for whom I'm trying to locate it. I'd be willing to pay cash for a copy, to trade something from my collection, or to trade tapes of anything from my 1910-30 Personality and Opera collection.

Practically anything to get the record—or even (as a last resort) an acetate or tape copy of it. That's how badly I want to find it.

R. Pye  
401 Braid St.  
Penticton, B.C.  
Canada

SIR:

Unfortunately I have a conflict between hobbies. On the one hand I like to make tape recordings off the air; on the other hand, I also sail a boat—in the summer a Star, in the winter an ice boat. Well, one weekend last winter was the occasion of both the Metropolitan broadcast of *Das Rheingold* and the Eastern Ice Yachting Championships. Which did I do?

I tried a compromise. I collared my mother, told her how to operate the recorder, and went off to sail. Well, she got the first two acts and part of the third, but that was all.

The reason for my writing is to inquire if some kind soul also recorded *Das Rheingold* and might be willing to lend me his tape, of the last two acts anyway, to copy from. I might incidentally offer the first two if any one had misfortunes the reverse of mine.

Mine is at 7½ ips on 10½-in. NARTB reel. I would also like the last two acts for rerecording at 7½. If any one can help me, I'll appreciate it. . . .

Andrew M. Underhill, Jr.  
Bellport Lane  
Bellport, N. Y.

SIR:

I read every word of the article on the great John McCormack by Max de Schauensee [Feb. 1957] and found myself thirsting for more. . . .

My love for the art of McCormack began when I purchased one of his records at the request of my father. One night, sometime in 1920, my father arrived in Detroit with just

*Continued on page 24*



WORLD  
LEADER



FOR 20  
YEARS

# The Most Sensitive FM Tuner In All the World!



MODEL FM-90X

**\$169<sup>50</sup>**

Mahogany or Blonde  
Cabinet, \$17.95

Prices Slightly Higher  
in the Far West

OTHER FINE  
FISHER TUNERS



**THE FISHER  
FM-AM Tuner · Model 80-R**

■ Renowned as the finest and most advanced FM-AM Tuner available, the 80-R justifies its reputation by performing where others fail. ■ *Two meters*, for micro-accurate tuning ■ FM sensitivity of 1½ microvolts for 20 db of quieting. ■ Better than 1 microvolt sensitivity for AM. ■ Separate front ends for FM and AM. ■ Adjustable selectivity for AM and variable AFC for FM. ■ Inputs for 72 ohm and 300 ohm balanced antenna. ■ Super-smooth flywheel tuning. ■ Shielded and shock-mounted ■ Multiplex and cathode follower outputs.  
*Chassis, \$169.50*



**THE FISHER  
FM-AM Tuner · Model 80-T**

■ Unequaled, the 80-T is the most advanced FM-AM Tuner with *complete* professional audio control facilities. ■ Employs identical FM-AM circuits as the 80-R. ■ The *first* tuner-control chassis with a separate tape head playback preamplifier (with NARTB equalization.) ■ Preamplifier equalizer can be used with lowest level magnetic cartridges. ■ Six record equalization settings. ■ Separate Bass and Treble Tone Controls ■ Four inputs. ■ Cathode follower outputs to recorder and amplifier.  
*Chassis, \$199.50*

## THE FISHER Gold Cascode FM Tuner **FM-90X**

IF EVER an instrument represented the finest efforts, and greatest success of radio design engineers — the FM-90X is it! In one overwhelming sweep, it has rendered all other FM tuners in its price range **OBSOLETE!** But performance is not all that the FM-90X offers. Its die-cast, three-dimensional, brass control-panel and its large, brilliantly illuminated dial — make it a magnificent addition to your high fidelity system, true to the FISHER tradition.

### AMERICA'S ONLY FM TUNER WITH

- **GOLD CASCODE RF AMPLIFIER**
- **FOUR IF STAGES**
- **DUAL DYNAMIC LIMITERS**
- **TWO TUNING METERS**
- **PLUS: SILVER-PLATED RF SECTION**
- **PLUS: WIDEST-BAND DETECTOR**

SIZE: 13¼" wide x 8¼" deep x 6¼" high. SHIPPING WEIGHT: 15 pounds.

WRITE FOR COMPLETE SPECIFICATIONS

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

even with moderate-priced speakers...

# KARLSON TRANSDUCERS\*

attain higher performance ratings  
than any other speaker system!

KARLSON TRANSDUCER	KARLSON 8	KARLSON 12	KARLSON 15	
<b>SPEAKER</b>	8" Utah G8J	12" Axiom 22	15" University 315	
<b>PRESSURE FREQUENCY RESPONSE</b>	40-12000 cps $\pm$ 4db (high end limited by speaker performance only)	30-15000 cps $\pm$ 2db	20-15000 cps $\pm$ 2db	Covers complete range of sound on records today!
<b>SPEAKER EFFICIENCY</b>	20% above 40 cps	30% above 30 cps	33% above 20 cps	Provides maximum sock for given amplifier and speaker.
<b>TRANSIENT RESPONSE</b> (attenuation rate on interrupted steady state signal)	—35db from 40-1000 cps  —45db from 40-1000 cps	—40db from 30-1000 cps after 10 milliseconds  —50db from 30-1000 cps after 20 milliseconds	—35db from 20-1000 cps  —45db from 20-1000 cps	Clean sound with- out blurring or hangover. No other system meets these performance ratings!
Attenuation rates above 1000 cps are in excess of these values.				
<b>DISPERSION</b>	Minimum of 120° for all speakers regardless of tweeter design.			Sound is uniform in all parts of room. Rids strident effect.
<b>HARMONIC DISTORTION</b>	Less than 10% at 40 cps	Less than 5% at 30 cps	Less than 5% at 20 cps	Provides clean fundamental bass.

These Karlson Ratings are the result of research on comparative performance of speaker systems. They are not equalled by performances of any other enclosures tested — nor do they represent the fullest capabilities of Karlson enclosures with still finer speakers.

\*new and basic enclosure invention for improved conversion of mechanical vibrations into sound.

**KARLSON  
TRANSDUCERS**

**\$18.60 to \$174 net**

AT YOUR DEALER OR  
WRITE



**KARLSON ASSOCIATES INC.**

Dept. HF 1610 Neck Road, Brooklyn 29, N. Y.

## LETTERS

*Continued from page 22*

enough money for a night's lodging. McCormack was singing that night in one of the big halls. It was, for my father, a great opportunity to hear and see the near-legendary man. It took his "last penny," but my father never regretted it. I can imagine why he never did — recordings, even though imperfect, give some idea of McCormack's charm, his art without artificiality, the great voice that reflected the great man. . . . Unlike many of the tenors of today McCormack was not the kind to "tear a passion to tatters, to very rags, to split the ears of the groundlings."

*James J. Hughes  
Chepachet, R. I.*

SIR:

It might interest your readers to know that I have issued on a ten-inch, long-play recording the art of Edith Helena (1876- ) and her husband, Domenico Russo (1876-1932). Mme. Helena, former star of the Aborn Opera Company, was a great favorite of early Victor customers and her Black Seal records have been favorites for several generations.

Her recent appearances in TV's "Life Begins at 80" caused much favorable comment. Many collectors rubbed their eyes and wondered if this could be the same little lady who as Edith Jenuenge made Berliner discs in 1897 and was the favorite of Teddy Roosevelt, William Howard Taft, and Rumania's Queen Marie. She toured in the 1920s as Mme. Pompadour, appeared in motion pictures (1932), sold jams and jellies at the famous Danbury Fair. Retired now? Not on your life: she upholsters furniture for such notables as Miss Frick of New York's famous Frick Galleries and Molly Berg (Mrs. Goldberg to most people). On this disc she is heard on recordings she made starting in 1903. Her famous specialty — imitating the violin — is featured, and most amazing of all she speaks and sings on some recordings she cut for me late last year! . . .

I am selling this autographed edition at \$5.00, postpaid, and without profit, in honor of my beloved friend, Mme. Helena and in memory of her dear husband. . . .

*Arthur E. Knight  
81 Edgewood Ave.  
Edgewood, R. I.*



WORLD  
LEADER



FOR 20  
YEARS

## AUDIO CONTROL AND AMPLIFIER

# Complete in Every Respect!



ONE  
COMPACT  
CHASSIS

MODEL CA-40

**\$139<sup>50</sup>**

Slightly Higher in  
the Far West

**FISHER  
Quality  
Tuners**



### THE FISHER FM Tuner • Model FM-40

● *For Discriminating Listeners!* A remarkable instrument, beautifully designed, yet modest in cost. Stable circuitry and simplified controls make the FM-40 exceptionally easy to use. ● Meter for micro-accurate, center-of-channel tuning. ● 72 and 300 ohm antenna inputs. ● Sensitivity is 3 microvolts for 20 db quieting. ● Outputs for amplifier, tape and Multiplex. ● Cathode follower output permits leads up to 200 feet.

Chassis, \$99.50



### THE FISHER AM Tuner • Model AM-80

● *A Precision AM Tuner!* The AM-80 combines the pulling power of a professional communications receiver with the broad tuning necessary for high fidelity reception. ● Meter for micro-accurate tuning. ● Less than *one microvolt* sensitivity for maximum output. ● Three-position adjustable band-width. ● Dual antenna inputs. ● Three Inputs, cathode follower output. ● Ideal for all areas including those substantially beyond the signal range of FM stations. Chassis, \$119.50

# THE FISHER

## Master Control-Amplifier

### Model CA-40

DESIGNED to satisfy the most critical requirements of the music connoisseur, as well as the professional engineer, THE FISHER Model CA-40 is, without a doubt, the most versatile unit of its type available today. On one compact chassis it offers the most advanced preamplifier with controls, as well as a powerful, 25-watt amplifier with less than 1% distortion at full output! The Model CA-40 has provisions for *six* inputs and offers complete equalization and preamplification facilities for *both records and tape*. It features an exclusive FISHER First — TONESCOPE, to provide a graphic indication of Bass and Treble Tone Control settings. In every respect — flexibility, laboratory-quality performance, handsome two-tone styling — the MASTER CONTROL-AMPLIFIER reflects the creative engineering that has made THE FISHER world-renowned for two decades. Truly, the CA-40 will long serve as the ultimate standard of comparison for amplifiers with control facilities. SIZE: 12 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ " x 5" h.

WRITE FOR COMPLETE SPECIFICATIONS

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

# KLIPSCH

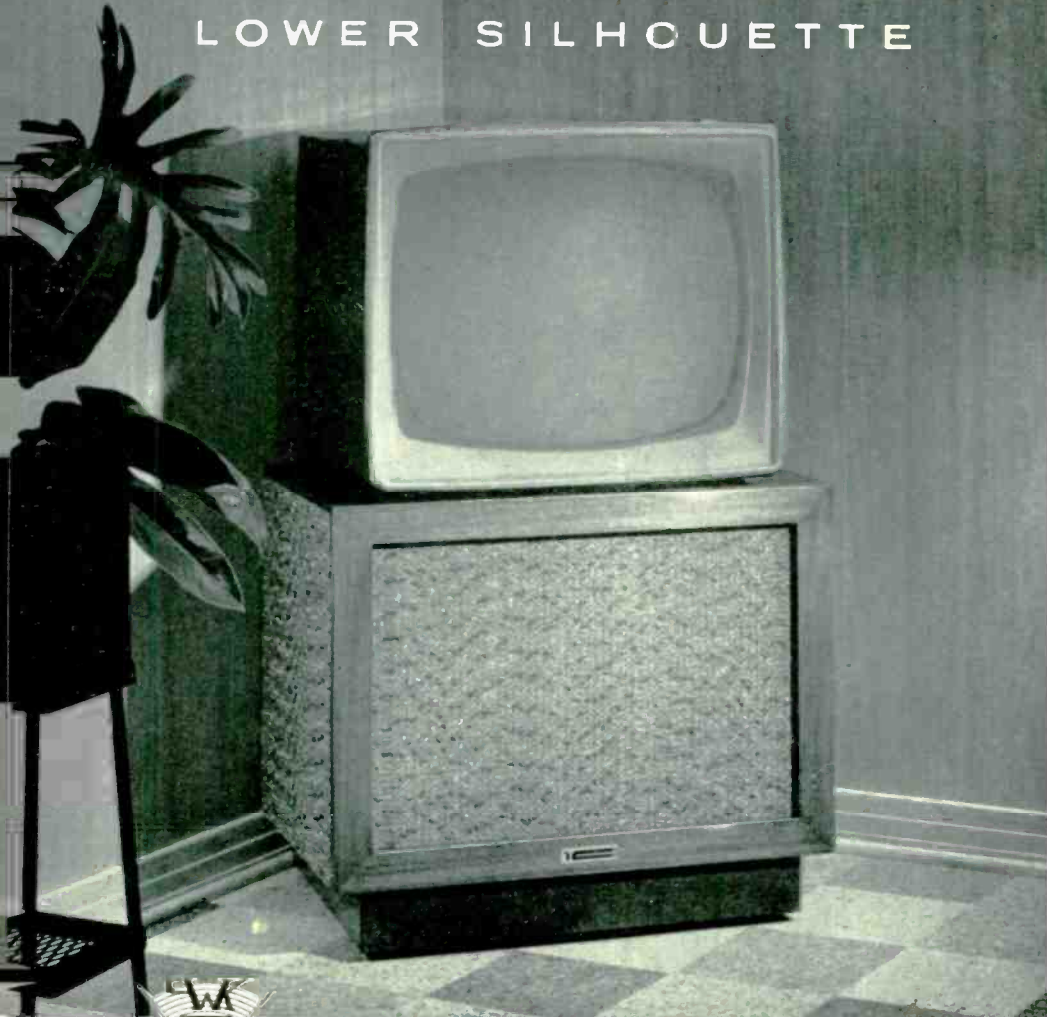


## SHORTHORN®

CORNER HORN  
LOUDSPEAKER SYSTEM

# New MODEL T

HAS WIDER RANGE...  
LOWER SILHOUETTE



THE NEW SHORTHORN MODEL T, designed by PAUL W. KLIPSCH, offers even greater range than its well known companion, MODEL S. And its dimensions make it adaptable to locations where low height is desirable. When used with table model television sets, it permits picture and wide range sound to originate from the same place.

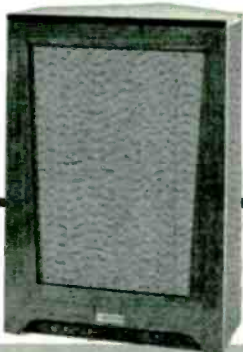
Like the MODEL S, the MODEL T approaches KLIPSCHORN performance in reproduction of original sound.



The KLIPSCHORN system, finest product of PAUL W. KLIPSCH, offers the ultimate in fidelity of sound reproduction.

The SHORTHORN MODEL S combines small floor area with desirable ear-level placement of mid-range and tweeter horns.

Write for our new 1957 brochure on KLIPSCHORN and SHORTHORN speaker systems and K-ORTHO drive systems and for a list of our wide range tape recordings.



# KLIPSCH

AND ASSOCIATES  
HOPE, ARKANSAS



### Ho Hum! It's Hi-Fi

Latest product to be added to the long list benefiting from the term high fidelity are grinding wheels, or Johnson outboard motors, depending on how you look at it. It seems, according to an article in *Modern Machine Shop* which J. H. Daley of Penfield, N. Y., clipped and sent to us, that machine tool grinder operators play by ear. They listen to the sound of the grinder wheel dressing tool as it passes across the wheel and can tell, by the sound, when it is properly dressed. So, on a couple of grinders used to grind gears for Johnson Sea Horse outboard motors, the plant people set up a crystal microphone on each grinder and fed it through a 5-watt amplifier to a speaker, so the machine operators could play it by ear — via hi-fi!

### Consultants, continued

Add, for the Metropolitan New York area: Hi-Fi Headquarters at 150 East 46th St., New York 17. This new organization does consulting with or without sales; also custom installations. They use their own amplifiers, crossovers, and speaker systems.

And, in Boulder, Colo.: John E. Lauer, 1111 1/2 Jay St. Mr. Lauer had an article, by the way, on "FM for Your Car" in the first issue of *AUDIO-CRAFT*.

### Hi-Fi Shaving

We have been hoping for some months to have a lot of fun with a TITH report on a product from a well-known manufacturer of high-fidelity equipment: Thorens. We received from them an announcement of a new product and, with a gleam in our eyes, wrote for one for Testing. The product was their new spring-wound dry shaver, and it had all sorts of possibilities. It has two cutting heads (one

*Continued on page 29*



WORLD  
LEADER



FOR 20  
YEARS

# No Other Like It!

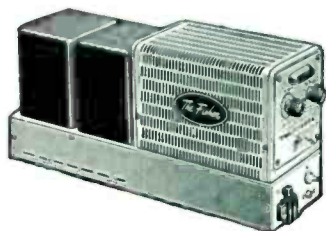


MODEL 80-C

**\$99.50**

Mahogany or  
Blonde Cabinet \$9.95  
Prices Slightly Higher  
In The Far West

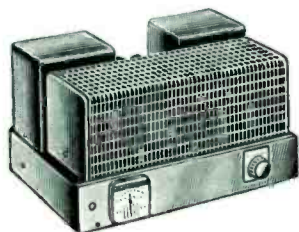
OTHER FINE  
FISHER UNITS



THE FISHER

Model 80-AZ • Amplifier

• More clean watts per dollar than any amplifier in its class. • Less than 1/2% distortion at 30 watts. • Uniform response within 1 db from 10 to 50,000 cycles. *Exclusive Z-Matic Indicator* conveniently mounted on panel. • Hum level better than 95 db below full output. • Damping factor of 26. • Outputs for 4, 8 and 16 ohms. **\$99.50**



THE FISHER

Model 55-A • Amplifier

• Plenty of power for your present—and any possible future needs. • The world's foremost *all-triode* amplifier—a laboratory instrument functionally designed for use in the home. • Full 55 watts at less than 1% distortion. • *Exclusive FISHER illuminated Power Monitor* indicates average audio power. • Uniform response within 1 db from 5 to 100,000 cycles. • New *Z-Matic* variable damping control provides three times the range. • Damping factor of 31. • Outputs for 8 and 16 ohms. **\$169.50**

## THE FISHER Master Audio Control Model 80-C

THE SINGLE, most popular, self-powered pre-amplifier with controls in high fidelity history! THE FISHER Model 80-C MASTER AUDIO CONTROL is of a quality normally encountered in broadcast station console equipment. Designed for simplicity in operation, the 80-C represents the high fidelity enthusiast's ultimate ideal. No other unit offers *all* of the features found in THE FISHER 80-C — uniform response within 0.25 db from 20 to 20,000 cycles; IM distortion and hum virtually non-measurable; accurately calibrated 4-position Loudness Balance Control; Balanced-Spectrum Bass and Treble Tone Controls; separate equalization and preamplification *directly* from tape playback head; complete, 5-position mixing and fading facilities on two to five channels; sixteen combinations of phonograph equalization with exclusive lever selector; push-button Channel Selectors, which, in addition to connecting the desired audio input channels, simultaneously operate the AC power to auxiliary equipment; individual channel indicator pilot lights. DC on all filaments; two cathode follower outputs. TUBE COMPLEMENT: 3—12AX7, 1—12AU7A. SIZE: 12 3/4" wide x 7 1/2" deep x 4 1/2" high.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

# Modern High Fidelity by



Born of 37 Years of Electronic Experience



## CHOOSING YOUR AMPLIFIER

Power Output, Frequency Response and Distortion

The most flaunted amplifier features in the world—*high power output, wide frequency response, low distortion*—are virtually meaningless terms unless they are interrelated. Specifications that fail to show this relation, say nothing, and can be quite deceptive.

An amplifier that claims “20 watts of audio power—20 to 20,000-cycle frequency response—and less than 1% harmonic distortion” may have them all. But, there is nothing to indicate any relationship among them. The distortion may be “less than 1%” ... at 2 watts, and only between 50 and 8000 cycles, beyond and below which the distortion may rise appreciably. At 20 watts the distortion may be as high as 10%. Who knows? The ‘facts’ are not facts.

Here for example, are the vital specifications of two new Pilot amplifiers with built-in preamps. Note how they are stated. There isn’t the slightest chance for misunderstanding.

Both amplifiers have built-in preamps with equalization for tape-head playback as well as for records. Other features include: variable phono input impedance, independent bass and treble tone controls, rumble and scratch filters, separate loudness and volume controls, tape recorder output and use of hum-free dc on tube heaters.

AA-903B  
(illustrated)      AA-920

Power Output	14 watts	20 watts
Total Harmonic Distortion at Rated Output	less than 1%	less than 1%
Intermodulation Distortion at Rated Output	1.5%	1.5%
Frequency Response at Rated Output	20-20,000 cycles ±1db	20-20,000 cycles ±1db
Price	\$79.95	\$99.50

*prices slightly higher west of Rockies*

There is a promise of performance in these statements upon which you can really rely in choosing your amplifier—a promise that will be fulfilled the very moment the amplifier is turned on in your high fidelity system.

And, as an added reward for your choice of Pilot, you will enjoy styling that will always bring admiring comment when shown off in your home—handsome metal enclosures finished in contrasting burgundy and burnished brass. A Pilot Amplifier alongside a Pilot Tuner make an attractive pair on an open shelf or table.



At your hi-fi dealer, or write for complete specifications to Dept. FE-2

**RADIO CORPORATION** 37-06 36th Street, Long Island City 1, N. Y.  
IN CANADA: Atlas Radio Corp., 50 Wingold Avenue, Toronto 10, Ontario





## NOTED WITH INTEREST

*Continued from page 26*

for shaving, one for cutting longer hair) which would have made a fine woofer-tweeter combination . . . we actually went so far as to hitch up a microphone and study the wave patterns on the oscilloscope which the whirring sound made! We were going to take pictures and pull as many readers' legs as possible.

Unfortunately, the TITH Department has been backlogged for months, and we hesitate to risk Gordon Holt's ire for the sake of a bit of whimsy. So we'll have to skip a TITH report on the Thorens Riviera dry shaver. It is, by the way, a dandy. The shave is close and smooth, though not, of course, as fast as with an electric model. One winding of the spring keeps the blades whirring for close to three minutes. Aside from interchangeable heads (LP and 78?), the big advantage is independence of electric light. Hence for traveling, camping, driving, even for nice summer mornings when you'd like to stand on the front porch overlooking the sea, or what have you, instead of being attached to the wall by an electrified leash . . . on such occasions the dry shaver has a very real usefulness.

Thanks, incidentally, to Paul Kind of Thorens for loaning us a shaver . . . and for his patience re the TITH report.

### FM in Denver

A fine letter from Irving Jackson, General Manager of Radio Station KTGM in Denver, Colo., says they have been on the air since January 27 with plenty of good music at 105.1 mc. One of their programs, he says, grew out of a letter in HIGH FIDELITY about a year earlier—from Barton Wimble—in which he told about his large collection of older records. It all developed into a thirteen-week series selected from rare 78s.

Best of success to you, KTGM . . . if we can help, let us know.

### Club News

We have been disappointed to discover that, although a number of readers have been enthusiastic about our publishing information about hi-fi music listening clubs, the clubs themselves either don't exist or prefer to

*Continued on page 31*

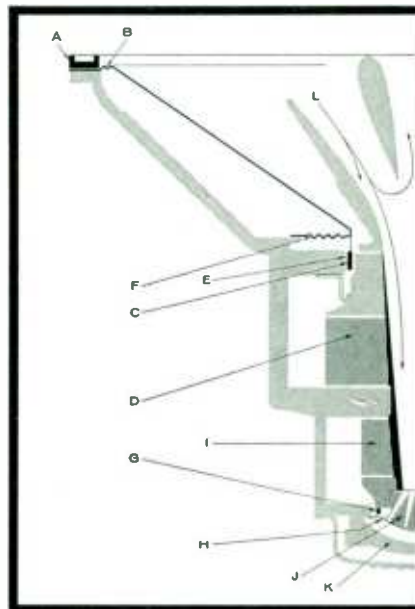
## Twelve Years of Superiority

# The Altec 604 Duplex®

Since its introduction in 1945 the Altec 604 coaxial loudspeaker has been considered the finest single frame loudspeaker in the world. *The 604 Duplex* has become the quality listening standard in the majority of recording studios and broadcast stations. And, since the beginning of the home high fidelity market, it has led the field in popular acceptance. More than 95% of all the 604 Duplexes built are still in service today.

The reasons for the marked superiority of the speaker are surprisingly simple. Conceived originally as a professional quality standard, the 604 was designed in a straight-forward manner and at the time of its introduction incorporated many features new to the industry. Continuing research has resulted in the constant improvement of this speaker, but it is interesting to note that the basic design features have not yet been changed; the 604 remains superior and many of the features built into the 604 more than 12 years ago are now being promoted in the high fidelity industry as "new developments" and "industry firsts."

Let's examine the 604C Duplex in detail, analyzing the design features which have made it famous.



#### BASS SECTION

(a) The outer edge of the loudspeaker cone is clamped between the cast frame and rigid cast clamping ring, instead of the more common glued construction. This clamping ring permits more accurate centering of the cone and assures its accurate location over a long period. (b) The compliance section of the cone is provided with a viscous anti-reflecting compliance damping to absorb sound waves which would introduce distortion if permitted to reflect back down the cone. (c) The three inch voice-coil is made of 95 turns of ribbon copper wire, wound on edge to provide greater speaker efficiency. The ribbon is .0033" thick and .024" wide and is coated with two .00025" layers of insulation for protection against electrical shorting between turns of the coil. (d) A 4.4 pound Alnico V ring magnet provides high efficiency and precise control over the movement of the speaker cone. (e) The deep voice-coil gap sides provide a long path of homogeneous flux density permitting greater cone excursion (.75") while maintaining the voice-coil in a constant flux field. The use of a shallow gap would mean that the voice-coil would move to areas of varying flux density with resulting distortion. (f) The woven annular compliance spider and damped cone compliance (b) permit free cone excursion for a maximum natural cone resonance of 40 cycles while at the same time controlling the cone movement to avoid acoustic self resonances.

#### TREBLE SECTION

(g) The 1.75 inch voice-coil consists of 37 turns of double insulated edge wound aluminum ribbon .0023" thick and .014" wide for maximum efficiency. (h) The domed diaphragm is made of an exclusive fatigue resistant aluminum alloy for long life and high rigidity. To provide the lowest possible mass an integral tangential compliance is formed of the same material. (i) A 1.2 pound Alnico V ring magnet physically separated from the low frequency structure. (j) A dual-annular phasing plug automatically machined to assure complete production accuracy. (k) A mechano-acoustic loading cap to provide proper back loading of the aluminum diaphragm. (l) A true exponential throat ending in six exponential horns grouped in a 2x3 multicellular configuration to provide a 40° by 90° distribution pattern. It should be noted that the exponential horn both in its sectoral and multicellular shapes is still the only type of high frequency horn which has proved acceptable in professional use.



The 604C including network \$165.00

As you can see, the Altec 604 Duplex was a truly revolutionary development 12 years ago and today, with its many improvements, still displays a marked degree of engineering superiority and a performance throughout the entire range from 30 to 22,000 cycles noticeably superior to that of any other single frame loudspeaker.

If you are not as yet acquainted with the superb performance of Altec Duplex loudspeakers, ask your dealer for a listening comparison with *any* other units. We are sure you will hear the superiority that has made the Duplex famous for 12 years.

Dept. 5-H.  
1515 S. Manchester Ave., Anaheim, Calif.  
161 Sixth Avenue, New York 13, New York





The METZNER

# Starlight

HIGH FIDELITY TURNTABLE

*Stars in her eyes  
Romance in her heart  
Music in the air...*

... and not even a whisper from the Starlight Turntable to disturb her reverie! Mechanical noises that snuff out delicate pianissimo passages are a thing of the past when you own the fabulous Starlight with exclusive center-drive system! No slapping belts—no noisy pulleys—no growling idlers... nothing to mar the sheer enjoyment of the music you love to hear.

- ★ Illuminated Stroboscope — reads while the record is playing.
- ★ Continuously variable speed control — precise setting for all 4 speeds.
- ★ Rumble and noise more than 40 db below NARTB standard reference level.
- ★ Wow and flutter less than 0.2% RMS. Conforms to NARTB standards.
- ★ Instant stylus pressure adjustment from 4 - 14 grams.
- ★ Massive base of 1 inch laminated hardwood in Blonde or Ebony finish.

Sold by Leading Hi Fidelity Dealers... EVERYWHERE!



**MAGIC  
PUSH-BUTTON  
TRANSCRIPTION ARM**

Added to the list of quality features of the Metzner Starlight is the amazing push-button arm that forever ends record damage caused by lifting and lowering the arm! Just a touch with one finger lifts the stylus clear of the record... release and the stylus lowers gently into the groove. Protects your costly record collection. An exclusive Starlight feature!



Starlight turntable, base and push-button arm . . . . . \$94.50  
 Model 60 Starlight Turntable, \$59.50    Model 07 Starlight push-button Arm, \$22.50  
 Hardwood Base: Model 002 — Blonde, Model 004 — Ebony. . . . . \$17.50

*Metzner* **ENGINEERING CORPORATION**  
 1041 NORTH SYCAMORE AVE., HOLLYWOOD 38, CALIF.



## NOTED WITH INTEREST

*Continued from page 29*

keep their existence a secret! Only two, since our first listing, have come in.

**Alameda, Calif.:** Alameda Audio Philharmonic Society was founded in the fall of 1938 by a group of six, meets at the homes of members (now thirty-two) on the last Saturday evening of each month. Thanks to Joseph Dyer (1620 Fernside Blvd., Alameda) for detailed information about the club's history and interesting activities. Write him for further information.

**Tokyo-Yokohama area:** The Far East Audio Association is a nonprofit club for military and civilian members of the Armed Forces in the Far East. It meets on the last Friday of each month at 7:30 p.m. in the Community Center, Building 2710, Tachikawa Air Base, West. Primary interest is in the demonstration and comparison of audio components; with this program, American and Japanese manufacturers, and Japanese importers of British products, already have cooperated. Others desiring to do so should write:

Chairman, Procurement Committee  
Far East Audio Association  
c/o Special Services Officer  
Tachikawa Air Base

APO 323, San Francisco, Calif.

Correspondence pertaining to other matters should be directed to:

Lt. Colonel R. O. Brown, Chairman,  
FEAA

U. S. Army Accounts Office, Far  
East

APO 503, San Francisco, Calif.

### FM Station List

We are a little embarrassed to note that our sister publication AUDIOCRAFT has scooped us but good! Readers have been asking for an up-to-date list of FM stations in the United States, and we have been ducking the chore. But Editor Roy Allison hasn't . . . and it is in AUDIOCRAFT for May, for 35¢ the copy until Roy gives us his permission to reprint!

### Names for . . .

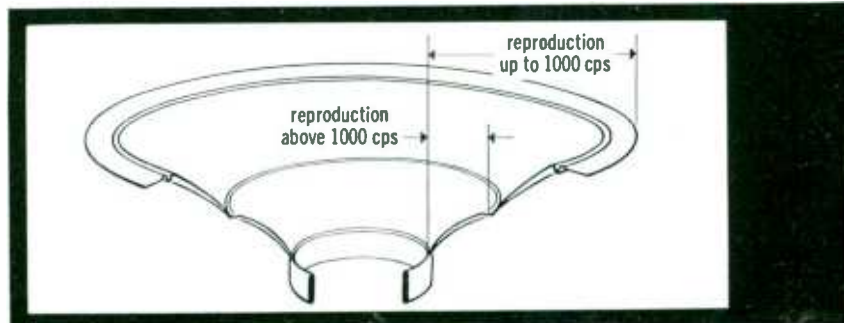
Thanks to Joel Jablon of New York for componated, and for componented; and to Herbert Mahbat of Coldwater, Mich., for ready-to-hear.

# the ALTEC BIFLEX principle

(A new development in loudspeaker design)

Biflex loudspeakers are the product of a new principle in loudspeaker design developed by Altec. They have an efficient frequency range far greater than any other type of single voice-coil speaker and equal to or exceeding the majority of two or three-way units. This truly amazing frequency range, which is guaranteed when the speaker is properly baffled, is the result of the Altec developed viscous damped concentric mid-cone compliance.

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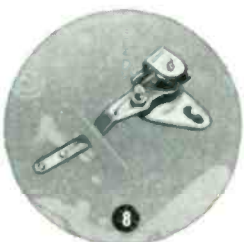
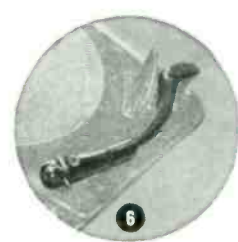
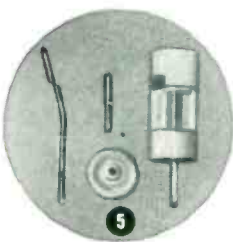
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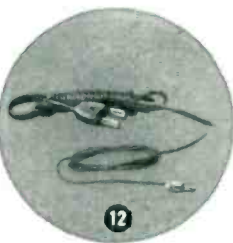
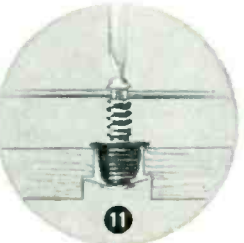
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## Of Manners for Microphones

NOTHING, or hardly anything, is more fun than resolving a contradiction, especially in the merry month of May. Why May, I do not know exactly, but I do remember that when I was a science editor on a national news magazine, it was always in May we felt the urge to inform the waiting world that—for instance—Genesis could be interpreted in terms of Evolution. (Or vice versa: it depended on whether the vehicle of this annual communication was to be a famous scientist with theological inclinations or a famous clergyman with a bent for spare-time paleontology.) Anyway, May was when we did our bit to heal the breach between the faiths, whereafter we could move on, highhearted, to June, with its flying saucers, sea serpents, and 189-year-old Peruvian aborigines.

The particular Maytime disaccord we here proffer and propose to dissolve is not, of course, so awesomely proportioned as Genesis vs. Evolution, but it is a provocative one all the same. By turning a few pages, you can explore the interestingly divergent opinions on high-fidelity recording of Mr. Goddard Lieberson, president of Columbia Records, and Mr. Igor Markevitch, the well-known conductor. The latter's views are relayed through an interview with Mr. Herbert Kupferberg, recordings editor of the *New York Herald Tribune*.

The point in question is what recording techniques can do for a piece of music that a live performance can not. Descriptively the two men see eye to eye on this. It is their reaction to what they see that sets them apart. And their difference is particularly intriguing in view of their professions. Mr. Markevitch is a working musician. Mr. Lieberson was trained in music, but has devoted his most important years to promoting its artificial reproduction in living rooms.

What they agree on is that recording technique can alter the perspective of musical listening. It can sharpen the details of a composition, pull into prominence its inner voices, highlight its structure—and without sacrifice of impact. And therewith the two men's agreement seems at an end, for whereas Markevitch the conductor sees this potential as a promise, Lieberson the recording executive sees it as a menace.

Markevitch thinks Berlioz and Wagner would have found in high-fidelity techniques the realization of their desires—the effective projection of contrasting sonic elements, without the danger of one's being overwhelmed by the other, an unavoidable hazard in the concert hall and the opera house.

Lieberson, on the other hand, thinks the composer knew best—whether he was aware that he did or not—when he composed for existing conditions, that his hidden voices were meant to be subliminal in their effect. Thus, to attempt to improve on the effect the composer *thought*

he could get in his own day is dangerous, leading to all kinds of (perhaps) lawless and tasteless exaggerations.

When one follows either line of reasoning, it is hard not to agree with its author. And, indeed, there is no reason not to, since I am sure they are both right. The basis of their apparent discord is a fairly simple one, easily analyzed. No one, in stating his opinion, ever states his whole opinion; he selects from it the elements of a persuasive thesis. Both Mr. Lieberson and Mr. Markevitch here are, in a way, taking issue with factors that plague them in their areas of endeavor. Mr. Markevitch has suffered from Berlioz's insouciance over the voice of the beleaguered viola in *Harold in Italy*. It is hard to protect, in the concert hall, against the storm of the orchestra. Separate microphoning saves Berlioz from himself and eases Markevitch's problem.

Mr. Lieberson is a leading figure in an industry suddenly called upon to furnish music to hundreds of thousands of new listeners. Many of these (there is good reason to believe) never have heard any considerable quantity of live music, and their judgment is being formed through records. There is a temptation among record makers to strive for the neophyte's dollar by producing the loudest and shrillest *Liebestod* possible, rather than the one Wagner would most have liked. Thus what we hear from Mr. Lieberson is his institutional conscience, urging moderation against fi for fi's sake, and a good thing, too.

Under the circumstances, it is fortunate that from these two men we have evidence, apart from their words, of the breadth of their understanding. I refer to their records.

Markevitch has made innumerable recordings, for various companies, and although they are not all perfect by all criteria, there is one fault I can find with none of them. Not one has what critics have come to describe as "hi-fi" sound—undue intimacy with the mechanics of orchestral sound production. Indeed, in general, their balance is quite exemplary, and their sonic perspective likewise.

Mr. Lieberson is not a conductor, of course, but he has from time to time pre-empted the right to be his own recording director. His prowess at this is best exemplified, I think, by his *Porgy and Bess*, certainly describable as a great recording and, to me, more effective a projection than any stage version I've seen. Gershwin was inexperienced at large scale musical dramatization, and in the theater some of his connective material always goes to waste unheard. In the Lieberson album, nothing goes to waste unheard, because Mr. Lieberson knows what microphones are for.

Indeed, all Mr. Lieberson has against microphones is that they can be used in bad taste. What Mr. Markevitch likes about them is that they can be used in good taste. Is this a controversy?

J.M.C.



# THE INSIDER

*by Goddard Lieberson*

*A look at the high-fidelity era by a man*

THE CONTRIBUTIONS of the long-playing record to our harrowed and harried era have been unique. Since we are all as much defeated and halted by stress and tension as by any dread disease, the long-playing record has come along demanding (and getting) the one thing we apparently could not give: more time. In this instance, for listening. When one thinks about it, the real revolution effected by the long-playing record is that it has extended the listening period for records. In the not so distant past, the phrase "I want you to hear a record" could have meant that only some four and a half minutes were being demanded of you. It is not so today except in those circles devoted chiefly to popular music, although even in that area, with the exception of "hit" songs, the long-playing record sets the mood for time segments ranging from a half hour to perhaps a whole evening.

This extended listening introduced all of us into a world where sound became more and more important. And finally, on everyone's lips was the phrase "hi-fi." Understood, or not understood, a phrase which nevertheless signaled a new consciousness of sound, a new respect for ears and hearing, it was as if a new set of taste buds had developed or a new color spectrum had been discovered. What were the results of this sensory revolution? What values were derived from the popular concept, again right or wrong, of high fidelity?

Consider what the fashion of high fidelity (the fashion, I say, as against the fetishism) has done to the American scene. The long-playing record, coupled with various *materia electronica*, has brought to the attention of an otherwise unaware and indifferent public the excitement of restoring the phonograph and the phonograph record to their rightful place as a means of entertainment. This meant a reassessment of sound reproduction



*who helped largely to bring it about—the president of Columbia Records*

in the home, and in this respect, most homes were discovered to be in a somewhat primitive condition. Consequently, new phonographic equipment was purchased. Once in the home, this new equipment (whatever it was: since many people deluded themselves that high fidelity simply meant the ability to play a long-playing record) demonstrated to millions of people that a listening experience could now be re-created more realistically and with a richness that had not heretofore been imagined. At this broad base, we are perhaps a long way from tweeters and woofers, but high fidelity had entered the blood stream at some point and had done its job!

The point is, of course, that a new consciousness in the art of listening had developed, and the American living room had become a scene of cultural activity in which the phonograph record brought the university lecture hall, the theater, and the concert hall into the intimate possession of many who had never known them. Furthermore, this cultural interest can be measured: for we know from the millions of records (and in this case, when I say record, I mean approximately one hour of music, or speaking, or sound) that are purchased, that the American interest in living-room culture is quite probably at the highest point in its history. Certainly this interest is manifest by the highest consumption of art in this form in the entire world. Today, the existing repertoire on long-playing records represents an auditory history of music such as never before existed. And, in this respect, the phonograph record is taking its place beside the book as another great tool for learning, as a means of recording history, and as a part of an intellectual development which began with man's first consciousness of his thinking process. With this step forward in cultural progress, it becomes necessary to set some rules, to develop ethical standards, to know rather speci-

fically what we mean by high fidelity and what purpose it serves. It is pertinent to inquire: has high fidelity become an end in itself, a gross scientific toy?

We live in an age of investigation, the age of the giant microscope, the age in which no idea, no texture, no quality is quite safe from scrutiny. We relentlessly pursue what we conceive to be the truth, at no matter what cost; and while such pursuit is perhaps praiseworthy, it is a scientific luxury for which we must sometimes pay the heavy price of disenchantment. It is perhaps quite natural then that music should come under the scrutiny of the microscope, and at the same time suffer a certain amount of consequential reduction in beauty under this practice of providing nutrition for the mind at the expense of the senses. At any rate, this was the result of the first excesses of interest in so-called "high fidelity." For high fidelity was first valued (and I dare say this interest still prevails in some quarters) as a sort of microscope of sound, a great revealer of unimportant minutiae. I wish to stress here that I think this kind of interest was and is limited to a particular group. These are people who are chiefly interested in what we might call "naked sound," a sound technically produced to live in a reverberative purity devoid of any of those happy accidents of nature which result in character and individuality. It is as if paintings by, let us say, Matisse or Masaccio were to be reproduced electronically in pure colored lights. Somehow, for me, this sort of antiseptic purity, this absence of human frailty produces in its perfection a vulgarity which is equaled only by its opposite, the vulgarity of human frailty in excess.

In any case, in that part of my life which has been spent in the world of recorded sound, I have looked upon the techniques of recording as the servant of an art which I hold to be more

valuable than the whole science of electronics as it applies to sound. I speak, of course, of music. Naturally, I am interested in sound, but my passions are aroused by *what* is on the record rather than how it is put there. At the same time, I am not given to auditory voyeurism, that mild perversion which looks for the grunting of a cellist, the out-of-tune singing of a conductor, or the inadvertent cough or eructation during a performance. Such things do not amuse me; nor am I able to feel much interest for those demonstrations of loudness which leave the auditors white-haired and trembling. Luckily, we are not called upon to make a choice between extremes; but were that the case, I should much prefer to hear great music badly reproduced than to hear bad music superbly reproduced. We do not have to make this choice because most people are basically sensible and therefore were quick to take advantage of what electronics has to offer without committing themselves to a life of slavish devotion to a mere technique.

For most people, a "recording" has the quality inherent in the basic meaning of that word: something set down for remembrance, a record of a previous aural experience that was pleasurable. And when a recording introduces us to a new listening experience, it soon becomes again a "record" of the first listening. The job of the record maker is very often that of recalling with excitement a previous experience of the auditor. He must do this with skill and integrity. I use the last word because there is often the temptation to create excitement, or spectacular sound, at the expense of historical accuracy.

One must not forget that even in this age of "do-it-yourself," there are still many people for whom the changing of a light bulb is considered a triumph in scientific aptitude and a demonstration of man's mastery over technical hurdles. These people stand at the other end of the high-fidelity enthusiast scale, and needless to say, they by far outnumber the adepts. Furthermore, among them are millions of people for whom music in one form or another is a source of intellectual or spiritual satisfaction or simply a means of relaxation. Furthermore, if we accept the premise that all of us have an obligation to make music available to everyone, then it would be sheer nonsense — something out of an old play by Capek — to insist that only those homes which can provide ownership of a Philips-head screwdriver are to be allowed to hear the symphonies of Beethoven. What I am inveighing against is any attempt, through high fidelity or any other device, to limit the uses of music by setting up what might appear to be insuperable technical barriers. I direct this in part to those high-fidelity enthusiasts who find that record or phonograph manufacturers move too slowly into newly explored paths. We are not against exploring new paths — far from it — but our secondary objective is carefully to lead by the hand a large public along those paths, and this does impose ethical responsibilities.

In considering new paths in electronics in terms of music, there are moments, too, when it is necessary to pause for artistic identification and ask ourselves if the microscope is not being applied too diligently on the behalf of hyperrealism. Are we, in fact, distorting the

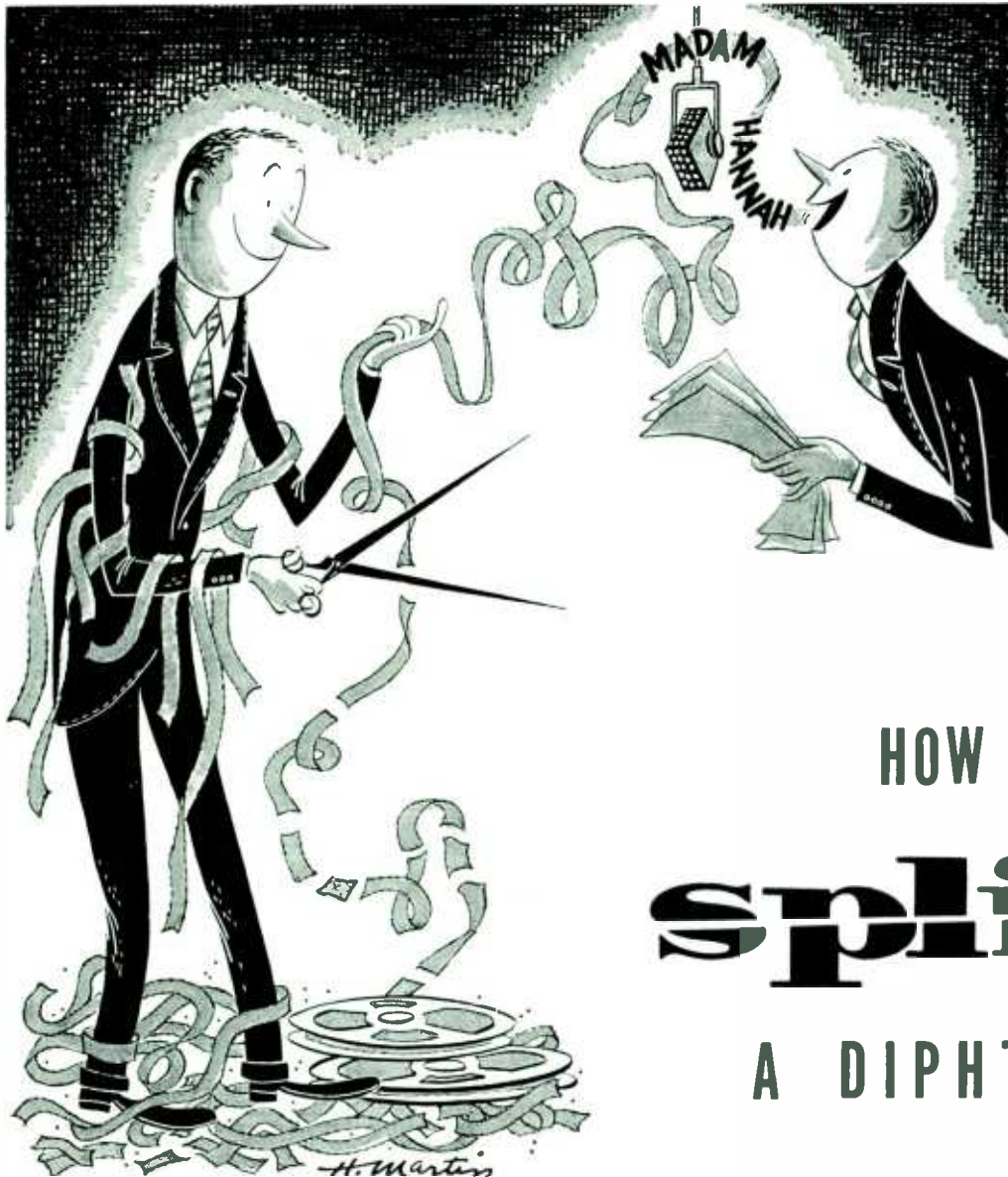
composer's concept and consequently doing a serious disservice to music? I remember once speaking to Aaron Copland concerning certain recordings of his music, and he confessed that he now heard inner voices in his composition which had not only never been clearly delineated in concert hall performances, but had not even been heard. I think he was more surprised than either disturbed or pleased by this, and I am not sure yet whether or not he has given it very much consideration, though I should think he had. But in any case, Aaron Copland is very much alive, capable of speaking for himself, and able to protect his music from whatever developments of the moment he might consider as infringing on his prerogatives as a composer.

But what about the dead composers and their music? Are we doing a service to music when we reveal all of the threads in its tapestry? I suspect not. I know that a composer very often writes incidental orchestral figures or complicated *ostinatos* as a background of sound — and these sounds are obviously not meant to be heard either as a pattern or as thematic material. No one can possibly believe that many of the inner figures in, let us say, a score by Richard Strauss or Maurice Ravel are meant to be heard in any way other than as a general sound, one might say almost as a sound effect. Yet, today, there are certain quarters where a piercing cry of joy is emitted when the ring of a triangle or the clang of a cymbal is heard all out of proportion to the composer's intent, or when a small rhythmic figure in a harp is given the stature of a theme though its original purpose was merely atmospheric. And, in my opinion, this bedevilment not only happens to the music of the romantic or modern composers. Classical music, too, very often suffers this same disservice. Although it is quite likely true that even in concert performances we are not hearing Mozart or Beethoven symphonies, Bach, Handel, or Vivaldi orchestral works in the same proportions, or, if you will, the same sound weights, in which they were conceived, yet these disproportions are probably less grotesque than they are under electronic magnification. Therefore, there is still serious work to be done in achieving standards in the field of recording which will give the recording industry an objective. Will that objective be the reproduction of a concert-hall sound, and if so, what kind of concert hall? For my part, I would choose as the standard the objectives chosen by the composer himself in his own era with all of the limitations of that era. I am not by any means against experimentation, but let us have that in the work of living composers, or living inventors of sound, who can create specifically for the phonograph as a musical instrument with a life of its own, which indeed it has.

When in the light of the subject under discussion we speak of man's consciousness and of his thinking ability, we are led also to the consideration of his spiritual life, or at the very least, his inner life as it is related to sound. That I have thus far concerned myself chiefly with the pragmatic aspects of recordings does not mean that I look upon electronic developments only from the vantage point of empirical psychology. On the contrary, I believe that the science of electronic

*Continued on page 115*





by Joel Tall

## HOW TO splice A DIPHTHONG

IF DR. JOHNSON were alive today, and if you were to ask him his estimate of the amount of study needed to learn tape editing, the Great Bibliographer would probably snort derisively and explode, "Why, Sir! It is simply the application of common sense!" I agree with this insidiously fictitious but typical pronunciamento of the immortal Sam, with some reservations. Common sense plus a little observation *will* carry you through, and, in time, you can become an expert tape editor without reading a word of what follows. You may, however, shorten your labors considerably by reading about some of the observations I have made over a period of ten years. I have tried to find reasons for what I have observed, to tie the whole bundle up into a theory of tape editing that, I think, makes sense — common sense, if you like.

An expert tape editor, whether he realizes the fact or not, is interested in many things. He is very much concerned with how he hears sounds, because his hearing is his major editing tool. He senses that a great deal of what we call "hearing" takes place in the brain, and varies

according to the condition of the nervous system. He must know something of speech and phonetics — do people say "a second time" or "a secon' time?" Under what conditions would one version be used and not the other?

The expert tape editor may know nothing of music, but it would help him in his work if he did know the fundamentals, at least of musical nomenclature and notation. He should know how acoustical conditions vary, and the resulting changes in sound. He would profit from widening his knowledge of every phase of sound, hearing, physical acoustics, and psychoacoustics.

Probably the best way to begin to learn tape editing is to learn to recognize speech sounds when played at very low tape speed, that is, at the speed the tape travels when you turn the reels by hand. About all you will be able to recognize at first will be the characteristic "sh" of some "s" sounds. The rest will sound like a series of grumbles, animal noises, and gasps. One must learn to differentiate between these sounds and to know what each sound would be if the tape were traveling at normal speed.



Thus, if you heard a sound that could have been made by a sick lion showing his tongue to the doctor, you should recognize it instantly as the word "I." But that's not all—you should be able to recognize, at low speed, whether that grumble represents a declarative "I," a questioning "I," or some other sort of "I." You should also know, before cutting, whether the "I" is a complete and editable or unfinished and, therefore, uneditable sound. Speech sounds vary according to the succeeding sound. The sound of "I" in the expression "I want" is considerably different from the sound of "I" in "I am." The forming of the mouth in preparation for the following sound considerably affects the sound being pronounced. Speech sounds, in many cases, flow, one into the other, in a blend of the two sounds. The expert tape editor has to know, instantly, whether he can cut such a sound or not. This ability, or judgment, constitutes one real difference between the expert and the tyro.

To acquire this kind of judgment in editing takes a lot of practice—patient and attentive practice. You may find some help, as I did, by studying various works on speech and phonetics. There is quite a bit of valuable information in *Visible Speech*, by Potter, Kopp, and Green (Van Nostrand), but nothing you can read will take the place of unremitting practice in recognition of sounds. You should play a sentence at normal speed and then analyze it, sound by sound, at low speed. Learn to recognize the "hard" sounds—t, b, p, d, and so forth—and the variations in sound of f, v, s, sh, z and similar sound combinations. Then study the various sounds of the vowels and diphthongs. Learn to tell the difference at low speed, of sounds almost but not quite, the same. After a while (how long it takes depends upon you) you will acquire the ability to recognize sounds at low speed.

You might make a game out of listening at low speed. See if it is true that the palindromes "madam," "Hannah," and so forth *sound* the same backwards as they do forwards. You will find that they do not. About the only sound combination I have found that sounds almost the same played in either direction is the expression "y'see." But this game of playing sounds backwards is more, much more, than a game. It is a valuable way to find exactly where in

the tape one sound blends into another. If you were able to borrow a sound spectrograph, and if you made pictures of the sounds you wanted to edit, you would find one set of meaningful sounds blends into another set of meaningful sounds. There is seldom any definite break, at least not within the same word. But, when you listen to sounds played backwards, you often will find that you can recognize a particular sound more easily. Your hearing is not deceived by the context. You hear only what is there, not what you want to hear, or expect to hear, or imagine that you hear.

I began to use this reverse-listening technique sometime in 1947, quite unaware that there was anything scientific in the method. I was faced with the problem of cutting out the "r" from the word "streamer" to make the word "steamer." Cutting after the "t" sound was child's play, but cutting out the "r" sound completely, without ruining the following "e" sound, was quite a poser. Try it, at 7½-inch-per-second tape speed and I think you will agree with me. The "r" and "e" sounds seemed to blend into each other without a definite change of sound where I could cut the tape. Finally I tried listening to the tape backwards. I could hear the beginning of the "r" sound clearly! I pronounced a few hosannas and went on with my editing.

It seems that others have remarked upon the greater ease of recognition of phonetic sounds when heard in reverse. E. W. Kellogg wrote about it, I discovered later, in the *Journal of the Acoustical Society of America* (Vol. X, pp. 324-326; 1939). W. Meyer-Eppler, of the Institute for Phonetic and Communications Research of the University of Bonn, Germany, wrote about reverse recognition of speech sounds, also in the *Journal of the Acoustical Society of America* (Vol. XXII, No. 6; 1950). He wrote: "It is a well-known fact that the ear may recognize speech sounds by hearing the reversed record, where the context would often mislead it in normal playing, even when we are accustomed to listening phonetically."

You will notice, when you use the above reverse-listening method, that sounds at the beginnings of words, like d, k, and so on, seem less "hard" and not so definitely voiced as in normal "forward-listening." I do not know exactly why this is so. One guess is that the beginning sounds are partially obscured, or masked, in our hearing, when heard in reverse. Another is that, in reverse, some cancellation of certain kinds of distortion takes place, removing some of the transients that may attend the voicing of these sounds. Whatever the cause may be, the method has proved eminently worthwhile.

When you have practiced cutting speech sounds of all kinds and varieties until you wander around mumbling diphthongs to yourself, you may be ready for the next step in editing speech. That is the editing of a talk, sermon, or speech into a shorter version making just as much sense as the original. Here is an area where my own hide is tender from repeated lashings. How many times have I been told by mentors trying to teach me how to write: "When you look over what you have written, and glow with the pride of creation on reading a little gem which you consider the best sentence you've ever composed—



cross it out!" The same thing is true of speeches in general, sales talks, and some lectures. Not only can they be shortened but often they gain both meaning and impact in the process. However, you must observe two rules in editing connected, meaningful speech. You must retain the basic information, both in the literal meaning of the words and in the implied meaning the speaker gives them by his inflections.

The edited version then, if a speech is to retain the character of the original, must retain the mood of the original. It is one of the more artistic aspects of editing that the editor, if he is worth his salt, must sense all the emotions of a speaker correctly in order to interpret his meaning. Sorrow, sarcasm, irony, earnestness, gladness— are all expressed in the way words are spoken. A human voice is capable of expressing fine shades of meaning. These can be ruined by careless editing, even if the *sense* of the edited version is correct. Be certain, when condensing a speech, that mood does not change suddenly.

There is nothing that betrays the tyro editor so quickly as the lack of pacing in an edited speech. Every speaker has his own rate of speaking. He will pause periodically, for emphasis, or he will change his pace for some other purpose. He has to breathe occasionally. He will have his own unique speech mannerisms. The edited version must be consistent, in all these respects, with the original. I have always suggested that we edit from the *beginning* of the sound to be cut out to the *beginning* of the sound to be retained—*not from the end* of one sound to the *beginning* of the other. If you edit in the way suggested, from beginning of eliminated sound to beginning of retained sound, you cannot help maintaining the speaker's pace between words and sentences. Observe his breathing periods in the original and retain them in the edited version, even if doing so should force you to cut out breathing sounds, from eliminated material, for insertion at the necessary points. Imagine that *you* are the speaker; before you cut the tape *say* what you want *him* to say, to yourself. Try to develop your memory for the way in which phrases were spoken. Above all, edit for naturalness, according to the speaker's character. If the edited speech does not sound as if it could have been spoken that way, it has not been well edited.

Idiosyncrasies of speech identify a person as definitely as his fingerprints. Someone, I cannot remember who, once wrote that of all the leaves in the world no two are exactly alike. I should hate to have to prove *that* dictum; however, scientists *have* proved that a voice can be identified by means of sound-spectrograph comparison. Therefore there are probably not two persons in existence who speak exactly alike. There are regional differences in pronunciation, of course, but otherwise the major differences consist of speech habits of many kinds. Some speak in measured cadence; others "sing" their sentences, reaching a peak of emphasis at the midpoint of a declaration. Some speakers sound bare and void of character without their peculiar slurs, "ahems," and "ers." You've got to retain some of these speech sounds to help identify the speaker. Don't attempt, as some editors do, to "clean up" the speech down to the bare bone of the spoken word.

Speech without character is neither interesting nor human; edit so that character is retained.

The spoken word contains meaning far in excess of the written word. In discussing this truism, a trial lawyer in Massachusetts remarked last summer that a high-fidelity binaural recording of what went on at a trial would be, at least to him, of considerable value in retrial of a case in a higher court. He regaled me, or so he thought, with the old story of the man haled into court for stealing a chicken. I'll not bore you with the story. Suffice it to say that the culprit, while not denying, in words, that he stole the chicken, denied it by the way in which he exclaimed, "I, stole a *chicken!*" Accent and inflection made the difference between affirmation and denial. Accent and inflection may convert dull prose into musical speech that is enchanting to listen to. Read a poem by Dylan Thomas and then listen to his recording of the same poem. There is a magical difference. Or read a play that is being acted on some stage, then go and see and hear the play. Accent, intonation, and inflection make the dead words come alive. They also make editing more interesting and more difficult. It is almost impossible to use a heavily inflected word except in the context in which it was spoken. If it should be necessary to edit after a word so inflected, the only way in which it can be done is by a momentary interruption. The interruption may be a cough, a short duration noise of any kind that is in keeping with the scene, or a burst of applause, if that should sound natural. It is possible, in some cases, to have another speaker interrupt at that point.

We have not discussed up to this time a refinement in editing that can be very useful but that requires powers of sound recognition that are acquired only through much practice. I am referring to intercutting, or cutting from one sound within one word to an identical sound in another word. This kind of editing takes a good deal of judgment and finesse. It is a technique that is used occasionally in cutting music. It can be useful in many situations. For instance, suppose you had to change the question "Must I follow?" to the declaration "I follow." The inflection of the questioning "follow" cannot be changed—at least by the methods exposed in this article. The point is, however, that the first part of the word can be used; we have to find a "lo" sound in a

*Continued on page 120*





# The Phonophile's Garden of Verses

by K. A. Alexander

## INTRODUCTION

Behold this modern-day phenomenon:  
A knob is turned, and pilot lights flash on.  
And as the AC current starts to flow,  
The tubes in opalescence warmly glow.  
The stylus tip is lowered to the groove;  
A switch is thrown; the disc begins to move.  
And from a wooden cabinet nearby,  
Violins and cellos heave a sigh.  
The wood winds and percussion join the fray  
And now we hear the brazen trumpets bray.

If ever you have heard a brilliant tutti  
Thus reproduced, it really is your duty  
To learn a bit of phonographic lore.  
You'll find there's great enlightenment  
in store.  
And for the probing, scientific mind  
The verses now to follow were designed.

## TURNTABLES

No lilies of the field, these discs of tin.  
They toil with vigor, likewise do they spin.  
This hardest-working member of the coterie  
Supplies the record with its motion rotary.  
While underneath, where all the dust and  
grease is,  
There slaves the unsung motor (hysteresis).  
And what does it receive for all its toil?  
A drop or two of Number Twenty oil.

I heard within a shop the other day  
A big turntable to his comrades say:  
"When once upon the motorboard we're  
planted,  
Our work is taken more or less for granted.  
We must demand the laurels we have earned.  
The time has come for tables to be turned.  
If we revolt, we shall successful be,  
For Revolution is our specialty."

## CARTRIDGES

Unlike the hairpin, which has many uses,  
The cartridge has one function: it transduces.  
Of overweight it seems to be afraid.  
At any rate, it's always getting weighed.

One warning: when out hunting quail or  
partridge  
Don't ever take along this kind of cartridge.



## TONE ARMS

These instruments fall into many classes,  
For some are dry while some contain  
molasses.  
And some are curved and other ones are  
straight.  
Some have a spring and some a counterweight.  
Some arms are wooden; some are metal pipes.  
There are, in fact, at least a score  
of types.

Your dealer has a comprehensive line,  
Including every make and each design.  
The spectacle is certain to astound you.  
Just ask the man to place his arms around you.

## STYLI

The diamond, we are told, is girl's  
best friend.  
And scarce a truer line was ever penned.  
But though a phono stylus has its merits,  
Its weight can't be expressed in terms  
of carats.  
To phonophiles, a stylus is a gem,  
But that's a view not shared by any fem.  
We know, for we've had many girls revile us  
For making them a present of a stylus.

## ENCLOSURES

If I were building MY enclosure, I would  
Construct it of a stout and heavy plywood,  
Although a man will use concrete in Britain  
When by hi-fi bugs he's been badly bitten.

Some cabinets are only inches tall,  
While some would make a phone booth  
seem quite small.  
Most phonophiles—and surely they are  
right—  
Prefer the ones of greater girth and height.  
It's not that these produce the better sound.  
The fact is, as the phonophiles have found,  
That you can have, by sanding down each  
splinter,  
A place to store your summer suits in winter.

## LOUDSPEAKERS

This speaker, let me tell the raw beginner,  
Does not tell funny stories after dinner.  
Nor would it, even though it were invited.  
It only speaks at times when it's excited.  
Psychologists an "introvert" would term it,  
Because it lives secluded, like a hermit.  
It hides behind a wall, or in a box,  
Or in a closet, with a door that locks.  
The most reclusive speaker is the woofer,  
Which couldn't be less friendly, or aloofer.  
But since the woofer is no beauty queen,  
Perhaps it's just as well it's never seen.

If you are baffled, don't kick up your heels,  
For now you know just how the speaker feels.

## AMPLIFIERS

Of all the gadgets which engage the hobbyist,  
The amplifier surely is the knobbiest.  
But though there be a dozen, every knob  
Performs its own electrosonic job.

A word of caution, worthy Phonophiles.  
Be wary of the amplifier's wiles.  
There have been certain optimistic souls  
Who felt that they could master the controls.  
They learned the truth, but just a bit  
too late,  
For once you take that chassis from its crate,  
Things never go according to your plan:  
The amplifier soon controls the man.

*The most peripatetic of today's conductors feels that one must cruise the centuries and the continents to master musical interpretation.*



DECCA RECORDS

**by Herbert Kupferberg**

A RATHER CURIOUS headline appeared in the *New York Herald Tribune* on April 7, 1933, over a review by Lawrence Gilman of a Boston Symphony Orchestra concert. "Little Igor Comes to America, Introduced by Mr. Koussevitzky," said the caption, and the accompanying article went on to discuss "An Imaginary Ballet for Orchestra" called *Rebus*, by a nineteen-year-old composer previously unknown in this country.

Mr. Gilman didn't care for *Rebus* and he expressed his doubt that its youthful creator, Igor Markevitch, fully deserved the designation of "genius" which had been visited upon him by his admirers in Paris. *Rebus*, said Gilman, was sterile and trite, and he testily inquired whether it were not the genius, rather than the ballet, that was imaginary.

That, of course, was a long time ago. Since then "Little Igor" has undergone a transmutation into another genus of genius, interpretative rather than creative. He has become one of the most respected of today's younger generation of conductors, one of the most widely recorded, and certainly one of the best traveled. His ascent through the conductorial ranks has been a phenomenon of the last ten years, and his initial impact on the American scene came strictly through recordings made in Europe, which preceded his first physical arrival in these parts in the autumn of 1955.

Conversing with Igor Markevitch would be a simple task, since he speaks English not only fluently but volubly, were it not slightly complicated by the fact that he eternally is a man between two planes. For eight years he has made a steady occupation of being a guest conductor, a career which has taken him through most of the countries of Europe, the Near East, and the two Americas. His head is full of ideas and his pocket of time-



# MARKEVITCH IN TRANSIT

tables, and he finds that each reacts on the other to their mutual benefit.

"I have been eight years free of a permanent job," he said during a recent fleeting stopover at the Stanhope Hotel in New York, between a plane from Havana and a train to Montreal. "And I wanted it to be that way, for really to dominate a job like mine you need to know different orchestras, even different countries and mentalities. In Chile and in Vienna the approach to music is not the same."

At forty-five, Markevitch is an intense, frail-looking man, with eyes sunk deep in a bony face. His restless nature and his free-ranging interests are in keeping with the diversity of his national and musical backgrounds. Markevitch is a native of Russia who has passed much of his life in Paris, but his home (where his four children reside) is in Switzerland, and he holds Italian citizenship.

This peripatetic musician was born in Kiev in 1912. Two years later his family migrated to Switzerland, where they rapidly discovered they had a *Wunderkind* on their hands. No less a personage than Alfred Cortot gave him some of his early piano instruction, and he turned up in Paris at the tender age of fourteen. There, like most young geniuses of the day, he studied under Nadia Boulanger, and there, too, he encountered Serge Pavlovich Diaghilev, impresario *extraordinaire*, and a man always on the lookout for geniuses to recruit for his Ballets Russes. Markevitch owed much of his early *réclame* to Diaghilev, a debt he was to repay partially many years afterwards by conducting Angel's handsome *Homage to Diaghilev* album.

Specifically, Diaghilev commissioned Markevitch, then only fifteen years old, to compose several works, and two years later shepherded him to London, where an admiring public at Covent Garden heard him play his first piano concerto. Virgil Thomson described his Paris debut at the Théâtre Pigalle as "a most elegant occasion" and said jocularly that the audience half expected to "be given boxes of *dragées* to take home with the name of little Igor painted on the toys in blue." Henry Prunières sent back enthusiastic notices of the young composer to *The New York Times* and as the 1930s wore on the compositions

poured out along with the testimonials from Milhaud, Bartók, and others. A Concerto Grosso, an orchestral Partita, a choral *Psalm*, *Le Nouvel Age*, *Icare*—all these in addition to the *Rebus* that so provoked Mr. Gilman issued from the Markevitch *atelier*. A new Stravinsky, if not yet a new Mozart, seemed in the making.

But, as the French song asks, *Que reste-t-il de nos amours?* Or, more bluntly, *wha' hopen?* When the question, in an intermediate form, was put to Mr. Markevitch, he shrugged.

"That was a long time ago, twenty years," he said. "Modern life doesn't allow a man to have the life of a Liszt or a Mahler. It is possible that in a few years I may again turn to composition. I now concentrate on conducting. It is something to which I wish to dedicate a part of my life."

Probably it was World War II—as it was for so many others—that dictated a change in Markevitch's course. The outbreak of the war found him in Florence, whither he had gone, still a composer, to seek information on Lorenzo de' Medici in preparation for writing a cantata entitled *Laurent le Magnifique*.

In Florence—Markevitch later described his wartime experiences in a book called *Made in Italy*—he helped organize the underground movement, established radio contact with Allied forces after their invasion of the peninsula, and participated in his city's liberation. It was during these war years that he learned English in earnest, his instructor being James Joyce's brother Stanislaus, also trapped in Florence.

When the Americans arrived, they knew Markevitch well, at least as a voice in the Italian resistance. He quickly found himself in charge of orchestral concerts and broadcasts in Florence, work for which he was eminently well equipped, since his early preparation had included studies with Hermann Scherchen and considerable conducting experience, notably with the Amsterdam Concertgebouw.

His first task was to reorganize the Maggio Musicale Fiorentino, and his success produced engagements with La Scala, L'Orchestre de la Suisse Romande, and other organizations. To his own performing activities he added a

course in conducting at the Salzburg Mozarteum and now he has undertaken, at the behest of the Mexican Government, a month-long Pan American conducting course at Mexico City. Students of Markevitch's conducting technique are scattered throughout the world; he says with some pride that they even flourish in Africa which, with Australia, is one of the two continents he has not yet visited.

This year Markevitch's American peregrinations are taking him across the country, from Boston to San Francisco, and to Montreal. All in a summer's season he will open no fewer than three great outdoor festivals, at Lewisohn Stadium in New York City, Ravinia Park in Chicago, and the Ellenville Festival in Sullivan County, New York. Recording sessions with the Symphony of the Air (Brahms's First and the Beethoven *Eroica* for Decca) have dotted his American itinerary, just as his activities with the Philharmonia and French National Orchestras (Bach's *Musical Offering* and Tchaikovsky's Fourth, for Angel) kept him busy during his last stay in Europe. "I record so much I forget even my own records," he said apologetically as he tried to recollect what he had made lately.

Among conductors, Markevitch regards himself as a specialist in nonspecialization. "My repertory runs from Purcell to Dallapiccola," he said. "To be a really complete musician you should never be a specialist. Today there is an opposite tendency. Some conduct only opera, never symphony, never oratorio. Some one period or another. But something like the *Rite of Spring* is not a work in itself. It is the result of centuries of music. You must know those centuries. Versatility is needed to play it. I hope you agree with me."

Recording, thinks Markevitch, has sharpened not only the ears and appetites of audiences, but of musicians themselves. "An orchestra that has recorded plays twice better than one that has never recorded," he said. "Recording induces a fantastic improvement of quality."

Markevitch believes that even the Romantic composers

of the nineteenth century, who are sometimes accused of writing for over-all effect rather than for interior detail, would have been delighted with the crystal clarity that it is possible to achieve on a record.

"A composer like Berlioz," he said, "would have found his pure ideal in recordings—he would have been incredibly happy with them. In concerts it is extremely difficult to do *Harold in Italy* in the correct way. In some sections it is absolutely impossible not to cover the solo viola with the orchestra. Yet on records this can be achieved. Proportions are not always well considered by composers. Rimsky-Korsakov had the ability to do so; Wagner didn't. There are moments in Wagner when you just can't hear the singers. To restore the balance is part of the real art of recording. That is how a record can really tell the truth."

In Markevitch's view this burden rests on the engineer as well as on the performing musician.

"On every record," he said, "we should put the name of the technician, and I will tell you why. Conditions vary from hall to hall, and the engineer has the job of adjusting to them. A certain bowing for the violins may be extremely dry for good effect for a concert at Carnegie Hall; at a recording session there it may be just right. I have my sonority for a performance, but it's not the same as another conductor's. All of this makes problems for the technical supervisor. And the conductor must adjust to the supervisor, too. Recording the Philharmonia Orchestra in London for Walter Legge is not the same as recording the Berlin Philharmonic for Heinrich Keilholz. I can frequently tell who has engineered a record just by listening to its sonorities."

Preparing a work for recording, Markevitch contends, is different from preparing it for a concert performance. For one thing, he usually has more rehearsal time at his disposal. Markevitch said that one of his most "interesting" experiences when he first came to America was to be asked to rehearse in the morning for a performance the same evening. But beyond the technical and temporal circumstances, Markevitch finds considerable divergences in the musical approaches to recording and concertizing.

"When I am performing in Carnegie Hall," he said, "I am a painter and will make you a painting. When I am recording in Manhattan Center, I am a photographer and I will make you a photo. A painter makes you a portrait, but he will never put on you direct sunlight or special lighting. He must depend on the inner light within himself. But a photographer will make use of special effects to bring out the shadows and contours he wants. This is the microphone, which allows us to obtain certain effects. Is it clear? Do you follow me? Let me give you an example. In *Les Choëphores*, which I have recorded for Deutsche Grammophon, Milhaud has a rather heavy, complicated orchestration—a big battery, a talking chorus, many parts going together. A recording allows me to give the scores with a clearness that would never be possible in a concert. On paper a composer can do things you simply can't do at a concert, but the extraordinary balance of the recording microphone reproduces with an exact intensity." In making a recording, *Continued on page 116*



Markevitch rehearsing with the Symphony of the Air for the Empire State Music Festival, Summer 1956.

DECCA RECORDS



# Analyst of the Muse

by Robert Charles Marsh

Chicagoan Leonard Meyer has conducted a major exploration of that most fascinating *terra incognita*, the meaning of music.

LEONARD B. MEYER and I share an office in a dingy, redbrick structure named Lexington Hall, at the University of Chicago. In comparison with the more sumptuous quarters provided for our scientific and medical colleagues, it is uninviting, although still judged adequate for those of us engaged in the task of teaching the humanities to undergraduates. Neither of us spends much time in the office, but our obligations to the staff require a certain frequency of contact with it, and we see each other pretty often as one or the other of us makes the morning swoop through the place.

When Meyer's *Emotion and Meaning in Music* appeared last December I made a note of the fact, but I hadn't advanced much further towards reading it before Winthrop Sargeant's review in *The New Yorker* of January 5 hailed it as "by far the most important work on musical aesthetics that I have ever encountered." It then became obvious that I was going to have to look at the book and have a talk with the author to find out, if I could, what he thought of this dramatic reception.

He was, as one might surmise, pleased — and justifiably. With only the slightest modification, the book is in substance the doctoral dissertation he submitted to the University of Chicago in 1954. Most people who write a thesis, especially a good one, are convinced that it deserves a better fate than dust catcher in the library stacks, so about two years ago Meyer set out to try to get his book printed. Three well-known publishers read it, or said they did, and returned it with the usual polite phrases about its being of too limited interest for the general public, etc.

Now if there is any publisher who cannot immediately resort to such evasive action when confronted with a bound thesis MS it is the press at the place that granted the degree, and the persuasive Dr. Meyer eventually was successful in convincing the University of Chicago Press to issue his book. The rest, as they say, is history.

Actually, if one considers that its subject matter is difficult and its approach pre-eminently serious, the book is well written and has a commendable freedom from both jargon and the pretentious humbug that infest so much

scholarly writing. It need not be approached with qualms, although it cannot be classified as light reading.

Although flattered by the reception his work has secured, Meyer is convinced that his study is more a point of departure for further examination of the problems he raises than any final treatment of them. He feels he has eliminated a considerable quantity of dead wood and proposed two or three new lines of discussion.

To take care of the dead wood first, nearly everyone concerned with music agrees that music has meaning and is able to communicate it. The troublesome questions have been where does the meaning reside, of what does it consist, and how is it communicated?

A group of critics Meyer calls "absolutists" hold "that musical meaning lies exclusively . . . in the perception of the relationships set forth within the musical work of art [itself]." These he contrasts with the "referentialists" who, while admitting that music conveys the meanings the absolutists recognize, also discover other meanings which "refer to the extramusical world of concepts, actions, emotional states, and character."

Meyer feels both positions are based on an analysis of musical experience that is correct as far as it goes. He prefers to talk about music "within the context of the work itself," not because he denies the reality of referential meanings, but rather because he feels that this complex subject should be discussed in a separate study. However, since he believes that there is an intimate interaction between referential and absolute meaning, a concise analysis of the nature of referential experience is presented in the final chapter of *Emotion and Meaning in Music*.

These two points of view Meyer separates from those commonly identified as "formalism" and "expressionism." The "formalist" position, that emotional response to music is irrelevant to designed content, Meyer dismisses as "untenable." "Expressionists," on the other hand, include both those who say the meaning of music exists without extramusical reference and those who feel such reference is a major part of emotional expression in music. Meyer's point of view is essentially that of absolute expressionism.

What is important is his awareness that these divisions are largely arbitrary, growing out of the fact that meaning in music is not precise if one uses standards of precision appropriate, say, to mathematics. No musical composition ever conveys anything as specific as "two is the square root of four." Much trouble has arisen from the fact that the theories hitherto advanced to explain meaning in music have been too narrow to take account of all the types of experience which properly belong under that heading; while their supporters, rather than recognize that both they and their adversaries are in possession of partial truths, have banded into cults and set one incomplete but not incorrect theory against another of the same type, fired not by a love of a balanced and comprehensive view, but by the sheer delight in factional dispute that lies in the hearts of many academic men.

Meyer's discussion is therefore free of the kind of illiberal limitations that spring from commitment to a single theoretical position. He is willing to attempt a synthesis, combining the elements of truth in supposedly opposed views, and he is willing to talk about meaning in music in every way in which meaning is said to be found—although his preferences are clear.

So much for the dead wood. Meyer feels his important positive contributions to be two in number. He has provided a theory for the analysis and criticism of melody, and he has offered a basis for similar procedures in rhythm. Both of these, in turn, offer a solution to the problem of defining a "style" and determining the effectiveness of a style in communicating meanings.

Borrowing from Gestalt psychology, Meyer begins his discussion of melody and rhythm with what he calls "The Law of Good Continuation": "A shape or pattern will, other things being equal, tend to continue in its initial mode of operation." In more specific terms, a melody unfolds serially in time. Its initial intervals establish a process and cause us to have definite expectations about the way the melody is going to progress. If these expectations are not realized, we feel that melodic continuity has been broken. An "interesting" melodic line is one which departs from expectation enough to keep us alert, but "recovers" after these disturbances and fulfills our expectations in such a manner as to enable us to retain a feeling of continuing evolution from the initial stage of the process.

A good example is the melody of the *Dance of the Rose Maidens* from Khachaturian's *Gayne* ballet suite. A melody which did not suffer disturbances would soon be perceived as simply a repeating pattern and immediately would decline in interest, except perhaps among the rock-and-roll set, who seem to like such things. In *Boléro*, for example, Ravel tried to create a disturbance by altering the tone color of the melody through the use of a number of solo instruments.

Naturally the full working out of the theory involves a great deal that cannot be elaborated here. Even less can be said about Meyer's treatment of rhythm. Again Gestalt theories are used to explain how the mind groups one or more unaccented beats in relation to an accented beat. As one would expect, the consequence is a view in which rhythm is seen to be a function of the character of the melody and its accompanying harmonies, altogether a more complex affair than simply scanning bar lines according to a metric formula.

He is then prepared to deal with the problem of style. This too, he finds, relates to the matter of expectation, but in a larger framework. On the basis of our previous experience we have certain definite anticipations when we hear a work in a style we regard as familiar (or known) to us. We expect a piano work by Bach to end on the tonic chord of the key in which it began. We would be disturbed if, midway in the second act, *Tristan* became very diatonic. When Stravinsky writes simple, tonic dominant progressions we know he is departing from his usual manner.

Style, in other words, is simply a set of probabilities known to both composer and audience, by means of which certain expectations can be satisfied or disturbed, since both composer and audience will know them to be expectations. Bertrand Russell has said: "Understanding language is . . . like understanding cricket: it is a matter of habits acquired in oneself and rightly presumed in others." Meyer paraphrases this to say: "Understanding music is not a matter of dictionary definitions, of knowing this, that, or the other rule of musical syntax and grammar; rather it is a matter of habits correctly acquired in one's self and properly presumed in the particular work."

The communication of meaning in music therefore depends upon acquiring these habits with respect to a set of probabilities, i.e. a style. Sensitivity to style is therefore essential to communication.

Suppose we have two listeners at a performance of Stravinsky's *Pé-trouchka*. One has acquired a sensitivity to the composer's style and therefore finds the work a highly enjoyable musical experience, since the composer communicates any number of interesting and agreeable things to him. The other has no sensitivity to Stravinsky's style, but has some feeling for folk songs in simple harmonic settings. He will be disturbed in a number of ways, since he will be certain to recognize in many of the themes their character as folk songs; but he will find that their continuity is not such as he would expect, nor is their harmonization what he feels they ought to have. He may well leave the concert thinking that potentially enjoyable musical materials have been hopelessly mistreated.

When there is no such feeling of hostility aroused, failure to grasp a style may prevent much communication but will stimulate moods, *Continued on page 118*



Leonard B. Meyer

GABOR EDER



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by



Roland Gelatt

# music makers

THE FAREWELL RECITAL on records is not a new phenomenon. The first of them, I believe, was Dame Nellie Melba's on June 8, 1926. On that occasion HMV put microphones in the footlights of Covent Garden Opera House and recorded a substantial portion of the proceedings: extended excerpts from *Otello* and *La Bohème*, an address by Lord Stanley, and Dame Nellie's spoken farewell. Eleven 78-rpm sides were cut, of which only three were later published. Good masters of them all still exist at Hayes, Middlesex, and HMV is planning to issue the entire set on a twelve-inch LP. We have also had Lotte Lehmann's Town Hall farewell and a recorded *reportage* of what turned out to be Beniamino Gigli's final recital in America.

The latest farewell to be published on records is the most affecting of all, for it documents not the Indian summer blaze of a retiring veteran but instead the last public appearance of a young man condemned to early death. This month Angel is releasing on two LPs a recording of a recital given by Dinu Lipatti at the International Festival of Besançon, September 16, 1950. It proved to be his last. A little more than two months later, the pianist died of leukemia at the age of thirty-three.

To play at Besançon required of Lipatti, we are told, a tremendous act of will. He was already in a perilously weak condition, and his doctor tried valiantly to dissuade him from going through with the concert. But Lipatti had promised to appear. "I *must* play," he kept repeating, and on the appointed date he arrived at Parliament Hall in Besançon. Fortified by injections, he managed to complete all but the very last piece on his program. He had planned to play all fourteen of Chopin's *Valses*, though not in numerical order; when he came to the last one on the program, No. 2 in A flat, his strength gave out. Backstage, he told his wife: "I can play no longer." But a volley of applause brought him back to the piano for one encore, a Bach chorale that was not recorded. He left the stage exhausted.

Lipatti's final recital contains only two selections not previously recorded by him—the Schubert Impromptus Nos. 2 and 3 from Opus 90. But if it contains few surprises, it remains a precious historical document. The recording comes from the files of the French radio network. How many other comparable treasures, one wonders, lie immured in the vaults of European and American radio broadcasters?

BY TIME-HONORED prerogative opera divas are allowed to say farewell and later to bow to public demand and reappear. Patti exercised this option, and so in our day has Kirsten Flagstad. When Lotte Lehmann gave her farewell Town Hall recital, however, it actually was her last; but, being a person of extraordinary energy and talent, she has not gone into utter retirement. In Santa Barbara she gives master classes in song interpretation (incidentally, has anyone heard her *Recorded Lessons in the Art of Song Interpretation*, listed in Supplement III of WERM as published on twenty-four Campbell records?), and recently she has revisited the recording studio, not as a singer of songs but as a reader of poetry.



Anyone for Presleyphobia?

She was wooed back to the microphone by the two young ladies who run Caedmon Records, Barbara Cohen and Marianne Roney. They had been looking for someone to read an anthology of German poetry, someone who would not "recite" in the usual intense style favored by German elocutionists. Judith Anderson suggested Lotte Lehmann. The proposal seemed to make a lot of sense, since Lehmann

had at the close of her singing career begun to rely increasingly on verbal projection to carry off her interpretations.

When the project was first broached, Lehmann seemed thoroughly intrigued and also thoroughly frightened. She confessed that she had always wanted to be an actress; but now that she was faced with the prospect of performing without music, she began to question her abilities. During the ensuing months she polished her reading style before informal audiences of friends, and last fall—while in New York en route from Europe—she told the Caedmon girls she was ready to record. And she really was. According to Marianne Roney, the editing job on Lehmann's tapes was the simplest in Caedmon's history. Not a single poem had to be repeated.

The anthology on Caedmon TC 1072, to be published this month, is composed of literature long associated with music: Müller's *Winterreise*, Heine's *Dichterliebe*, verses by Goethe and Mörike, and three excerpts from Hugo von Hofmannsthal's libretto to *Der Rosenkavalier*. At the recording sessions Lehmann read from musical scores rather than from texts. And, indeed, she interprets the poems in very much the same style as she interpreted the lieder. "The funny part," Lehmann said, "was that in my inside I always sang. The music was too strong in me, I could not kill it."

HIGH SCHOOL and college students on the East Coast have recently been seen sporting lapel buttons bearing the legend "I Like Ludwig" and a picture of the composer—a minor manifestation, I take it, of the larger United World Eggheads movement. The buttons are the creation of Edmund Leites, a freshman at Yale, and Robert Cenedella Jr., an art student in New York. Any pro-Beethoven Presleyphobes who feel impelled to blossom out with "I Like Ludwig" buttons can order them from Mr. Leites at 910 Riverside Drive, New York 32, N. Y., for fifteen cents each. Some 10,000 had been sold at last report.

Taurus



### Menotti: Madrigal Opera for May

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Note: Charmingly old-fashioned, these two attractive albums are perfect for MOTHER'S DAY (MAY 12).

### Sibelius • Respighi • Grieg

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#### GRIEG: Peer Gynt Suites 1 and 2 Four Norwegian Dances

Philharmonia Orchestra  
Conductor: Walter Susskind

Angel 35425

### Lipatti: A Legend Lives

#### DINU LIPATTI: HIS LAST RECITAL

Bach — Mozart — Schubert — Chopin

When Lipatti died Dec. 2, 1950, at 33, the world lost one of the great pianists of all time. On Sept. 16th, at the Besançon Festival, he played his heart-breaking, magnificent farewell concert . . . Recorded then, its release has now been obtained.

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#### May releases

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##### HUNGARIAN QUARTET

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Quartetto Italiano: Album 1 of Early Italian Music —  
Galuppi, Boccherini, Cambini (45001)  
Quintetto Boccherini: Boccherini Quintets, Album 1 (45006)  
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# Records in Review

Reviewed by PAUL AFFELDER NATHAN BRODER RAY ERICSON  
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## CLASSICAL

ALAIN: *Trois Danses; Fantaisie No. 2*  
 †Franck: *Choral No. 2, in B minor*

Catharine Crozier, organ.  
 KENDALL LP 2556. 12-in. \$5.95.

To judge from the few works of Jehan Alain (1911-1940) that I have heard, I would be inclined to describe him as a mystic who drew his inspiration from the asymmetrical music of the Orient and from Gregorian Chant. This he treated with frequent use of complicated counterpoint, chromatic harmonies, and chords that moved in parallel motion.

Alain's compositions on this record are strongly Oriental in cast. The *Trois Danses*—*Joy, Sorrows, Conflicts*—are played without pause, and their lugubrious nature tends to refute the composer's contention that in the final conflict (in the last movement an actual musical conflict between the themes of the first two movements) it is *Joy* that is ultimately triumphant. The most interesting portion of the score is the intricate fast section of *Joyes*, written in 18/8 meter, but its cloudiness in this recording suggests that the Methuen Memorial Music Hall in Methuen, Massachusetts is too reverberant for this music. The simpler and somewhat brighter *Fantaisie* fares better.

Staleness is the word that best describes Miss Crozier's steady, deliberate, and often powerfully moving interpretation of the Franck *Choral in B minor*. Reproducing the big sound of the big instrument she plays could not have been easy, but the engineers have done a splendid job on the whole. P.A.

ALBENIZ: *Rapsodia española*—See Villa-Lobos: *Bachianas Brasileiras No. 3*

BACH: *Suites: No. 3, in D; No. 4, in D*  
 Concertgebouw Orchestra of Amsterdam, Eduard van Beinum, cond.  
 EPIC LC 3332. 12-in. \$3.98.

As in the same group's performances of the first two Suites, issued last year, the spirit seems faithful to Bach, and the sound, though of the large-orchestra type, is excellent. The Dutch trumpets are splendid here. If you don't mind the full sound, Van Beinum's No. 3 is as good as any on LP; and the same could have been said of No. 4 if only the *Réjouissance* had been a little jollier, a little less square. If you prefer a chamber orchestra, Münchinger's No. 3 and Prohaska's No. 4 still seem the best. N.B.

BACH: *Concerto for Violin, in A minor, S. 1041*—See Mozart: *Concerto for Violin, in A, K. 219*.

BACH: *Preludes and Fugues: in C, S. 547; in E minor, S. 533; in B minor, S. 544*

Pierre Cochereau, organ.  
 OISEAU-LYRE OL 50125. 12-in. \$4.98.

Mr. Cochereau—a young man, to judge by the photograph on the sleeve—seems to be a competent organist, with musical instincts and a good technique, but it is hard to tell by this recording. This is not, one imagines, entirely the fault of the instrument, the organ of the Cathedral of Notre Dame in Paris. I do not remember it to have sounded, when I heard it a few years ago, so wheezy and indistinct as it sounds here. The microphone, of course, can gravely magnify the faults of such

an instrument, and that is probably what happened here. The reverberation is quite pronounced (perhaps that is why Cochereau chooses such a slow tempo for the E minor Prelude and Fugue); and the pedal belches forth floods of muddy 32-foot tone. N.B.

BALAKIREV: *Symphony No. 1, in C*  
 Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.  
 ANGEL 35399. 12-in. \$4.98 (or \$3.48).

Angel's explorations in the less familiar areas of the Russian repertory continue to yield noteworthy discs. Here we have the first real high-fidelity edition of a score that is both historically of some importance and musically of more than passing interest. Sir Thomas is in top form, and the performance has all the richness and polish one associates with him. The engineering matches the quality of the playing. The result is a record that admirers of the nineteenth-century Russian nationalist school are certain to prize very highly. R.C.M.

BEETHOVEN: *Sonatas for Piano: No. 30, in E, Op. 109; No. 31, in A flat, Op. 110*

Walter Gieseking, piano.  
 ANGEL 35363. 12-in. \$4.98 (or \$3.48).

Thronging the catalogues are fourteen previous versions of the E major sonata and ten of the A flat, not to mention issues that have been discontinued. Ordinarily one would welcome additional contributions from a pianist so eminent as the late Walter Gieseking. Unfortunately this disc is a disappointment. To put it bluntly, not only is Gieseking's playing here technically not up to par, but in addition the interpretations are often superficial. He skids

around the surface of the passagework in a salon manner, seldom getting into the heart of things. In some lyric passages a sort of prettiness is in evidence, and this is about all. A much more satisfactory experience is provided by Petri (Concord), Schnabel (Victor), Hess (HMV, now discontinued but worth looking for) and Wuehrer (Vox, which offers a disc containing the final C minor sonata in addition to Nos. 30 and 31). H.C.S.

**BEETHOVEN: Sonatas for Piano: No. 30, in E, Op. 109; No. 31, in A flat, Op. 110**

Egon Petri, piano.  
CONCORD 3002. 12-in. \$3.98 (with score).

During the war, after I had abandoned all hope of finding a copy of the Schnabel recording of the Opus 111 sonata, I was delighted when, after many back orders, I secured the Petri edition on Columbia. I must have played it a couple of hundred times during those years, and it gave me the kind of musical nourishment I needed — plus a great respect for the artist.

According to the notes on this recent disc, Petri is now seventy-six, an age at which few pianists can be expected to cope with such demanding works as these. Remarkably, the present set shows no evidence of any lack of vitality or technique. The performances reflect the interpretative skills long associated with the pianist, and the recording is able to project the force as well as delicacy of his playing in the widely contrasted passages of these works. R.C.M.

**BEETHOVEN: Symphony No. 5, in C minor, Op. 67**

†Mozart: *Symphony No. 41, in C, K. 551 ("Jupiter")*

Pro Musica Symphony (Vienna), Jascha Horenstein, cond.  
VOX PL 10030. 12-in. \$4.98.

Here offered are the twentieth *Jupiter* and twenty-third Fifth in the current catalogue. Neither surpasses the best of the available sets, but both rate a place high among the available recordings; and since the coupling combines two of the most popular symphonic works, this disc ought to have considerable sales appeal.

To consider it with competitive versions, Horenstein's *Jupiter* is effectively paced in orthodox tempos that are just a bit on the slow side. The conductor's solid musicianship in general provides a fine statement of the score and a particularly good version of the final movement. The Beethoven lacks the impact of a great performance but has the merits of a very good one, and it, too, is well paced and respects such important elements of tradition as the first movement repeat.

The recording could have provided sharper sonic focus and less resonance, and at times in the Beethoven the sound of the surface was higher than the music at pp. R.C.M.

**BEN-HAIM: Concerto for Strings — See Chavez: Sinfonia No. 5.**

**BOCCHERINI: Symphony in A; Symphony in C minor**

✓ Scarlatti Orchestra, Franco Caracciolo, cond.  
ANGEL 35384. 12-in. \$4.98 (or \$3.48).

Two attractive works, well performed and recorded. If Boccherini was neither a Mozart nor a Haydn, he was a skillful composer with a fund of interesting ideas. The first movement of the A major symphony has an unusually vigorous development section. The pastorale of the C minor symphony shows that Boccherini had, for his time, a rather modern feeling for the emotional color of the wind instruments. In the same movement, however, there are oboe and violin solos in the style of the *concerto grosso*.

This symphony, by the way, is not in C major, as on the front of the sleeve, but in C minor, as on the back and on the label. We mention this as a public service, in case you're asked this question on a television quiz; we wouldn't want any reader of HIGH FIDELITY to lose \$8,000. N.B.

**BORODIN: Quartet for Strings, No. 2, in D**

†Smetana: *Quartet for Strings, No. 1, in E minor ("From my life")*

Endres String Quartet.  
VOX PL 10190. 12-in. \$4.98.

Are there two lovelier string quartets in the repertoire? Both represent nationalism at its best — original, ultramelodic, uncomplicated — and both would make an ideal introduction to chamber music.

The Endres Quartet would appear to be a new group; at least, it has apparently never before been represented on records. Whoever the members are, they play very well. Tonally the group is not the most polished in captivity, and at times it is even a little rough. But it has style, good rhythm, and excellent ensemble. Its musical approach can be rugged, and here and there the musicians approximate the sound of a string orchestra. Such enthusiasm does no harm, especially since the musical instincts of the Endres Quartet are always on the right side. I have no hesitation in nominating these performances as the best available on microgroove.

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Until recently the Hollywood Quartet, on a Capitol disc, led the field of Borodin entrants. Next to the direct sweep displayed by the Endres, it now sounds artificial. As for the Hollywood recording of the Smetana, the same general remarks apply. The Vegh Quartet's version of *From my life* is conscientious enough, but here again the Endres digs into the music with much more convincing results. H.C.S.

**BORODIN: Symphony No. 1, in E flat**  
†Rimsky-Korsakov: *Capriccio espagnole, Op. 34*

✓ Philharmonic Orchestra, Alceo Galliera, cond.  
ANGEL 35346. 12-in. \$4.98 (or \$3.48).

The many admirers of Borodin's well-known Second Symphony who have wondered what the First was like can now rejoice in the appearance of a vigorous and colorful performance in richly conceived sonorities. Galliera makes the most of the score, which has a number of rather interesting things to say, and so produces an edition that is not likely to have much competition.

On the reverse side he adds one of the best statements of the Rimsky-Korsakov work to be found in the current catalogue. R.C.M.

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

Leonid Kogan, violin; Orchestre du Conservatoire de Paris, Charles Bruck, cond.  
ANGEL 35412. 12-in. \$4.98 (or \$3.48).

With nearly twenty editions of this work in the catalogue, any effort to find the best one seems destined for an unsatisfactory outcome. All I'll say about this new one is that it is sure to rate at the top among the very best.

The thirty-two-year old Soviet violinist plays with a degree of metric accuracy I find praiseworthy (and rather unusual, even among virtuosos); he has a clean, agreeable tone; and although he does not fire one with his brilliance, he makes a very positive impression of knowing what he is about.

The orchestra and conductor give him a solid backing that contains some fine playing on their own part, and the tempos respect tradition. The recorded sound is good and improves with some judicious adjustment of tone controls. The balance is near perfect in some difficult parts, then slips in less demanding places, although it is always adequate. R.C.M.

**BRAHMS: Sonatas for Violin and Piano: No. 1, in G, Op. 78; No. 2, in A, Op. 100**

Aaron Rosand, violin; Eileen Flissler, piano.  
VOX PL 10090. 12-in. \$4.98.

Rosand, an American trained at the Curtis Institute under Zimbalist, is a violinist to watch. Even against such LP competition as Goldberg, Kogan, and Stern he holds his own. His tone is clear, his playing musical, his mechanics almost beyond reproach. He also has a good pianist in Flissler. To help the good cause, Vox has supplied exceptionally lifelike recorded



sound, with the two instruments in fine balance.

As for the competition, Kogan is a little more exciting than Rosand, thinking more in terms of the violin; Goldberg is very much the musician and plays with a secure tradition; Stern has the most dared sound in his versions but plays quite beautifully, though without the confidence he has shown in the last three years or so.

H.C.S.

**BRAHMS: *Symphony No. 3, in F, Op. 90; Overture, Op. 81 (Tragic)***

Berlin Philharmonic Orchestra, Eugen Jochum, cond. (in the symphony), Fritz Lehmann, cond. (in the overture).  
DECCA DL 9899 12-in. \$3.98.

There are fifteen Brahms Thirds in the current catalogue (including this one), each of which must be viewed with some reservations. Jochum has a splendid orchestra that is well recorded—although there seems to be a flaw in the master at the close of the first movement, where my copy distorts badly. His performance is a little tight, so that the music doesn't sing as freely as it should; but on the other hand he keeps the pulse firm and avoids sentimental excesses. (The important repeat in the first movement is not observed.) This is not as good a Brahms Third as we ought to have, but it is a better one than most of its rivals—probably, everything balanced out, as good a one as is available.

Lehmann's reading of the *Tragic Overture* is endowed with extremely good sound but is an interpretative monstrosity; it exhibits some of the most capricious fiddling with tempos I have ever heard. Surely if Brahms had wanted a colossal *ritardando* in the opening statement of the main theme, he would have had the good sense to tell us so.

R.C.M.

**BRAHMS: *Variations on a Theme of Handel, Op. 24; Waltzes, Op. 39***

Leon Fleisher, piano.  
EPIC LC 3331. 12-in. \$3.98.

As far as the Variations are concerned, Mr. Fleisher's Brahms is contemporary in spirit—in its deft fingerwork, clean transparency, and straightforward drive through the lengthy work. Perhaps this is the only way Brahms is palatable to some listeners. The performance is not wholly impersonal; inner voices are brought out, rubatos—albeit uneasy ones—turn up occasionally for expressive reasons; Variations 22 (*Alla Musette*) has a most delicate coloration; the speed of some variation provides real excitement. But it is hard to escape a sense of clatter, coolness, and insubstantiality in spite of, or because of, all the brilliance in the playing. Of its kind, Mr. Fleisher's performance is the best I know, but I prefer the warmer, more colorful, if less sure-fingered version, recently made by Malcuzyński. Tape editor's lapse: the first section of Variation 3 is repeated not once but twice.

More graceful and lyrical in themselves, the Waltzes seem to elicit more of these qualities from Mr. Fleisher than do the variations. In spite of an occasional too

fast tempo that muddies the articulation, the performance is very fine indeed. R.E.



Slenczynska has "technique to burn."

**BRITTEN: *Quartet No. 1***  
†Schumann: *Quartet for Strings, No. 1, in A minor, Op. 41*

Paganini String Quartet.  
LIBERTY SWL 15000. 12-in. \$3.98.

Benjamin Britten at his best—witty, entertaining, and highly ingenious in the fast movements, and lyrically effective, if not genuinely moving, in the adagio. The contrast with Robert Schumann is nevertheless on the devastating side. Excellent performances and recording.

A.F.

**CASELLA: *La Giara, Op. 42***  
†Respighi: *I Pini di Roma*

Orchestra of the Academy of St. Cecilia (Rome), Fernando Previtali, cond.  
LONDON LL 1575. 12-in. \$3.98.

Based on a Pirandello story about Sicilian peasants, Casella's ballet *La Giara* includes such uncommon features as a tenor solo. It is a gay score, direct and brightly colored, and makes use of some harmonic devices that have almost an oriental feeling. The performance appears to be first rate and the recording is excellent, so that one can, without hesitation, welcome this to the recorded ballet repertory.

The Respighi in the coupling is given one of the tamest performances of the work on discs, with tempos so slow that rhythmic and plastic continuity are sometimes lost.

R.C.M.

**CHAVEZ: *Sinfonia No. 5***  
†Ben-Haim: *Concerto for Strings*

M-G-M String Orchestra, Izler Solomon, cond.  
M-G-M E 3423. 12-in. \$3.98.

Carlos Chávez' gift for the grand, dramatic gesture, for rhythms of the highest intensity, and for the execution of a bold, exciting musical structure have never been more convincingly displayed than in his Fifth Symphony, which dates from 1953. The Concerto for Strings by Paul Ben-Haim on the other side is in a jaunty, tuneful, neoclassical vein. It is relatively small and academic in conception, but it is very pleasant music. Performances are excellent, but the recording sacrifices reso-

nance and fidelity of tone to clarity of definition. The labels on the review copy have been affixed to the wrong sides. A.F.

**CHERUBINI: *Sonatas for Clavier (6)***

Vera Franceschi, piano.  
WESTMINSTER XWN 18276. 12-in. \$3.98.

These early works give no hint that their composer was to write the fine Requiems or the grand *Medée*. Here are mostly uninteresting ideas strung out with all the usual devices of the late eighteenth-century sonata. A lovely or an amusing passage may turn up, like a raisin in a tasteless coffee cake, but it soon vanishes, and it's a long time between raisins. For the rest, there is only the dough of empty passage-work, mechanical sequences, and so on, unsweetened with inspiration. Miss Franceschi serves it up as though it were the finest Italian pastry.

N.B.

**CHOPIN: *Etudes: Op. 10; Op. 25. Impromptus: No. 1, in A flat, Op. 29; No. 2, in F sharp, Op. 36; No. 3, in G flat, Op. 51. Fantasy-Impromptu, in C sharp minor, Op. 66***

Ruth Slenczynska, piano.  
DECCA DL 9890/9891. 12-in. \$3.98 each.

Ruth Slenczynska has technique to burn. has it under complete control, and uses it with masculine vigor and shrewd musicianship. For this reason, the fast études, which predominate, are stunningly played, although wanting in subtlety. In the slow, lyric études, the pianist tends to linger over the melodies and to use a good deal of pedal. Usually the results are lovely or even exceptionally colorful (where the harmonies are allowed to run together, in Op. 10, No. 6), but the style comes dangerously close to cloying. Op. 10, No. 9, marked *Allegro, molto agitato*, receives unorthodox treatment: it is played slowly and moodily—extremely beautiful in a melancholy way. The impromptus are a little heavy-handed, although the final section of the one in F sharp, played *mezzo forte* or softer, is an imaginatively treated passage. What one misses in Miss Slenczynska's playing is the mercurial shift in color from one tone to another that makes Novas' art so fascinating, or the sheer brilliance and fire in Rubinstein's. But within their limitations, these performances are admirable.

R.E.

**CHOPIN: *Piano works***

Sonata for Piano, No. 2, in B flat minor, Op. 35; Impromptu No. 1, in A flat, Op. 29; Nocturne No. 8, in D flat, Op. 27, No. 2; Etude No. 5, in G flat, Op. 10, No. 5 (*Black Key*); Mazurka No. 45, in A minor, Op. 67, No. 4; Scherzo No. 3, in C sharp minor, Op. 39.

Byron Janis, piano.  
RCA VICTOR LM 2091. 12-in. \$3.98.

As long as there are pianists, and records, there will be Chopin recitals on discs—a pleasant prospect if many of them turn out as well as this one. Janis may not be possessed of a blazing temperament, but he has taste, excellent co-ordination, and first-class technical equipment. He plays

in a manner unusually faithful to the notes and to the rhythmic scheme. If, with all this, his playing had a little more urgency and personality, a little more imagination and color, he could make some of his more highly touted colleagues, here and overseas, run for cover. As it is, he remains a most dependable pianist. RCA has given him fine recorded sound—clearer and better defined than that found in the Rubinstein (RCA Victor) and Novaes (Vox) performances of the B flat minor Sonata. Those two are more mature, individual interpretations; and the Horowitz version is more exciting. Gilels (Angel) also brings considerable force to the sonata. But Janis almost holds his own in this company and is preferable to the dozen or so other pianists who have attempted the B flat minor. H.C.S.

**CHOPIN: Valses (17)**

Livia Rev, piano.  
LONDON DTL 93088. 12-in. \$3.98.

Although she has not the temperamental greatness of Rubinstein, the blitheness of Lipatti, or the colorful individuality of Novaes, Livia Rev has qualities that, as far as these waltzes are concerned, almost put her in their class. She brings to these works a blend of elegance, feminine charm, whimsy, and delicacy that is quite beguiling. She makes the Waltz in E flat, Op. 18, particularly appealing by playing it lightly and not too fast. That in F, Op. 34, No. 3, is graced with little rushes and hesitations that make it more seductive than ever. The last two waltzes—No. 16, in A flat, and No. 17, in E flat—are recorded here for the first time, I believe. Youthful products of the composer, the former is conventionally pleasant; the latter is captivating in its fresh naïveté. Good piano tone occasionally muffled by the engineers. R.E.

**COPLAND: Appalachian Spring; Billy the Kid, Suite**

Philadelphia Orchestra, Eugene Ormandy, cond.  
COLUMBIA ML 5157. 12-in. \$3.98.

This is the first complete recording of *Appalachian Spring*, including a movement



Golschmann: expert in the French style.

omitted in the concert version; it is a "dramatic" movement, full of shakes and staggers, and Copland did well to leave it out. However, if it adds nothing in particular to one's enjoyment of the music, it detracts little, and the recording here is gorgeous. So is the recording of *Billy the Kid*. A.F.

**DEBUSSY: La Mer**

†Ravel: *La Valse; Valses nobles et sentimentales*

St. Louis Symphony Orchestra, Vladimir Golschmann, cond.  
COLUMBIA ML 5155. 12-in. \$3.98.

Golschmann is especially adept at French music, and his performances of all three of these works have the requisite warmth, subtlety, and glow. *La Mer* and *La Valse* are not as grandly scaled as they are under Monteux, but Golschmann makes a persuasive case for his own view of these masterpieces, and the recordings are excellent. A.F.

**DEBUSSY: Préludes (Book I)**

Guiomar Novaes, piano.  
VOX PL 10180. 12-in. \$4.98.

I think it was Ferdinand Hiller who said about Mendelssohn's piano playing that to him (Mendelssohn) the piano was as natural as flying is to a bird. I always think of this statement whenever I hear an example of Novaes' playing. It is completely free, uncluttered and natural; she was born to play the piano and you feel that she is in her element. She never has been categorized as a Debussy pianist, and thus this disc of the twelve Debussy preludes of Book I is a novelty. On the face of it there is no reason why she should not be a wonderful Debussy pianist. She was French-trained (Philipp), she has a singing tone, a perfect technique, and a feeling for color. As things turn out, this record is a triumph.

She has two major competitors on micro-groove. Both Gieseking and Casadesu have recorded the first book of preludes. The Novaes interpretation falls just midway between Gieseking's delicate, impressionistic watercolors and Casadesu's clear, objective steelpoints. She is more precise technically than Gieseking was, and she brings more color to her performances than does Casadesu. Three extraordinary artists are at work here, and it is impossible to say that one is "better" than the other. All I can say is that I find Novaes' playing the most consistently interesting, the most "pianistic," and the most naturally rhythmic. The Vox disc is a clear example of recorded piano tone. H.C.S.

**DELIUS: Irmelin: Prelude**—See Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43*.

**DVORAK: Scherzo capriccioso, Op. 66; Symphonic Variations, Op. 78**

Philharmonia Orchestra of Hamburg, Arthur Winograd, cond.  
M-G-M E 3438. 12-in. \$3.98.

Dvorak's *Scherzo capriccioso*, an altogether

charming work with several delightful, swaying themes, could very well have taken a place as the diverting light movement of one of his symphonies. The *Symphonic Variations on an Original Theme* may be based on a rather barren idea, yet there is serene logic in its development—as well as plenty of playfulness and gaiety. It is one of the composer's finest and most undeservedly neglected orchestral works, reaching its best moments in a coda that becomes a full-fledged fugue leading into a miniature Slavonic dance.

Apparently the Scherzo holds no terrors for Winograd, who gives it a warm, graceful reading. Both he and his orchestra run into trouble, however, in the Variations. For some reason, he is unsure of himself, inflexible, heavy-footed, and afraid to make any radical changes in tempo from one variation to the next. The players reflect this uncertainty in a performance that is frequently ragged in attack and raw in tone. M-G-M's high volume level and sharp, almost too resonant sound only serve to accentuate these execrable defects. The music is served much more faithfully by Sir Thomas Beecham and the Royal Philharmonic Orchestra in the Columbia recording. P.A.

**FRANCK: Choral No. 2, in B minor**  
—See Alain: *Trois Danses*.

**FRANCK: Symphony in D minor**

Bamberg Symphony Orchestra, Fritz Lehmann, cond.  
DECCA DL 9887. 12-in. \$3.98.

Past experience has shown that Teutonic performances of the Franck symphony should be approached with caution. Leinsdorf's for RCA Victor was, however, reasonably successful, and Lehmann's new reading also has its merits. The entire work moves forward at a fairly lively pace, yet there is no feeling of undue rushing. Everything is correctly, if not too subtly stated by a conscientious conductor and a well-routined orchestra, and the whole has been clothed with adequate but not spectacular sound. Altogether, an acceptable version, but by no means one to challenge Paray's dramatic dynamism or Ormandy's polish.

It is disheartening that within the last two months RCA Victor has withdrawn the aforementioned recording by Leinsdorf and the newer of the two by Monteux—both among the five best interpretations of the work. P.A.

**FRANCK: Variations symphoniques**—See Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43*.

**HANSON: Fantasy Variations on a Theme of Youth**—See Rogers: *Leaves from the Tale of Pinocchio*.

**HAYDN: Symphonies: No. 33, in C; No. 46 in B**

Philharmonia Orchestra (Hamburg), Arthur Winograd, cond.  
M-G-M E 3436. 12-in. \$3.98.

The exceptionally clean sound and good orchestral balance that I have found in



previous issues of the Winograd-L'amburg series are repeated again in this issue. The symphonies are of the composer's middle period, mature works in every sense, and surpassed only by those of the final series. No. 33 is gay and delightful, No. 46 somewhat more serious but full of the best type of Haydnesque tricks.

There are no competing editions. I recommend these wholeheartedly and feel they ought to be able to withstand competition for a long time. R.C.M.

**HINDEMITH:** *Music of Mourning* — See Hovhanness: *Talin*.

**HINDEMITH:** *Symphony, Mathis der Maler*

†Toch: *Symphony No. 3*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

CAPITOL P 8364. 12-in. \$3.98.

This is the biggest, weightiest, most grandly sonorous of the several interpretations of Hindemith's masterpiece on records. It sounds quite good that way; nevertheless one cannot avoid the observation that it also sounds more like *Mathis* by Mahler than like *Mathis der Maler*. The symphony by Toch on the other side is a lush, rhetorical affair in which I can find little to admire. A.F.

**HOVHANESS:** *Saint Vartan Symphony*

M-G-M Chamber Orchestra, Carlos Surinach, cond.

M-G-M E 3453. 12-in. \$3.98.

This work was composed to commemorate the 1500th anniversary of the death of Vartan Marmikonian, an Armenian religious hero who was killed fighting the Persians in the year 451. It may be most conveniently described as a series of twenty-four very short movements in contrasting tempos; the fast ones are mostly canonic dances for strings and percussion, the slow ones mainly flourishes of rhetorical declamation for solo brass instruments with string accompaniment. The tunes, colors, and rhythms of the dances are highly effective and the noble, medieval character of the slow movements is equally fine; but after a while the sequence grows a little obvious, and one's interest in the parade of episodes flags well before it has run its course.

The performance is excellent and the work of the three soloists—Vincent J. Abato (saxophone), Neal di Biase (trombone), and Theodore Weis (trumpet)—is little short of sensational. The recording is absolutely flawless in quality, richness, and balance. The labels on the review copy are reversed. A.F.

**HOVHANESS:** *Talin*

†Hindemith: *Music of Mourning*

†Partos: *Yiskor*

Emanuel Vardi, viola; M-G-M String Orchestra, Izler Solomon, cond.

M-G-M E 3432. 12-in. \$3.98.

This disc presents three short works for viola and string orchestra, each based on the religious music of a great tradition and each a masterpiece of its kind.

*Talin*, named after an old ruined church

in Armenia, represents Eastern Christianity. It exploits florid, chantlike melismata in the solo part contrasted with an inspired, devotional dance. For my taste, this is one of Hovhanness' finest works; its picturesqueness is handled with great restraint, taste, and sensitivity, and its structure is not too big for its material.

*Music of Mourning*, a threnody on the death of King George V, arises from the Protestant hymn and chorale. It invokes Bach, and no one is better qualified to perform that invocation than Hindemith.

Odeon Partos' *Yiskor (In Memoriam)* is a tribute to the memory of the Jews massacred in Central Europe during World War II; it is based on European Jewish folk themes handled with brilliant imagination, inventiveness, and originality. Quite a few works of Israeli composers have appeared on recent records, but this is the best of them all.

Performances are first rate and the recording does both the music and the interpreters full justice. A.F.

**KABALEVSKY:** *Colas Breugnon, Suite*

—See Shostakovich: *Symphony No. 1, in F, Op. 10.*

**LEONINUS:** *Viderunt omnes; Alleluia, Epulemur in Aximis; Propter veritatem: Gaude Maria*

†Perotinus: *Alleluia, nativitas; Sederunt principes*

Russell Oberlin, countertenor; Charles Bressler, Donald Perry, tenors; Seymour Barab, viol.

EXPERIENCES ANONYMES EA 0021. 12-in. \$5.95.

These remarkable compositions, so remote from any music that is familiar to most of us and yet so evocative of their period and function, are now some eight centuries old. But they are performed here in a manner that indicates that they are still very much alive to the performers. Only in parts of Perotinus' *Sederunt* does one feel a lack of vitality in the singing. The *organa* by Leonin are all for two voices; here a lively upper voice weaves decorations about a slow-moving plain chant. Occasionally there are sections of plain song sung in unison. Perotin's *Alleluia* is for three voices and the *Sederunt* for four. Both of these works are available elsewhere on LP, but it is good to have the first two

## Haydn's Final Six by Mogens Woldike

**DANISH** musicologist and conductor Mogens Woldike has already made a number of records of noteworthy quality, but it is with this group of Haydn symphonies that he is likely to impress his musicianship and scholarship upon the largest audience to date. He is, of course, one of the world's authorities on the music of the eighteenth century; he is also, apart from his erudition, a highly capable performing musician. From the scholar we get the admirable sense of proportion that pervades this interpretation; to the conductor we owe the solidity and security of the ensemble playing.

The texts used are the Haydn autograph scores, rather than the edited published versions which form the basis for nearly all other recordings. In the textual sense, then, these records really are not duplicated. Since copies of the autograph scores were not available to me, I was unable to read score against performances, but I assume that Woldike's practice with respect to repeats and the like represents his best judgment as to the composer's desires.

The orchestra is that of the Volksoper (Vienna) whose players I have never heard in better form, and the recording in the Brahmssaal is spacious and agreeable. In general, I found everything in exceptionally fine balance (the *Military Symphony* fortunately does not sound souped-up for hi-fi demonstration purposes), though there are times when the trumpeter seems too loud in relation to the strings. This fault is slight, however, compared to the general excellence of the whole.

As performances go, these can be challenged in terms of excitement but not of musical substance. Toscanini in the *Clock*, Walter in No. 102, Beecham in the *Drum Roll* all find things worthy of their eminence and our sustained interest, but as an edition of the six symphonies this one



Mogens Woldike

is far more satisfying than its only rival, the Westminster series conducted by Scherchen. Even if one disregards the Scherchenisms in the latter, Woldike's is to be preferred by reason of newer and more consistent recording and a better rehearsed orchestra.

This is one of the most distinguished releases of the year and an exceptionally welcome addition to the catalogue. Let us hope that the first six of the *London* symphonies will come to us from the same source. ROBERT CHARLES MARSH

**HAYDN:** *Symphonies: No. 99, in E flat; No. 100, in G ("Military"); No. 101, in D ("Clock"); No. 102, in B flat; No. 103, in E flat ("Drum Roll"); No. 104, in D ("London")*

Vienna Staatsoper Orchestra, Mogens Woldike, cond.

VANGUARD VRS 491 (containing Nos. 99 and 102), VRS 492 (Nos. 100 and 101), VRS 493 (Nos. 103 and 104). Three 12-in. \$4.98 each.

known French masters of polyphonic music together on one well-recorded disc. N.B.

**MACKERRAS: *The Lady and the Fool***

Philharmonia Orchestra, Charles Mackerras, cond.  
RCA VICTOR LM 2039. 12-in. \$3.98.

When Sadler's Wells last was here, the company presented the American première of John Cranko's ballet *The Lady and the Fool*. The production was greeted with something less than enthusiasm by the critics, but some music lovers in the audience perked up their ears at some vaguely familiar sounds from the pit. Charles Mackerras had arranged a score from Verdi operas very seldom heard: *Alzira*, *Jérusalem* (the French version of *I Lombardi*), *Il Finto Stanislao*, *Aroldo*, *Giovanna d'Arco*, *I Masnadieri*, *I Due Foscari*, *Atilla*, *Luisa Miller*, and several others. Well, here is the compilation, complete, conducted by the arranger. It's a very large helping of heavily arranged Verdi, and it may prove, for some listeners, rather too much of a good thing. To me it began to be irksome about halfway through. The liner notes, by Mackerras himself, give pertinent information about the musical sources, and the recorded sound on the disc is excellent. Presumably, with the arranger in charge of the orchestra, the performance is definitive. H.C.S.

**MOZART: *Concerto for Clarinet and Orchestra, in A, K. 622; Quintet for Clarinet and Strings, in A, K. 581***

Benny Goodman, clarinet; Boston Symphony String Quartet; Boston Symphony Orchestra, Charles Munch, cond.  
RCA VICTOR LM 2073. 12-in. \$3.98.

From the technical standpoint Goodman's playing here is impeccable. In the concerto his phrasing is musicianly, the line is flexible, the dynamics are graded. If this is not the most eloquent performance imaginable, it probably is as good as any other on LP. (The choice may lie between this one and that by Walton and Von Karajan, reviewed in March.) In the marvelous Quintet Goodman's playing is less nuanced. The balance here is fine on the whole, but the first violinist—the excellent Richard Burgin—sounds a bit timid in one or two spots, and in general an air of carefulness obtrudes. All things considered, this is superior to the only other single disc that contains both works (in which F. Etienne is the clarinetist). None of the available recordings of the Quintet is completely satisfactory, but until a performance comes along that does justice to this masterwork, I should choose the one by De Bavier on London as coming a little closer to it than do any of the others. N.B.

**MOZART: *Concerto for Violin and Orchestra, No. 5, in A, K. 219***

†Bach: *Concerto for Violin and Orchestra, in A minor, S. 1041*

Nathan Milstein, violin; Festival Orchestra, Harry Blech, cond.  
CAPITOL P 8362. 12-in. \$3.98.

Milstein can always be depended on for a completely acceptable performance. The

style is elevated and tasteful, if not very varied from one composer to another; the tone is warm but not saccharine; the technique is impeccable. Such are the qualities of the present performances. The Festival Orchestra (a *nom de disque* of an English ensemble) seems quite competent. In the Mozart the oboes are too far back, and in the Bach there is no *continuo*. The sound of the solo fiddle is good; that of the orchestra a little dry. My own preference is for Heifetz in both works, but anyone who wants them together on one disc need not hesitate to get the present one. N.B.

**MOZART: *Sonatas for Violin and Piano: in G, K. 301; in E minor, K. 304; in E flat, K. 380***

Wolfgang Schneiderhan, violin; Carl Seemann, piano.  
DECCA DL 9886. 12-in. \$3.98.

Mr. Schneiderhan has not hitherto been one of this reviewer's favorite violinists, but the slow vibrato that was noticed in other recordings is not in evidence here. These are in fact as satisfactory performances of Mozart violin sonatas as I have heard on records. The two artists have apparently played together a good deal. Their ensemble is impeccable. These works contain many passages in which the violin merely accompanies, and not every star fiddler is willing to efface himself that much at such times. But here we have a fine team of chamber-music players who know what is needed and pass the thematic ball smoothly and gracefully from one to the other. They convey equally successfully the charm of the delightful rondo of K. 380 and the drama of K. 304—surely, with its passionate Allegro and heavenly Minuet, Mozart's most affecting violin sonata. N.B.



*Mozartean Goodman and Munch.*

**MOZART: *Symphony No. 41, in C, K. 551 ("Jupiter")***—See Beethoven: *Symphony No. 5, in C minor, Op. 67.*

**PARTOS: *Yiskor***—See Hovhanness: *Talin.*

**PERGOLESI: *Il Maestro di Musica***

Elisabeth Söderstrom (s), Lauretta; Karin Sellergren (s), Dorina; Arne Ohlson (t), Lamberto; Carl-Axel Hallgren (b), Colagiani. Drottningholm (Sweden) Theater.

Chamber Orchestra, Lamberto Gardelli, cond.

WESTMINSTER XWN 18262. 12-in. \$4.98.

Composer and title have been so long placed together that by now any other linking would have an odd look, but there still should be a question mark between "Pergolesi" and "*Il Maestro di Musica*." The truth is that no one can say for sure just who (singular or plural) really *did* write it. Without going into details, what the putative Pergolesi score would seem to be is a pastiche of several *intermezzi*, all of one family but bearing no marks to show for certain the exact components. Whether one chooses to label it as "by" Pergolesi, or "by" Auletta, or "by" whomever, its main extrinsic interest comes from the fact that it is all but impossible to tell who composed which music to which words; its main intrinsic interest from the corollary circumstance that it is a pleasant-enough little generalized eighteenth-century *intermezzo*, no better or worse than others of the kind.

The plot is of no more consequence than that of, say, Mozart's *The Impresario*, with which it has in common some generalized elements of type characters and situations. There is a music master (*i.e.*, teacher of singing) *à la* Don Basilio, only in this case not so scroungy. He has a prize pupil—soprano—for whom he feels more than, etc. Enter an impresario—bass. He, too, admires the young soprano. Result: Conflict of interests all round; but after the kinds of solos and ensembles to be expected from the situation, a moral-seeming tripartite understanding is reached.

The Westminster recording, in addition to being the first of the work, is the first made by the company in co-operation with the forces of the famous Swedish royal theater at Drottningholm. The singers obviously have been coached in the language, but they do not achieve great distinction with it, particularly in the recitatives, which the conductor, Lamberto Gardelli, takes lethargically at best. Arne Ohlson, in the title role, has a voice that is pleasantly lyric in the easier stretches but goes bleaty when the pressure is on. The soprano, Elisabeth Söderstrom, is accurate and adequately facile, but just as edgy and shrill as any second-rank Latin soubrette. The best voice is that of Carl-Axel Hallgren—a good, firm bass-baritone—and he does, all-round, the best singing. The orchestral playing is quite neat and unified, the recorded sound good. Notes inadequate; no libretto. J.H.,JR.

**PEROTINUS: *Alleluja, nativitas; Sederunt principes***—See Leoninus: *Viderunt omnes.*

**RACHMANINOFF: *Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1***

†Saint-Saëns: *Concerto for Piano and Orchestra, No. 5, in F, Op. 103*

Sviatoslav Richter, piano; State Radio Orchestra of the U.S.S.R., Kurt Sanderling, cond. (in the Rachmaninoff); Moscow Youth Orchestra, Kiril Kondrashin, cond. (in the Saint-Saëns).

MONITOR MC 2004. 12-in. \$4.98.

Sviatoslav Richter is as successful with



Rachmaninoff's First Piano Concerto as the composer himself was. He plays the work with forcefulness but without forcing. His execution is precise, often brilliant, yet he can produce a fine singing tone. The orchestral support is good, if occasionally a trifle lean-toned. Monitor seems to have done magic tricks with the Soviet tapes, with the result that the sound is cleaner and wider in range than on most Russian recordings I have heard. Except for a few very high, heavy brass passages, in fact, it is almost as good as anything we have been producing.

The Saint-Saëns concerto presents an entirely different picture. Richter's lively, incisive performance is completely ruined by an extremely poor recording. The sound is generally muddy, and there is a considerable amount of slushy distortion of both piano and orchestra. Two different pressings gave the same results. P.A.

**RACHMANINOFF: Concerto for Piano and Orchestra, No. 4, in G minor, Op.**

40

**Rhapsody on a Theme by Paganini, Op.**

43

Yakov Zak, piano; State Symphony Orchestra of the USSR (in the rhapsody), Moscow Youth Symphony (in the concerto), Kiril Kondrashin, cond.

WESTMINSTER XWN 18335. 12-in. \$3.98.

Yakov Zak would seem from these performances to justify his position as a full professor at the Tchaikovsky Conservatory in Moscow. A kind of light-filled clarity and intelligence make his playing extremely likable, even though one has come to expect more color and sharper delineation of pianistic effects in this music. The orchestral support is first-rate, but the sound is below Westminster's standards. R.E.

**RACHMANINOFF: Rhapsody on a Theme of Paganini, Op. 43**

†Franck: *Variations symphoniques*

†Delius: *Irmelin: Prelude*

Leon Fleisher, piano; Cleveland Symphony Orchestra, George Szell, cond.

EPIC LC 3330. 12-in. \$2.98.

Mr. Fleisher gives a highly satisfying, often coruscating performance of the Rachmaninoff. If some details are not as neatly turned as in other versions, the reverse is also true, and it takes the maturity and authority of a Rachmaninoff and Rubinstein to surpass young Mr. Fleisher in the over-all conception. Likewise, in the Franck, one may note that the soloist is not a Giesecking, but the performance is nevertheless a singing one, which dances away blithely at the end. Mr. Szell and the orchestra give the best possible support, and the balance is generally good, except for Epic's traditionally heavy bass and some overweighting of the strings in parts of the Rachmaninoff.

The Delius opera prelude used to fill out the disc is likely to please admirers of the Rachmaninoff and Franck works, for it is short, sweet, and luscious-sounding in Delius' prettiest vein. R.E.

**RAVEL: La Valse; Valses nobles et sentimentales** — See Debussy: *La Mer*.

**RESPIGHI: I Pini di Roma** — See Casella: *La Giara, Op. 42*.

**RIMSKY-KORSAKOV: Capriccio espagnole, Op. 34** — See Borodin: *Symphony No. 1, in E flat*.



Fleisher's Rachmaninoff: coruscant.

**ROGERS: Leaves from the Tale of Pinocchio**

†Hanson: *Fantasy Variations on a Theme of Youth*

†Triggs: *The Bright Land*

Marjorie Truelove Macknown, narrator (in the Rogers); David Burge, piano (in the Hanson); Eastman-Rochester Symphony Orchestra, Howard Hanson, cond

MERCURY MG 50114. 12-in. \$3.98.

Bernard Rogers' *Leaves from the Tale of Pinocchio*, a children's piece for recitation with orchestra, invites comparison with Prokofiev's *Peter and the Wolf*. From a strictly musical point of view, it is a much finer work, exquisitely orchestrated and full of fascinating, jewel-like inventions; as a musical-narrative whole, however, it lacks the simplicity and unity which account for the great success of its Russian prototype.

Hanson's *Fantasy Variations on a Theme of Youth*, for large orchestra with piano obbligato, was written for the hundredth anniversary celebration at Northwestern University and is based on a theme which Hanson composed as a student at that school. The variations proceed with exceptional seriousness, depth, and dramatic power; as an academic memorial piece this belongs more with the wisdom and hope of Emerson's *American Scholar* than with the ingenious pleasantry of a certain celebrated overture by Brahms.

Harold Trigg's *Bright Land* is Colorado, where the composer was born and brought up. It is a fluent, rich, beautifully made tone poem for strings alone, and it is mercifully lacking in the Vista Dome effects commonly associated with music of the sort.

As always, Hanson's interpretations are impeccable, and so is Mercury's recording. A.F.

**SAINT-SAËNS: Concerto for Piano and Orchestra, No. 5, in F, Op. 103** — See Rachmaninoff: *Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1*.

**SAINT-SAËNS: Valse-caprice, Op. 76** ("Wedding Cake") — See Villa-Lobos: *Bachianas Brasileiras No. 3*.

**SCHUBERT: Dem Unendlichen; Der Erlkönig; Am Grabe Anselmos; Des Mädchens Klage; Ave Maria**

†Schumann: *Der Nussbaum; Die Soldatendraut; Meine Rose; Liebeslied; Die*

*Lotusblume; Widmung; Erstes Grün; In der Fremde*

Kirsten Flagstad, soprano; Edwin McArthur, piano.

LONDON LL 1546. 12-in. \$3.98.

There is so little really great singing today that we are apt to forget, when we come to a wonder like Flagstad, the fact that many great singers of the past continued to give recitals and to be recorded well into old age. A singer with a good vocal method can keep on going indefinitely. That Flagstad has a good vocal method will occasion no surprise. But that she still commands the sheer vocal opulence and security evident on this disc is something that cannot be explained, vocal method or no. She sings all of the songs in their original keys, she does not skimp (except to drop one stanza of *Des Mädchens Klage*), and she produces phrases with the authority of a singer much younger.

As a lieder singer, she offers here very much the same kind of interpretation that she has offered many times in the past. Her big voice does not throttle down very easily and she is not the most imaginative of recitalists. Indeed, she sings with relatively little nuance, relying largely on her vocal glory to convey the meaning of a song. In a massive lied like *Dem Unendlichen*, with its powerful climax and near-declamatory style, she is entirely successful. In a tender, fragile lyric effusion like *Der Nussbaum* she has less luck. In *Der Erlkönig* she hardly even bothers to suggest the dialogue between father and son. In short, there are severe interpretative limitations to Flagstad's work as a lieder singer. But for this kind of vocal outpouring we can all be grateful. H.C.S.

**SCHUBERT: Symphony No. 9, in C, D.**

944

Bamberg Symphony Orchestra, Jonel Perlea, cond.

VOX PL 10200. 12-in. \$4.98.

The most exciting performance of this score is still, for my money, the Toscanini. While Perlea's tempos are slower in some places, in others they are just about as fast — in the crucial second movement, for example — and the Maestro has a better orchestra, better discipline and ensemble coordination, and somewhat more impressive sonics. It should be said, however, that the Vox version provides a good orchestra, agreeable recording, and an intelligent and faithful performance (not in the German tradition) of Schubert's score. R.C.M.

**SCHUMANN: Der Nussbaum; Die Soldatenbraut; Meine Rose; Liebeslied; Die Lotusblume; Widmung; Erstes Grün; In der Fremde** — See Schubert: *Dem Unendlichen*.

**SCHUMANN: Quartet for Strings, No. 1, in A minor, Op. 41** — See Britten: *Quartet No. 1*.

**SCHUMANN: Symphony No. 3, in E flat, Op. 97** ("Rhenish"); *Manfred, Op. 115; Overture*

Israel Philharmonic Orchestra, Paul Kletzki, cond.

ANGEL 35374. 12-in. \$4.98 (or \$3.48).

A romantic performance of a romantic symphony. Fortunately there are in this disc none of the mannerisms that so much marred Kletzki's work in his coupling of the First and Fourth symphonies. He follows the score (and the original scoring) closely, outlining the elements clearly. No better performance is available on LP; Toscanini's is handicapped by dreadful recorded sound, while the excellent Schuricht performance lacks the breadth of this one, nor is it as well recorded.

Very few orchestral discs available today have the natural, silky sound that Angel has managed to get in this series of Schumann symphonies. Without in the least striving for hi-fi effects, this record conveys orchestral balance as it really is, and for once there is none of the strident violin tone that in some quarters passes for the last word in realism. H.C.S.

**SHOSTAKOVICH: *Symphony No. 1, in F, Op. 10***

+Kabalevsky: *Colas Breugnon, Suite*

St. Louis Symphony Orchestra, Vladimir Golschmann, cond.

COLUMBIA ML 5152. 12-in. \$3.98.

Charles Burr's jacket notes for the Shostakovich keep emphasizing its irony and satire, while Golschmann's performance keeps emphasizing its drama and lyricism. Burr's view is more nearly correct; the interpretation of the music is a bit heavy and lacks the chamber-orchestra quality that is so essential here. The recording of the suite from *Colas Breugnon* proves the wisdom of most conductors in restricting their selections from that opera to its popular overture. A.F.

**SIBELIUS: *Symphony No. 1, in E minor, Op. 39***

Philharmonia Orchestra, Paul Kletzki, cond. ANGEL 35313. 12-in. \$4.98 (or \$3.48).

Too many conductors think of Tchaikovsky when interpreting this early Sibelius symphony. As a result, they drag out some of its more romantic passages with sentimental effect. Kletzki, it is a pleasure to report, keeps constantly in mind the stark, rhythmically vital, terse Sibelius who was to emerge. Therefore, he presents the symphony in the light of future developments in the composer's work, with animated tempos and plenty of incisive power and tautness. Still he never becomes brutally rugged, but allows the lyrical passages to soar and sing. The orchestral playing is crisp and clean and the reproduction is spacious, with special fidelity in the lower strings. Certainly, one of the very finest Sibelius Firsts. P.A.

**SMETANA: *Quartet for Strings, No. 1, in E minor ("From my life")***—See Borodin: *Quartet for Strings, No. 2, in D*.

**STRAUSS, JOHANN, JR.: *Der Zigeunerbaron***

Gerda Scheyrer (s), Saffi; Emmy Loose (s), Arsena; Hilde Rössl-Majdan (ms), Czippa; Elisabeth Fez (ms), Mirabella; Waldemar Kmentt (t), Sandor Barinkay;



Kletzki; *Schumann without mannerisms.*

Kurt Preger (t), Zupan; Paul Spani (t), Ottokar; Erich Kunz (b), Graf Peter Homonay; Eberhard Wächter (b), Conte Carnero. Chorus and Orchestra of the Vienna Staatsoper (Volksoper), Anton Paulik, cond.

VANGUARD VRS 486/7. Two 12-in. \$9.96.

*Der Zigeunerbaron* is claimably the composer's nearest approach to really integrated theater writing save in the later *Ritter Pasman*. There is more meat in it than in the lighter operettas; and, by the same token, it offers a higher assay of knotty vocal problems. As for the material treated with such comparative elaboration, there is this old gypsy woman named Czippa, and she has a daughter named Saffi, except it turns out she isn't really—she is the daughter of the last Pasha of Hungary. Then there is a pig farmer named Zsupan, and he has a daughter named Arsena (his). And there is a tenor named Barinkay, who is trying to repossess his castle, but who has no title to go with a castle until the gypsies elect him their baron (*vide* the title). Leave it at this: There are complications; but the right couples pair off, and the operetta ends with a waltz reprise.

Now, with the Vanguard issue, there are two fuller-length performances of the musical portion of *Der Zigeunerbaron* to be heard on LP, in addition to several varyingly fair-to-not-so-very highlights singles. For present purposes, the sets in competition are this one and the older London. The Vanguard, like the London, was made in Vienna; and like it again, it is cast with Staatsoper-Volksoper singers. It is also very cleanly recorded, and newly. The London sound is good, too, if no longer equatable with the best and most recent to be had on that label. Both sets dispense with spoken text, thus making assurance doubly sure that the plot will seem an insoluble tangle to anyone who attends to it. The musical dispositions differ, but not determiningly. In fact, none of these considerations give a very solid basis for choice.

As for performance values, both sets are thoroughly good ensemble jobs by musicians with long experience of the style. Anton Paulik is a very good Strauss conductor by any measure at all; and his reading has vigor, pace, *élan*—all those words one applies to fine performances in this *métier*. But it does not meet the standard—or, anyhow, the expectations—fixed by Clemens Krauss in the London.

Similarly, Waldemar Kmentt is a very good operetta tenor on the level of everyday, but Julius Patzak's Barinkay is in a different class entirely.

Neither Gerda Scheyrer on Vanguard nor Hilde Zadek on London is equal to the very demanding role of Saffi. Both companies have Emmy Loose in the soubrette part of Arsena; for Vanguard, she is vocally a few years older, but no less wise, and all in all quite satisfying—as are Erich Kunz as Homonay (on an approximate par with Alfred Poell in the London) and Eberhard Wächter as Carnero (if not up to Karl Dönch). As Czippa, Hilde Rössl-Majdan makes nicer (inevitably) sounds than does Rosette Anday in the London, but she works rather less characterfully with them. In sum, the Vanguard issue is a good one, and technically up to the minute; but my own affectinn is still for the London—and most particularly for Mr. Patzak's great Barinkay. Vanguard includes a booklet with notes and a (hard-to-read) printing of the sung text. J. H. JR.

**STRAUSS, JOHANN: *Eine Nacht in Venedig* (excerpts)**

Ruthilde Boesch (s), Ciboletta; Dorothea Siebert (s), Annina; Valerie Zörner (s); Elisabeth Fahsl (ms), Beatrice; Waldemar Kmentt (t), Caramello; Rudolf Christ (t), Pappacoda; Kurt Preger (b), Duke Lorenzo; Roman Hencl (b), Delacqua. Vienna Kammerchor; Vienna Symphony Orchestra; Rudolf Moralt, cond.

EPIC LC 3324. 12-in. \$3.98.

In 1875, Johann Strauss, the younger and richer, spent a vacation in Venice—which interlude resulted, in 1883, in *Eine Nacht in Venedig*. Or so the story goes. Actually the score is run-of-the-crop Strauss, with some culls and a very few extra-fines among its tunes. But it is not anyway special in flavor or, on the intra-Strauss level, unified by qualities that set it apart.

This want of a definite personality is not surprising in view of the libretto, so-called, by Zell and Gencé. No wonder Strauss, who worked at it piecemeal, was scandalized when it came to production, for it has neither the lean-working farce of *Die Fledermaus* nor the amiable sentiment of *Der Zigeunerbaron*—and is several times more nonsensically confused than either. (Anyone who hopes to follow the action had better try the Angel set.) This one-disc Epic cutting does not hold all the music—although it does hold a good measure of what is most engaging. And oddly, the jacket gives the names of the singers, but not the distribution of roles; so the casting above, arrived at only by comparing other evidences, may be in part incorrect.

Dorothea Siebert, the presumed Annina (the only soprano role I recall that involves an entrance song about the dietary virtues of fish), has a sparkling sense of rhythm when the texture is light, but her full tone spreads and tends to boggy pitch at the top. The second soprano, Ruthilde Boesch, has a lighter but wirier tone, a similar sense of rhythm, and similar pitch problems. The principal tenor, Caramello, has the theme tune of the show—the gondola waltz (at least he has first go

*Continued on page 62*





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at it) — and Waldemar Kmentt sounds easily authentic in its Viennese measures, as, ignoring some rhythmic disagreements with the orchestra, he does most of the time. But the all-round most satisfying work is done by the Pappacoda, who I take to be Rudolf Christ — his voice wearing threadbare, but used with fine style always. The rest, including Kurt Preger, whose voice is firm and well used, are on about the same level, and the orchestra plays very well indeed for Rudolf Moralt, who gives a good house-conductor reading. Notes, but no texts. J.H.,JR.



Ballo personnel: unguided virtuosity.

**STRAUSS, RICHARD: *Sinfonia domestica*, Op. 53**

Saxon State Orchestra (Dresden), Franz Konwitschny, cond.

DECCA DL 9904. 12-in. \$3.98.

This is an East German production, whose only competition at present is an older version by Krauss (London) and an RCA Camden reissue of the Philadelphia-Ormandy recording made nearly twenty years ago. However, a new Reiner-Chicago edition will be along soon to make things more interesting.

Konwitschny is a first-class conductor (he is now musical director of the Berlin Staatsoper, in the Eastern Zone), and his orchestra seems to be a capable group of musicians. The recording is very acceptable — of a completely different caliber from the Soviet tapes and earlier productions made on the wrong side of the iron curtain in Central Europe. I call this *Sinfonia domestica* good, but it might be prudent to wait for the Reiner version. R.C.M.

**TOCH: *Symphony No. 3* — See Hindemith: *Symphony, Mathis der Maler*.**

**TRIGGS: *The Bright Land* — See Rogers: *Leaves from the Tale of Pinocchio*.**

**VERDI: *Un Ballo in Maschera***

Maria Meneghini Callas (s), Amelia; Eugenia Ratti (s), Oscar; Fedora Barbieri (ms), Ulrica; Giuseppe di Stefano (t), Ricardo; Renato Ercolini (t), Judge, Servant; Tito Gobbi (b), Renato; Ezio Giordano (b), Silvano; Silvio Maionica (bs), Samuel; Nicola Zaccaria (bs), Tom. Chorus and Orchestra of La Scala (Milan), Antonio Votto, cond.

ANGEL 3557. Three 12-in. \$15.98.

The assets of this new recording of *Un Ballo in Maschera* are considerable, as a look at the names of the four principal singers suggests. Di Stefano, Gobbi, Callas, and Barbieri are in their various ways first-class artists, and their performances always command attention. In a way, though, the assets tend to be restricted to what this quartet produces, to remain circumscribed by these singers' occasional limitations, and to be somewhat confined by the lack of a conductor who is the singers' equal in accomplishment. Votto's contribution is by no means a mere *acte de présence*, but his achievement, while quite respectable, is always on a lower level than the other interpreters': at the moments when they disappoint through some weak-

ness of technique or style, the musical context created by the conductor is not forceful enough to carry the listener past the lapse. The trouble is that Votto leads only when he has to, i.e. in the preludes, choruses, etc.; elsewhere he is usually content to be an accompanist, though fortunately one at the service of musical and uncapricious soloists. Never is this in any sense Votto's performance of *Ballo in Maschera* — and in some sense, at least, it ought to be.

An opera needs one central shaping authority as urgently as any symphony. The specifically opera public, as opposed to the general musical public, is apt to be rather unmusical, with little awareness of the work of art as a whole, and primarily concerned with details — a high C, a new extreme of pianissimo, and so forth. Because of this, which exerts a sort of pressure, some opera conductors come to think of their work as embodying less planning authority than the job of conducting a concert, and the typical opera conductor may as a result have less of a grasp of the architecture of a Verdi opera than his symphonic colleague would of a Beethoven symphony. Votto would seem to be an opera conductor in the above sense of the term — though good of his genre — and his somewhat unstructural approach to his job causes some serious losses and disappointments.

One example is worth a moment's examination in detail, particularly in comparison with Toscanini's handling of the same problem in the RCA Victor recording. In the masked ball scene, a minuet is played by an off-stage string orchestra. In the middle of this, Riccardo is stabbed and there is a tremendous but brief uproar on the stage, after which the string ensemble is heard to continue as the oblivious guests in the next room dance on. Verdi establishes the relation of the *prestissimo* interruption to the minuet by prescribing that one measure of the new tempo equal one beat of the old. In this way, in spite of the change of key, texture, dynamics, tempo, and meter, a continuity of motion is maintained, a continuity that is essential to convey the effect of the re-emergence of the dance music from the uproar. The sudden stillness as Riccardo lies wounded and the realization that there are people close at hand but unaware of the tragedy make this one of Verdi's great moments. Now, the difference between Votto's and Toscanini's tempo for the minuet is quite striking, the latter's being much faster. It develops that Votto is not merely a little slow for the theme itself, but that he has to speed up in order to make the *prestissimo* at all plausible, and then of course

retard for the minuet's return. The result: two moments of discontinuity, two slackenings of tension, and finally a loss of dramatic effect.

As for the singers: Callas is an excellent Amelia, giving a performance spoiled only by the horrid wobble on almost every note from high A up. Through the rest of the range her voice is its beautiful though unusual self, and there are many times when she reveals her unrivaled dramatic instinct. Certainly no other soprano could make what she makes of the subdued agony of her entrance in the lot-drawing scene in the last act. Gobbi, for all the unglamorous sound of his voice, is superb, dramatically and musically, and his "*Eri tu*" is a monument to what restraint and attention to words can do: here it is not just a magnificent aria well sung, but one of those unforgettable moments in drama when a character attains complete humanity and reality. Di Stefano is less impressive, although his voice is beautiful except on a few high notes that are blasted rather than sung. His sense of style is not dependable. In the second-act duet, there is a phrase "*Non sai tu che se l'anima mia*" that Di Stefano knocks completely out of shape by his explosion on the "a" on "*mia*," which happens to occur on the highest note of the phrase — a passage which Peerce handles with elegant musicianship in the RCA Victor album. Furthermore Di Stefano's technique is not up to producing a rhythmically intelligible delivery of the rapid "*Ogni cura si doni al diletto*." Barbieri's voice has become raw and tremulous and is no longer an adequate vehicle for her musical and dramatic gifts. Eugenia Ratti, as that irritating page boy Oscar, copes efficiently with the coloratura hurdles of her part, but her voice is acidulous and often really quite nasty. The small parts have been very carefully cast.

The excellent Scala orchestra and chorus produce beautiful sound and good phrasings for Votto, and in his absolutely scrupulous attention to Verdi's many anxious *pp* and *ppp*, the conductor even does better than the late great Maestro. The engineering is admirable. The sound is spacious and warm, and its component parts are properly balanced, with the orchestra generally heard clearly around and behind the voices. Just once are the instruments lost to the ear when in the final trio the accompanying violin and flute scales are inaudible. One other sound cannot be heard, but that is because of a curious and regrettable amendment of the orchestration in the trio of Renato and the conspirators. Here, Verdi planned an unusually dark and sinister sound by having the harp's chordal accompaniment doubled with plucked basses, divided in four parts. Here the basses are omitted, and the harp sounds just faintly foolish by itself as background to the rather violent words and tune. It should also be mentioned that three brief cuts are made, petty snippings that save about fifteen seconds apiece.

The new recording of *Ballo in Maschera* is a most valuable addition to the catalogue. It is particularly strong in the three points where its main rival, the Toscanini version, is weak: in its over-all sound, and in the realization of the Renato and Amelia roles. There will be many for whom the superb singing of Jan Peerce and Claramae



Turner and above all the unique qualities of the Toscanini-Verdi relationship will always outweigh the undistinguished singing of the other principals and the dry sound of the RCA Victor records. The Angel album, however, is of real value and offers Toscanini's worthy, if not completely triumphant, competition. M.S.

**VILLA-LOBOS: *Bachianas Brasileiras* No. 3**

†Albéniz: *Rapsodia española*  
†Saint-Saëns: *Valse-caprice, Op. 76*  
("Wedding Cake")

Felicja Blumental, piano; Filarmonica Triestina, Luigi Toffolo, cond; I Musici Virtuosi di Milano (in the Saint-Saëns).  
VOX PL 10070. 12-in. \$4.98.

All three works are without duplication in the current catalogue. The gap in the recorded works of Villa-Lobos filled by this release has been rather obvious for some time, since this is one of the composer's most effective and popular scores. The soloist is a resident of South America and seems to have the style required by the Brazilian elements of the music. Her accompaniment leaves one with reservations, but it is adequate to round out an effective performance. The recording is unexceptional, unfortunately, with some rather thin and unpleasant highs.

The Albéniz and Saint-Saëns pieces are very lightweight, but pleasant, and the recording is more satisfactory. R.C.M.

**VIVALDI: *Concertos (18) for Flute and String Orchestra***

Gastone Tassinari, flute; I Musici Virtuosi di Milano.  
VOX DL 353. Three 12-in. \$14.94.

Included in this album are the six flute concertos of Op. 10, a fine group of works on a par with such other important sets of concertos as *L'Estro Armonico*, Op. 3, *La Stravaganza*, Op. 4, *Il Cimento*, Op. 8, and *La Cetra*, Op. 9. The first three pieces in Op. 10 are program concertos, having to do respectively with a storm at sea, the night, and a goldfinch. The second of these is particularly imaginative, and one of its slow sections begins with a harmony (an unprepared ninth) of a boldness rare in Vivaldi's time. But eighteen flute concertos are quite a lot of a muchness; and in spite of attractive movements here and there, many of the works on this disc are only routine.

Tassinari plays with pleasant tone and generally good technique, though he has occasional trouble in rapid passages. The Milanese ensemble does not have quite the warmth and pep of either the Musici or the Virtuosi di Roma, and during solo passages the accompaniment is often too timid. Mechanically the set is not impeccable—there are annoying echoes in the first movement of Op. 10, No. 2 as well as elsewhere, and a sharp drop in pitch from the first to the second movement of the A minor Concerto, P. 83. On the credit side are the attractive housing Vox gives its baroque sets and the comprehensive notes by Joseph Braunstein.

N.B.

**WEBER: *Der Freischütz* (excerpts)**

Anny Schlemm (s), Agathe; Rita Streich (s), Annchen; Wolfgang Windgassen (t), Max; Herman Uhde (b), Caspar. Berlin Philharmonic, Munich Philharmonic, Bamberg Symphony, RIAS Symphony, Württemberg State Chorus and Orchestra; Fritz Lehmann, Arthur Rother, and Ferdinand Leitner, conds.

DECCA DL 9896. 12-in. \$3.98.

Apparently Decca went through its Deutsche Grammophon odd lots to see if it had enough *Freischütz* material for a representative "highlights" disc. It didn't, although it could be argued that the overture alone touches on all of the highlights. At any rate, it is here, in a first-rate performance by Fritz Lehmann and

the Berlin Philharmonic. In fact, the orchestral work in general is of a high level on this record, and the sound comes in five acceptable varieties. One thing that they did have and didn't use, incidentally was a rather good Wolf's Glen scene.

The work of both sopranos is clean and efficient, though their interpretations are strictly concert style. A struggling Windgassen quickly banishes any preconceived notions that his voice might be well suited to the role of Max; and while Hermann Uhde's performances are easily the most stylish of the lot, he is still a baritone trying to do a basso's job. The Huntsmen's Chorus is curiously restrained. No text. Notes, adequate for the product. J.C.MCK.

*Continued on page 66*

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539 West 25th St., New York 1, N. Y.



## From Contrapuntal Kaleidoscopy to Klangfarbenmelodie . . . in Thirty-three Steps

AN EPICAL undertaking, and one that has been accomplished with epical success. Robert Craft and his associates in Los Angeles spent two years recording the music of Anton Webern. They perform it magnificently, they have had the utmost painstaking collaboration from Columbia, and the whole will remain for a very long time as one of the major monuments of modern discography.

Thirty-three works are presented here—the thirty-one to which the composer gave opus numbers plus one of his transcriptions and one example of what Craft, in his notes, calls “pre-Webern Webern.” No composer of comparable stature can be placed complete on eight LP sides and his entire life work run through in approximately three hours. Webern consistently sought the highest degree of intensity within the minimum span of time. His craftsmanship was infinitely involved and he would not be hurried; the thirty-three works on the records required thirty-seven years for their composition. As a result, each is a unique event. By the same token, one cannot attempt to discuss them all in limited space, but one may hazard a few generalizations.

One thing for which I, at least, was not prepared is Webern's heavy emphasis on the voice. Singers avoid him because of the difficulty of his music, but roughly half of his total output is vocal. Most of his vocal works are song cycles for soprano or contralto with piano or with chamber ensembles of one kind or another; there are also four pieces involving the chorus. His texts are mostly on the theme of God in nature, and he showed a particular predilection for the warmhearted, occasionally naïve, and totally disarming expressions of this motif by a poet named Hildegard Jone. He was never attracted to the expressionistic morbidities often set by Schoenberg and Berg. Those who write off the Viennese twelve-tone school as decadent romantics have a hard time fitting Webern into the pattern. There is good reason for this, and his choice of song texts is symbolic of it.

One should also point out that Webern's

musico-poetic scansion is altogether perfect. He sometimes goes to incredible extremes in the musical involvements of his vocal line, but you will nevertheless hunt in vain throughout his works for an instance of false or forced accentuation. This fits well with another aspect of Webern which I always have stressed and which Craft also finds worthy of special comment: he never wrote an unnecessary note. Everything functions in his scores; everything sounds and is tellingly part of the total scheme. One may not like the way it sounds, but that, at this moment, is beside the point.

Webern's Opus 1 is a Passacaglia for orchestra in D minor that stems from the same expressive realm as Schoenberg's *Verklärte Nacht* but is significantly Webernian in several respects, notably its use of a variation form. There follow about a dozen works—songs, sets of pieces for orchestra, for string quartet, and other types of chamber ensemble—which were composed between 1909 and 1918 and from which the Webern repertoire of the present-day concert hall is largely drawn.

This music has always reminded me of the art of Paul Klee, thanks to its humor, its lyricism, and the sense it conveys that each piece is a pregnant fragment from some larger, strongly felt, but undefined context. The individual movement may not run to more than a dozen bars and take more than a few seconds to negotiate, but these movements are in no sense miniatures, Webern has a superb sense of scale, but elapsed time is not one of its dimensions.

At this period, also, begins Webern's fascination with *Klangfarbenmelodie*, the melody of tone color. Craft defines this as “the fragmentation and distribution of a musical line or phrase through instruments of different timbres,” but the German term also conveys the idea, so powerfully a part of the music itself, that timbre is as essential to the phrase as pitch. At all events, this method gives Webern's instrumentation an incomparable luminosity and brilliance, and it was to remain a leading feature of his style for the rest of his career.

Up to 1924 Webern's structural technique was, in Craft's words, one of “the contrapuntal kaleidoscoping of tiny cells, by imitation, inversion, and rhythmic shifting.” From 1924 onward he used the twelve-tone technique. His forms grew in size, with constant, increasingly complex insistence upon canon and variation, and *Klangfarbenmelodie* was occasionally put aside as a sensuous impediment; hence,

for example, his one and only composition for piano solo, the Variations, Op. 27. I find this work very difficult to understand, but it is clarity itself compared to the thorns and nettles of the String Trio, Op. 20, or the Quartet, Op. 22, for clarinet, saxophone, violin, and piano. On the other hand, the Concerto for small orchestra, Op. 24; the String Quartet, Op. 28; the Variations for large orchestra, Op. 30; and the three cantatas, Opp. 26, 29, and 31, offer few problems to the unaided ear. All this, of course, is a matter of individual taste and preference. For René Leibowitz the above-mentioned Variations for piano constitute nothing less than “the culmination of our musical language.”

The general character of these late works is suggested by an extremely penetrating passage in Leibowitz's book, *Schoenberg and His School*: “On the one hand, Webern's musical thought is constantly enriched by the inclusion of new possibilities; on the other hand, it becomes ever more concentrated with each new acquisition. The result is that the language thus constituted attains, at one and the same time, the greatest complexity and the greatest simplicity. . . His amazing knowledge of variation brings him to the point of almost complete immobility; his mastery of harmony and counterpoint, and the abundance of his melodic inspiration, bring him to the culmination of all these elements in their simplest expression—the single tone.”

The last two bands of Side 8 are devoted to works without opus number—a fabulous transcription of the six-voiced fugue from Bach's *Musical Offering* in the style of *Klangfarbenmelodie*, and a heavily Brahmsian movement for piano quartet dating from 1906, which is the above-mentioned example of “pre-Webern Webern” and ends the cycle of the recording with a curiously ironic twist.

As is observed above, performances and recording are equally fine. One cannot mention all the participants, but one should at least single out Marni Nixon and Grace-Lynne Martin, whose singing of the numerous songs, most of them appallingly difficult, is especially noteworthy. Accompanying the records is a beautiful pamphlet, with excellent notes by Craft, and the texts of all the vocal music in the original and translation. ALFRED FRANKENSTEIN

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## More Briefly Noted

**Bach:** Concerto for Clavier and Orchestra, No. 1, in D minor, S. 1052 (with Prokofiev: Concerto for Violin and Orchestra, No. 2, in G minor, Op. 63). Monitor MC 2002.

A competent performance of the Bach by Sviatoslav Richter and very good fiddling in the Prokofiev by Leonid Kogan, though not up to Heifetz' great performance. Sonics are in general below contemporary standards.

**Bartók:** Sonata for Unaccompanied Violin (with Riisager: Sonata for Violin, Cello, and Piano; Sonata for Two Violins). London LL 1553.

A reissue of Wandy Tworek's excellent version of the Bartók sonata, coupled with the very dissimilar graceful chamber music of the Danish ballet composer. Well worth hearing.

**Beethoven:** Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37. Decca DL 9898.

Wilhelm Kempff plays in the grand manner, doing justice to the spacious architectonics of the concerto, but perhaps suppressing some of its vitality. Good performance from the Berlin Philharmonic and sound improved over the original issue (DX 125).

**Beethoven:** Symphony No. 6, in F, Op. 68 (*Pastoral*). Decca DL 9892.

Beautifully co-ordinated playing by the Berlin Philharmonic under distinguished leadership from Eugen Jochum. The last three movements in particular demonstrate the high authority of this group.

**Beethoven:** Trio in E flat (with Mozart: Sonata for Violin and Piano, in B flat, K. 454; Bach: Sonata for Two Violins and Piano, S. 1037). Monitor 2005.

Soviet virtuosos—both Oistrakhs, Yampolsky, Kogan, Rostropovich, and Gilels—here display their talents; and the sound is considerably better than on the original Colosseum issues of these pieces. The Beethoven receives the most convincing interpretation and is very beautifully played.

**Chopin:** "The Romantic Music of Chopin" (with Respighi: *Rossiniana*). Columbia ML 5161.

A thoroughly agreeable disc of balletlike music, brightly recorded and skillfully performed by the St. Louis Symphony under Vladimir Golschmann.

**Chopin:** *Les Sylphides* (with Dukas: *La Péri*). Mercury MG 50117.

Roy Douglas' orchestrations are competent, but *Les Sylphides* is, musically, still dull. Uninspired leadership from George Welton conducting the Hallé Orchestra and pretty poor sound. *La Péri* is much better presented by Ansermet for London than it is here.

**Dvorak:** Slavonic Dances, Opp. 46, 72. Vanguard VRS 495.

This record has the distinguishing characteristic of getting sixteen dances on two sides of a single LP, but not much else

to recommend it. A merely perfunctory performance by Mario Rossi and the Vienna Staatsoper Orchestra.

**Glinka:** *Ivan Susanin*. London XLLA 43. *A Life for the Czar* under any circumstances is of limited musical interest; the main value of this contribution is on the score of completeness. The orchestra and soloists of the Belgrade National Opera are far from first-rate, but the singing of the Yugoslav Army Chorus is rousing.

**Grieg:** Concerto for Piano, in A minor, Op. 16 (with Liszt: Concerto for Piano, No. 1, in E flat). Mercury MG 50126.

Richard Farrell, a young New Zealand pianist, competes here with the great virtuosos of the past and present. As yet he lacks the essential dramatic flair for this music; you will still want Rubinstein *et al.*

**Ibert:** *Divertissement* (with Piston: *The Incredible Flutist*; Rossini-Respighi: *La Boutique fantasque*). RCA Victor LM 2084.

Musical satire, carnival gaiety, and whimsey represented in three balletic works zestfully played by Arthur Fiedler and the Boston Pops.

**Ives:** Fourth Sonata (with Cowell: *Set of Five*; Hovhanness: *Kirghiz Suite*). M-G-M E 3454.

The impressive gifts of Anahid and Maro Ajemian are magnificently displayed in Ives's sonata. The Cowell work (for violin, piano, and percussion) is a whimsey combining a rather quaint humorous idiom and gently startling sonics, rather successfully. The *Kirghiz Suite* is picturesque folk-style music and is superbly played.

**Khachaturian:** Concerto for Violin and Orchestra. London LL 1537.

Ruggiero Ricci proves a close rival to the Oistrakhs in this showpiece, and he is abetted by a fine performance from the London Philharmonic led by Anatole Fistoulari. A first-rate presentation to be considered in the running with the two Angels by the two Oistrakhs.

**Liszt:** Hungarian Rhapsodies: Nos. 1 and 2; Symphonic Poem, No. 9 (*Hungaria*) (with Kodály: *Galanta Dances*). Decca DL 9870.

Ferenc Fricsay conducting the RIAS Symphony Orchestra (Berlin) presents effective renditions of Hungarian music, though the Rodzinski version of the Kodály is brighter-sounding. The Rhapsody No. 1 and *Hungaria* are the best available editions.

**Mozart:** Divertimento for Strings, in E flat, K. 563; Adagio and Fugue for Strings, in F minor, K. 404A. Vox PL 9560.

The Kehr trio exhibits secure competence if no great distinction, and the sound on this disc is superior to that of rival editions.

**Nordoff:** *Winter Symphony* (with Müller-Zurich: Concerto for Cello and Orchestra). Louisville LOU 57-1.

Grace Whitney, cellist, plays with distinction, and the sonics of this record are

superior to many predecessors in the same series. Nordoff's *Winter Symphony* has its occasional moments, and the Concerto richly exploits the possibilities of the instrument. On the whole, however, the music is rather commonplace.

**Palestrina:** *Missa Papae Marcelli*. Westminster XWN 18364.

This recording is not without merit, being, for example, sometimes particularly flexible in tempo and dynamics. Günther Theuring conducts the Vienna Akademie Kammerchor in a respectable performance, but the record is inferior to an earlier Epic release.

**Rosen:** Quartet for Strings, No. 1 (with Usmanbas: Quartet for Strings). Epic LC 3333.

The New Music String Quartet in an excellent performance and recording of two works similar in vivacity and drive. The Rosen recalls Bartók; the Usmanbas is more academic; both are highly interesting.

**Saint-Saëns:** *Danse macabre*, Op. 40; *Le Rouet d'Omphale*, Op. 31; *Phaëton*, Op. 39; *La jeunesse d'Hercule*, Op. 50. Columbia ML 5154.

Spectacularly hi-fi sound for four tone poems, of which *Danse macabre* is certainly the most stimulating. A contribution from Mitropoulos and the New York Philharmonic.

**Schumann:** Symphony No. 4, in D minor, Op. 120 (with Bach: Three Chorales, trans. Castro; *Pastorale*, trans. Gui). New Records NRLP 103.

Karl Krueger, leading the Orchestra of the Vienna Opera, captures much of Schumann's poetic quality; but, in spite of good recording, this is not a first-class performance. The Bach transcriptions are acceptable—if one cares for transcriptions of Bach.

**Sibelius:** Tone Poems. Vanguard VRS 489/490.

Had this album been expanded to three discs, the recently found legends from the Lemminkäinen cycle could have been included and there would have been avoided the distortion which results from overcrowding. Boult's performance with the Philharmonic Promenade Orchestra is uneven, the conductor being at his best in *Tapiola*, *En Saga*, *The Bard*, and the prelude to *The Tempest*, and at his worst in *The Swan of Tuonela* and *Finlandia*. The sound has depth and spaciousness; three previously unrecorded works are included; but the results are not quite up to the lofty intention.

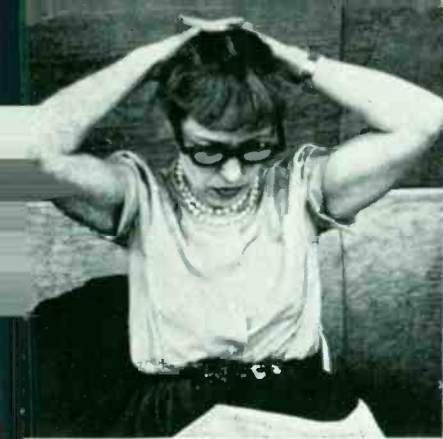
**Strauss, Richard:** *Tod und Verklärung*, Op. 24; *Don Juan*, Op. 20. London LL 1478.

Hans Knappertsbusch and the Orchestre du Conservatoire de Paris here fail to displace from leadership either Toscanini's *Death and Transfiguration* or Furtwängler's *Don Juan*.

**Tchaikovsky:** *The Storm*, Overture; *Hamlet*, Overture-Fantasia, Op. 67 (with

*Continued on page 68*





## SEVEN DEADLY SINS

The enthusiastic reception given Lotte Lenya's first Columbia album, "Berlin Theater Songs of Kurt Weill," has prompted us to embark on a recording project which will encompass all Weill's major vocal works, sung by his greatest interpreter. Lotte Lenya, who is Weill's widow, is that rare combination her late husband's works demanded. She is a superb actress who can also sing. Weill once said, "My melodies always come to my inner ear in Lenya's voice." Every note, every phrase of "The Seven Deadly Sins" bears out his statement. A ballet-with-song, it was written expressly for her, in Paris in 1933. Bertolt Brecht (who also collaborated on "The Threepenny Opera") supplied its bitterly satiric text. Weill matched it with similarly bitter, yet intoxicatingly beautiful music. In the inevitable critical storm which greeted any Weill-Brecht product, Lotte Lenya won universal acclaim for her portrayal of Anna, heroine of the piece. She repeats her triumph in this first recording of Weill's haunting masterpiece.

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**RICHARD STRAUSS:** Don Juan; Till Eulenspiegel's Merry Pranks; Waltzes from Der Rosenkavalier and Love Scene from "Feuersnot."  
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Balakirev: *Overture on Russian Themes*. Angel 35398.

A fine performance by Von Maticic and the Philharmonic Orchestra of the composers' juvenilia (which not only have interest as portents of things to come but in their own rights) plus a memorable *Hamlet*.

Vaughan Williams: *Symphony No. 4*. Columbia ML 5158.

Fine recording and acceptable interpretation from Mitropoulos and the New York Philharmonic, but without the character of Boult's version.

Verdi: "*Rigoletto* — Opera for Orchestra." Columbia CL 970.

André Kostelanetz presents most of the big numbers from *Rigoletto* in extensively "arranged" versions and in a manner similar to that of his earlier opera-derived productions.

Wagner: *Die Meistersinger von Nürnberg* (excerpts). Decca DL 9895.

Routine orchestral performance (Württemberg State Orchestra and Munich Philharmonic, led by Ferdinand Leitner) and undistinguished chorus in these excerpts. Wolfgang Windgassen and Josef Hermann are the featured singers — the former disappointing, the latter not deeply penetrating but displaying solid musicianship.

Wagner: *Orchestral Excerpts*. Capitol P 8368.

Smooth, well-balanced orchestral sound from the Pittsburgh Symphony under William Steinberg. The *Parsifal* excerpts suffer from undue speed, as does also the *Siegfried Idyll*, but the prelude to the *Meistersinger* emerges with force and conviction.

## RECITALS AND MISCELLANY

### ANTONIO AND HIS SPANISH DANCERS

Soler: *Sonatas*: Nos. 2, 3, 4, 6, 7, 8; Granados: *Allegro de Concierto*; short pieces by Falla, Turina, Sarasate, and Larregla.

Antonio and his Spanish Dancers; Pablo Miquel, piano; orchestra, A. Curras, cond. LONDON LL 1481. 12-in. \$3.98.

One's perplexity about how a dance company can make an effective appearance wholly in terms of sound lasts only until one starts to play this disc. After that all is clear. For those who have never seen Antonio perform, it is well to point out his mastery of the wide range of expressive sounds which Spanish gypsy dancers produce with their boots. These unusual percussive effects, combined with effective playing by a very capable orchestra and interesting music, provide sounds that not only give one's equipment a supremely good test of transient response, but provide welcome musical satisfactions as well. R.C.M.

### HAROLD BAUER: *The Art of Harold Bauer*

Schumann: *Noveletten Op. 21, No. 2, in D: "In the Night."* from *Fantasiestücke, Op. 12*. Grieg: *Album Leaf, in A minor, Op. 28, No. 3: Berceuse, Op. 38, No. 1: To Spring, Op. 43, No. 6*. Durand: *Valse, No. 1 in E flat, Op. 83*. Brahms: *Capriccio in B minor, Op. 76, No. 2*. Gluck — Saint-Saëns: *Caprice on Airs de Ballet from Alceste*. Bach: *Jesu, Joy of Man's Desiring*. Schubert: *Impromptu in A flat, Op. 90, No. 4*. Debussy: *Claire de Lune*. Chopin: *Fantasy-Impromptu*. Rubinstein: *Kamennoi Ostrov, Op. 10*.

Harold Bauer, piano. RCA CAMDEN CAL 348. 12-in. \$1.98.

The late Harold Bauer, most elegant and genial of pianists, recorded very little during his life. Nearly all he did make for RCA Victor is included on this disc and one issued several months ago, containing selections from Liszt and a pair of Beethoven sonatas. One especially lovely memento of his art, however, awaits an LP transfer — the *Arensky Waltz*, which he made with Ossip Gabrilowitsch. The present Camden disc presents some pieces made quite a long time ago: at least three — the Durand, Chopin, and Saint-Saëns — date from 1924 or thereabouts, and some of the others are very early electrics indeed. No hi-fi here.

But everything touched by Bauer took on a peculiarly aristocratic air. He was never one of the virtuoso pianists (though his equipment was fully up to things like the Brahms D minor Concerto and some of the longer Liszt works). Rather he was one of the most poetic artists of this century. He started out as a violinist, and perhaps it was to this background that he owed his ability to play a long legato line in such a ravishing manner. Much of the music on this record is unimportant, consisting of encore pieces that every pianist had to play before the recording renaissance that started in the early 1930s. But the charm and delicacy with which Bauer handles this material make for a really lovely performance which is an object lesson in relaxed pianism. H.C.S.

### E. POWER BIGGS: *Organ Music of Spain and Portugal*

Pasquini: *Partite sopra la aria della folia de Spagna*. Cabezon: *Dic nobis, Maria*. Seixas: *Toccatas in D minor, C (2), G minor, and F minor*. Carreira: *Fantasia in D minor*. Frei Jacinto: *Toccatas in D minor*. Tomas de Santa Maria: *Fantasia primi toni*. Casanovas: *Paso en do major*. Antonio Valente: *La Romanesca con cinque mutanze*. Carvalho: *Allegro in D*. Fr. Agostinho da Cruz: *Verse de 8° toni per do-sol-re*. Cabanilles: *Tiento lleno por B cuadrado*.

E. Power Biggs, organ. COLUMBIA KL 5167. 12-in. \$5.98.

This latest record finds the peripatetic E. Power Biggs wandering through the Iberian peninsula; and if the musical results are less splendidly substantial than in previous European ventures, they are just as fascinating.

In Mr. Biggs's invaluable notes about old Spanish and Portuguese organs, he describes

their outstanding characteristic — the horizontal speaking stop known as *Trompeta Real*, or Royal Trumpet. It has a pungent, concentrated sound, almost as piercing as a bagpipe, and gives a wonderful effect as it re-echoes through vast cathedral spaces. This stop is not the only virtue of these organs; other reed stops reveal unusual timbres, and there is a remarkable clarity of ensemble. Otherwise, the instruments do not have the more varied resources of northern European organs; they have no pedal boards, only a few being equipped with some "mushrooms" in the floor by which bass notes can be played with the feet.

The music played is largely Spanish and Portuguese of the sixteenth to eighteenth centuries. Pasquini, a seventeenth-century Italian, is the only outsider, but the theme of his partita gives his presence a certain appropriateness. The Iberian works are playable on piano and harpsichord, as well as on organ sans pedal, and a couple of those here have previously turned up on piano records. Needless to say, they have much more character and *raison d'être* in the organ versions, although they cannot be played so rapidly. Not highly developed contrapuntally or formally, the music still has enough strength and invention to delight the ear. Outstanding are the several fine toccatas of Carlos Seixas, a Portuguese organist of the Chapel Royal in Lisbon during the first half of the eighteenth century.

The organist and his engineers are old hands by now at making faithful, spacious recordings wherever they go. Their un-failing skill and persistence in overcoming not only acoustical problems but also bureaucratic delay in getting permission to record must be continuously admired. R.E.

### MARC BLITZSTEIN

Marc Blitzstein, discussing his music for the theater and playing accompaniments to scenes from: *The Cradle Will Rock: Nickel Under the Foot* (Evelyn Lear, The Moll); *Hotel Lobby* (Jane Connell, Mrs. Mister; Roddy McDowall, Dauber; Alvin Epstein, Yasha). *No for an Answer: Penny Candy* (Joshua Shelley, Bulge); *Francie* (Evelyn Lear, Francie; George Gaynes, Joe). *Regina: Lyonnnet* (Brenda Lewis, Birdie).

SPOKEN ARTS 717. 12-in. \$4.98.

The composers' series planned by Arthur Luce Klein of Spoken Arts Records aim to present the composer in conversation about his work, himself, his musical methods and intentions and so forth — with all points "made abundantly clear by musical illustrations."

As first in the series of composer-lecturers, Mr. Blitzstein is most communicative and an excellent raconteur. But by the time he has finished his lively account of the confusions and pressures that surrounded the première of *The Cradle Will Rock* — as stimulating a quarter-hour of theater Americana as I can recall on records — he has minimal talking time left for discussion of anything else. The remarks that introduce three of his other stage works are succinct but not comparably absorbing, not even very illuminating factually. As for the musical excerpts, they



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have the authentic flavor of backer-luring run-throughs with the composer playing piano — except that if luring backers were in question, some of the voices would likely be better. All the cuttings are top-grade Blitzstein, but my special pets of the lot are the "Hotel Lobby" bit from *The Cradle Will Rock*, with Alvin Epstein proving why he turned to mime as a way of life, Roddy McDowall singing only two notes better, and Jane Connell not required to try; and, for quite different reasons, Brenda Lewis' singing of Birdie's pathetically lovely Lyonnnet aria from *Regina*. No texts of the excerpts, and quite skimpy notes. But the sound is good, and the record, for the one long anecdote by the composer, is recommended. J.H.,JR.

## MORTON GOULD AND HIS SYMPHONIC BAND: *Brass and Percussion*

Sousa: *Stars and Stripes Forever: On Parade; Semper Fidelis; Washington Post; The Thunderer; El Capitan; Hands Across the Sea; The Gladiator.* Goldman: *Jubilee; Happy Go Lucky; On the Mall; The Chimes of Liberty.* Bagley: *National Emblem.* Gould: *Parade; Fourth of July; American Youth; Battle Hymn.*

Morton Gould and His Symphonic Band. RCA VICTOR LM 2080. 12-in. \$3.98.

The most provocative aspect of this release is the lady on the cover, whose epidermis is sheathed from toe to chin in a skin-tight, gold lamé creation. When one proceeds from speculation about this garment, one finds the record a group of vigorous performances, brightly played and recorded without any loss of clarity and bounce. A fine march collection. R.C.M.

## JOSE ITURBI: *Iturbi Treasures*

Granados: *Allegro de Concierto.* Mozart: *Fantasia in D minor, K. 397.* Debussy: *Clair de Lune.* Schubert: *Moments Musicaux, Op. 94, No. 3, in F minor, and No. 4, in C sharp minor.* Lazar: *Marche Funèbre, from Sonata for Piano.* Chopin: *Polonaise in A flat, Op. 53.*

José Iturbi, piano.

ANGEL 35347. 12-in. \$4.98 (or \$3.48).

Mr. Iturbi's performances inspire admiration but not much else. There is expert

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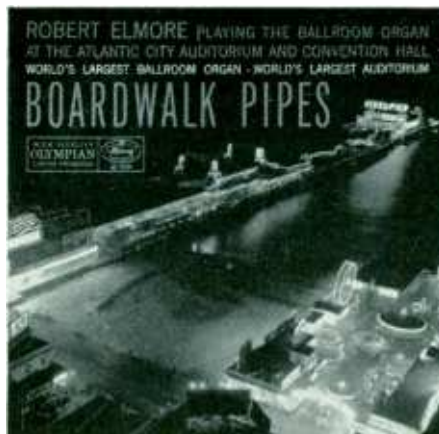
Reprints of the "Dialing Your Discs" equalization table that used to appear in this section of HIGH FIDELITY are now available on separate paper cards, which can be kept near your control unit for ready reference. The cards are as detailed and up-to-date as we can make them, and will be kept current as additional information is received from record manufacturers. Cost is 25 cents for two cards, mailed flat in a non-crush manila envelope. Write to "Dialing Your Discs," HIGH FIDELITY, The Publishing House, Great Barrington, Mass.



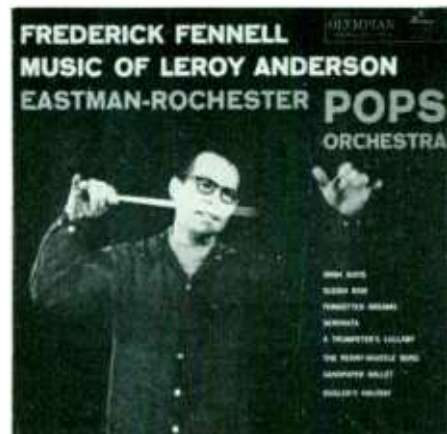
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Russell Oberlin, compleat troubadour.

technique; there is musical style to some degree—for example, in the clean, well-proportioned dynamics of the Mozart, in the surface glitter of Granados' old-fashioned, non-Spanish showpiece. But the qualities that inspire emotion are absent. The Mozart has neither simple strength nor lyrical beauty; the Schubert lacks charm; the Chopin, breadth or passion. Besides the Granados piece, the recording offers a second novelty in the *Marche Funèbre* of Filip Lazar, a Rumanian composer who lived in Paris and died in 1936 at the age of forty-two. Having some percussive beauty, the work wins the most colorful and thoughtful performance on this disc. Above a mezzo-forte, the piano tone is slightly wooden—the fault, I suspect, of the piano, not of Mr. Iturbi nor of Angel's smooth engineering. R.E.

**RAYMOND LEWENTHAL: Toccatas for Piano**

Della Ciaia: Toccata in G minor. Bach: Toccata in C minor. Czerny: Toccata in C, Op. 92. Alkan: Toccata in C minor, Op. 75. Schumann: Toccata in C, Op. 7. Prokofiev: Toccata in D minor, Op. 11. Debussy: Toccata from *Pour le Piano*. Ravel: Toccata from *Le Tombeau de Couperin*. Jelobinsky: Toccata from Six Short Etudes. Lewenthal: Toccata alla Scarlatti. Menotti: Ricerca and Toccata on a Theme from *The Old Maid and the Thief*.

Raymond Lewenthal, piano.  
WESTMINSTER XWN 18362. 12-in. \$3.98.

Toccatas come in many musical forms, but they are all designed to exhibit the skill of the performer. Many fall into the fast-étude or perpetual-motion category; others show off a performer's touch (the Italian *toccare* means to touch) in slow, improvisatory, or contrapuntal works. Since toccatas are exhibitionistic, however profound or beautifully organized they may be, the collection here is an entertaining display of virtuosity; furthermore, it is by no means musically negligible and covers a good deal of ground historically and stylistically.

The Schumann, Debussy, Ravel, and Prokofiev works are now classics, presenting fiendish difficulties to the player and sound-

ing dazzlingly effective. The Menotti is pleasantly obvious, if overlong; the Bach has solid musical value. The remaining pieces, all new to records, I believe, charm with their brevity and airiness. Mr. Lewenthal, a young pianist from Texas, has the technique for these works, which is saying a great deal, and he does not overlook musical values either. R.E.

**RUSSELL OBERLIN: Troubadour and Trouvère Songs**

Russell Oberlin, countertenor; Seymour Barab, viol.  
EXPERIENCES ANONYMES EA 0012. 12-in. \$5.95.

Only six troubadour and trouvère songs on two sides of a twelve-inch LP—because for once each song is given complete, with all its verses. Now one must admire the great care taken to present these songs properly. Mr. Oberlin sings beautifully, Mr. Barab is the soul of discretion in his accompaniments, and the complete texts are supplied, both in the original and in translation. And it is perfectly true that some of the texts make much more sense when heard or read complete than in the one or two verses we usually encounter. But only one or two of these old tunes seem strong enough to sustain all that repetition. The recording is excellent. N.B.

**JONEL PERLEA: Opera Ballets**

Gounod: *Faust: Walpurgisnacht* Ballet, Act V. Saint-Saëns: *Samson et Dalila: Bacchanale*. Ponchielli: *La Gioconda: Dance of the Hours*. Verdi: *Aida: Triumphant Scene* Ballet. Bizet: *Djamileh: Dances*.

Pro Musica Symphony (Vienna), Württemberg State Orchestra (Stuttgart), Jonel Perlea, cond.

VOX PL 9550. 12-in. \$4.98.

There must be people who acquire miscellanies of opera-ballet music, and perhaps it is better not to query, "For what purpose?" Yet the matter does have a kind of fascination. To take what may well be thought a sordidly clinical view, the fact is that (a) most operatic composers of quality, for a hundred years and more, have regarded dance as intrusive and have provided music for it perforce, if at all, and with the left hand; (b) in consequence, most dancers regard operatic work simply as an inconsequential way to make eating-money until something turns up for real.

At any rate—to cases. For the delectation of whoever-they-are, Vox has assembled the musics listed above. They take (by the formidably efficient-looking Vox tally sheet and my palsied arithmetic) 47 min., 19 sec., exclusive of spacing grooves. Most of the excerpts are several-times familiar, live, and to be heard on other LPs, although no other disc offers just *this* mélange of styles. The special only-here attraction is the 10 min. (and 35 sec.) *Djamileh* dance, which is a pleasantly written bit of nineteenth-century French *orientalisme* in the manner of Félicien David, but bucked up a notch by Bizet's having scored it. The notes describe it

vaguely as being no true ballet at all, but a dance for Djamileh herself. Not having been able to get hold of a score, I can only remark that the music heard seems rather more extensive than "a dance," and that, as a practical matter, it seems dubious that even so healthy a singer as Jennie Tourel can have danced about the Opéra-Comique stage for 10 min. (plus 35 sec.) with the vigor implied by the music. What *does* seem likely is that this is the dance of the person listed as "*L'Almée*," which is, being translated, "dancing woman."

Jonel Perlea gives careful, impeccably musicianly readings— not very kinesthetic, but certainly not undanceable save for a few tempos that are faster than most feet could move. The orchestra called Pro Musica sounds rather like an unofficial lot of Vienna Philharmonic players, less some key players; fine most of the time but prone to occasional wood wind bloopers and scattery string tone from time to time. The Stuttgart players (who are heard in the Verdi) seem not so good as individuals, but they have a more comfortable sense of what we are reduced to calling "togetherness." The engineering is clean and live without overlush sonorities. For the strange and wonderful species it is, by all means a good buy. J. H., JR.

**QUARTETTO ITALIANO: Early Italian Music**

Album 1: Galuppi: Quartet for Strings, in G minor; Boccherini: *La Tiranna Spagnola*, Op. 44, No. 4; Cambini: Quartet for Strings, in G minor.

Quartetto Italiano.  
ANGEL 45001. 12-in. \$3.98.

The Galuppi, with its almost continuous counterpoint, is late baroque in style. The particular pieces by Boccherini and his imitator, Cambini, represent the rococo side of the classic style. Especially charming is the playful first movement of the Boccherini; the Cambini is more serious but not less shallow. The performance is energetic and flexible, the sound impure. N.B.

**SOUNDS OF STEAM LOCOMOTIVES**

Vol. 1: *Stack Music Sampler—Steam, Steel, and Action*.

Vol. 2: *Stack Music Sampler—Makeup of a Train*.

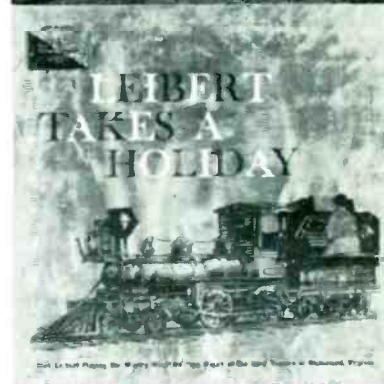
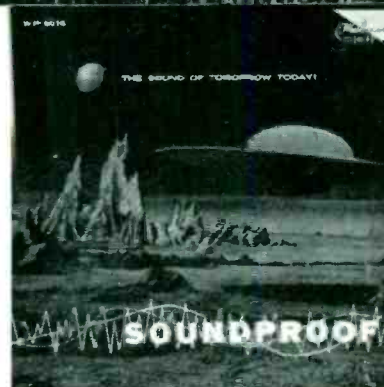
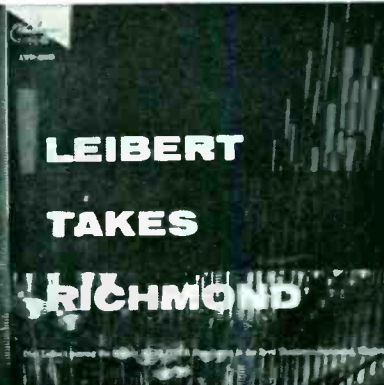
Recorded and edited by Vinton Wight.  
FOLKWAYS FX 6152/6153. Two 12-in. \$5.95 each.

One of the memorable delights of my childhood visits to the country was lying awake at night listening to the mournful wail of a distant freight train, as its steam whistle echoed across the quiet hills. Unhappily, today's small fry will never have the nostalgic memory of the rolling chords of a distant steam locomotive: today's freight trains are pulled by diesel engines with shrill, piercing whistles or trombone-like blares.

Vinton Wight, a professional recordist of twenty years standing, had more than a passing interest in railroading when, in 1952, he suddenly realized that steam loco-

*Continued on page 72*





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for sound reasons—



motives were passing from the scene forever. He loaded some recording equipment into his Studebaker and traveled, picking up steam train sounds wherever he found them. He caught the drama of an overburdened pair of steamers skidding on the rails as they coaxed a freight up a steep grade; he parked with his headlights spanning a grade crossing to incite a long warning whistle from Union Pacific's biggest steam locomotive, a twenty-four-wheeled monster with four cylinders; and he stopped by some marshalling yards to pick up the fluffy bellowing of a lone steamer getting a long, heavy freight train under way from a standing stop.

Volume 1 is a series of episodes involving steam locomotives, sometimes in pairs, sometimes on steep grades, and sometimes at top speed, but always thundering and whistling the way we remember them. Volume 2 follows sonically the locomotive's *raison d'être* from the marshalling yards to the destination, and thence to a well-earned rest in the roundhouse, while the little switching locomotives reshuffle the cars back in the marshalling yard.

Both records are expertly edited, and the accompanying seven-page "libretto" is clearly written by someone who knows his stack music. While the recording is not hi-fi demonstration material—it lacks extreme highs, exhibits in places what sounds like a violent high-frequency peak, and is wanting in the deep bass range that makes some of Emory Cook's train recordings so hair-raising—it does a fine job of inducing pangs of nostalgia in those who remember.

Volume 1 is best for the nonrailroader. Volume 2 has interest but, to me, not the drama of the first record.

J. GORDON HOLT

### TERESA STICH-RANDALL: Mozart Arias

*Le Nozze di Figaro: Porgi amor; E Susanna non vien! . . . Dove sono. Die Zauberflöte: Ach, ich fühl's. Idomeneo: Se il padre perdei; Zeffiretti lusinghieri. Così fan tutte: Non profani l'alto. . . . Come scoglio: Ei parte! . . . Per pietà, ben mio.*

Teresa Stich-Randall, soprano; Orchestre du Théâtre des Champs-Élysées, André Jouve, cond.

LONDON DTL 93075. 12-in. \$4.98.

So far, the career of Teresa Stich-Randall has developed within a pattern traced out long ago by singers born in this country. Promise, recognized but left unfulfilled at home; then, further work, more tangible successes, and growth of a real artistic identity in Europe, with a reputation on this side of the Atlantic derived mainly from hearsay and recordings.

It is as a Mozart singer—commonly regarded by those who are familiar with her work at Vienna, Aix-en-Provence, and elsewhere, as among the best present sopranos in this métier—that Stich-Randall has come to be best known.

This London disc (of Ducretet-Thompson origin) is her first formal recital-type representation on LP. It is not a great recording measured against ultimate standards, but against the more permissive standards of here and now its level is very

good indeed. The repertoire, although not always relatable to the opera-house probabilities of casting, is well chosen to test the capabilities of the singer in a style with which she is familiar; and, on the whole, she meets its many challenges admirably. The voice is a lovely, clear (if not strikingly individual), medium-sized lyric soprano, used with ease and notably unproblematic control of breath, and reservations about her performances have primarily to do with a certain detachment, a lack of dramatic thrust, almost as if the music were dissociated from any very immediate situation involving people, that leaves the listener with a peculiar sense of nonfulfillment even after some of her most finished vocalism.

Perhaps the all-round most satisfying inclusion is Ilia's third-act aria from *Idomeneo*—only slightly better than "Se il padre perdei." In both, the emotions are rather more formalized, cast in more conventional *opera seria* terms, than are those in the later, more familiar excerpts, and both are exquisitely sung—beautifully shaped, with finely controlled tone, free and spinning; admirable legato phrasing; and top tones poised and shining with a characteristic cool luminosity. There is the same control and purity about her "Ach, ich fühl's," and more emotional communication in it than in the arias from *Le Nozze di Figaro*, which seem somehow rather impersonal, however well sung—and in the recitative before "Dove sono" the actual delivery of text and notes together leaves somewhat to be desired stylistically. Least-impressive are the two arias from "Così fan tutte." There is some fine technical work in both—including an exceptionally free, even trill in the second—but Miss Stich-Randall is apparently no girl to be willing or able to throw her voice around in the half-parodistic leaps and plunges of "Come scoglio," in which she manages most of the rough stretches without grave troubles (although when the line begins to move up towards the top C she gets, exceptionally, some ugly, strained-sounding tones), but also without the breadth of delivery needed to make the most of its impossibilities. But this is a failing she shares with other present-day sopranos, and here as elsewhere her technical accomplishment is good as far as it goes.

The Paris orchestral playing is seldom better than fair, and sometimes pretty poor, especially among the first-desk winds. André Jouve's accompaniments are inconsequential and not very helpful—like his jacket notes (there are no texts). Still and all, what is good about Miss Stich-Randall's singing is quite worth hearing.

J. H., JR.



## More Briefly Noted

Laurindo Almeida: "Vistas d'España."  
Capitol P 8367.  
Four Albéniz pieces transcribed (sometimes

Continued on page 74



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a bit awkwardly) for guitar, together with four fine Turina works. All are colorfully performed, and the guitar sound is fine.

**Suzanne Danco:** Recital. London LL 1324. A reissue of materials drawn from two 10-inch LPs—selections from Fauré's *La Bonne Chanson*, Op. 61 and Schumann's *Liederkreis*, Op. 39. Suzanne Danco's voice, a pleasant lyric soprano, is employed with musicianly technique, but her interpretations fail to capture the imagination. Guido Agosti's accompaniments are very satisfactory, if not superlative; and the London engineering is good.

**Kathleen Ferrier:** Memorial Album. London LL 1529.

These pieces have appeared before, at least on 78s. A great voice and assured artistry; a lack perhaps—or deliberate reserve—of emotional power. The most satisfying performances on this disc are of the Schumann *Volkliedschen* and Mendelssohn's "O Rest in the Lord" from *Elijah*. Sir Malcolm Sargent conducts the London Symphony.

**Morton Gould:** "The World's Best-Loved Waltzes." RCA Victor LM 2072.

Popular arrangements of waltzes from Tchaikovsky, Strauss, Lehar, *et al.*—on their own terms well played and well recorded.

**Mantovani:** Ballet Melodies. London LL 1525.

Chromium plated performances of excerpts from ballet scores. Mainly for addicts of background music.

**David Oistrakh:** "Oistrakh Plays from A to Z." Monitor MC 2003.

The violinist plays works from composers ranging from Albéniz to Zarzkycki, with his usual impeccable technique and tonal polish. Monitor presents the music in genuine high-fidelity sound, particularly effective in the quieter and slower pieces.

**Orquesta de Camara de Madrid:** "Overtures from Spain." Montilla FM 88.

This misleadingly entitled record is really a collection of cuttings from nine zarzuelas, Spanish light operas on comic themes. The music is not particularly Iberian in character, but these are bright, engaging tunes, well recorded.

**Roger Wagner Chorale:** "House of the Lord." Capitol P 8365.

Musical expressions of religious faith—Roman, Protestant, Jewish, Greek Orthodox, and some difficult of identification by theologians. The chorus performs without a blemish, and efforts are made in the direction of authenticity; but somehow the whole performance seems a bit too slick.

**Paul Wolfe:** English Keyboard Music. Experiences Anonymes 0013.

Paul Wolfe at the harpsichord plays selections from around the middle of the sixteenth century, plus later works by such composers as Byrd, John Bull, and Thomas Tomkins. A very skillful performance of pieces reflecting the healthy keyboard music of the Elizabethan and Caroline ages.

## THE SPOKEN WORD

### BIBLICAL READINGS

"The Tale of David" and selections from the Book of Psalms, read by Judith Anderson.

CAEDMON TC 1053. 12-in. \$5.95.

Psalm 150, with which the second side of this disc concludes, ends with the verse, "Let every thing that hath breath praise the Lord. Praise ye the Lord." Caedmon's praise of the deity may, however, seem to some ears rather dubious.

Here are offered eleven of the 150 poems which comprise the Book of Psalms, interspersed with five episodes from the life of David. The listener wishing to follow the text (that of the King James Version, with some deletions) will have to leap back and forth between the Psalms and First and Second Samuel. From what John Livingston Lowes has called "the noblest monument of English prose," one gets the folk tale of David and Goliath; the domestic-triangle affair of David, Bathsheba, and Uriah; David's personal tragedy in the death of Jonathan; and the accounts of David's anointing and the bringing in

*Continued on page 76*

## The Joys of Joyce: *Ulysses* Aloud

ON December 6, 1933 the Honorable John M. Woolsey rendered his opinion in the case of the United States of America, libellant, against "One Book called *Ulysses*," Random House, Inc., claimant: "whilst in many places the effect of *Ulysses* on the reader undoubtedly is somewhat emetic, nowhere does it tend to be an aphrodisiac. *Ulysses* may, therefore, be admitted into the United States." *Mutatis mutandis*: anyone interested in discovering spades called spades need no longer go to the trouble of searching through 760 pages of print. He can hear the unspoken thoughts of Leopold Bloom, as that pathetic cuckold reflects on life and love and the "after effect not pleasant" of his encounter with "the lovely seaside girls" and in particular with lame Gerty MacDowell; he can hover over Molly's bed while this still blooming symbol of the eternal feminine (or eternally female) recalls her afternoon with her current inamorato, Blazes Boylan, and lays her plans for the seduction, as son and lover, of Stephen Dedalus (grown up to be even more of an intellectual prig than he appeared in *Portrait of the Artist as a Young Man*).

But *Ulysses* was not designed *épater le bourgeois*. Leopold Bloom is a very ordinary man, a seller of advertising space, going about his normal business and social activities in middle-class Dublin on June 16, 1904; he also is a father in search of a spiritual son to replace the child who died in infancy; and he is a husband preoccupied with re-establishing his conjugal authority. The Nausicaa episode is simply an episode; Bloom wants to return to Molly, as *Ulysses*, from whose odyssey Joyce took his title and the formal scheme of his plot, is intent on returning to his role as father-husband. Blazes Boylan is more successful than Antinous, but his mistress—fertility goddess, earth mother, and dissatisfied housewife—also is Penelope.

The Homeric parallel furnishes the obvious key to *Ulysses*. Another key to its less circumscribed meaning is the Dante-esque motif of a study in conscience—the "agenbite of inwit" which disturbs Bloom in the midst of his most sensual reveries and which, in less articulate and analytical fashion, even Molly feels. These soliloquies, the seemingly incoherent mut-

terings of the wandering Jew and his wife, may not represent that Aristotelian "wholeness, harmony, and radiance" which young Stephen Dedalus set up as the criteria for aesthetic validity, but they do portray, as perhaps no fiction which preceded, the fullness of the conscious life and of the subliminal life pressing closely upon it.

Joyce is, on the whole, a comic writer, if that adjective is taken to mean a personal detachment, a lack of involvement in the world he created. That world he views as neither good nor evil, moral nor immoral; he simply affirms it, and most positively in the "mighty yea" with which Molly Bloom's soliloquy, and the novel, conclude. And here certainly is the justification, if any is needed, for the tortuous involutions and convolutions of *Ulysses*. Joyce has broken down the barriers between prose and poetry, and certainly no other writer of fiction has conveyed with such immediacy the actual sound and touch and smell of things, or has provided so intense an apprehension of sensory experience. Siobhán McKenna's magnificent reading and, to a lesser extent, E. G. Marshall's sympathetic rendition of Leopold's *monologue intérieur* offer dramatic evidence that the force of Joyce's avowal is less in the intelligible meaning of his language than in the propulsive rhythms with which he re-creates the *élan vital* of life itself. That Molly Bloom as fifteen-year-old Marian Tweedy yielded, rather easily, to a handsome young soldier may have no particular interest—and certainly has no cosmic importance. But to hear, as recorded on this disc, of "that awful deepdown torrent and the sea the sea crimson sometimes like fire and the figtrees in the Alameda gardens yes . . . and Gibraltar as a girl where I was a Flower of the mountain yes . . . and then I asked him with my eyes to ask again yes and he asked me would I yes to say yes . . . and yes I said yes I will Yes" is not only to recognize the literary symbol of Isis and Persephone but, at least momentarily, to share in an affirmation of the universe.

JOAN GRIFFITHS

### JAMES JOYCE

Soliloquies from *Ulysses*, read by Siobhán McKenna and E. G. Marshall.

CAEDMON TC 1063. 12-in. \$5.95.



# The Music Between



by Murray Schumach

AFTER Kurt Weill died in 1950, several theatrical producers approached Lotte Lenya, the composer's widow, with proposals for making his *Die Dreigroschenoper* a Broadway hit. One producer suggested: "I bet if we toss out all this corny orchestration we got another *Guys and Dolls*." Since then it has become generally recognized, even among relatively uninformed producers, that Weill's contribution to Broadway was enormous, not so much in quantity as in influence on the over-all development of the Broadway musical. Along with George Gershwin (of *Porgy and Bess*, not *Anything Goes*), Weill is accepted as a pioneer in the struggle to raise the Broadway musical from saucy entertainment toward art. Those who believe that this genre can amount to more than a few tolerable tunes set to slick lyrics will be pleased to learn that M-G-M has recorded the music from Kurt Weill's first Broadway show, *Johnny Johnson* (M-G-M E 3447), the progenitor of *Knickerbocker Holiday*, *Lady in the Dark*, *One Touch of Venus*, *Street Scene*, *Love Life*, and *Lost in the Stars*.

With *Johnny Johnson*, Weill began a third career. The first two do not, I think, require more than a brief review. Classical training, culminating under Busoni, had made him a prominent exponent of Central European *avant-garde* composition. Then, turning to satirical opera, he composed that masterpiece of Weimar Republic cynicism, *Die Dreigroschenoper*. But even before he came to Broadway, in flight from the Nazis, Weill had become interested in jazz and American popular music in general. He collected Louis Armstrong records and was particularly fond of Gershwin's music. By the time he arrived in the United States in the mid-Thirties and began his third career, he was already well versed in the American popular idiom.

*Johnny Johnson*, Weill's first test in the United States, was a striking experiment based on his theory that libretto and score should form "a sort of dramatic musical, a simple, strong story told in musical terms, interweaving the spoken word and the sung word so that the singing takes over naturally whenever the emotion of the spoken word reaches a point when music can 'speak' with greater effect." Under the auspices of the Group Theatre, Weill and Paul Green, a Pulitzer-winning playwright, chose a pacifist theme. *Johnny Johnson* tells a satirical, sometimes fantastic, story of a young man from a small American town whose love of peace cost him his sweetheart and future. Because he hoped it would end all war, Johnny Johnson had enlisted in 1917. Then, as combat increased his hatred of warfare, he tried to halt an offensive by attacking the Allied High Command with laughing gas. Johnny ends

up as a psychiatric patient and then a street peddler of toys.

This story sounds, I must confess, almost as weak on the record as it does in summary. It is, I suppose, unfair to judge *Johnny Johnson* at this late date, though compared to a *L'il Abner* it has the merit of intellectual content. The trouble is that Weill, like many composers before him, by his own rapid progress in music for the theater made this first child old long before its time. For though *Johnny Johnson* still has the vigor and excitement of most pioneer works, it also has the awkwardness—if one looks back from later Weill—of a first step.

It is difficult, in judging this 1936 production by Weill, to forget the music we already know—the *September Song*, *Speak Low*, *The Saga of Jenny*, *Greenup Time*. Not that Weill ever fancied himself a tunesmith. (Elmer Rice told me recently that Weill was amazed when the *September Song* became popular.) Weill wrote the score for *Johnny Johnson* as part of a dramatic entity, not as a springboard for the hit parade.

Even on this basis, though, *Johnny Johnson* is weak. Weill had not yet learned to fuse his modern *spielmusic* with musical Americana. Intermittently, the banjo strumming of his Berlin period crops up to remind us that when Weill wrote *Johnny Johnson* he had lived in the United States less than two years. In trying for American atmosphere he wrote music which too often sounds like the European's idea of American jazz. Or it may be that because



Kurt Weill: Johnny was pre-American.

he was writing about the American scene from 1917 until the Twenties, he deliberately made his music sound dated. This might explain the saccharine quality of the song *O. Heart of Love*, which sounds like bad Victor Herbert. It might also explain why *Aggie's Song*, for all its poignancy, and *Up Chickamauga Hill*, for all its originality, falls short of Weill's best.

Yet despite inescapable shortcomings

this record, featuring Burgess Meredith, Scott Merrill, Lotte Lenya, and an orchestra conducted by Samuel Marlowesky, is well worth having. If popular American opera repertory ever becomes a reality, it will grow from the music for the theater as Kurt Weill saw it and expressed it in *Johnny Johnson*.

NOW that June approaches it would be Scrooge-like to ignore new records by Harry Belafonte or Frank Sinatra. The former, on *An Evening with Belafonte* (RCA Victor LPM 1402) is, as usual, warm, sweet, and intimate. So long as Belafonte sticks to such songs as *Shenandoah* or *Mary's Boy Child*, his is a delectable minstrelsy. This time, to my regret, he tries *Danny Boy* and *When the Saints Go Marching In*. Sinatra, the old pro, is as careful as ever in picking his songs on *Adventures of the Heart* (Columbia CL 953). *We Kiss in a Shadow* and *Take My Love* are good samples of his latest disc. I must, however, carp at his use of a vocal chorus for *I Could Write a Book*; he needs it about as much as a sprinter needs crutches.

A couple of female singers also should be mentioned. First, Norene Tate, who in *Tenderly* (Elektra 113) demonstrates a voice with a nicely balanced mixture of sweetness and huskiness. Her simple phrasing and adherence to melody accentuate her warmth and enable her to turn over a wicked tremolo to advantage. The other lady is Mick Michey (Angel 65032), a Parisian chanteuse down to the last guttural "r." I think, though, she would have done better to stick to the tested French tunes instead of laboring her own dull songs.

RECORDS by brass bands to me are irresistibly estival in effect, conjuring up recollections of concerts in a park, of ice cream and candy. This spring Angel, Epic, and Columbia have all touched off nostalgia with rousing, well-played music by brass bands. Angel offers us the Regimental Band of the Coldstream Guards (35370); Epic's entry is *International Anthems and Songs* (LN 3320) by the Royal Australian Air Force Central Band; Columbia's is *Hi-Fi Band Concert* (CL 954), played by a batch of crack musicians under Morton Gould's direction. Each of these records has one advantage over the other so it is difficult to pick a favorite. Columbia's disc has, I think, the best fit—the sound is never hard or overpowering, and it virtually brings the smell of grass to the most walled-in city apartment. Angel provides the most interesting collection of tunes, including *The Old Coldstream March* and a march for band and organ. Epic's is the most varied; it is not only international in selection, but captures very well the musical style of each nation represented.

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of the Ark of the Covenant. From among the deeply moving lyrics of the Psalms, one hears Nos. 23, 88, 84, 91, 8, 123, 130, 121, 100, 140, 150 — read in that order.

Miss Anderson's reading of Psalm 149 and Psalm 150 seems to me overdramatic, while the story of David and his slingshot probably shouldn't have quite the character of *Jack the Giant Killer*, read as a bedtime tale. Furthermore, there is insufficient awareness that the material comprises both prose and poetry, exultation and lament, domestic drama and heroic adventure. J.G.

#### NOEL COWARD

A complete adaptation of *Brief Encounter* and scenes from *Blithe Spirit* and *Present Laughter*, performed by Noel Coward and Margaret Leighton.

CAEDMON TC 1069. 12-in. \$5.95.

Perhaps this reviewer has grown older or perhaps the world has outgrown Mr. Coward's dashing impudence and gay cynicism. Somehow the pseudo-romantic trivialities of the lives of his characters no longer seem diverting, and here the playwright himself sounds as if he did not believe in his own lines.

*Brief Encounter* is a sentimental journey which begins in a British railway station. Two very respectable married people meet and fall in love. They must see each other again. The encounter leads into another "again." They meet; they part; they meet again. They seem to repeat the same trite statements — "We can't go on like this," "I've got to see you again." Miss Leighton tries valiantly to make the dialogue sound subtle, sensitive, and real. Mr. Coward succeeds in making it sound downright tawdry and dull. His passionate love making is "all passion spent." One keeps waiting for a climax that never takes place, while listening to scenes linked together by some poorly chosen sentimental music.

The reverse side of the record presents the first scene of Act II of *Blithe Spirit*, here reduced to petty, jealous bickering between husband and wife. The dialogue is not Coward at his best, and in any case verbal farce of this kind needs a swifter pace. *Present Laughter* seems less tarnished in its approach and style, but one's estimate of Coward's craftsmanship as actor and playwright dwindles in this recording.

One wonders if the lights in Mayfair have gone out again? G. B. DOWELL

#### PERCY BYSSHE SHELLEY

A selection from the poems of Shelley, read by Vincent Price.

CAEDMON TC 1059. 12-in. \$5.95.

Recent criticism has tended to minimize Shelley as Ariel, the creature of air and flame, the poet's poet, in favor of the poet as thinker. Since, aside from a Platonic notion of abstract beauty, his thought centered primarily on the typical Romantic agony of man's capture in the coils of both mortality and conventional morality, one is tempted to find Mary Godwin quite right in saying of her husband's verses, "they will be only appreciated by minds which have resemblance to his own."

This disc perhaps does not give fair representation to the poet as Promethean rebel (the excerpt from *Prometheus Unbound* is not characteristic of its theme, and there are no samplings from *The Cenci* or *Epipsychidion*), but otherwise the poetic personality is clearly in evidence. In the *Ode to the West Wind*, the author equates himself with his subject: "One too like thee; tameless and swift and proud," although unfortunately "chained and bowed." In *To the Skylark*, he expresses his envy: "Hail to thee, blithe spirit" and "scorner of the ground." He raises a *Hymn to Intellectual Beauty* and postulates the theory that "Man were immortal and omnipotent / Didst thou unknown and awful as thou art / Keep with thy glorious train firm state within his heart." And, while conforming to the classic elegiac conventions in his threnody for Keats, he concludes that it is not necessary to "mourn for Adonais," since he has achieved complete freedom and complete union with perfect beauty.

The overside of the record is entirely devoted to this poem, very appropriately so. Shelley hardly knew Keats, and even here his patronage of that poet is but thinly disguised. As Milton did before him, he *uses* the elegiac occasion for the expression of his most subjective feelings, even to the extent — if one takes a flagrantly romantic point of view — of intuitively perceiving his own death, which did in fact take place within the year. *Adonais* is a poem of self-revelation, and as such offers particular enlightenment.

Aside from an occasional tendency to pant in his efforts to soar like the skylark and the west wind, Vincent Price rightly reads these poems as reflective and abstract pieces, in which passion is disembodied and the real subdued to the ideal. J.G.

## FOLK MUSIC

by Edward L. Randal

HUNGARIAN folk music is a peculiar hodgepodge. Like the Hungarian language, which has an involved relationship with Finnish and Japanese, its origins are obscure. Several peoples, including Turkish invaders, have left their musical imprint on the country.

The much-vaunted gypsy influence is open to question. Most experts regard gypsies as preservers of local folk songs — adapted, of course, to their own rhythmic patterns — rather than purveyors of a musical culture uniquely their own. It is probable, therefore, that Hungarian folk songs of the type collected by Bartók and Kodály contributed more to the gypsies than vice versa.

Compositions like Brahms's *Hungarian Dances* and Liszt's *Hungarian Rhapsodies*, although larded with their composers' conceptions of folklike themes, actually are not based on the real thing as are, say, Kodály's *Galanta Dances*. Nonetheless, both Brahms and Liszt managed to leave their mark on Hungarian popular song. For years, at least in the bistros of Budapest, the Brahms-Liszt vision rather than



the realities of the countryside shaped the output of gypsy orchestras.

It is then no accident that Liszt's rousing *Second Hungarian Rhapsody* is included in both Decca's *Hungarian Gypsy Melodies* (DL 8442), played by the Original Budapest Gypsy Orchestra, and Vox's *A Hungarian Rhapsody* (VX 25240), featuring the Orchestra of the Hungarian State Folk Ensemble. Of the two, Decca's Hungarians offer the greater cross section; czardas, assorted gypsy dances, and several songs are represented. The artists are first rate, the performances dynamic.

However, Vox's forces rate an edge on performance. They also are blessed with somewhat brighter sonics. The time-honored trademarks of the gypsy orchestra — cymbaloms and sobbing violins — are well to the fore in three dramatic suites based on songs from Sopron, Paloc, and Transylvania respectively. The aforementioned Liszt work completes the record.

In equally bright sound, *Greetings from Tryol* (VX 25290) introduces Austria's Engel family — father, mother, and seven children. The Engels are sufficient unto themselves musically; besides singing and dancing, among them they play more than 120 instruments. Despite certain basic differences, the Engels spring from the same tradition as the Trapp Family Singers and, at least on records, may help fill the void created by the Trapps's retirement. Their debut is thoroughly ingratiating, and the Tyrolean music has rarely been better played.

On Decca's *From Donegal to Galway Bay* (DL 8435), the Little Gaelic Singers of County Derry present a program of — you guessed it — Irish songs. The Little Singers, twenty-six girls and two boys, are vocally adept as juvenile choruses go. But here, it seems to me, they serve too often as a mere backdrop for Michael McWilliams, a capable enough adult baritone, but still a rather odd fixture for a children's chorus. The songs themselves are handled with kid gloves. This typifies the kind of nice-nelly devotion to propriety and refinement found in most Irish choral groups heard in the United States. It apparently afflicts other aspects of present day Irish life as well, judging from the perpetual outrage of Sean O'Casey, the gadfly of his countrymen. The singers are not helped by Deutsche Grammophon's undistinguished sound.

The splendidly engineered *Josh White* (Elektra 114) will bring rejoicing to the singer's admirers. Accompanied by Al Hall on bass and Sonny Greer on drums, White runs the full gamut of his specialties — from the blasé hit of some years back, *Miss Otis Regrets*, through *Ball and Chain Blues*, to the Hungarian *Gloomy Sunday*. In line with his recent custom, the veteran folk singer does a good deal of verbal improvising, much of it reflecting a melancholy preoccupation with race relations. Thus, in a rather unlikely twist, we find the sophisticated Miss Otis sending her regrets . . . because she's been lynched.

RCA's new label, Vik, features, through the good offices of the talented LaMotta Brothers, a dozen examples of Virgin Island-style calypso on *Modern Calypso* (LX 1079). While less free-wheeling than the Trinidad prototype, the Virgin Island variety is just as rich in earthy allusions.

The recording is clear and close, and not the least of its attractions is the distinct diction of the singers.

Montilla's *Canta Un Tiple* (FM 89) is a recital of tiple music by Pacho Benavides. The tiple, a twelve stringed instrument which originated in the Canary Islands, has a quality all its own, sounding like a slurred and very resonant guitar. Benavides commands his unusual instrument with easy affection. Montilla's engineers have favored him with a clean, well-balanced recording.

Another stringed instrument is spotlighted on Folkways' *American Banjo Tunes and Songs in Scruggs Style* (FA 2314). About a dozen years ago, Earl Scruggs, a banjo player in a hillbilly band, developed a technique of three-fingered picking which enabled the instrument to deliver melody as well as the customary harmonizing accompaniment. On this well-recorded disc, fifteen exponents of the Scruggs style run through a wide variety of folk and country tunes in expert fashion.

On a ten-inch Folkways release, *Children's Songs and Games From the Southern Mountains* (FC 754), Jean Ritchie offers a delightfully disarming collection of song-games from her native Kentucky mountains. In addition to its nostalgic charm for adults, the record should fascinate children. In fact, it might well preserve the sanity of more than one harrassed mother on a rainy afternoon. What Miss Ritchie does for Kentucky games, Ruth Rubin accomplishes with equal skill for Yiddish counterparts on a companion release, *Jewish Children's Songs and Games* (FC 724). Pete Seeger supports Miss Rubin on the guitar and Folkways' sound is an asset to both records.

## THE BEST OF JAZZ

by John S. Wilson

JOHN BENSON BROOKS: *Folk Jazz, U.S.A.*

*The New Saints: Venezuela; Black Is the Color; Betsy; Randall My Son; Turtle Dove; Shenandoah; Joe's Old Folks; Saro Jane; Scarlet Town; Waysarin' Stranger; Darling Corey.*

John Benson Brooks, piano; Zoot Sims, alto saxophone; Al Cohn, baritone saxophone; Barry Galbraith, guitar; Buddy Jones, bass; Osie Johnson, drums.

VIK LX 1083. 12 in. 36 min. \$3.98.

Twenty years ago, Maxine Sullivan made a name for herself by swinging folk songs. Now comes John Benson Brooks, a pianist and arranger whose past connections include the bands of Les Brown, Tommy Dorsey, and Randy Brooks, with jazz interpretations of folk tunes based on developments of the chord changes instead of Miss Sullivan's relatively simple rhythmic soup-ing-up. Brooks's stated intent is to retain the basic folk quality within arrangements designed to project solos from the fabric of the writing.

That he has produced a collection of works which manage to have the haunting



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## Concert Hall Society

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quality of folk music but yet are strong, stirring jazz performances does credit to Brooks's well-directed imagination and to the excellent group of musicians who play them. The selections run a reasonably wide gamut from the out-and-out swinging drive of *The New Saints* to the touching delicacy in a number such as *Black Is the Color*, wherein Zoot Sims develops a superbly lyrical alto saxophone solo. (Sims and Al Cohn, both normally tenor saxophonists, play alto and baritone, respectively, with Sims making the change the more successfully.) Nick Travis and Barry Galbraith also have exciting solo moments. This is jazz that is well out of the common rut without being self-consciously "different."

**JOHNNY HODGES: *The Ellington All-Stars***

*Meet Mr. Rabbit: Duke's in Bed: Just Squeeze Me: Confab with Rab: Ah Oodie Oobie: Ballade for Very Sad and Very Tired Lotus Eaters: It Had to Be You: Black and Tan Fantasy: Take the "A" Train.*

Johnny Hodges, alto saxophone; Jimmy Hamilton, clarinet; Harry Carney, baritone saxophone; Ray Nance, trumpet, violin; Clark Terry, trumpet; Quentin Jackson, trombone; Billy Strayhorn, piano; Jimmy Woode, bass; Sam Woodyard, drums.

AMERICAN RECORDING SOCIETY EJ 421. 12 in. 41 min. By subscription.

Here, after too long a wait, is a band which is in the tradition of the Ellington small groups of fond memory. This disc allows Johnny Hodges to get back into perspective with a nonet of Ellington sidemen providing both solo variety and the rich Ellington ensemble harmonics which give his horn its most suitable frame. The group rocks, rides, and sighs through a program that includes a new and winning Ellington piece (*Duke's in Bed*), a new and absorbing version of an old Ellington standard (*Black and Tan Fantasy*), a new and melting mood piece by Billy Strayhorn (*Ballade for Very Sad and Very Tired Lotus Eaters*), and something from the plebeian world (*It Had to Be You*) transposed to Ellington terms by Ray Nance's violin and Hodges' alto.

Hodges has the major solo opportunities, using them as impeccably as one has come to expect. Nance, Clark Terry, and Jimmy Hamilton share most of the remaining solo work. The high over-all quality of this group makes this one of the best of the American Recording Society's impressive series of jazz releases.

**JOHN LA PORTA: *South American Brothers***

*South American Brothers: Solitaire: Gus Is the Boss: Jackie's Blues: The Count:* Orquesta Casablanca.

*Zamba quo yo quiero ver: Triste Verdad:* Septet de Orquesta Casablanca.

*Schlacks!: There's a Small Hotel:* Walter Albrecht Sextet.

*Indiana: Rose Room:* Charlie Nagy Quintet.

FANTASY 3237. 12-in. 37 min. \$3.98.

*South American Brothers* is a disc of un-

usual interest not only for the display it gives to John LaPorta's various talents but as a revelation of the high jazz competence of the musicians in Venezuela. The recordings were made at a concert in Caracas last August at which LaPorta appeared as guest soloist, playing both alto saxophone and clarinet with the four groups heard on the disc. He also contributed five arrangements to the occasion.

These Venezuelan musicians have found a variety of inspirations. The Charlie



COLUMBIA RECORDS

Jimmy Rushing: "a ratchet in ecstasy."

Nagy Quintet, led by an émigré Hungarian pianist, is a well-expressed reflection of the Benny Goodman small groups with LaPorta contributing very Goodman-like clarinet work. The fifteen-piece Orquesta Casablanca works on a broad base that combines the rhythmic feeling of the big swing bands with modernisms in the Woody Herman manner. The band glistens with excellent soloists, notably Pucho Escalante, a full-toned trombonist who also writes, and tenor saxophonist Tata Palao who makes the Orquesta Septet's version of *Triste Verdad* a warm and moving performance. The Walter Albrecht Sextet is a Bavarian group recently arrived in Venezuela and, thus, least representative of Venezuelan jazz. It is also the least interesting, playing in the soft, cloudy manner that another German group, Hans Koller's, also favors.

Aside from Albrecht's Sextet, the performances have, as a perceptive friend of LaPorta's has remarked, "the authority of pros and the enthusiasm of kids." The contributions by LaPorta himself are consistently stimulating and thoroughly in keeping with the varied approaches which his Venezuelan hosts were interested in trying. It's a happy disc and its portents for jazz are certainly happy.

**GERRY MULLIGAN SEXTET: *Mainstream***

*Elevation: Mainstream: Ain't It the Truth; Igloo; Blue at the Roots: Lollypop.*

Gerry Mulligan, baritone saxophone, piano; Zoot Sims, tenor saxophone; Bobby Brookmeyer, valve trombone; John Eardley, Don

Ferrara, trumpets; Bill Crow, bass; Dave Bailey, drums.

EMARCY MG 36101. 12 in. 37 min. \$3.98.

One of the few consistent things in present-day jazz is the steadiness of Gerry Mulligan's output of hard-swinging highly personalized jazz. The feeling that dominates all his groups, — a rugged, stomping quality delivered with suave stylishness — again colors this disc, which is one of his best.

Both Zoot Sims and Bobby Brookmeyer are standbys of Mulligan groups. Sims, as has frequently been the case in the past, seems to blossom in association with Mulligan, playing with a controlled deliberation. It is particularly noticeable here when he is working at close quarters with Mulligan, trading a long series of short phrases. Jon Eardley, whose trumpet has been heard on other Mulligan discs, rises in this instance from the status of being merely acceptable to being a strong contributing voice on *Mainstream* and *Ain't It the Truth*.

The selections are well chosen and typically Mulliganesque.

**JIMMY RUSHING: *The Jazz Odyssey of James Rushing, Esq.***

*New Orleans: Baby Won't You Please Come Home: Rushing, vocal; Buck Clayton, trumpet; Vic Dickenson, trombone; Tony Parenti, clarinet; Cliff Jackson, piano; Zutty Singleton, drums.*

*Piney Brown: 'Tain't Nobody's Biz-ness If I Do: I'm Gonna Move to the Outskirts of Town: Jo Jones, drums, replaces Singleton; Parenti out; Buddy Tate, tenor saxophone, and Walter Page, bass, added.*

*Doctor Blues: Careless Love: Rosetta: Milt Hinton, bass, replaces Page; Hank Jones, piano, replaces Jackson; Ernie Royal, trumpet, Hilton Jefferson, alto saxophone, and Skeeter Best, guitar, added.*

*Lullaby of Broadway: Old Fashioned Love: Some of These Days: Rushing; Clayton, Billy Butterfield, Ed Lewis, trumpets; Urbie Green, Dickie Wells, trombones; Jefferson, Rudy Powell, alto saxophones; Budd Johnson, tenor saxophone; Dave McRae, baritone saxophone; Hank Jones, piano; Steve Jordan, guitar; Hinton, bass; Jo Jones, drums.*

*Tricks Ain't Walkin' No More: Rushing, vocal and piano.*

COLUMBIA CL 963. 12-in. 41 min. \$3.98.

The voice of Jimmy Rushing, which has something of the quality of a ratchet in ecstasy, may not be quite as flexible as it once was but it has lost none of its pungent expressiveness. The vocal odyssey on this disc takes him from New Orleans to Kansas City, Chicago, and New York.

Those things that one would expect him to do well — *Piney Brown*, *Outskirts of Town*, *Doctor Blues*, *Baby Won't You Please Come Home* — are delivered with the anticipated sparkle and verve. But the two high points of this collection come from unexpected sources. One is a delightfully warm, rich-humored bit of talking, *Tricks Ain't Walkin' No More*, on which Rushing plays his own simple but very effective piano accompaniment. The other is an uptempo version of *Some of These Days* which takes off at a rocketlike



speed that seems at first more than Rushing can handle. But, after one rather desperate chorus, he catches his breath while the band roars joyously on its own and then returns for a final chorus that is not only one of the finest jazz vocal rideouts on discs but a fascinating demonstration of an old pro meeting a challenge with real mastery.

The various instrumental groups supporting Rushing have an appropriately gutty quality, with particularly good solo contributions by Tony Parenti and Buddy Tate.

#### Other May Jazz

**Added Ingredients:** The crisp, astringent trumpet of Harry Edison is the focal point of *Sweets* (Clef C-717. 12 in. 46 min. \$4.98) but it is Ben Webster's darkly suave tenor saxophone that makes this disc particularly memorable. These are Webster's best recordings in a long time and they make up, to a degree, for his recent unconscionable disc display with Illinois Jacquet. The debut of Bob Scobey's Frisco Band on the Victor label, *Beauty and the Beat* (Victor LPM 1344. 12 in. 30 min. \$3.98) finds the Scobey trumpeter in less than formidable form, but there are compensations in some sterling piano work by Ralph Sutton and spirited contributions by a pair of outsiders added for the recording session; trombonist Abe Lincoln and clarinetist Matry Matlock. Clancy Hayes is a bit too ubiquitous, singing with a vibrato that seems to broaden with every passing disc. *Introducing Gus Mancuso* (Fantasy 3233. 12 in. 41 min. \$3.98) brings us both a new jazz performer and a new jazz instrument—the baritone horn. Mancuso's disarmingly casual playing gives his heavy-toned instrument a pleasantly light and airy quality on the faster selections but it can be plenty lugubrious on a slow ballad. There's a fine supporting cast—Richie Kamuca, Eddie Duran, and Vince Guaraldi, among others. The Elektra label's first venture into jazz, *New York Jazz Quartet* (Elektra EKL 115. 12 in. 35 min. \$4.98) might be termed a three-quarter success. Mat Mathews, accordion, Joe Puma, guitar, and Whitey Mitchell, bass, are an engrossing and subtle trio of jazzmen but Herbie Mann's flute has too little to offer in jazz terms.

**Keyboard Transport:** Both Bud Powell and Phineas Newborn have recently moved their pianos to Victor. Powell's first disc on his new label, *Strictly Powell* (Victor LPM 1423. 12 in. 39 min. \$3.98) is polished, middle-ground Powell—more animated on ballads than he has been lately, thoroughly articulate on faster numbers but without the overwhelming fire of some of his early works. Newborn, as heard in *Phineas' Rainbow* (Victor LPM 1421. 12 in. 46 min. \$3.98) continues to be impressive as a technician but still fails to communicate warmly in a jazz sense. The score of *My Fair Lady*, which was recently reorganized on records by pianist André Previn, has also attracted pianist Billy Taylor whose trio, supported by an excellent orchestra under Quincy Jones, treats it more gently and more attractively on *My Fair Lady Loves Jazz* (ABC-Paramount 177. 12 in. 33 min. \$3.98) than Previn did. Ironically, Taylor,

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whose recent recordings have suffered from overrefinement, shows that he can still play with lithe muscularity on a disc on which he takes a subordinate, accompanying role, *Billy Taylor Introduces Ira Sullivan* (ABC-Paramount 162. 12 in. 43 min. \$3.98). Sullivan is a trumpet player and saxophonist who could well have been left un-introduced.

**Stability:** So much small group jazz is recorded by specially formed ensembles that it is at least a novelty to hear from groups that actually exist outside the recording studio. Shorty Rogers and His Giants reveal the sharply honed, shakedown familiarity that comes from steady work as a group on *Wherever the Five Winds Blow* (Victor LPM 1326. 12 in. 39 min. \$3.98), five overlong selections that are constantly brightened by Rogers'

brilliant trumpet, Jimmy Giuffre's wistful sub-tone clarinet, and Larry Bunker's exemplary drumming. The Miles Davis Quintet makes its debut on the Columbia label with *'Round About Midnight* (Columbia CL 949. 12 in. 39 min. \$3.98), a half dozen demonstrations of Davis' compressed trumpet style, spelled by John Coltrane's hard-toned tenor saxophone. It is a rather limp and uningratiating form of jazz and so is the soft, squashy sound of the Hans Koller Quintet on *Hans Across the Sea* (Vanguard 8509. 12 in. 51 min. \$4.98). However, even these two sound good when stacked against the utter emptiness of *Svingin' in the Ol' Corral* (Victor LPM 1394. 12 in. 40 min. \$3.98) in which the Dave Pell Octet demonstrates how to drain every vestige of life from a group of Western songs.

**Big Bands:** Andy Kirk, in semiretirement since 1948, revives some of his past success on *A Mellow Bit of Rhythm* (Victor LPM 1302. 12 in. 36 min. \$3.98), leading a studio band in some full-throated, big band jazz that has a good measure of bite. *Intro to Jazz* (Jazz Records 1. 12 in. 40 min. \$4.98) introduces a new jazz label, a new big band led by Rudy Salvini which plays quietly competent modern swing, a pleasantly assured vocalist named Ree Brunell, and Jerry Coker's exploratory quartet—good first steps all around. *Ted Heath's First American Tour* (London LL 1564. 12-in. 30 min. \$3.98) is a series of tunes containing American place names (*Georgia on My Mind, Charleston*, etc.)—not, as one might expect, recordings made during Heath's 1956 American tour. The playing is smoothly glistening but the style is becoming increasingly derivative. A genuine all-star big band, led by Maynard Ferguson, blasts its way through material that seems needlessly repetitious on *The Birdland Dreamband* (Vik LX-1070. 12 in. 38 min. \$3.98) and the once promising Sauter-Finegan band comes to what one presumes may be the end of its road (Sauter has gone to Germany with a three-year radio contract) with *Under Analysis* (Victor LPM 1341. 12-in. 41 min. \$3.98), a collection of fine old tunes, most of them associated with bands of the past. A few of the tunes are treated with gracious simplicity (Bix Beiderbecke's *In a Mist* is one), but too often the Sauter-Finegan analysis blows them up into pretentious nonsense.

**Miscellany:** *A Night at Count Basie's* (Vanguard 8508. 12 in. 46 min. \$4.98) is a vividly atmospheric on-the-spot recording made at Basie's Harlem club with some superb playing by Emmett Berry and Vic Dickenson and several surprisingly reticent vocals by Joe Williams. Pianist Bobby Henderson is heard briefly on this disc and at greater length on *Handful of Keys* (Vanguard 8511. 12-in. 42 min. \$4.98), devoted largely to Fats Waller compositions which he plays in a subdued version of the Waller manner. An impressive collection of "mainstream" soloists (Peanuts Hucko, Lou McGarity, Billy Butterfield, and the like) and one outlander (Tony Scott) are featured in easygoing, relaxed versions of unhackneyed popular material on *The Mellow Moods of Jazz* (Victor LPM 1365. 12 in. 39 min. \$3.98). Much the same feeling is conveyed by the Rolf Kuhn Quartet on *Streamline* (Vanguard 8510. 12 in. 44 min. \$4.98) as the German clarinetist collaborates with pianist Ronnell Bright on what sounds delightfully like updated Goodman small group work. Bobby Brookmeyer is accompanied by three different groups on *Brookmeyer* (Vik LX-1071. 12 in. 40 min. \$3.98), but only his valve trombone is of more than passing interest. Cornetist Nat Adderley's *To the Ivy League* (Emarcy MG 36100. 12 in. 33 min. \$3.98) is, almost inevitably, less a vehicle for him than for his alto-playing brother, Julian, who continues to gain in assurance and polish. A group drawn mostly from Stan Kenton's band, the Mel Lewis Septet, blows dutifully and determinedly through *Got 'Cha* (Jazz Records 2. 12 in. 44 min. \$4.98) but they rarely find much to say.

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# A Mahler Discography on Historical Principles

by Robert Charles Marsh



BETTMANN ARCHIVE

WE now have arrived at the point where a Mahler discography seems justified. All of the composer's important music has been recorded in editions adequate to show the nature of his intentions and the degree of his success—a tremendous improvement on the state of affairs a few years ago when the first edition of Clough and Cuming's *World's Encyclopaedia of Recorded Music* listed all the Mahler discs made between 1925-50 on less than one page. Of the twenty-two works listed there as available at one time or another, twelve appear below in the identical recordings, a fact which proves that Mahler discs tend to have long lives and limited duplications.

Since Mahler's admirers are frequently interested in collecting any and all Mahler recordings they can find, I felt it best to describe briefly the recording history of each score and to cite versions of importance which are now out of print. Many readers may have these withdrawn items in their collections, a few of which may even return to the catalogue.

Mahler's works of a given period have strong ties to one another, and it seemed to me that the only way to show these relationships was to list his works chronologically. This procedure may create passing difficulties for those interested primarily in the songs, but the advantages seemed to outweigh this drawback.

## DAS KLAGENDE LIED (1 Edition)

The earliest of Mahler's long works (1880) to survive his own destroying hand (Bruno Walter tells me there are some extant lieder from Mahler's student years), the *Song of Lament* appears to have been first intended as an opera with a libretto by Mahler based on the story *The Singing Bone* in the collection of German folk and fairy tales by the brothers Grimm.

This cantata "of striking originality" (as Walter puts it) was written in a period of difficult readjustment, as the twenty-year-old composer, fresh from the stimulating environment of Vienna's university and conservatory, tried to make his way as a conductor, leading operettas in a summer theater at an Austrian spa. Later submitted for the Beethoven Prize, it was rejected by a jury headed by Brahms, who nonethe-

less was impressed and—seventeen years later—was to give his support to Mahler's appointment to the Vienna opera.

In 1898 Mahler revised the score slightly, putting "a few red notes among the black," in Walter's phrase; and in 1901 the man of forty-one led the first performance of his youthful masterpiece.

The only recording of this score, by the Vienna Staatsoper Orchestra and Vienna Chamber Choir under Zoltan Fekete with Steingruber (s), Wagner (c), and Majkut (t) was judged by Walter to be "not bad"—a view that obviously gives greater importance to the performance than the somewhat uneven quality of the recording. The work should be rerecorded, for it deserves both an audience and popularity, and given a chance will get both.

—Zoltan Fekete, Vienna Staatsoper Orchestra. MERCURY MG 10102. \$3.98.

## LIEDER EINES FAHRENDEN GESELLEN (2 Editions)

The *Songs of a Wayfarer* is Mahler's first song cycle, dating from 1883-85 when he was Assistant Conductor at the Royal Prussian Court Theater in Kassel, his first position of any consequence. The verses are Mahler's own, arising from his naïvely romantic view of an unsatisfied love for Johanna Richter, an actress. The songs were first performed publicly in their present orchestral setting in 1896. (There seems to have been an earlier piano version, probably destroyed by the composer.) By that time Mahler had recovered from the affair and was somewhat embarrassed by his text, although it is not without merit as poetry and is no more emotionally extravagant than many works by nineteenth-century German authors.

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**TCHAIKOVSKY:** *Marche Slav, Op. 31*; **STRAUSS, SR.:** *Radetzky March, Op. 228*; **SCHUBERT:** *Marche Militaire in D Major, Op. 51, No. 1*; **ROSSINI:** *William Tell, Overture and Barber of Seville, Overture*; **DONIZETTI:** *Daughter of the Regiment, Overture* Paul Van Kempen conducting the Concertgebouw Orchestra of Amsterdam and the Orchestre Des Concerts Lamoureux. LC 3349



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Mahler drew on these songs within the years immediately following their composition, making use of the second in the opening movement of his First Symphony and the fourth in the middle section of the funeral march in that work.

Although one of the most frequently recorded Mahler scores, only two editions of this song cycle are currently being pressed. The first three recordings all made use of a mezzo-soprano voice, rather than the low baritone Mahler preferred. These were the editions of Zareska and Van Beinum, Brice and Reiner, and Thebom and Boulton, all of them on 78 rpm. The Brice and Thebom sets had a career on long play, together with a Metternich-Ludwig disc, the availability of which is technical rather than actual.

The choice, therefore, is between Foster and Fischer-Dieskau, and it doesn't turn out to be much of a choice to make. The latter edition is clearly the finest recording this music has ever received, one of those performances that shows every likelihood of holding its own against competition for many years.

The Foster in all justice is not bad. He has trouble with the high notes, and he is not fully at ease expressing himself in German; but Horenstein gives him good orchestral support, and both men have a firm grasp of the proper style.

Until the Fischer-Dieskau is released here, it is well worth importing, since these are among the most beautiful of Mahler's songs.

—Norman Foster (b); Jascha Horenstein, Bamberg Symphony. VOX PL 9100 (with *Kindertotenlieder*). \$4.98.

—Dietrich Fischer-Dieskau (b); Wilhelm Furtwängler, Philharmonia Orchestra. HMV ALP 1270 (with Brahms: *Lieder, Op. 32*). \$5.95.

**LIEDER AUS DER JUGENDZEIT** (1 Complete Edition, 2 Partial Editions)

Note: In song listings, capital letters in parentheses indicate singers; small capitals and numbers identify the discs on which the songs appear.

Volume I (published 1885): *Frühlingsmorgen* (H, SL 171; P, VRS 424; F, VRS 421); *Erinnerung* (H, SL 171; F, VRS 424); *Hans und Grete* (H, SL 171; P, VRS 424; F, VRS 421); *Serenade* (P, VRS 424); *Phantasie* (F, VRS 424).

Volume II (published 1892), texts from *Das Knaben Wunderhorn: Um schlimme Kinder artig zu machen* (F, VRS 424); *Ich ging mit Lust durch einen grünen Wald* (H, SL 171; P, VRS 424; F, VRS 421); *Aus! Aus!* (P, VRS 424); *Starke Einbildungskraft* (H, SL 171; F, VRS 424).

Volume III (published 1892), texts from *Das Knaben Wunderhorn: Zu Strassburg auf der Schanz'* (P, VRS 424); *Ablösung im Sommer* (H, SL 171; F, VRS 424); *Scheiden und Meiden* (H, SL 171; F, VRS 424; F, VRS 421); *Nicht Wiedersehen* (H, SL 171; P, VRS 424); *Selbstgefühl* (P, VRS 424).

Mahler's early lieder cycle was long neglected by the record companies, and the Halban-Walter set offered the first recording of seven of the eight songs it contained. VANGUARD VRS 424 then provided us with a complete edition that also includes piano settings of two songs of the

later *Knabenunderhorn* group. Finally VANGUARD VRS 421 offered four songs in orchestrations from other hands than the composer's.

If one buys the only available edition of the Fifth Symphony, the Halban songs come as a bonus. The performances are uneven but frequently good, and Walter plays the piano ably in support. Poell and Felbermayer are inclined to have their ups and downs as well, and some of these songs are really better than they make them sound. On the other hand, they have their moments too.

Mahler collectors will want to have all three of these discs. Mahler samplers would do well to start with his more mature works.

—[Complete Edition]. Alfred Poell (b); Anny Felbermayer (s); Viktor Graef, piano. VANGUARD VRS 424. \$4.98.

—[Four Songs with Orchestra]. Anny Felbermayer (s); Felix Prohaska, Vienna Staatsoper Orchestra. VANGUARD VRS 421. \$4.98.

—[Eight songs]. Desi Halban (s); Bruno Walter, piano. COLUMBIA SL 171 (with Symphony No. 5). \$7.96.

**SYMPHONY NO. 1, IN D ("TITAN")** (9 Editions)

If frequency of recording is any indication of popularity, this is Mahler's best known and most widely accepted score.

Written in Leipzig during a period of constant personal conflict with his superior, the great Artur Nikisch, it was first heard, with Mahler himself conducting, in Budapest in 1889, after Mahler had become Director of the Royal Opera house there. The score was a failure. Two later performances are of much greater importance: one in Hamburg (1892) after Mahler went to head the opera there; and a second in Weimar two years later to the cause of which the thirty-year-old Richard Strauss, already famous as the composer of *Don Juan* and *Tod und Verklärung*, brought his support. Among those whose interest was aroused by the critical response to that hearing was Bruno Walter, then eighteen and presently to meet Mahler and join his staff as a vocal coach.

It is best to consider this a piece of pure music in the standard four movement form, with the scherzo, a movement in *ländler* style, coming second in order. It is thus that Mahler presents it to us in the published score that represents his final revision of the work. Originally it had five movements, each with a vague title which (like the appellation *Titan* that Mahler subsequently dropped) clouded the serious meaning of the score by introducing associations with a once-fashionable but now absurdly passé type of romanticism. (The discarded movement was the second of the original five.) Similarly, Mahler always appears to have thought of the work as a symphony, and its billing in early concerts as a tone poem in two parts (movements 1 and 2; 3, 4, and 5) can probably be regarded as a compliment to Strauss.

The original recording of this score is the Mitropoulos, which is one of his most distinguished contributions to the catalogue. It was a sensational recording in its day, and for the price it still gives good value.



The unique edition is Walter's, since he had the opportunity of going over the score with the composer when it was a new work. His tempos and general point of view are backed up with an authority no other conductor can claim and which the ear confirms to be right. The sound of his edition is good but not exceptional, the chief flaws being occasional errors in balance and a lack of richness and spaciousness in some passages that require these qualities.

Richness and spaciousness are to be found in abundance in the Kletzki set, which is the most satisfactory combination in terms of both performance and sonics. The sound is very fine, and the performance a sensitive and highly effective account of the score.

The Borsamski edition is a weak third, bass-heavy and hard to equalize and with an overly fast third movement which fails to make its important points. Horenstein did a better job, but is now out of the running.

Inability to capture the right tempos mars the Steinberg version, although it is commendably well recorded. Excellent sound and the superlative playing of the Vienna Philharmonic cannot compensate for Kubelik frequently being at a loss to know what to do. Scherchen, on the other hand, has an idea of what to do that is often at odds with Mahler's intentions—the result being a rushed and graceless scherzo, exaggerated phrasing, and some poorly co-ordinated hubbub, not particularly well recorded.

—Bruno Walter, New York Philharmonic-Symphony. COLUMBIA ML 218. \$3.98.

—Paul Kletzki, Israel Philharmonic. ANGEL 35180. \$4.98 (or \$3.48).

—Ernest Borsamski, Symphony Orchestra of Radio Berlin. VANGUARD VRS 436. \$4.98. (Same also issued as URANIA C 7080). \$3.98.

—William Steinberg, Pittsburgh Symphony. CAPITOL P 8224. \$3.98.

—Hermann Scherchen, Philharmonic Symphony Orchestra of London. WESTMINSTER XWN 18014. \$3.98.

—Dimitri Mitropoulos, Minneapolis Symphony. COLUMBIA ENTRE RL 3120. \$1.98.

—Horenstein, Pro Musica Orchestra (Vienna). VOX PL 8050. \$4.98. (Out of stock and not likely to be repressed.)

—Raphael Kubelik, Vienna Philharmonic. LONDON LL 1107. \$3.98. (Out of stock and awaiting repressing.)

#### SYMPHONY NO. 2, IN C MINOR ("RESURRECTION") (1 Edition)

Bruno Walter feels that this is the Mahler score most influenced by Bruckner, whose hand cannot be seen in Mahler's earliest works, and whose power to shape Mahler's ideas has vanished when we arrive at the full stylistic maturity of the Fifth Symphony in 1902.

Written in Budapest and Hamburg, the first movement reflects Mahler's response to the death of Hans von Bülow in 1894. Conceived on an apocalyptic theme of man's striving toward union with the most high, it suffers from pretentiousness and excessive length until, as Ernst Krenek writes, "the symphonic form breaks down under the stress to which he had subjected it," so that before the chorus enters

in the final movement, "music acts out its own agony, hopelessly witnessing the collapse of its overstrained structure."

Richard Strauss is credited with the first performance of the score in June 1895, at Berlin, but Walter insists only the first three movements were played, the first complete performance being in December when Mahler "grown tired of 'remaining undiscovered like the South Pole'" produced the work at his own expense with the Berlin Philharmonic.

First recorded by Ormandy and the Minneapolis Symphony in a 78-rpm set long withdrawn, the only edition currently available is the Klemperer. The performance it holds is very fine, but the engineering is below contemporary standards. Unable to take the strain of the large sound masses produced by full orchestra and chorus, the quality and sonic focus shift from passage to passage. When the recording is good it is entirely adequate; when it is bad it is often very bad.

A Walter version is in the works and may now be taped to the conductor's satisfaction.

—Ilona Steingruber (s), Hilde Rössl-Majdan (c); Akademie Kammerchor; Otto Klemperer, Vienna Symphony. VOX PL 7012. \$9.96.

#### GESANGE AUS DAS KNABEN WUNDERHORN

*Der Schildwache Nachtlied* (P, VRS 478); *Verlone Muh* (S, VRS 478); *Trost im Unglück* (P, VRS 478); *Wer hat dies Leidlein erdacht* (S & F, VRS 424); *Das irdische Leben* (S, VRS 478); *Des Antonius von Padua Fischpredigt* (S, VRS 478); *Rheinlegendchen* (S & F, VRS 424); *Lied des Verfolgten in Turm* (P, VRS 478); *Wo die schönen Trompeten blasen* (S, VRS 478); *Lob des hohen Verstands* (P, VRS 478); *Es sungen drei Engel* (fifth movement of Symphony No. 3), (F, VRS 421); *Urlicht* (fourth movement of Symphony No. 2), (S, VRS 478); *Revelge* (P, VRS 478); *Der Tambour'sell* (P, VRS 478).

*Das Knaben Wunderhorn* is a collection of several hundred folk songs and poems dating from the sixteenth to the eighteenth century and gathered by Brentano and Arnim in the early nineteenth century. Mahler first became acquainted with the work in 1888, and until around 1900 it was a dominant element in his music. His earliest published lieder use other poems, and the final volumes of his *Songs of Youth* do not show him setting *Wunderhorn* texts that are consistently in keeping with his musical imagination. In this set of songs with orchestra he is in his element.

The orchestral part of *Des Antonius von Padua Fischpredigt* is, of course, the third movement of the Second Symphony, while the fourth movement of that score leads a double life as a song in this collection. The works used as the third, fifth and seventh movements of the Third Symphony are more troublesome. The third movement is an orchestral version of *Ablösung im Sommer*. Apparently there is a setting of the fifth movement for soprano and orchestra by Mahler, although it is recorded in an arrangement by Woss. The score originally composed as the final movement of the Third Symphony became, instead, the finale of the Fourth, and was not

extracted from that place to provide a fifteenth song in this group. *Revelge* and *Der Tambour'sell* were composed in 1897 and are sometimes listed among the *Lieder aus Letzter Zeit*, a grouping based on publication chronology rather than any artistic kinships. After composing these two songs Mahler turned to Rückert for his texts, a step that reflected his evolving style and point of view.

Few composers of songs have shown greater mastery in the blending of voice and accompaniment than Mahler reveals in this series, and the recording by Poell and Sideney reflects this quality to a very high degree. Originally issued as two discs, VANGUARD VRS 212/13, variable grooving has now made the edition available on one, and a very choice record it is. For the complete group, however, one must get the song issued on VANGUARD 421. —[13 of the 14 songs]. Alfred Poell (b); Lorna Sideney (s); Felix Prohaska, Vienna Staatsoper Orchestra. VANGUARD VRS 478. \$4.98.

#### SYMPHONY NO. 3, IN D MINOR (1 Edition)

One of the least performed Mahler scores, this too began with a set of vague romantic titles for its seven movements and, after revision, was presented to the world simply as music. (The seventh movement was deleted to become the fourth movement of the closely related Symphony No. 4.)

Its creation marks the beginning of what was to be Mahler's routine of hectic activity as a conductor during the winter season and equally frenzied composition during the summer in solitude at some mountain retreat, in this case Steinbach an Attersee—about twenty miles east of Salzburg. In 1896, when Walter was visiting there, he looked up at the peaks of the Hell Mountains, and was told by Mahler: "No need to look there any more—that's all been used up and set to music by me."

The Third is full of folk tunes (its opening is a marching song known to all Austrian children), echoes of the military barracks in Jihlava where Mahler grew up, and the sounds of a post horn ringing in the mountain valleys. There is also a good deal of what Mahler called "my disreputable sense of humor" and what his most derogatory critics called his "rude and brutal nature . . . shown up in its native form."

The Adler edition is the première recording of the score. After one adjusts the equalization, which is neither standard nor difficult to correct, it emerges as a fine performance, evidently employing the forces of the Staatsoper rather than the inferior Volksoper, and therefore being in fact the Vienna Philharmonic. The men are masters of the style, the conductor is in sympathy with them, and the engineers are equal to coping with the results. The consequence is a distinguished introduction to what I feel is the finest of Mahler's early works and one of the greatest of his creations from any point of view. The reader is urged to become familiar with this magnificent score, the first to bring Mahler fame as a composer in his own lifetime.

—Hilde Rössl-Majdan (c); Walter Schneiderhan (solo violin); Eduard Körner (post

horn); Vienna Staatsoper Chorus; F. Charles Adler, Vienna Staatsoper Orchestra. SPA 70/71. \$11.90.

#### SYMPHONY NO. 4, IN G (3 Editions)

This transitional work carries us from the early Mahler, who sees nature through the eyes of a romantic steeped in the mysticism and fantasy of *Das Knaben Wunderhorn*, to the artistic maturity of the composer who was to write the Fifth Symphony and the Rückert songs. It was a success. One of its most remarkable early performances was in 1904, as a part of a Mahler series presented by Willem Mengelberg with the Amsterdam Concertgebouw Orchestra. Mahler conducted the work, retired to a seat on the floor, and after intermission Mengelberg led the score in a second hearing—a sensible and effective way to introduce new music.

There have been six recordings. In interpretation none surpass the original edition by Bruno Walter, but its sound is that of more than a decade ago. Two Telefunken versions by Van Kempen and Sejna respectively, are of little interest, although the latter is available abroad on long play. The Balzar version, pressed here by Royale, is unimportant. This leaves two recent, competitive editions, both by Dutch orchestras. Of these the Otterloo appears to offer the ideal solution to those who want a fine performance and up-to-date sound. It is nearly as fine as the Walter, and the recording is extremely good. The Van Beinum has less satisfactory sonics and lacks the lightness and flowing melodic line of the Otterloo at its best.

Of interest historically was a piano roll recording, once available as COLUMBIA 3ML 4295, which contained an excerpt played by Mahler himself and thus confirming the authority of the approach to the score found in the Walter and Otterloo editions.

—Desi Halban (s); Walter, New York Philharmonic-Symphony. COLUMBIA ML 4031. \$3.98.

—Teresa Stich-Randall (s); Willem van Otterloo, Hague Philharmonic. EPIC LC 3304. \$3.98.

—Margaret Ritchie (s); Eduard van Beinum, Amsterdam Concertgebouw. LONDON LL 618. \$3.98. (Out of stock and awaiting repressing.)

#### SYMPHONY NO. 5, IN C SHARP MINOR (1 Edition)

Generally regarded as the turning point in Mahler's style from the *Knaben Wunderhorn* period to his complex, wholly symphonic works, the Fifth was written during his courtship and completed in the autumn following his marriage (1901–02). His wife found the chorale at the end imitative of Bruckner and somewhat boring. Later, after hearing the initial reading rehearsal, she was dismayed at the manner in which the instrumentation failed to sound and charged Mahler with writing it "for percussion and nothing else." He too was disturbed with his miscalculations and decided that the only course open to him was to overhaul the entire orchestration, a decision that was no less than heroic since he had, for the first time, found a co-operative publisher and the work was already engraved. The cost of the new

plates wiped out Mahler's possible earnings from the sale of the music.

The first recording of the Fifth was the Bruno Walter version originally issued on 78 and available in a splendid transfer. Although somewhat boomy and dated in its sonics, it is still adequate in its engineering and masterful in its performance. A Scherchen edition with the orchestra of the Volksoper was available as WESTMINSTER WAL 207, but its more up-to-date sound was insufficient compensation for a considerably less satisfactory performance. —Walter, New York Philharmonic-Symphony. COLUMBIA SL 171 (with the Halban song collection). \$7.96.

#### LIEDER AUS LETZTER ZEIT (2 Editions)

The so-called *Last Songs from Rückert* (1902) are not Mahler's last songs, nor are these Mahler's final songs to Rückert texts (those are the last three of the *Kindertotenlieder*, written in 1904). A better, but now equally misleading translation of the title, would be *Recent Songs*, since it was Mahler's apparent intention to contrast this group with his *Songs of Youth*.

The full set of five songs has been recorded twice: by Poell and Prohaska, and by Steingruber and Fekete, the latter edition being currently out of print. The Poell is uneven, ranging from marginal adequacy to moderate distinction, and one is set to thinking of the two fine performances of individual songs on 78s by Kullmann and Thorborg, the latter made in Vienna at the time of the original recording of *Das Lied von der Erde*.

Fortunately the Walter rerecording of *Das Lied* gave us three of the Rückert songs in resplendent versions by Ferrier, and these are, and shall remain, something to prize.

—Alfred Poell (b); Prohaska, Vienna Staatsoper Orchestra. VANGUARD VRS 421. \$4.98

—[Three songs only]. Kathleen Ferrier (c); Walter, Vienna Philharmonic. LONDON LL 625/26 (with *Das Lied von der Erde*). \$3.98.

#### KINDERTOTENLIEDER (5 Editions)

Mahler composed the first two of these songs to poems by Rückert during 1900, when he was neither married nor in love. The final three date from the summer of 1904 when he was completing his Sixth Symphony and his Putzi (Maria Anna) and Guckerl (Anna Justina) were happy, healthy infants. His wife, Alma, found this euphoria incomprehensible and reports she exclaimed: "For heaven's sake, don't tempt Providence!"

The death of Putzi at the age of five, three years later, was the first of the blows that eventually brought Mahler to his own early grave.

Next to *Das Lied von der Erde* this is the finest of Mahler's song cycles, and for that reason it has been recorded a number of times. The Ferrier-Walter set is, however, of such unusual merit that it overshadows all others. Made in Vienna in 1952, it is, in Walter's words, "a unique performance by a singer" for, "she is there." I agree wholeheartedly. It is a magnificent recording, and I add only the grim note that I have never been

able to find a copy that was without excessive surface noises.

What the Ferrier has and the other versions lack in varying degrees is a genuine sense of poignancy. Two editions that employ a male voice, the Schey-Otterloo and Fischer-Dieskau-Kempe approach this, but neither has the impact of the Ferrier. The Anderson is outdated and shows a lack of sensitivity to the style; the Foster is simply dull; Lail-Kleinert and Rosza-Fekete are not competitive; the rest can be forgotten.

—Kathleen Ferrier (c); Walter, Vienna Philharmonic. COLUMBIA ML 4980 (with Bruckner: *Te Deum*). \$3.98. (Originally issued as ML 2187, 10-in., \$2.98, which I find quieter.)

—Dietrich Fischer-Dieskau (b); Rudolf Kempe, Berlin Philharmonic. RCA VICTOR LM 6050 (with Brahms: *Ein Deutsches Requiem*, Op. 45). \$7.96.

—Herman Schey (b); Otterloo, Hague Philharmonic. EPIC SC 6001 (with Bruckner: *Symphony No. 4*). \$7.96.

—Norman Foster (b); Horenstein, Bamberg Symphony. VOX PL 9100 (with *Lieder eines Fabrenden Gesellen*). \$4.98.

—Marian Anderson (c); Pierre Monteux, San Francisco Symphony. RCA VICTOR LM 1146 (with Brahms: *Alto Rhapsody*). \$3.98.

#### SYMPHONY NO. 6, IN A MINOR (2 Editions)

Mahler's marriage stabilized the pattern which his activities had followed for a number of years. At the close of the opera season he would retire with his wife and children to "splendid isolation" (his own phrase) in the mountains. There he would spend the hours from dawn to afternoon in furious composition in a studio set some distance from the house, rejoining his family only after his creative impulses had carried him as far as possible for one day.

The symphonies Nos. 5-9, all of immense proportions, were produced in this fashion, practically at two year intervals, the first half being written one summer and the second the next, while his wife gave much of her time the year round to transcribing his original drafts into fair manuscript copies.

The Sixth, dating from 1903–04, begins with a movement that is full of strength and happiness and apparently reflects Mahler's state of mind immediately after his marriage. By the time he came to complete the score his pessimism and neurotic introspection were again fully operative, and the final movement was regarded by his wife as prophetic, since it anticipates the "three blows of fate" which felled him "as a tree is felled." The events to which this refers are, presumably, the death of his eldest child, Putzi, late in 1907, the discovery of a dangerous heart ailment immediately afterwards, and the chronic streptococcus infection, contracted in the summer of 1910, that wore him down and killed him the following May.

"Not one of his works came so directly from his inmost heart" as the Sixth Symphony, Alma Mahler writes. The third movement portrays his two infant daughters playing unrhythmically together, and



"Ominously, the childish voices become more and more tragic, and at the end die out in a whimper." During the same summer Mahler completed his *Kindertotenlieder*. Both the songs and the symphony reflect a preoccupation with possible disaster which gave them a force, in the light of later events, they might not otherwise have possessed for Mahler and his circle.

The Sixth is a very long work and, in Mahler's own words, ". . . a hard nut which cannot be cracked by the weak little teeth of our critics." The opening movements from 1903 are accessible and ought to find an audience without difficulty, and the scherzo presents no serious problems. The final movement is extremely long, its form is hard to grasp, and it seems at first impact more bombastic and pretentious than it actually turns out to be.

Mahler's own second thoughts are perhaps best shown in the fact that the four editions of the score published during his lifetime are all different and that the last is not generally thought to be the best. The two recordings we have each make use of a composite text and differ slightly in detail.

The Adler edition was the first recording of the work and makes use of the orchestra of the Vienna Staatsoper. The newer Flipse is a by-product of the 1955 Holland Festival.

Both are very capable performances well recorded. Adler's approach yields somewhat more dramatic interest, and his is the finer orchestra of the two, but Flipse seems to do greater justice to the lyric elements of the music. The engineering of the Adler yields better detail at many points, but the Flipse has a more refined and agreeable sound over-all. Since both editions do full justice to the music, the reader can decide for himself which of these secondary considerations are most important for him.

—Adler, Vienna Staatsoper Orchestra. SPA 59/60. \$11.90.

—Eduard Flipse, Rotterdam Philharmonic. EPIC SC 6012. \$7.96.

#### SYMPHONY NO. 7, IN E MINOR (2 Editions)

The Seventh Symphony was written "in one burst," from "blueprints" made in the middle of the previous summer while Mahler was completing the Sixth Symphony. It is in five movements, the middle three forming a group in which two "serenades" are separated by a "shadowlike" scherzo. Like the Sixth, it is scored for an enormous orchestra and is of more than heavenly length, two reasons that together with its technical difficulty make performances infrequent. On its first performance (Prague, 1908), it was "scarcely understood by the public." Even today it probably is the least known and least popular of the Mahler symphonies, a situation emphasized by the lack of a really satisfactory recording. This is unfortunate, since there is some beautiful music in the work.

It is difficult to say which of the two recordings that have been distributed came first, but I suspect the Rosbaud version to be the earlier. The interpretative point of view seems to be satisfactory, but there are signs of inadequate rehearsal (or simply an inadequate orchestra), and the recorded sound is muddy and unacceptable as high

fidelity. The Scherchen edition is well recorded and allows one to hear most—but not all—of the fine detail one can see in the score. Unfortunately, he gives us a reading that substitutes considerable cold-blooded precision for heart—although there is not even precision at all times. Nonetheless Scherchen provides a very reasonable reproduction of the symphony, and for the present his is the version to have.

—Scherchen, Vienna Staatsoper Orchestra. NIXA WLP 6211/1/2. (English edition of the set formerly pressed as WESTMINSTER WAL 211.) \$5.95.

—Hans Rosbaud, Symphony Orchestra of Radio Berlin. URANIA UURLP 405. \$7.96. (Probably out of print.)

#### SYMPHONY NO. 8, IN E FLAT (2 Editions)

With the première of this work in Munich in September of 1910 Mahler's life reached what Bruno Walter has described as "a culminating point." Nine months later he was dead, without having prepared or heard his final three works in their orchestral form. With the Eighth Symphony he seems to have regained his sense of mastery in the use of the orchestra, and the continual revising which he had carried on in connection with the Fifth, Sixth, and Seventh (so that his widow writes that "the Fifth was differently orchestrated for practically every performance") came to an end.

The Eighth is in two parts, the first a

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setting of Hrabanus Maurus' Latin hymn *Veni Creator Spiritus*, the second the final scene of the second part of Goethe's *Faust*. The form is actually most ingenious—and more complex than one would surmise: indeed, the Eighth is in many ways Mahler's most solidly built symphony. At the time of its completion he considered it unequivocally his finest work, an opinion that must be revised only in the light of his later compositions.

The honor of the first recording goes to Scherchen, although ironically he did not know that the concert he led in Vienna in 1951 was being taped for this purpose. I gather he is not entirely pleased with the results; certainly the engineering is unequal to the tremendous sound masses and the balance is often very strange, particularly when the organ predominates.

The Flipse edition comes from the Holland Festival of 1954. It is a good way from perfection, but the performance is a satisfactory one and the engineering adequate to give one a reliable, if somewhat limited, view of the scope and sound of the score.

—Soloists; Combined Rotterdam Choirs; Flipse, Rotterdam Philharmonic. EPIC SC 6004. \$7.96.

—Soloists; Viennese Choirs; Scherchen, Vienna Symphony. COLUMBIA SL 164. \$7.96.

DAS LIED VON DER ERDE (1 Edition)

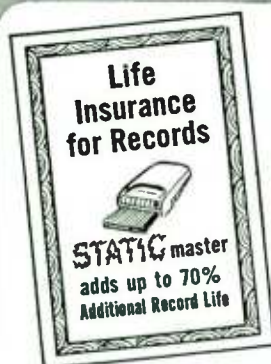
Begun in 1907 while Mahler was still shaken by the double blow of the death of his favorite child and the discovery of his own heart condition, *Das Lied von der Erde* (originally entitled *The Song of the Affliction of the Earth*) was sketched in a blazing fury of creativity at the Tyrolian resort to which he had fled. While the composer had originally intended it as his Ninth Symphony, his death obsession was so great that he felt he need only give a work that title to meet his end. During the following summer he completed the orchestration and turned to the Ninth Symphony, feeling that it was "really" the Tenth and he had cheated the fates. Even so, he revised the songs slightly in 1909.

Bruno Walter directed the première of the score at Munich in 1911, and he has been linked with it ever since. It was the first work of Mahler's which Walter did not hear played to him by the composer. Instead, Mahler gave him the manuscript with the question: "Is this to be endured at all? Will not people make away with themselves after hearing it?" Then, referring to some of the rhythmic complexities, he asked: "Have you any idea how this is to be conducted? I haven't."

The work is not a symphony but a song cycle—the composer's greatest—and the fates waited for the completion of what was actually the Ninth Symphony before delivering their quietus. Walter's treatment of the score places emphasis on the vocal line and makes it clear that he sees this music as a synthesis of singer and orchestra in which the singer's role is the central one.

The first recording was made by Walter during a concert in 1936, with Thorborg, Kullmann, and the Vienna Philharmonic. It was through this set that many listeners,

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including myself, were introduced to Mahler and convinced of his genius.

The first edition on long play, now out of print, was Klemperer's with Cavelti, Dermota, and the Vienna Symphony. The engineering was unexceptional, and only the reputation of the conductor gives it any continuing interest.

The 1952 Walter version was made with Kathleen Ferrier, and the experience of conducting this music with the realization that this beautiful woman was singing Mahler's impassioned farewell in full knowledge of her own impending death raised Walter's powers to their highest level. The result is a recording that will have no real competition for many years.

—Kathleen Ferrier (c); Julius Patzak (t); Walter, Vienna Philharmonic. LONDON LL 625/26 (with three Rückert songs). \$7.96.

**SYMPHONY NO. 9, IN D MINOR (2 Editions)**

Bruno Walter feels that the Ninth Symphony is Mahler's "testament" and "most important work." It was at Toblach in the Italian Tyrol, during the final three summers of his life, that his greatest music was written, and it was the move to this peaceful village which completed an overall change in his life pattern begun with his departure from Vienna in 1907 and his winter affiliations with the Metropolitan and the New York Philharmonic. Perhaps as a part of this change the Ninth is cast in orthodox four movements with the first a gigantic *Andante comodo* that stands in contrast to the two that follow. The opening is an expression of Mahler's spiritual torment and final vision; the middle movements recall the *ländler* motifs that run through so much of his music, and the bitter humor which delighted his macabre imagination; the final *Adagio* leads to the composer's ultimate expression of spiritual apotheosis.

The Ninth Symphony has been recorded twice in full and once with a substantial cut. The first edition was that of Walter with the Vienna Philharmonic, made in a concert performance early in 1938. In Walter's own words it is "not good"—although it still provides a guide to the proper style. Issued on long play for a time as RCA VICTOR LCT 6015, its documentary value remains.

The best recorded sound is that of the Kletzki version, but the conductor makes a completely unjustifiable cut of 116 bars in the second movement.

The Horenstein edition is complete and his performance is ably conceived and well played in a style that is much closer to Walter's than Kletzki's. The effect is not as polished as that of the Kletzki, nor is the recorded sound as strikingly beautiful; but the playing of the Vienna orchestra is perhaps more expressive and the recording is entirely adequate.

The upshot is that one must decide for himself the importance of the cut. Kletzki gives the best-sounding account of the great opening and closing movements, but only Horenstein gives all of the score.

—Horenstein, Vienna Symphony. VOX PL 7602. \$9.96.

—Kletzki, Israel Philharmonic. ANGEL 3526B (with Schoenberg: *Verklärte Nacht*, Op. 4). \$9.96 (or \$6.96).

**SYMPHONY NO. 10, IN F SHARP (1 Edition)**

From Mahler's notes and sketches we learn that the Tenth Symphony was to contain five movements, two of which were brought sufficiently close to completion before his death to permit their later publication in a text edited by Ernst Krenek.

Contrary to various rumors, Mahler left his widow empowered to use her own judgment in dealing with these fragments. The three unfinished movements are assumed to be the second, fourth, and fifth; from Mahler's notes we learn that the fourth, a scherzo, was to end with a solo muffled bass drum that was suggested to him by a fireman's funeral procession he had witnessed in New York. "Fare thee well, my lyre!" he writes at this point, after which he turns to the final movement and its impassioned dedication to his wife.

Work on the score began at Toblach in the summer of 1910, a period of crisis which eventually led Mahler to turn to Sigmund Freud for a key to understanding himself. His emotional disturbances are clearly the basis for the long opening movement with its self-pity and *weltschmerz*. We hear them again in the third movement, which Mahler called *Purgatorio* and others have regarded as an intermezzo. Mysterious and lightly scored, it is the shortest movement in all of Mahler's symphonic works and leads us enticingly to sudden silence.

There has been only one recording of the entire symphony. The performance by Adler is sympathetic and employs the orchestral forces of the Staatsoper rather than those of the Volksoper heard in the Scherchen edition of the *Adagio* available here as WESTMINSTER WAL 207. Playing the two versions together one is impressed by the capable manner in which Adler molds his phrases into a strong lyric line and notices that Scherchen gives the work no such structural cohesion and, indeed, sometimes does not even keep his men together.

Since this is not a symphony that is likely to be recorded or played very often, I recommend the Adler without qualms.

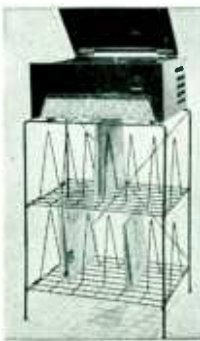
—Adler, Vienna Staatsoper Orchestra. SPA 30/31 (with Bruckner: Symphony No. 3, in D minor). \$11.90.

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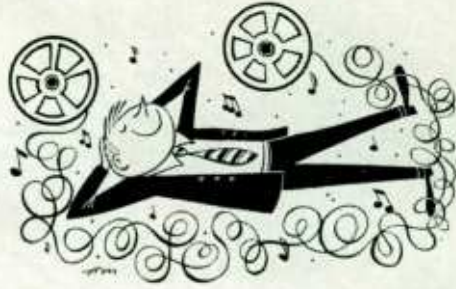
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by R. D. DARRELL

# The Tape Deck



Note: As usual, all tapes reviewed are 7.5 ips and—unless specifically noted as stereo—are 2-track single-channel recordings. The symbol • • prefixed to a review indicates stereo tapes. If a date in parenthesis is appended to the review, it refers to the issue of HIGH FIDELITY in which the corresponding disc review appeared.

• • BEETHOVEN: *Concerto for Piano and Orchestra, No. 1, in C, Op. 15*

Robert Goldsand, piano; Frankfurt Opera Orchestra, Carl Bamberg, cond.  
CONCERT HALL CHT/BN 22. 7-in. \$17.90.

We are so accustomed nowadays to quasi-Mozartean treatments of Beethoven's first concerto (all rococo sparkle and youthful spontaneity) that we've entirely forgotten how much more serious, boldly dramatic, and big this music must have sounded to its first hearers. Consequently the present reading (not yet available on LP as far as I know) is likely to startle most listeners of today by its gravity and weight, for in comparison with, say, Gieseeking's buoyant version, Goldsand's certainly is predominantly earnest, deliberate, and powerful—an approach which reveals the work as far more impressively substantial than the naïve *jeu d'esprit* we now normally assume it to be. In the end I'll probably go back to the irresistibly appealing Gieseeking version, but meanwhile the restrained strength of this reading and its realization in almost palpably solid stereo sound convinces us that its composer was not merely young but unmistakably a giant rapidly developing his full strength.

• • BEETHOVEN: *Sonata for Piano, No. 23, in F minor, Op. 57 ("Appassionata")*

Egon Petri, piano.  
SONOTAPE SWB 8010. 7-in. \$9.95.

All the reviews I have seen of this *Appassionata* in its LP version (Westminster 18255, which also includes the *Moonlight* and *Pathétique* sonatas) have been warmly respectful when not enthusiastic. Yet while I have greatly admired Petri in the past as the eloquent transmitter of the heroic tradition in pianism, for me he now only "reads" his music. The inevitable diminution of his sheerly digital skill is not too obvious, but there is an apparent loss of grandeur of conception and communicative power. The recording, too, for all its

characteristic Westminster transparency, seems to capitalize little on stereo's vast resources where even a solo piano is concerned. Indeed to my ears, the over-all sonorities here are less magisterially impressive than those of Peter Bartók's single-channel Unicorn recording of Ernst Levy's *Appassionata*, pretentiously mannered as the latter's performance may be.

Here is one instance where I can sincerely hope that my own reactions are atypical or even capriciously wrong. In the memorable words of Sir Thomas Browne, "I could never divide my self from any man upon the difference of an opinion, or be angry with his judgment for not agreeing with me in that from which perhaps within a few days I should dissent my self. . . ." (Mar. 1957)

• • BEETHOVEN: *Symphony No. 5, in C minor, Op. 67*

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.  
SONOTAPE SWB 8015. 7-in. \$9.95.

There is little new that any conductor can find at this late date in the Fifth, and Rodzinski shrewdly makes no extravagant attempts to depart from orthodoxy, although his individual notions of that may not agree with our own throughout. To me, his first movement seems rushed for all its bold vitality, while his second seems too heavily energetic and overinflected for serene songfulness. It is his wondrously buoyant, yet appropriately sinister, scherzo and jubilant finale which strike me as most successful.

However, it is less the interpretation, even at its best, than the stereo recording which gives this version both its prime distinction and its genuine novelty. For it is in what C. G. Burke has called the tonal *depth* demanded by the composer's revelation of "cosmic ferment," that Rodzinski's interpretatively uneven performance achieves its extraordinary sonic bulk and spaciousness. For once in home reproduction the double basses can scamper like benzedrined behemoths in the scherzo yet never stampped the rest of the orchestra or bog down themselves in aural quicksands, and the last movement can achieve truly majestic momentum and expansiveness. This is big sound in more than stereo dimensionality alone, but since Beethoven here is obviously pre-echoing Walt Whitman's "I am large, I contain multitudes!", it is exactly what is demanded for the work's full impact. My only reservation

is that unleashing so much concert-hall depth and weight and force makes for an experience almost overwhelming in a small living room.

CHOPIN: *Waltzes, Nos. 1-14 (15)*

Artur Rubinstein, piano.  
RCA VICTOR DC 18. 7-in. \$12.95.

✓ Guiomar Novaes, piano.  
PHONOTAPES-SONORE PM 118. 7-in. \$8.95.

As Rubinstein plays these waltzes, not only should half the dancers be countesses (as Schumann asserted), but the other half should be members of café society. As Novaes plays them, they should be danced wholly by couples deeply in love. Rubinstein of course has an expert hand for Chopin's elegant romanticisms and his present performances have been widely praised in their LP edition (RCA Victor LM 1892); yet for all their unquestioned bravura and many pianistic felicities they strike me as rather perfunctory and arbitrary at times, especially in the here nearly *two*-minute waltz and a quite unmelting C sharp minor waltz. Both brilliancies and superficialities are further italicized by very bright recording, which tends to seem somewhat brittle and top-heavy—not by any technical fault, but as a consequence of the composer's comparatively light left-hand parts. (Nov. 1955)

Novaes' versions (originally Vox PL 8170) date back further, yet if they are more limited in frequency range, this only makes her piano tones seem all the more limpidly rounded and balanced. In any case, though, it is her readings—gleaming, fluid, incomparably graceful and gracious—which endow this none-too-substantial music with a quite intoxicating appeal. And for good measure she adds the posthumously published 15th Waltz in E, an immature salon piece which doesn't properly belong to the set, but has a disarming adolescent charm of its own. (Jan-Feb. 1954)

• • FALLA: *El Amor Brujo*

Annie Delorie, contralto; Netherlands Philharmonic Orchestra, Walter Goehr, cond.  
CONCERT HALL CHT/BN 2. 7-in. \$11.95.

Although Miss Delorie has an appropriately

*Continued on page 90*





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## TAPE DECK

Continued from page 88

dark voice and sings spiritedly, she has little of the fierce gypsy passion demanded here, while Goehr and his orchestra have none at all. They do bring good vigor and adequate skill to the letter of the score; but the demonic abandon and Iberian authenticity, essential to what is otherwise overly somber music, are missing.

What makes this tape of special interest to me, however, is the remarkable improvement in technical quality between it and the preliminary "mastering" I heard first. Now the orchestral sonorities have admirable stereo richness and naturalness, whereas originally they were not only pinched, indeed often shrill, but so poorly balanced that the two channels seldom "fused" properly. The comparison is clear proof that the stereo medium demands even more strongly than that of single-channel recording *musically* as well as technically intelligent control of the intermediary processing steps between original sound pickup and final tape copying.

### • • GOULD BAND MISCELLANY

Symphonic Band, Morton Gould, cond.  
RCA VICTOR CCS 30. 7-in. \$10.95.

Brashly billed as *Brass and Percussion* and released simultaneously with an LP edition (LM 2080), which contains several additional pieces, this proves to be only incidentally the sensational display record most listeners are likely to expect. The brass and percussion are prodigally present and appropriately vociferous, to be sure, but except for Gould's own somewhat labored compositional contrivances, this is a perfectly conventional band concert of familiar Bagley, Goldman, and Sousa marches. As conductor, Gould does a good lusty job with them too, if perhaps a too easygoing one with *The Stars and Stripes Forever*, and his own *Parade* ingeniously exploits the varieties of piquant percussion *pianissimos* as well as *fortissimos*. But his self-proclaimed "razzle-dazzle piece," *Fourth of July*, is at best a kind of poor man's Shostakovich and his *Battle Hymn* has a Hollywood phoniness that even Roxy in his palmiest days might have gagged over.

However, here is a repertory for which stereo is unexcelled and the engineers for the present tape have seized their opportunity to achieve a genuine sonic—and emotional—triumph. It may be undiluted aural jingoism, but it is also the epitome of an American spirit more often cited than exemplified. There's "something about a parade" which comes back to rollickingly exuberant life when stereo brings every tuba oom-pah and cornet fanfare resounding in our living rooms. If this tape doesn't bring down your house, it certainly will shake it—and galvanize you right up out of your easy chair to pick up the marching beat. (May 1957)

HAYDN: *Mass No. 7, in C ("In Tempore Belli")*

Jetti Topitz-Feiler (s), Giorgina Milinkovic (c), Herbert Handt (t), Hans Braun



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(bs); Akademie Chorus and Vienna Staatsoper Orchestra, Hans Gillesberger, cond. BERKSHIRE BH 1021. 7-in. \$6.95.

Inexplicably, this great *War-Time* or *Timpani* Mass has never become as well known and esteemed in this country as it is in Europe. Perhaps the present taping will win it a new audience, for this not only does better justice to the still mightily impressive reverberant spaciousness of the original recording than the none-too-satisfactorily-processed Haydn Society LP (HSLP 2021), but it appears at a time when there surely are many more listeners capable of appreciating the grandeur of the music itself—one of Haydn's most profoundly moving creations. The soloists, except for the eloquent contralto, are perhaps a bit shaky at times, but they sing with earnest expressiveness. Yet the chorus and orchestra predominate here and they are whipped up to a fervor of infectious jubilation by Gillesberger. The grim kettle-drums of war and desolation beat as implacably today as they did in 1796—and Haydn's affirmation of faith rings out even more hearteningly to the distraught listeners of our own troubled times.

• • MENOTTI: *Sebastian Orchestral Suite*

Members of the NBC Symphony Orchestra, Leopold Stokowski, cond. RCA VICTOR CCS 29. 7-in. \$10.95.

There are those who cherish the gifted young Menotti's first ballet essay, the *Sebastian* of 1944, and I envy them, for the brilliant Stokowski version of the concert-suite score, which they have known up to now only in an LP edition (LM 1858, where it was coupled with Morton Gould's *Dance Variations*), is now radiantly transfigured in stereo sound. Yet even the kaleidoscopic display of Stokowskian sonic virtuosity can't dazzle me into believing that these glittering Emperor's New Clothes have any genuine substance. There is sound aplenty, furious busyness, and even a catchy dainty-quaints tune or two—but if there is any significant musical meaning at all, it completely escapes me. (June 1955)

REEL MUSIC NOTES

ALPHATAPE: *High Fidelity Mood Music* is misnamed on both counts, since the recording is only so-so and the materials less background than small-band dance music. The Hollywood All-Stars (*Moulin Rouge*, etc.) feature a schmaltzy solo violinist; Warren Baker's band (*Surrey with the Fringe on Top*, etc.) goes in for somewhat fancier arrangements; but there's an easy danceable beat maintained throughout. (AT 6, 5-in., \$3.95)

BEL CANTO: The extremely high level, ultrabrilliant recording and exaggerated stereoisms of *Memories of Spain and Italy* are somewhat wasted on the Roberto Rossini orchestra's lush *O Sole Mio* and *Santa Lucia*, except for the characteristic Neapolitan mandolin strumming, but they do lend startling realism to the sparkling piano and guitar solos in a brief but exciting *Funiculi, Funicula*. It is the first

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**TAPE DECK**

*Continued from preceding page*

half of this tape, featuring the Symphonette de Madrid in *Espani Cani*, the habanera from *Carmen*, etc., which is electrifying throughout, with Carlos Baptista's over-amplified guitar and a virtuoso anonymous trumpeter (or cornetist) vying for top honors with a zestful but again anonymous conductor. (• • ST 3, 7-in., \$9.95)

**CAMEO:** To meet the popular demand for lower-cost tapes, Phonotapes-Sonore has devised an ingeniously planned series of "Cameos"—that is, approximately half-length 5-inch reels for only \$2.98. Most of them so far are drawn from previously released (and reviewed in this column) longer tape programs: Reinhardt's Mozart *Eine kleine Nachtmusik* (PMC 1001), Horenstein's Prokofiev *Classical Symphony* (PMC 1002), Remoortel's Grieg *Norwegian Dances* (PMC 1004), etc. But the first Cameo original is even more suitable for this particular short format, since too much bagpiping and drumming, even by the magnificent Black Watch Royal Highland Regiment massed bands, is hard for most Sassenachs, at least, to take; whereas the some four slow and quick marches performed here in an impressively spacious (out-of-doors?) Folkways recording make for wholly exciting martial delight. (PMC 1009, 5-in., \$2.98)

**PHONOTAPES-SONORE:** A second *Classical Sampler* continues the admirable earlier policy of omitting all verbal embellishments and presenting fairly substantial excerpts or complete pieces or movements—here representing many of the best of the recent Phonotapes: among them a Grieg *Norwegian Dance* by Remoortel, one of Novaes' Chopin waltzes, part of the finale of Horenstein's Beethoven Ninth, Claire Coci's West Point organ version of the Bach Fugue in D minor, etc. (PM 3, 5-in., \$1.98). As a sonic appetizer for more exotic fare, *Holiday in Cuba* features the Don Marino Barreto Jr. Orchestra in eleven big-band mambos—night-club rather than ethnic documentaries, but done with strenuous vivacity, superb rhythmic zest in the best pieces (e.g., *Juanita Bonita*), not too much vocalization, and brilliantly recorded maracas, brasses, and string basses. (PM 5011, 5-in., \$6.95)

**RCA VICTOR (Red Seal):** It is the incomparable Bostonian sonorities which give prime distinction to *Rapsodie espagnole* and *La Valse*, for Munch himself seldom penetrates far below the polished Ravelian surfaces. Yet even single-channel sonic riches can hardly console me for the absence of stereo sound previously allotted two other works (*Bolero* and Debussy's *L'Après-midi d'un faune*) which were grouped with the present ones in the original LP (LM 1984) release. (AC 21, 5-in., \$6.95)



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Months of painstaking engineering by Heath and Altec-Lansing engineers has culminated in the design of the Legato, featuring "CP" (critical phasing) and "LB" (level balance). The result is a *new kind* of high fidelity sound, to satisfy even the most critical audio requirements. Two high-quality 15" theater-type speakers and a high-frequency driver with sectoral horn combine to cover 25 to 20,000 cycles without peaks or valleys. "CP" and "LB" assure you of the smooth, flat audio response so essential to faithful reproduction. Choice of two beautiful cabinet styles below.

**"Legato" Traditional Model HH-1-T**

Styled in classic lines to blend with period furniture of all types. Doors attractively paneled. African mahogany for dark finishes unless you specify imported white birch for light finishes. Shpg. Wt. 246 lbs. **\$345<sup>00</sup>**

**"Legato" Contemporary Model HH-1-C**

This line cabinet features straightforward design to blend with your modern furnishings. Slim, tapered struts run vertically across the grille cloth to produce a strikingly attractive shadowline. Wood parts are pre-cut and pre-drilled for simple assembly. Supplied in African mahogany for dark finishes unless you specify imported white birch for light finishes. Shpg. Wt. **\$325<sup>00</sup>**  
231 lbs.



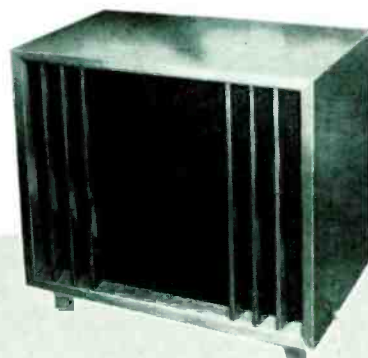
\$4.00 dwn.  
\$3.36 mo.



\$10.00 dwn.  
\$8.40 mo.



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That Best Suit Your Particular Needs.**

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#### **MATCHING CABINETS . . .**

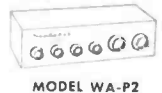
The Heath AM Tuner, FM Tuner and Preamplifier are housed in matching satin-gold finished cabinets to blend with any room decorating scheme. Can be stacked one over the other to create a central control unit for the complete high fidelity system.



MODEL FM-3A



MODEL BC-1



MODEL WA-P2



#### **PRE-ALIGNED TUNERS . . .**

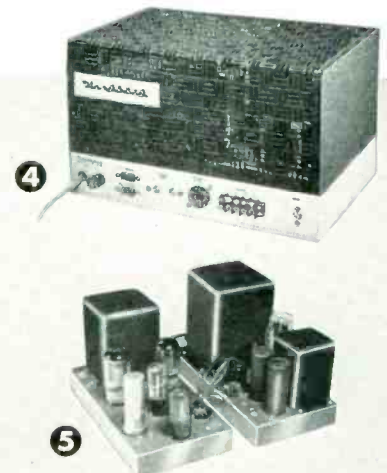
A unique feature of the Heathkit AM and FM Tuners is the fact that both units are pre-aligned. A signal generator is not necessary! IF and ratio transformers are pretuned at the factory, and some front-end components are preassembled and pretuned. Another "extra" to assure you of easy kit assembly.



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# HIGH FIDELITY SYSTEM

**1 HEATHKIT HIGH FIDELITY FM TUNER KIT** Features AGC and stabilized, temperature-compensated oscillator. Sensitivity is 10 microvolts for 20 db of quieting. Modern circuit covers standard FM band from 88 to 108 mc. Employs ratio detector for efficient hi-fi performance. Power supply is built in. Illuminated slide rule dial for easy tuning. Housed in compact satin-gold enamel cabinet. Features prealigned transformers and front end tuning unit. Shpg. Wt. 7 lbs.

**MODEL FM-3A** Incl. Excise Tax (with cab.) **\$25<sup>95</sup>**  
\$2.60 dwn., \$2.18 mo.

**2 HEATHKIT BROADBAND AM TUNER KIT** This fine AM Tuner was designed especially for use in high fidelity applications, and features broad bandwidth, high sensitivity and good selectivity. Employs special detector circuit using crystal diodes for minimum signal distortion, even at high levels. Covers 550 to 1600 kc. RF and IF coils are prealigned. Power supply is built in. Housed in attractive satin-gold enamel cabinet. Shpg. Wt. 8 lbs.

**MODEL BC-1** Incl. Excise Tax (with cab.) **\$25<sup>95</sup>**  
\$2.60 dwn., \$2.18 mo.

**3 HEATHKIT HIGH FIDELITY PREAMPLIFIER KIT** This pre-amplifier meets or exceeds specifications for even the most rigorous high fidelity applications. It provides a total of 5 inputs, each with individual level controls. Hum and noise are extremely low, with special balance control for absolute minimum hum level. Tone controls provide 18 db boost and 12 db cut at 50 cps, and 15 db boost and 20 db cut at 15,000 cps. Four-position turn-over and four-position rolloff controls for "LP", "RIAA", "AES", and "early 78" equalization. Derives power from main amplifier, requiring only 6.3 VAC at 1A and 300 VDC at 10MA. Beautiful satin-gold enamel finish. Shpg. Wt. 7 lbs.

**MODEL WA-P2** (with cab.) **\$19<sup>75</sup>**  
\$1.98 dwn., \$1.66 mo.

**4 HEATHKIT ADVANCED-DESIGN HI-FI AMPLIFIER KIT** This fine 25-watt high fidelity amplifier employs KT66 output tubes by Genalex and a Peerless output transformer for top performance. Frequency response  $\pm 1$  db from 5 to 160,000 cps at 1 watt. Harmonic distortion less than 1% at 25 watts, an IM distortion less than 1% at 20 watts. Hum and noise are 99 db below 25 watts. Output impedance is 4, 8 or 16 ohms. Extremely stable circuit with "extra" features.

**MODEL W-5:** Consists of W-5M plus WA-P2 Preamplifier **\$59<sup>75</sup>** \$5.98 dwn. \$5.02 mo.  
Shpg. Wt. 38 lbs. **\$79.50** \$7.95 dwn. \$6.68 mo. Express only Shpg. Wt. 31 lbs. Express only

**5 HEATHKIT DUAL-CHASSIS HI-FI AMPLIFIER KIT** This 20-watt Williamson-type amplifier employs the famous Acrosound model TO-300 output transformer, and uses 5881 tubes. Frequency response is  $\pm 1$  db from 6 cps to 150 kc at 1 watt. Harmonic distortion less than 1% at 21 watts, and IM distortion less than 1.3% at 20 watts. Output impedance is 4, 8 or 16 ohms. Hum and noise are 88 db below 20 watts.

**MODEL W-3:** Consists of W-3M plus WA-P2 Preamplifier **\$49<sup>75</sup>** \$4.98 dwn. \$4.18 mo.  
Shpg. Wt. 37 lbs. **\$69.50** \$6.95 dwn. \$5.84 mo. Express only Shpg. Wt. 29 lbs. Express only

**6 HEATHKIT SINGLE-CHASSIS HI-FI AMPLIFIER KIT** This 20-watt Williamson-type amplifier combines high performance with economy. Employs Chicago-Standard output transformer and 5881 tubes. Frequency response  $\pm 1$  db from 10 cps to 100 kc at 1 watt. Harmonic distortion less than 1.5% and IM distortion less than 2.7% at full output. Output 4, 8 or 16 ohms. Hum and noise—95 db below 20 watts.

**MODEL W-4A:** Consists of W-4AM plus WA-P2 Preamplifier **\$39<sup>75</sup>** \$3.98 dwn. \$3.34 mo.  
Shpg. Wt. 35 lbs. **\$59.50** \$5.95 dwn. \$5.00 mo. Express only Shpg. Wt. 28 lbs. Express only

**7 HEATHKIT 20-WATT HIGH FIDELITY AMPLIFIER KIT** Features full 20 watt output using push-pull 6L6 tubes. Built-in preamplifier provides four separate inputs. Separate bass and treble controls. Output transformer tapped at 4, 8, 16 and 500 ohms. Designed for home use, but also fine for public address work. Response is  $\pm 1$  db from 20 to 20,000 cps. Harmonic distortion less than 1% at 3 db below rated output. Shpg. Wt. 23 lbs.

**MODEL A-9B** **\$35<sup>50</sup>**  
\$3.55 dwn., \$2.98 mo.

**8 HEATHKIT ELECTRONIC CROSS-OVER KIT** This device separates high and low frequencies electronically, so they may be fed through two separate amplifiers driving separate speakers. Eliminates the need for conventional cross-over. Selectable cross-over frequencies are 100, 200, 400, 700, 1200, 2000 and 3500 cps. Separate level controls for high and low frequency channels. Attenuation 12 db per octave. Shpg. Wt. 6 lbs.

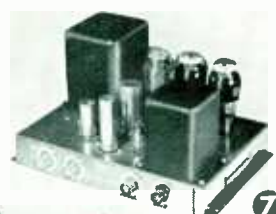
**MODEL XO-1** **\$18<sup>95</sup>** \$1.90 dwn., \$1.59 mo.

**9 HEATHKIT 7-WATT ECONOMY AMPLIFIER KIT** Qualifies for high fidelity even though more limited in power than other Heathkit models. Frequency response is  $\pm 1\frac{1}{2}$  db from 20 to 20,000 cps. Push-pull output and separate bass and treble tone controls. Good high fidelity at minimum cost. Uses special tapped-screen output transformer.

**MODEL A-7E:** Same as A-7D except one more tube added for extra preamplification. Two inputs, RIAA compensation and extra gain. Shpg. Wt. 10 lbs. **\$19.95** \$2.00 dwn. \$1.68 mo. Incl. Excise Tax  
**MODEL A-7D** **\$17<sup>95</sup>** \$1.80 dwn. \$1.51 mo. Incl. Excise Tax Shpg. Wt. 10 lbs.



6



7



8



9

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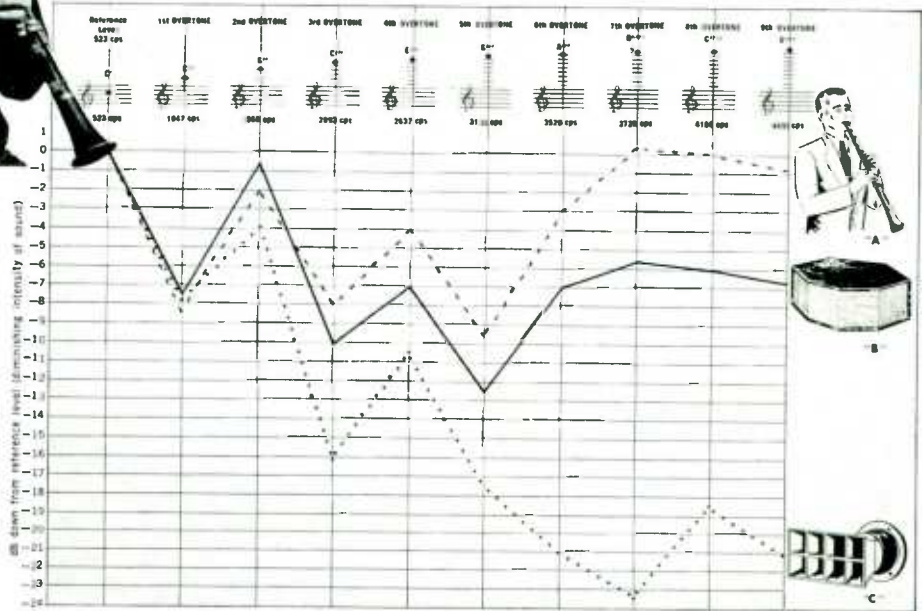
# CLARINETS, OVERTONES AND LOUDSPEAKERS



**L**eaving the adjectives to the people who need them to bolster an absence of facts, we have undertaken a test whereby the JansZen Electrostatic Speaker and one of the "best-sounding" Dynamic Speakers are allowed to "speak" for themselves. Here are the results of the test — simple, factual and conclusive.

*Robert McGinnis, Solo Clarinetist of the N. Y. Philharmonic, cooperated with us in the measurement of sounds of the clarinet. Actually, any one clarinet sound is a composite of over a dozen different tones, arranged in a natural acoustical progression. These are the overtones — or harmonics.*

A "pure clarinet" tone, with its accompanying overtone series (represented by line "A"), was measured. We charted the intensities relative to the fundamental tone through the JansZen Electrostatic ("B") and the Dynamic Tweeter ("C"). This experiment was based on a "flat" system response right up to the speaker terminal. The results were illuminating. Study the chart, and note how closely the progression of tones through the JansZen parallels the



live sound. Compare that with the distortions in the high range of the Dynamic speaker — reaching as much as 18db of difference at 3729 cps! This is a graphic portrayal of comparative frequency distortion.

*While the basic electrostatic principle has been acknowledged superior to dynamic designs for upper octave sounds, it is in the JansZen, with its precision push-pull design, that this principle reaches its optimum performance. Because of this, the test must be considered not an analysis of electrostatic principle per se, but rather a specific comparison of the JansZen Electrostatic with a good dynamic speaker. While the JansZen does not produce*

*absolutely identical reproduction of the live clarinet sound, it does come closer to the original than any other high frequency speaker made.*

Interestingly enough, women are more sensitive than men to overtones in the higher ranges. If your present installation includes a Dynamic Tweeter, the resultant distortion of these overtones may well be the cause of your wife's complaint about the "shrillness", or "loudness" of your sound system. She won't be bothered by this common ailment of high fidelity sound, with the JansZen — and neither will you. Because the JansZen gives you the closest thing to live sound — by actual measurement!

*Send for complete literature on the JansZen 1-30 Electrostatic as well as the name of your nearest dealer.*



Product of NESHAMINY ELECTRONIC CORP., NESHAMINY, PA. Export Division: 25 Warren Street, N. Y. C. 7 Cable: Simonrice, N. Y.



## TESTED IN THE HOME



Equipment reports appearing in this section are prepared by members of HIGH FIDELITY'S staff, on the basis of actual use in conjunction with a home music system, and the resulting subjective evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed primarily for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

### Marantz Audio Consolette

**SPECIFICATIONS:** (furnished by manufacturer): a self-powered preamplifier-control unit with remote power supply. **Frequency response:**  $\pm 1$  db, 20 to 60,000 cycles. **IM distortion** (60 & 7,000 cycles, 4:1 ratio, tone controls flat, volume control full up): below 1% @ 15 volts RMS output; below 0.1% @ 2 volts RMS output. **Hum:** inaudible at full gain from all inputs. **Wideband noise:** over 70 db below 10 mv input. **Inputs:** total of seven, for Microphone, Low-Level Phono, Hi-Level Phono, Tuner, TV, Extra, and Tape. **Controls:** selector (MIKE, LOW-LEVEL PHONO, HI-LEVEL PHONO, TUNER, TV, EXTRA); volume; loudness compensation (max. compensation, 25 db @ 20, 10 db @ 10,000 cps); bass (-10 to +17 db @ 50 cps); treble (-8 to +10 db @ 10,000 cps); bass turnover (FLAT, 300, 400, 500 RIAA, 500 LP, 800); treble rolloff (FLAT, -6, -10.5, -12, -13.7 RIAA, -16); treble cutoff filter (FLAT, and 12 db/octave above 10 kc, 7 kc, and 5 kc); AC on-off; tape monitor switch. **Outputs:** two at low impedance, to AMPLIFIER and TAPE recorder. **Power supply:** remote supply and selenium rectifiers provide DC for heaters and B+. Three switched AC convenience outlets. **Tubes:** 3-12AX7 or ECC83. **Dimensions:** panel 14 1/2 in. wide by 4 5/8 high; chassis 13 1/2 in. wide by 4 high by 6 deep. **Price:** \$153, cabinet \$15. **MANUFACTURER:** The Marantz Company, 44-15 Vernon Blvd., Long Island City, N. Y.

The May 1955 TITH section reported on an earlier version of the Marantz Audio Consolette, and summed it up as being one of the best (and most expensive) preamplifier-control units available.

The current model is essentially the same as the original one, except for a few updatings and some further reduction in distortion at low operating levels. The updatings include an RIAA position on each of the record equalization controls, and a Tape Monitor switch that allows you to listen to the output from a tape machine while recording. The Consolette's tape output is permanently connected to the input channel selector switch, following the phono equalization stages, but preceding the volume and tone controls. When the Monitor switch is in its normal position, the Consolette operates like any conventional control unit, permitting tapes to be made from the Tape Output connection, and monitored through the rest of the system. Flipping the switch to its Monitor position disconnects the Consolette's volume control from the earlier stages, and connects it directly to the Tape Input receptacle on the back of the chassis. The tape recorder is thus placed in series with the Consolette's circuitry, so whatever comes out of the recorder is heard through the hi-fi system. The monitored sound from a three-headed tape recorder will then be the sound coming from the tape — positive assurance that a good recording is being made.

A price of \$150 may at first appear to be rather exorbitant for a component that usually costs less than \$100, but a

glance at the inside of the Marantz helps to clarify things. It uses very high-quality components, all parts are operated at well below their maximum ratings, and such additional features as shock-mounted tubes, terminal board construction, and military-type harnessed wiring all contribute to excellence of performance and ease of servicing. Also, the critical design parameters which make some preamplifiers highly sensitive to tube condition seem to have been avoided in the Marantz. After several months of use, our sample Consolette still met the manufacturer's specifications, so as a further check on its stability, I tried several of the "defective" tubes I had lying around on the test bench. Surprisingly, there was in most cases no measurable or audible deterioration in performance. The DC heater supply in the Marantz means that



The Audio Consolette with its power supply.

tubes do not have to be hand-picked for low hum level, and their sponge-rubber shock mounting reduces the importance of microphonic susceptibility.

Other bench tests indicated an unusually high degree of equalization accuracy, precise tone control markings, considerable phase shift at both ends of the spectrum, and linear high end response to beyond 20,000 cycles (with falling response above that) at the middle volume control setting. The highest or lowest settings extend the high end to beyond the 60 kc mark.

Used with a wide variety of good and mediocre program sources from records, tape, and FM radio, the Marantz Audio Consolette produced as clean, sweet sound as I have ever heard from my reference system. The Consolette's hum level is so low that it simply ceases to be a significant factor.

Its sound can best be described as voluptuous — with a rare combination of velvety yet transparent highs, and full

Continued on page 99

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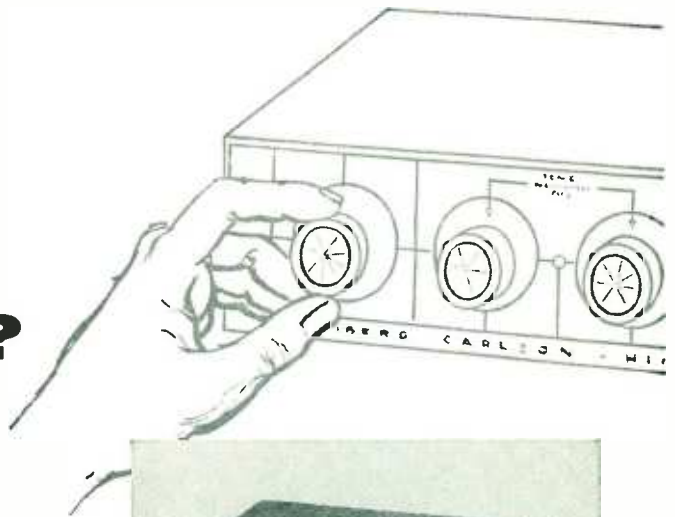
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**AE-426 PREAMPLIFIER** • Highest quality, self-powered audio control center. Continuously variable record equalization, loudness compensation, rumble suppression, tonal balance. Frequency response 10 to 100,000 cps.  $\pm 1$  db. Tape output and input jacks. AC operated with DC on tube filaments. 3" x 14" x 8". . . . . \$95.00



**AP-428 POWER AMPLIFIER** • Includes famous Stromberg-Carlson Duo-Power circuit. Peak power-handling capacity, 50 watts. Frequency response, 10 to 32,000 cps. Noise level better than 80 db. below rated output. Distortion, well under 1% at 25 watts. 4, 8, 16, 150 and 600 ohms and 8 VU output taps for tape recorder. 8 1/4" x 16" x 7". \$95.00



**AR-411 AMPLIFIER** • A budget-priced gem—probably the best first step in converting from ordinary record-playing to Hi-Fi. 12 watts at less than 1% total harmonic distortion; peak, to 15 watts. Frequency response, 15 to 25,000 cps. Magnetic phono, radio tuner, tape and auxiliary inputs. 3 1/2" x 13" x 7". . . . . \$65.00



## TESTED IN THE HOME

*Continued from page 97*

but firm lows. An outstandingly musical and listenable preamp, the Marantz is a control unit for perfectionists. — J.G.H.

### Components Professional Duo-speed Turntable

**SPECIFICATIONS** (furnished by manufacturer): a two-speed belt-driven turntable. **Motor:** constant-speed 4-pole unit with mu-metal strap to reduce hum radiation. Hum field is negligible. **Turntable:** 12-inch diameter aluminum, with cork composition pad; weighted with heavy ceramic disc. **Drive:** flexible seamless neoprene-covered belt from motor pulley to ceramic disc. **Speeds:** 33.3 and 45 rpm (Model 45), or 33 and 78 rpm (model 78). Simple, positive-action speed control



*The Duo-speed belt-drive turntable and base.*

lever. **Rumble:** better than 65 db below average recording level. **Flutter and wow:** less than 0.1% RMS. **Price:** \$49.50. Hand-rubbed walnut base, 14½ in. deep by 16¼ wide by 3 high, \$16.50 extra. **MANUFACTURER:** Components Corporation, Denville, N. J.

In the December 1956 issue we reported favorably on the first version of the Components Junior turntable. The new Duo-Speed models are even better, particularly in respect to convenience in changing speed.

The basic construction is unchanged, but it will do no harm to review it briefly. A heavy ceramic disc, about 9⅝ inch in diameter and ¾ inch thick, is molded onto the turntable shaft. When finished, the outer edge of this disc is very smooth and concentric with the shaft. An outer spun-aluminum cover, the table proper, screws onto the top of the shaft and is faced with a non-slip cork pad. At the bottom of the shaft well there is a fiber plug with a dimple in its center; a hardened steel ball at the bottom of the shaft fits into this dimple, and the combination forms a low-friction thrust bearing for the table. Near the top of the well is a nylon bushing that functions as a sleeve bearing.

Since the skirt of the 12-inch aluminum section is larger in diameter than the ceramic section, there is an appreciable space between them. The motor pulley projects upward into this space, and a flexible flat belt goes around the pulley and the ceramic disc. The heavy mass of the table, together with the belt's compliance, forms a low-pass mechanical filter that is extremely effective in isolating motor vibrations and speed variations from the table. Because the motor runs

quite smoothly and is suspended on soft-rubber shock mounts, there are few such aberrations to isolate anyway. Consequently, the turntable's speed is almost perfectly constant. The Duo-Speed's performance in the rumble, flutter, and wow departments is superb. Further, hum radiation has been reduced to insignificance by a mu-metal strap around the motor.

The motor pulley has two sections of differing diameter, for 33 and 45 rpm, or 33 and 78 rpm, as the case may be. A new external shift lever forces the belt to one section or the other according to the speed desired. It takes only a few seconds for the belt to adjust to its new position; when it has done so, it has no further contact with the shift lever until the lever is moved back to the previous speed. Pulleys for the two combinations of speeds are interchangeable, but changes may require minor adjustments of the motor mounts. Incidentally, variations in line voltage have little effect on the speed.

The optional base, while neat in appearance and finish, is too small for a few long pickup arms. It may be wise to check on this before getting the base with the turntable.

There are some features the Duo-Speed doesn't have that might be useful in some cases: a fine speed adjustment control, a stroboscopic indicating device, or a leveling device, to name a few. But these refinements would all represent extra cost to the buyer. In a turntable's primary function—rotating records silently, without vibration, and at a constant speed—the Duo-Speed's performance is exemplary. Moreover, it is one of the less expensive manual turntables. If you don't need extra gadgets, it is an exceptionally good buy.

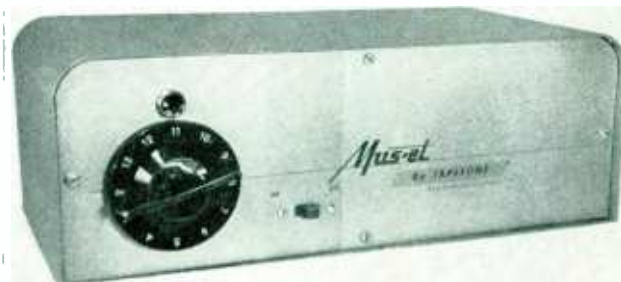
— R.A.

**MANUFACTURER'S COMMENT:** All production models of the Duo-Speed turntable will be made with a pop-up 45 rpm spindle adaptor, and to accommodate this center we are planning to use a thick polyurathane foam mat instead of the neoprene cork mat that was used on the sample submitted for testing.

### Tapetone Mus-et TV Tuner

**SPECIFICATIONS** (furnished by manufacturer): an FM tuner covering the TV sound transmission band. **Frequency response:** ± 1 db, 20 to 20,000 cps. **Sensitivity:** adequate to produce sound limiting with picture signals of good quality. Low-noise tuner used in RF section. **Dimensions:** 13½ in. wide by 4 high by 9 deep, over-all. **Price:** \$69.95. **MANUFACTURER:** Tapetone, Inc., 10 Ardlock Place, Webster, Mass.

Television sound has over a period of years gained a reputation for being generally substandard in quality, but it is

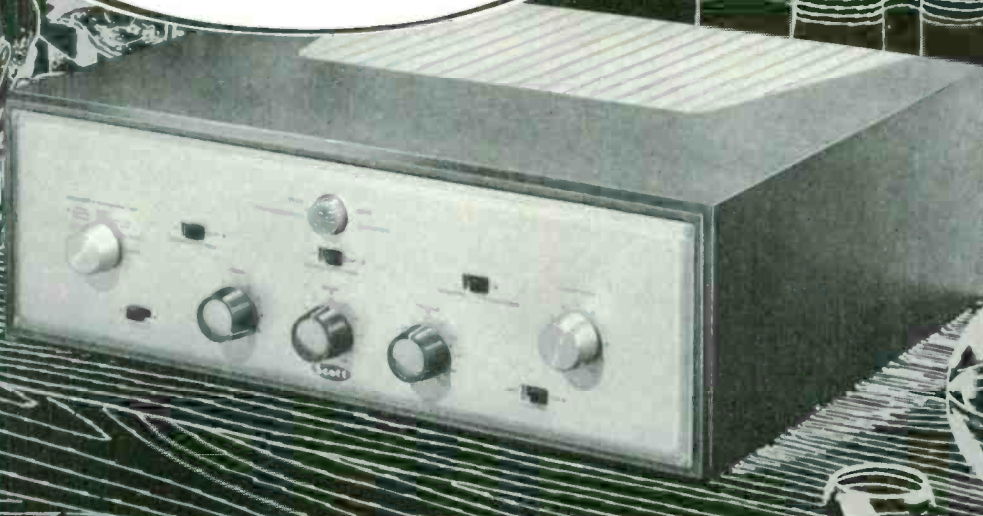
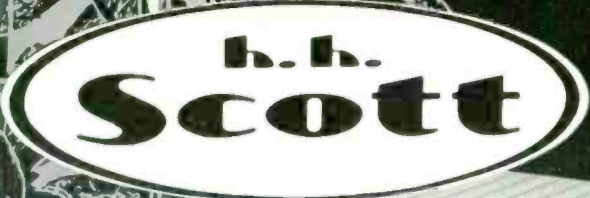


*The Mus-et requires only a TV antenna input.*

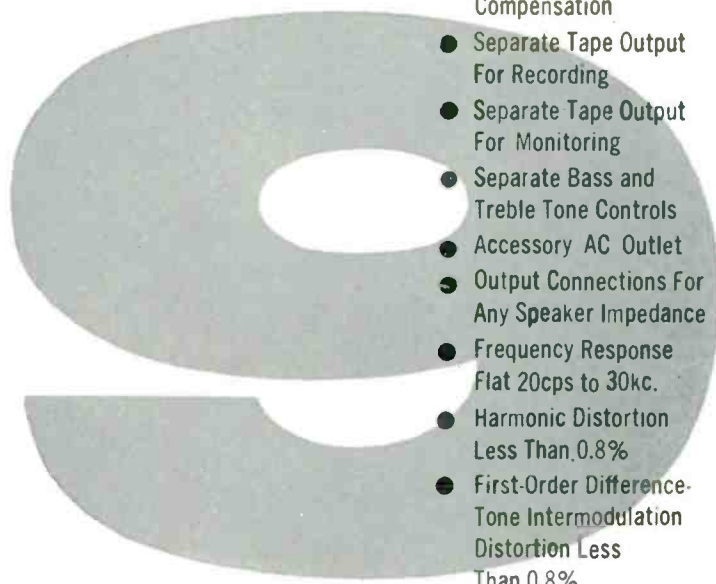
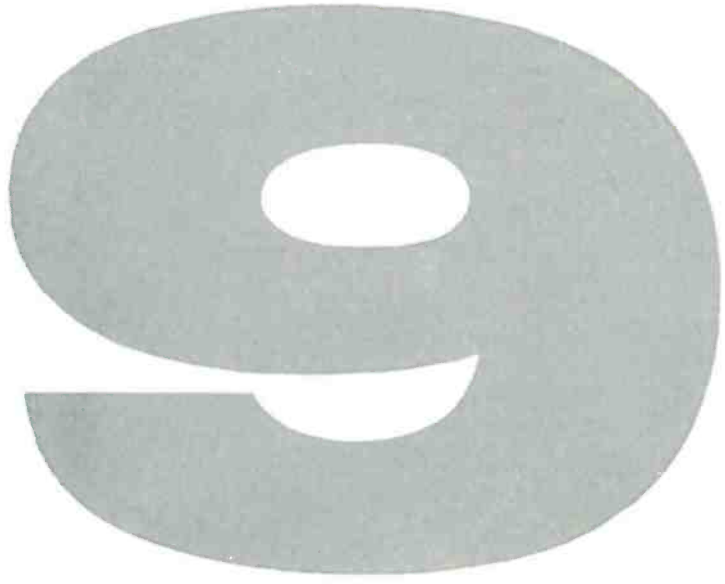
only fairly recently that people have begun to realize that its shortcomings are not entirely or invariably the fault of the transmission.

The sound on many local TV broadcasts is excellent (network sound is something else again), but it takes something better than a typical TV set with its minuscule loudspeaker

*Continued on page 101*



- Green Dot Controls
- 22 Watts Undistorted Power Output
- 5 Position Record Equalizer
- Tape, Tuner and TV Inputs
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- Separate Rumble Filter
- Separate Scratch Filter
- Volume-Loudness Switch
- Separate Loudness Control
- 2 Magnetic Inputs With Selector Switch On Front



- NARTB Tape Playback Compensation
- Separate Tape Output For Recording
- Separate Tape Output For Monitoring
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- First-Order Difference-Tone Intermodulation Distortion Less Than 0.8%
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## TESTED IN THE HOME

*Continued from page 99*

to reproduce it properly. Some experimenters have installed audio take-off taps on their TV receivers to allow them to feed the audio signal directly into their high-fidelity systems, and while some such conversions have yielded success, most have been impeded by the inherent mediocre quality of the TV audio tuner itself. (There exist, of course, custom TV chassis designed for use with hi-fi systems, but these are generally quite expensive.)

The Tapetone Mus-et, a complete tuner for TV sound, is an ideal way of getting high-quality TV sound reproduction with a minimum of complication and expense. It can serve either as a sonic adjunct to an existing TV set or as a tuner only, for the man who'd as lief listen without viewing or who wants to record programs on tape.

The Mus-et's sensitivity is about the same as that of a good television receiver's sound channel, but it provides a level of listening quality that is definitely above average for home TV. Its hum level is very low, and quieting is more than adequate for all but the feeblest of local TV transmissions. Distortion in the Mus-et that I tested was slightly higher than that of a top-quality FM tuner, but I'm not ruling out the possibility that our sample Mus-et was out of alignment.

Drifting was very slight, and ceased after about five minutes of use. All in all, a good buy for the audio-conscious TV viewer. — J.G.H.

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## Cabinart Ortho 315 Speaker System

**SPECIFICATIONS** (furnished by manufacturer): a three-way speaker system installed in a corner-type rear-loaded horn enclosure. **Frequency response:** 50 to beyond 22,000 cycles, with substantial efficiency from 60 to beyond 16,000 cycles. **Crossover frequencies:** 1,000 and 5,000 cycles. **Power rating:** 15 watts; 50 watts program peak. **Impedance:** 16 ohms. **Components:** University 4401 tweeter, University MA-25 with Klipsch K-1000 exponential midrange horn, and University C-15 woofer. **Dimensions:** 36¾ in. high by 24 wide by 22 deep. **Price:** \$241.00, assembled; \$196.50, unfinished kit; \$219.00, prefinished kit. **MANUFACTURER:** Cabinart Division, G & H Wood Products, 99 North 11th Street, Brooklyn 11, N. Y.

The ideal horn enclosure for a loudspeaker—that is, one which will give all of the horn's inherent benefits of linear response, deep bass range, high conversion efficiency, and full cone damping—must have its horn expanding as a precise mathematical progression, and must have a very large mouth area. Consequently, the *ideal* horn is structurally and dimensionally impractical for home use.

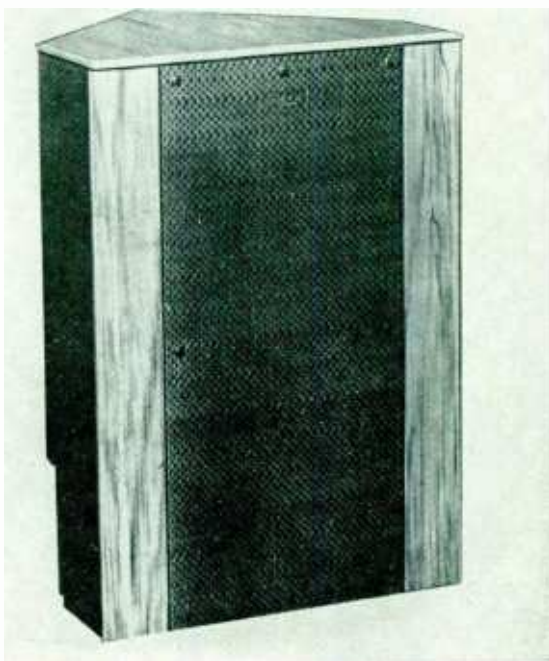
The corner horn, of which Paul Klipsch is the best known pioneer, attacks the problem by making the room itself an extension of the horn enclosure, and reduces the enclosure's size to within the realm of practicability by folding the horn's length upon itself within the confines of an aesthetically presentable cabinet.

The G&H Ortho 315 is a version of the Klipsch-designed Rebel 3 corner horn system, a scaled-down version of the big Klipschorn. Unlike its big brother, the Rebel 3 radiates from both the front and rear of its woofer, with the horn loading applied to its rear surface. Utilization of the woofer's front wave permits it to operate efficiently up to a higher frequency than would otherwise be possible, thus enabling the 1,000-cycle crossover that appreciably reduces crossover network costs. The driver units are standard University models, and are fed straight from the 12 db/octave crossover network.

The system yields very bright, hard sound, with rather sparse bass and a high end that seems, to these ears, to extend fairly strongly to well beyond 9,000 cycles. No level controls

are furnished, though T-pads could easily be installed on the tweeter and midrange speaker.

The Ortho 315's speakers seem to blend quite well with one another, but this is not a system best heard at close range. It should be used in a good-sized room and placed as far from the listener as is practical, in order to maintain the illusion of size that adds realism to reproduced sound. It



*The assembled Ortho 315 three-way system.*

may be worth reminding readers that Cabinart also sells a kit of the Rebel 3 enclosure alone, in which you can install speaker units of your own choice.

This is a fine system for those with limited space who like a lot of projection in reproduced sound, although it is my feeling that a three-way speaker system costing \$196 in kit form should be able to maintain linear response to lower than 60 cycles. — J.G.H.

**MANUFACTURER'S COMMENT:** Using selected organ records, Mr. Paul Klipsch ran tests which produced clean, audible reproduction down to nearly 40 cycles from our Ortho 315 speaker system.

---

## Ferrograph Degausser

**DESCRIPTION:** an AC electro-magnet for removal of residual magnetism in tape recording and playback heads. **Power source:** 117 volts, 60 cps. **Dimensions:** 1 3/8 in. diameter by 4 long. **Price:** \$9.95. **DISTRIBUTOR:** Ercona Corp., 551 5th Ave., New York 17, N. Y.

The residual magnetism that builds up over a period of time in a tape recording or playback head will implant permanent tape hiss on and erase high frequencies from recorded tapes. For this reason, owners of good tape recorders are urged to demagnetize their heads at regular intervals, using one of the head degaussers sold for that specific purpose.

Plugging the Ferrograph degausser into an AC outlet energizes its end pole piece with a strong alternating magnetic field. If then the degausser is brought near the offending head unit and drawn slowly away, the latter will be demagnetized. The shape of the Ferrograph pole piece is such that it can be inserted through the tape loading slot of most

*Continued on next page*

## TESTED IN THE HOME

*Continued from preceding page*

recorders, permitting demagnetization without removal of the head assembly cover.

The Ferrograph degausser can also be used effectively for "spot erasure" of short lengths of tape, removing clicks and unwanted program material without editing. Held about 1/4 inch from the tape, it will clean off a section of about 3/4 inch in length without affecting the material at either end of



*The degausser treats tape heads, edits tape.*

the erased section. The section of tape to be erased must be unrecorded for several feet, though, to avoid the risk of the AC field causing layer-to-layer print-through on the spooled tape.

A handy and effective device, and one that is well worth its cost to the serious recordist. — J.G.H.

## Altec 342A Public-Address Amplifier

**SPECIFICATIONS** (furnished by manufacturer): a public-address amplifier having four independently controllable inputs. **Rated power:** 20 watts at below 2.0% total harmonic distortion. **Frequency response:**  $\pm 1$  db, 20 to 20,000 cycles. **Input impedance:** 100,000 ohms, nominal. **Inputs:** total of four, each accepting high-impedance or low-impedance microphone, high-impedance high-level source (tuner, tape), or magnetic phono. Plug-in adaptors select input functions. **Controls:** Channel 1 Gain; Channel 2 Gain; Channel 3 Gain; Channel 4 Gain; Master Gain; Bass (+15 to -12 db, 50 cps); Treble (+8 to -14 db, 10,000 cps); AC on-off. **Outputs:** 4, 8, 16 ohms and 70 volts to speaker(s). **Hum and noise:** equivalent input, -123 dbm; output, -13 dbm. AC convenience outlet on rear chassis apron. **Tubes:** 3-12AD7, 6CG7, 2-6L6GB, 5U4GB. **Dimensions:** 19 5/8 in. wide by 7 high by 8 1/2 deep, over-all. **Price:** \$210. **MANUFACTURER:** Altec Lansing Corporation, 515 S. Manchester Ave., Anaheim, Calif., and 161 6th Ave., New York 13, N. Y.

I should preface this report with the assurance that it is not going to set a precedent. We do not intend to open this department to public address equipment, but if we happen to spot something in this category that looks as if it might be interesting to the lay reader, we'll try to do a report on it. Several months ago a press release about the new Altec 342A PA amplifier aroused our curiosity, so we requested one for TITHing. I can report that it is a fine unit.

PA amplifiers are primarily used with microphones, although there is no reason they cannot be fed from other sources. The 342A has the kind of input flexibility you dream about. It has four totally independent inputs, each with its own mixer-fader control, and each input will accept a low- or high-impedance microphone, a high-impedance line

(for tape recorder, tuner, or crystal pickup), or a magnetic pickup cartridge. Each input has a plug-in adaptor that provides a choice between high-level or low-level inputs (at high impedance). Four Cannon-type three-conductor input receptacles are mounted along the back of the chassis, and each of these has its pin #1 grounded. If a microphone is to be connected, you use pin #3 for its "hot" connection, while pin #2 is used as the "hot" connector for a high-level input. For a low-impedance mike, you remove the plug-in adaptor and insert in its place a special input transformer (a plug-in Peerless 20-20-Plus transformer is supplied as part #4665).

On the other hand, should you need one or more channels for magnetic phono cartridges, another adaptor is available. This is a shielded octal plug with a short lead and banana plug attached. You insert the octal plug into the adaptor socket, and put the banana plug into an adjacent jack. This puts selective feedback around that preamplifier stage, and introduces fixed RIAA equalization.

As well as an individual volume control for each channel, there is a separate master gain control which affects all channels simultaneously. The bass and treble controls, also effective on all channels, are marked with a dot indicating Flat response. Measured response is precisely as indicated.

In bench tests, the 342A met all its specifications that we were equipped to check. Its stability was excellent, showing no signs of ringing or "blooping" at all levels even to beyond overload. When overloaded it clipped cleanly and evenly, and its recovery time was excellent. IM distortion was, understandably, much higher at low-volume settings than that of most hi-fi amplifiers, but I'm gratified to see that a few manufacturers are finally turning their attention to cleaning up PA sound.

So much for tests; how does it sound? My speaker system is not (I sincerely hope) representative of public-address equipment, but as far as I could determine, the 342A is so much better than the PA amplifiers I'm accustomed to hearing that it comes as a revelation. Sound is full, clean, and quite listenable, despite the fact that my reference speaker system is notoriously critical of amplifier distortion. All types of



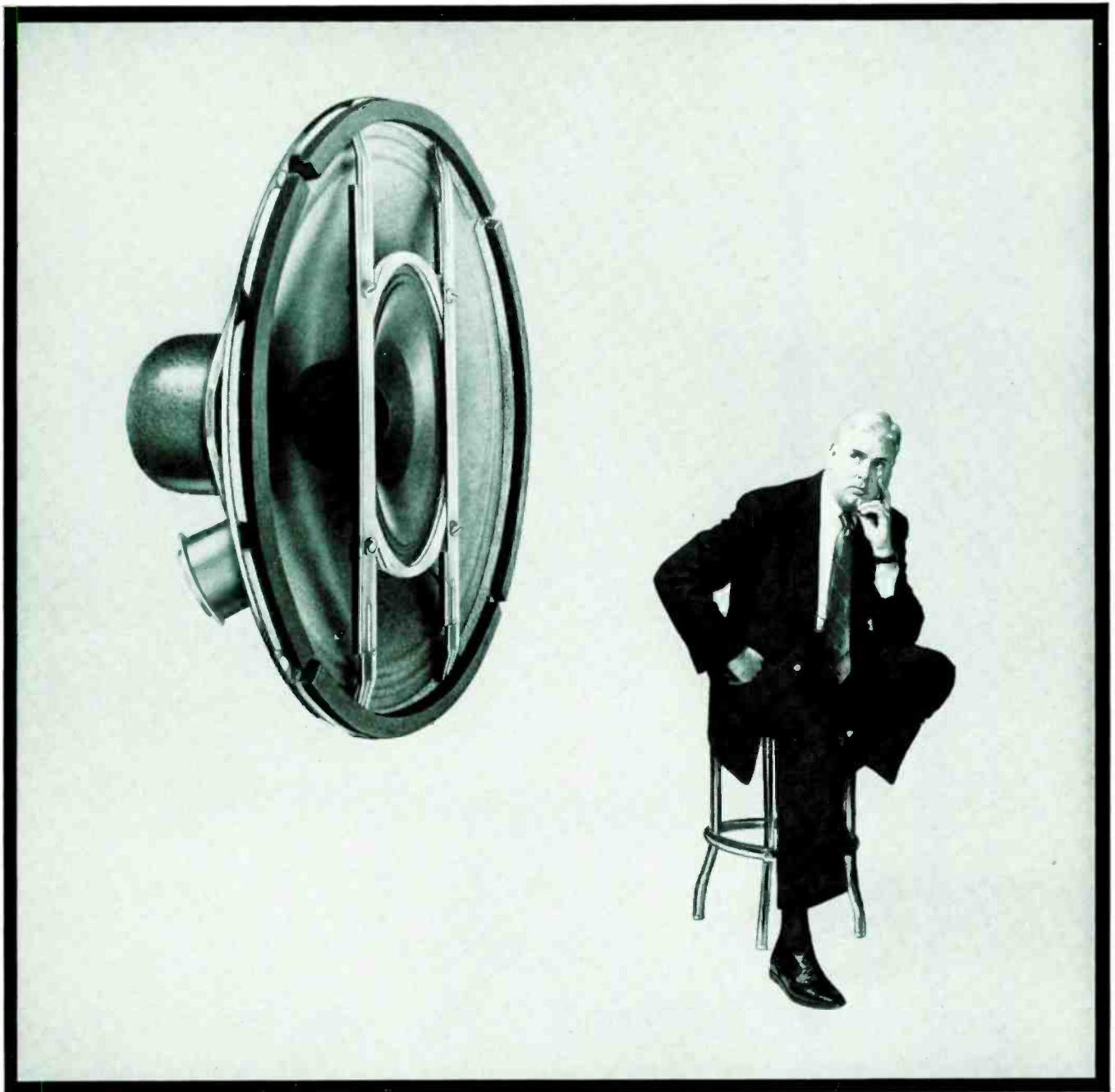
*Altec's four-channel PA amplifier.*

input source were tried, and the 342A handled all of them very well. The mixer controls operate smoothly and evenly, and inter-channel interference is very low.

An excellent moderate-capacity PA amplifier. I hope Altec sells lots of them, particularly to the restaurants I patronize. — J.G.H.

**MANUFACTURER'S COMMENT:** The high quality standards of the 342A amplifier design were based upon the belief that high fidelity is now becoming so common in the home and developing so many discriminating listeners that Public-Address equipment can no longer afford to lag behind in comparable performance. For instance, we believe that this is the first Public-Address amplifier to use DC on the filaments of the voltage amplifier stages. Also, we suspected that a quality amplifier with four professional-type mixing inputs might find use in home recording.





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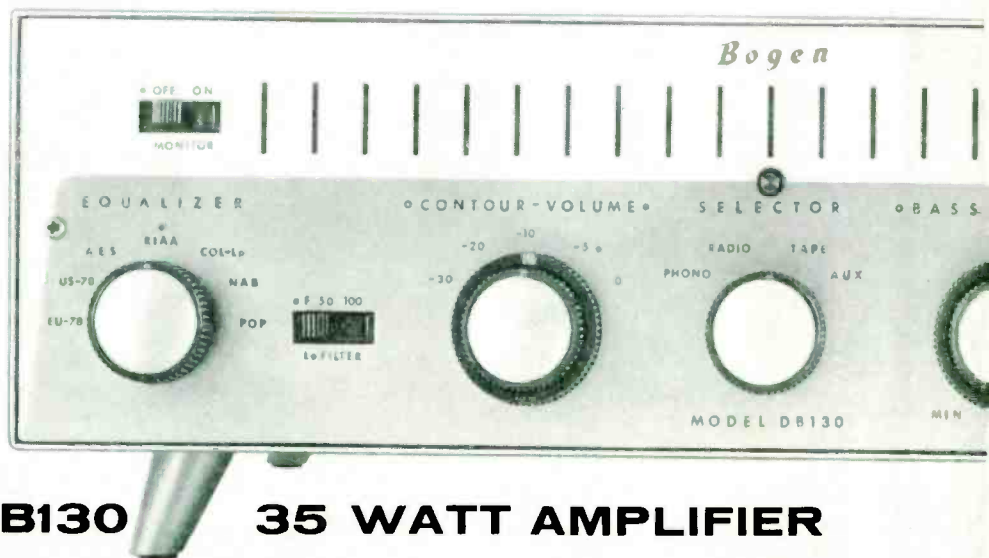
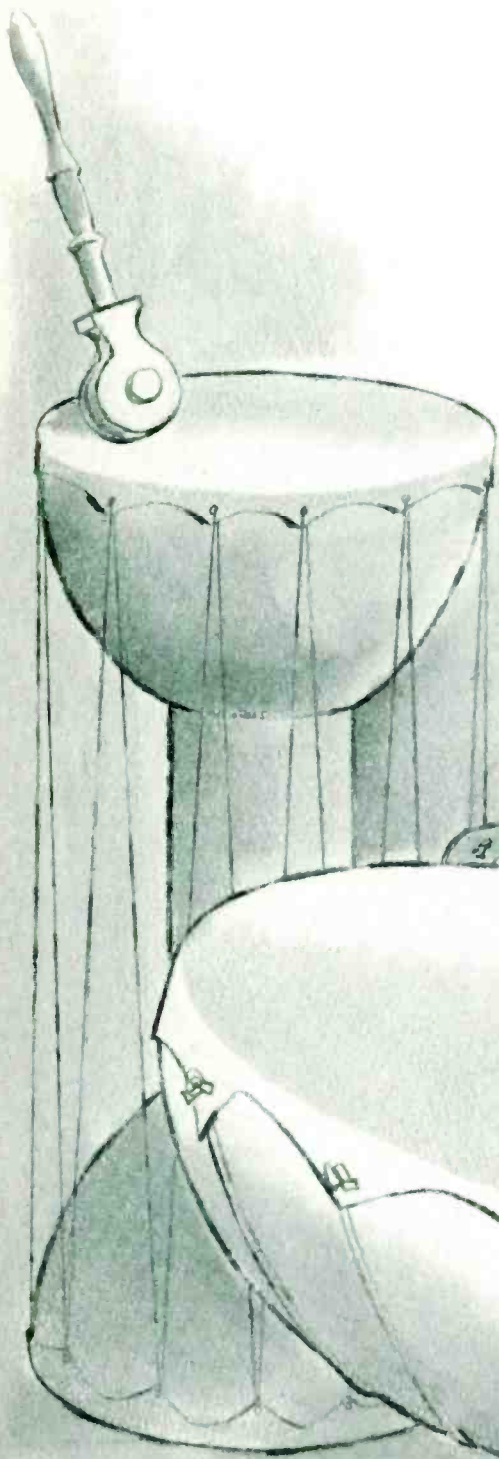
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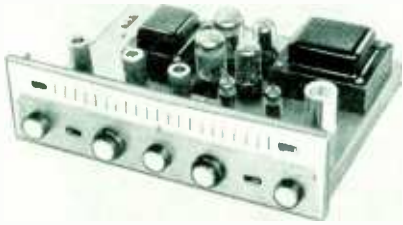
# Bogen



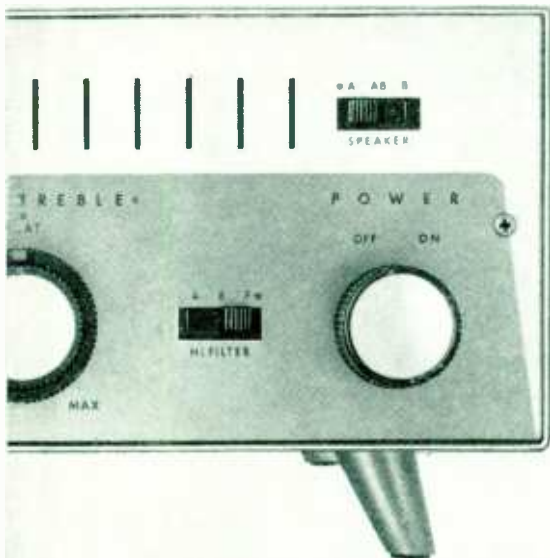
## DB130 35 WATT AMPLIFIER

*Glance at the "specifications and controls" or at the control panel in the photo. It's obvious that our engineering department (largest in the high-fidelity industry) hasn't spared itself on the DB130. Many experts consider this the finest "full-control" amplifier ever built. Spin those knobs and flick those switches at your nearest Bogen Sound Salon. You'll get the hi-fi thrill of your life.*





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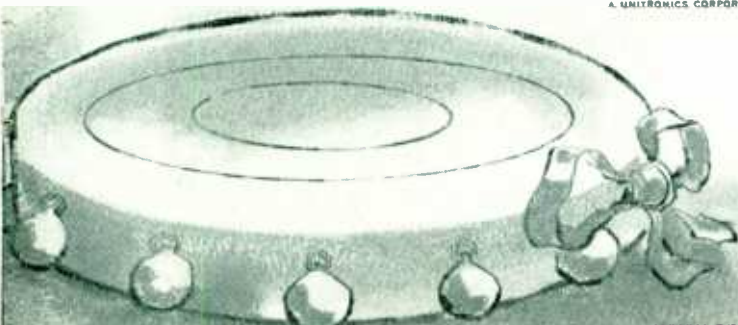
## what the 'sound men' say...

"The growth of Hollywood Electronics is directly related to the growth of the industry, and reflects the company we keep. We have deliberately aligned ourselves with the solid, progressive factories in our industry—with those who contribute more than just a product to sell.

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"In addition to Bogen's achievements in product design and styling, we consider that Les Bogen's book 'Understanding High Fidelity' represents a major contribution to the growth of the industry. This interesting and informative book has aided hundreds of our customers to intelligently select their Hi Fidelity equipment."

*Harry Shaffer, Hollywood Electronics, Hollywood, Calif.* Harry is one of the real pioneers in high fidelity component sales, having spent the last 13 years in providing top-grade sales and service to West Coast audiophiles.



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**1.** Precision ground and lapped, grain oriented diamond stylus fitted and bonded to stylus arm for minimum record wear and long life.

**2.** Center beam support insures precise vertical placement of stylus arm.

**3.** Special alloy aluminum stylus arm with low moving mass provides vastly improved tracking.

**4.** Micradjust Screw — permits exact factory setting of damping after final assembly. Assures uniform flux gap, proper centering of stylus arm and correct damping.

**5.** Moving coil comprised of 825 turns of copper-silver alloy wire .00115" diameter wound on nylon bobbin .077" diameter. Wire is triple gold plated before enamelling for maximum protection under all climatic conditions.

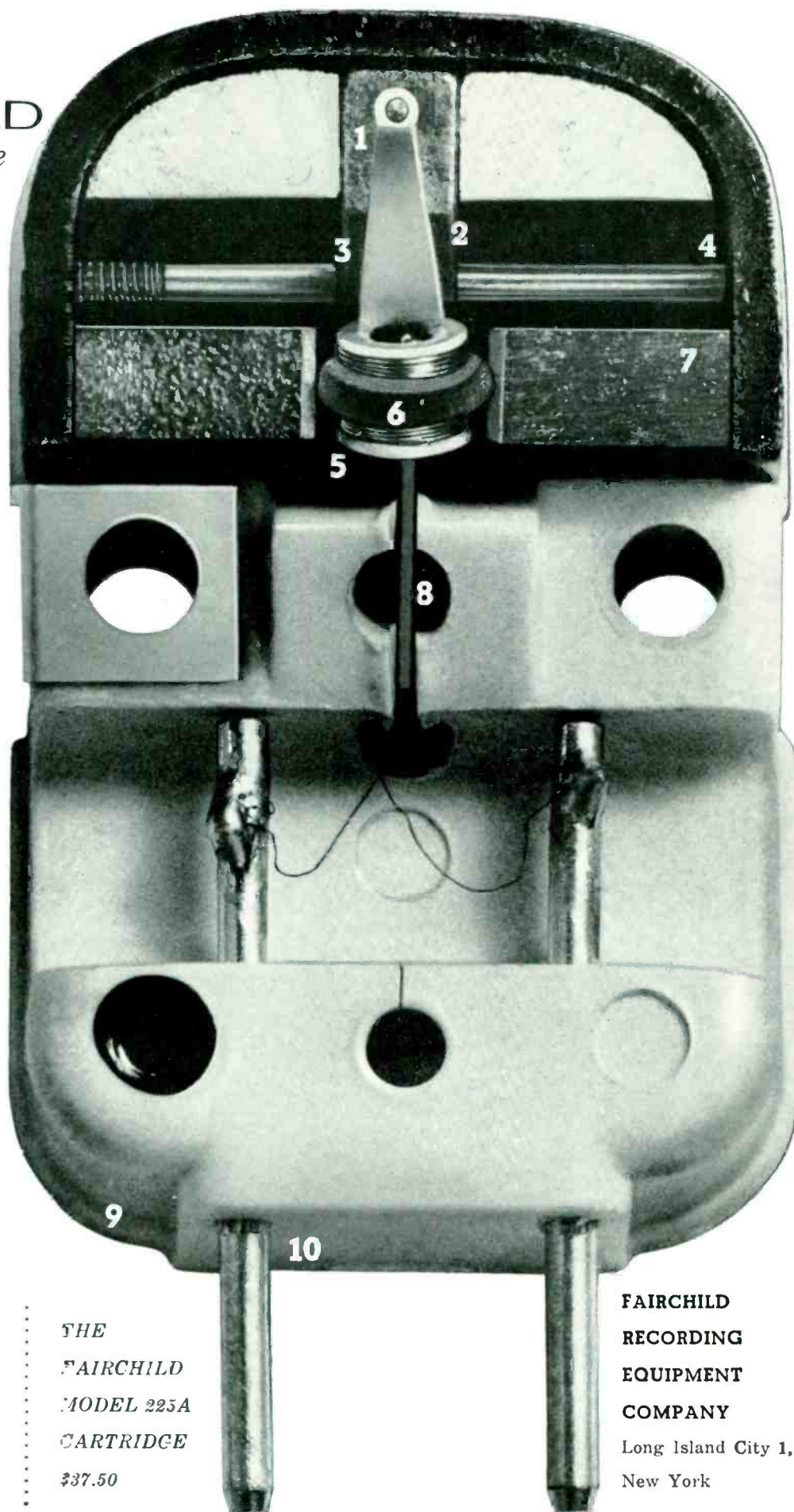
**6.** Special composition silicone rubber damping ring for moving coil.

**7.** Alnico V magnet for greatest energy product. Special alloy flux return path prevents leakage and hence insures full utilization of magnetic energy and maximum sensitivity.

**8.** Mylar vane anchors coil bobbin to base. Flexure pivot construction provides extreme freedom of motion.

**9.** Rubber impregnated molded base of extremely high impact resistance. Non-hygroscopic, hence impervious to moisture absorption.

**10.** Gold plated terminal lugs for corrosion-free contact and improved signal-to-noise ratio.



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## Books in Review

THIS column's recent preoccupation with books devoted exclusively to music and musicians should not be taken as symptomatic of any lapse of interest (departmental or personal) in the more specialized audio literature. It's just happened that, with the notable exceptions of Culver's *Musical Acoustics* (Oct. 1956) and Fowler's *High Fidelity* (Nov. 1956), the few recent publications in this field seemed to warrant no more than "Grace Note" attention. Not until this month, in fact, has there been a sufficient accumulation of pertinent releases to justify a whole column's discussion.

Some of these, to be sure, can be almost simultaneously hailed and farewell: as in the case of the latest additions to the already lengthy list of tape and tape-recorder books, which, like so many of their predecessors, are either strictly hack jobs or of negligible general interest. Only too typical of the first category is Karl A. Barleben's *Ribbons of Sound* (U. S. Camera Publishing Corp., paperback, \$2.50)—a completely undistinguished guide for novice tape-recorder owners, which says little that hasn't been said better elsewhere and nothing at all to readers of any serious musical interests.

Dick Hodgson's and H. Jay Bullen's *How to Use a Tape Recorder* (Hastings House, "Communication Arts" series, \$4.95) is a larger and more slickly written handbook, equally unconcerned with music, but possessing a certain horrid fascination reminiscent at one moment of an inspirational "management" article in a magazine for business executives and at another of a hard-sell TV-commercial sales pitch. Although it also purports to deal with the home uses of tape recorders, it is primarily devoted to their practical exploitations—in training salesmen, spellbinding captive audiences, and impartially stimulating factory employees (by appropriately selected work-speed-up background music) and intimidating them (by taped cautionary warnings against lingering around water coolers and in rest rooms or by eavesdropping, via

concealed microphones, on suspectedly idle or disgruntled personnel).

Unless you are an eager-beaver salesman, sales manager, or plant executive, then, Messrs. Hodgson and Bullen are likely to be of documentary curiosity only. And if you're seriously intent on understanding the principles and practices of tape recording, you'll be well advised to pass over Mr. Barleben's booklet in favor of the far superior ones by C. J. LeBel (noted here last February), Harold D. Weiler, and Charles G. Westcott (reviewed together, June 1956). The wealth of information in these can, however, be effectively augmented by actual sonic examples and illustrations included in the novel "reel" release, Jack Bayha's *All About Tape on Tape*, reviewed in the April 1957 "Tape Deck" column.

### More Paperback Miscellanies

As the reservoir of wide-eyed (and hopefully wide-eared) novices to high fidelity still seems inexhaustible, there would seem to be a legitimate need for a continuous supply of low-priced introductory surveys distributed outside normal book-buying channels via newsstands and supermarkets. In their glib simplifications of technical processes and their usual commercial concentration on the most widely advertised brands of both integrated systems and individual components, these studies often are superficial, when not actually unreliable. Yet even at their worst they help to keep one up-to-date on current models and vogues; and at their best they often preserve useful periodical articles which might otherwise be overlooked or lost. They even occasionally present original materials of genuine worth.

The most active source of such paperbacks is the Fawcett "How-To" book series, in which the latest releases are Robert Hertzberg's *Electronics Handbook* and the incredibly prolific Donald C. Hoefler's *Mechanics Illustrated Hi-Fi Guide* (75¢ each). The former is a rabid hobbyist's miscellany, touching briefly on everything from Geiger counters to transistors, but mainly on the home-shop assembly

of various types of kits (all the way up to a complete electronic organ and an even more elaborate analogue computer). There is little of any special interest to audiophiles, even of the most energetic do-it-yourself type, but the floundering electronics craft-apprentice may be tempted by some of the less demanding projects here and he certainly can profit by the brief chapter on the eminently practical subject of the basic "Tools of the Trade" and their use.

Although the ground Hoefler covers in his latest issue is much the same as that of his earlier booklets (budget plans, system-expansion programs, lists of free catalogues and magazine sample issues, hi-fi glossary, etc.), he also includes a good down-to-earth chapter on building from kits, an amusing yet barbed counterattack ("How High the Hokum?") to ridiculers of the hi-fi craze, and a refreshingly novel approach to the eternally complex problem of "best" loudspeaker types and enclosures. For here, Hoefler acts as moderator for a symposium discussion in which authoritative—yet often sharply conflicting—speaker philosophies are ably outlined by four representative engineering specialists: Messrs. Badmaieff, Cohen, Klipsch, and Kramer.

The third current entry in the paperback sweepstakes is the 1957 *Hi-Fi Guide and Yearbook* edited by Charles Tepfer (Ziff-Davis, 75¢), inaugurating a series of annual roundups of articles from *Popular Electronics* magazine. As might be expected, most of its materials are on a relatively low technical level, and as usual the equipment discussed and illustrated is largely confined to best-selling and best-advertised models. Nevertheless, R. S. Lanier's and Eugene F. Coriell's articles (on tape, electrostatic speakers, and living-room acoustics) are notably informative introductions to these normally confusing subjects; and Hans H. Fantel, the most prolific and versatile contributor here, provides skillfully concise surveys of the well-nigh infinite varieties of components avail-

*Continued on next page*



## What Price High Fidelity?

If you're a musically literate audiophile—rather than just a hobbyist with sound—you're more concerned with high fidelity performance than you are with electronics.

You want predictable results—and know you must pay for professional audio engineering to get them. You'd rather leave the uncertainties—together with the expense—to the hobbyist.

You're no doubt pretty wary of advertising claims—and weary of listening to pseudo information and double talk by salesmen hot after a sale. You're lucky. Or wise. Or both.

Too many "Do-it-Yourself" schemes to make things "easy" for the uninitiated are all too often unsatisfactory . . . costly.

Who, but professional engineers, are qualified first to select—then precisely to integrate and balance the many components of a high fidelity system? Who, but experienced engineers, are equal to the exacting demands of designing and constructing horn enclosures? Who, but technically competent people—supplied with all the elaborate equipment necessary—can measure the performance characteristics of a sound system, account for its mechanical operation, see to its unimpaired functioning? All you need do *yourself* is listen.

And who, but you, can judge whether or not a sound system fits your ear . . . your recordings . . . the individual acoustical requirements of your home? There are a few superior sound systems. AMI has made one of them. It will never be "sold" to you—but you may buy it . . . *after* you've decided that it's for you. Six different models.

Write now for the name of a dealer nearest you. Illustrated literature and performance data will be forwarded to you.

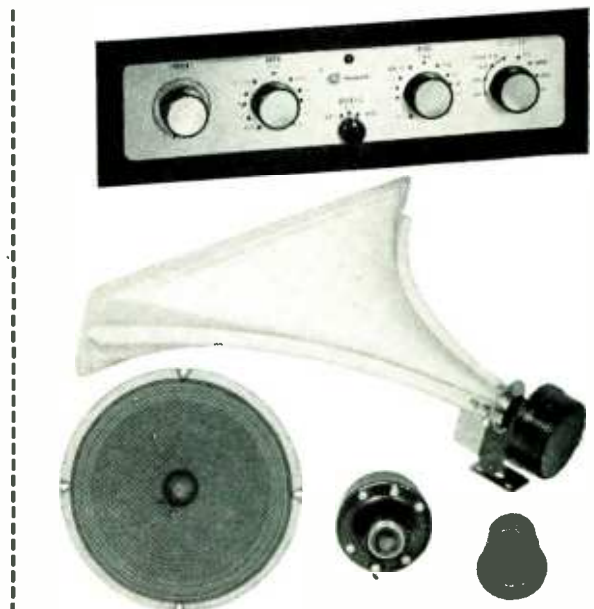
## The Precision Instruments of High Fidelity



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**JBL** signature



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All that it takes to make a speaker great—excellent basic design, precision-made parts, painstaking craftsmanship, meticulous assembly—goes into JBL Signature Loudspeakers. The JBL Signature Model D130 is the only fifteen-inch extended range speaker made with a four-inch voice coil of edge-wound aluminum ribbon. It has a rigid cast frame, silvery dural dome, highly refined magnetic circuit. The D130 is distinguished by its clean, smooth coverage of the complete audio spectrum... crisp, clean bass; smooth, extended highs. It is the most efficient speaker made anywhere



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UNITS**

The greatest single improvement you can make in your high fidelity system is to add a JBL Signature High Frequency Unit. The popular 175DLH is made with all of the precision necessary to retain the subtleties which are the essence of high frequency reproduction. In addition it has an acoustical lens—an exclusive JBL Signature feature—which disperses sound over a 90° solid angle with equal intensity regardless of frequency.

## BOOKS IN REVIEW

*Continued from preceding page*

able for each link in the complete home sound-system chain. In addition, he also proves himself a far more discriminating music lover than most technical writers in his selected lists of the outstanding LPs issued in 1956 and of particularly "phonogenic" music available in recordings. His choices are in gratifying contrast to Lyle Kenyon Engel's compilation of "The Best Hi-Fi Records" (in the Hoefer booklet), which are based on some twenty-four leading disc jockeys' favorites and, except for a very rare war horse, are confined exclusively to pop numbers—and to my mind not even the most sonically interesting of these.

### A "Schwann" for Audio Components?

Another paperback (also available in hard covers), which holds the promise of extremely practical usefulness, is the first issue of another projected annual series, the *Hi-Fi Equipment Yearbook 1957* edited by Sanford M. Herman (Herman & Stephens, \$1.95 paper, \$2.75 cloth). A relatively new publishing firm, which already has shown its perspicacity by reissuing in this country the deservedly famous British Briggs series of audio handbooks, Herman & Stephens here seem to have come up with a notion that well may be as revolutionary as W. Schwann's original inspiration of providing a convenient means for keeping up with the ever-expanding LP repertory.

Apart from a first-rate eleven-page introduction dealing with the bugaboos of high-fidelity reproduction, Peter Aczel's "The Presence of Distortion and the Distortion of 'Presence,'" the remaining 117 pages contain uniformly brief listings (with technical specifications, illustrations, and net prices) of some 1,000 generally available current models of audio components and accessories. The technical data are those furnished by the manufacturers rather than by independent testing laboratories, yet for the most part they are reasonably objective and free from extravagant advertising claims.

Editor Herman's initial essay in supplying a specifically hi-fi component buying-guide of course exhibits the inevitably tentative nature of a new

*Continued on page 110*



If you are to hear fundamental bass tones, your speaker must be properly enclosed. JBL Signature Enclosures are engineered to make full use of the great sound potential in Signature Speakers. They are handsome to look at, wonderful to listen to. A wide range of types—bass reflex and folded horns—and sizes is available. All are superbly engineered, superbly designed, superbly built. Panels of specially selected plywood are precision cut. Joints are lock-mitred and wood-welded. An unusually wide choice of fine, hand-rubbed finishes is offered. It is even possible to order an enclosure from the factory to exactly match a sample supplied by you. If you want to build your own, you can get detailed blueprints of most Signature Enclosures from your audio dealer or the manufacturer.

## superb enclosures

Below is shown the new JBL Signature "Harkness," a back-loaded folded horn in lowboy console styling. Although its proportions are such that it will be welcome in any living room, the Harkness encloses an ingeniously folded six foot horn path for smooth, crisp, deep-down bass.



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## BOOKS IN REVIEW

Continued from page 108

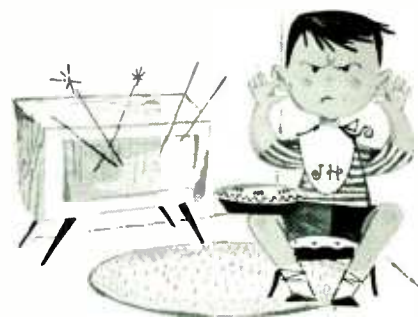
and very difficult venture, and there probably are several other omissions besides the oversight of the Tannoy loudspeaker line (to which Mr. Herman conscientiously called my attention even before I could discover it for myself). Yet the basic scheme and the logical way in which it is tackled here are clearly good ones, and future current issues of "Herman" are likely to be thumbed almost as heavily as the monthly "Schwanns"—if similarly as much in anticipatory hope as in actual expectation of purchasing some of the many desiderata enticingly displayed.

### "Sound" Library Essentials

Except during the early fall audio show-time, it's a rare month when the "compleat" audiophile is offered the blue-chip investment of a new book manifestly destined for inclusion in his indispensable basic bookshelf. The simultaneous appearance of *two* such works is certainly unprecedented; and after reading them with equal profit and delight, my advance faith in them as candidates for permanent honors proves to be soundly—in every sense of the word—justified.

Probably there are many more old-timers besides myself who first cut their technical teeth on the dogged research into the mysteries of "life-belts," tunable sound boxes, fiber-needle sharpeners, and even more esoteric matters as conducted by an impressive Expert Committee in the pages of that pioneer journal, the British *Gramophone*. From the mostly anonymous members of that group the name of Percy Wilson soon emerged as the outstanding interpreter of gramophonic technology for the layman. Since those days of acoustic and early electrical reproducers, Mr. Wilson has been given stiff competition by other experts, but surely no one else compares with him in experience or surpasses him in clarity and good sense. If Wilson's name should be new to you, you have a surprising treat coming; if you already know his articles and previous books, you'll find the same special delight that I do in his new *Gramophone Handbook* (Methuen, London, 15s.; or probably around \$4.50 in this country).

Most of the subjects Wilson deals with (except perhaps that of stereo recording and reproduction) are likely



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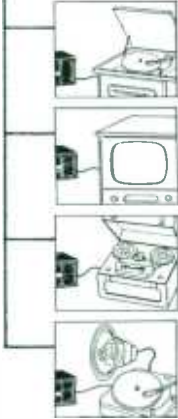


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to be familiar to every well-read audiophile, but they seldom have been explored more straightforwardly and thoroughly, and — where styli, pickups, and arms in particular are concerned — never more illuminatingly from a nonengineer's point of view. Some of the technical details may make these sections of the book none-too-easy going for the layman, but they are well worth the trouble of wrestling with, and even here Wilson is superbly lucid, not only in his writing itself, but in the whole organization of his materials.

He is so painstakingly accurate, indeed, that it was with almost malicious relief that I caught him out in one glaring error — the widely publicized delusion that intensity doubling implies doubled *loudness*. In case you tend to take for gospel everything you read in the technical literature, I beg you to remember henceforth that while a 3-db rise in intensity does indeed indicate a doubling of power, it most emphatically does *not* involve anything approaching a doubling of the apparent loudness. "Twice as loud" is a subjective judgment, of course, and cannot be measured directly, but repeated psychoacoustical tests have shown that for the average listener something around a 10-db rise is required: that is, a ten-fold increase in power — which you can easily check for comparison with your own estimates if you have access to a correctly calibrated volume control.

The other addition to the permanent audio library is the long-anticipated *Handbook of Sound Reproduction* (Radio Magazines, Inc., \$6.50) by Edgar M. Villchur — whose name for most readers here probably is most closely identified with novel loud-speaker designs (AR-1 and AR-2). But Villchur is as original and skilled a guide as he is a designer, and he writes not only with the clarity of an authority but with infectious gusto.

The present work, which stems from a lecture course for New York University's Division of General Education, first appeared serially in *Audio* from June 1952 through April 1954. And since it is reproduced here by photo-offset from the magazine typography, it is marred by an occasional misprint and some blurring of the photographic illustrations. But to compensate for these — and the more serious blemish of an extremely ama-

Continued on next page

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## BOOKS IN REVIEW

*Continued from preceding page*

tearish and ugly cover design—the nearly 200 line illustrations and diagrams rank among the best I have ever seen outside extremely expensive, advanced textbooks, while Villchur's logical and luminous clarifications of many knotty technical problems put the writings of many a more famous engineering specialist to shame.

I particularly like his introductory chapters (the quality and perception of sound, musical instruments, and the human voice, etc.), where his own obvious familiarity with the best music is advantageously capitalized; his constant emphasis on the *musical* tests by which all sound-reproducing equipment must eventually be measured; and his compassionate tempering of the bleak winds of formulae and equations for the shorn lambs of non-mathematicians.

The decisive merit of his book, however, is that it effectively fills the awkward gap between the many existing simplified surveys of home sound systems and works on advanced technology written by and for full-fledged engineers. This middle ground has been explored earlier for special-

ized audio subjects only, or (as in Oliver Read's *The Recording and Reproduction of Sound*, 2nd ed. 1952) on a large scale encompassing the entire field of communications. Villchur, on the other hand, concentrates primarily on the basic principles of music reproduction and on the individual components and over-all systems for playing back discs. Some of us may regret that he didn't spread out a bit further to deal with magnetic tape and stereo sound, too, on the same intermediate technological level, but perhaps he will do just that in later editions. Meanwhile, his book is required reading for every serious audiophile who wishes to extend his self-education beyond the primary grades and who is yet unprepared to wrestle with still more advanced professional studies.

## GRACE NOTES

✓ **Music in Primitive Culture.** Readers seeking information on any specialized musical subject usually are offered a wide choice of popularized "introductions" and a narrower range of scholarly studies—but too seldom

*Continued on page 114*



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\*Vol. 1 No. 9, Oct., '55. Authorized quotation #30. For the complete technical and subjective report on the AR-1 consult Vol. 1 No. 11, The Audio League Report, Pleasantville, N. Y.

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## BOOKS IN REVIEW

Continued from page 112

anything in between which provides more reliable basic materials than the former, yet in treatment is not as impenetrable as the latter often are for anyone lacking extensive background preparation. One of the best examples of this rare middle-ground or "tutorial" works I've come across is Bruno Nettl's lucid preliminary survey of the part music plays among primitive peoples, what the characteristic styles and instruments are, and how these are related to those of Western folk and art music. This is in fact the layman's finest introduction to ethnomusicology, and incidentally proves conclusively that this particular field is by no means as fearsomely unapproachable as its formidable name might lead the amateur to assume. It can be read with immense relish, yet leaves its readers with a wealth of illuminating information and an entirely new respect for the whole art of musicology. And not the least of its merits is a 22-page annotated bibliography which irresistibly stimulates one's further explorations (Harvard University Press, \$5.00).

Olin Downes on Music. The many admirers of the late music editor of the *New York Times* will be delighted by the bulky (some 500-page) memorial volume, edited by his widow and prefaced by his long-time assistant and now successor Howard Taubman, which presents a selection from his newspaper reviews and Sunday articles covering the long period from 1906 to the year of Downes's death, 1955. The material ranges over an enormous number of subjects (not excluding, of course, the celebrated penetration of the true source of Kreisler's "transcriptions"), performing musicians, and composers — providing indeed a kind of capsule history of a half-century's music making in the United States. The careful editing here has helpfully eliminated most of the occasional errors and many of the digressions of the often necessarily hurriedly prepared original articles (Simon & Schuster, \$5.00). R.D.D



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**THE INSIDER**

*Continued from page 36*

recording, deeply intertwined as it is with human emotions, music, or speech, has its own *mystique*. I have lived and worked for more than twenty years with engineers and physicists of sound. In all of our communications, they, starting from the vantage point of electronics, and I, starting from the vantage point of music, have met with a perfect amiability on some mysterious plateau built up by both of these arts and more particularly, in an atmosphere nurtured by a mysterious amalgam of our interests. In these meetings, and similar ones in which I have observed musicians and engineers working together, I have often been struck by the community of interest exhibited by both in the effort to produce as an end result a quality which neither could properly describe but which both feel to be good and desirable.

Such qualities may be but further mysteries in the catching of sound as it reverberates in the studio. And these mysteries are, of course, the result of human involvements. In the studio one can measure everything: the amount of reverberation time, the degree of humidity, the temperature, the amount of this and the amount of that. But, finally, there is no way to measure the musical impulses of a musician. Furthermore, it is not possible to measure or, rather, to coldly and scientifically control the split-second reactions of the engineer who sits at the controls. Such fortuities fill me with pleasure. They make me feel that humanity has a chance, that instincts and sensitivities are not buried by the tons of wires. They give me the assurance that man is not the inevitable loser in his twentieth-century wrestling match with an IBM machine. Strangely enough, engineers themselves are not anxious for a cut-and-dried exactitude and immutability—that is, good engineers. As any of us would, they welcome an opportunity to exist as individuals, but more than that, they welcome some elements of chance which will allow them the reality of creative functioning. And if this element of chance did not, through the very nature of recording, exist, then I would suggest its artificial inclusion in recording sessions so that the challenge of mystery would be there. Recently, at a recording session, when, after interminable adjustments and innumerable discussions, the balance of sound came perfectly into focus, I asked my engineer colleague for an explanation of what changes had accomplished this miracle. He could only shrug and admit that he didn't know, couldn't be sure. When I said, "Do you mean that there are still mysteries in this business?" he answered fervently, "Yes, thank God."

*Continued on next page*

**AR-2**

The AR-1 acoustic suspension\* speaker system is now widely recognized as reproducing the cleanest, most extended, and most uniform bass at the present state of the art. It is employed as a reference testing standard, as a broadcast and recording studio monitor, as an acoustical laboratory test instrument, and in thousands of music lovers' homes.

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The AR-2 speaker was designed as the standard for medium-cost high fidelity systems. Our tests have shown it to be so far ahead of its price class that we think it will come to be regarded as such a standard within its first year.

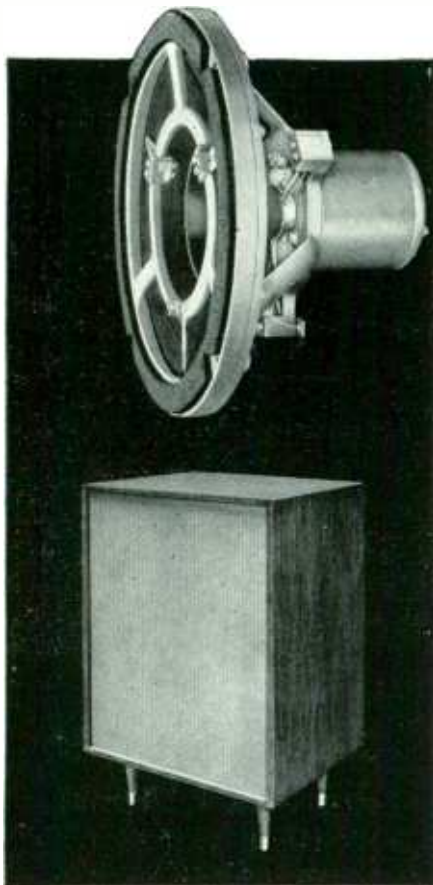
**AR-2**

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**THE INSIDER**

*Continued from preceding page*

The greatest mystery in recording is, of course, the fact that a needle vibrating in an almost microscopic groove can convey effectively to a tremulous teenager or to a sedate, middle-aged music lover a human personality, with all the gradations and colorations of that personality. This is a part of the much larger pattern of communication which began, one supposes, with grunts emitted in a cave. It relates, too, to the necessity we all feel for human relationship, even if one part of that relationship is by way of a machine. A sound or a voice communicates something to us, or completes a circle, half of which we carry around in our psyche. A composer speaks to us, not, as has been said, in his language, but in our language, personal and direct. This is what I meant at the outset: that as an instrumentality of such experiences, electronics serves a purpose higher than its inherent value as a mechanical science. And in this respect, "high" can be very high indeed, and "fidelity" can come to have philosophical import.

**MARKEVITCH**

*Continued from page 44*

Markevitch gives both the microphone and the engineer a helping hand by shaping his performance to the needs of the mechanical medium. "To get the truth in a recording you have to change a little," was the way he put it. He said he had learned that certain rubatos which are effective in a live performance emerge almost as caricatures in recordings, and that alterations in tempo are often needed. As a rule of thumb he suggested that slow tempos be taken a little faster on a recording, and fast tempos "not too fast." Rests, he said, should be shortened.

"I consider that the silences are different in a recording," he explained. "In making Haydn's *Creation* for Deutsche Grammophon I shortened the intervals between the numbers, because I wanted to avoid breaking the continuity and giving an impression of a succession of short pieces. At a concert the intervals are useful for coughers and latecomers. But a recording silence is pure, and it must be a live silence, not a dead one.

"These differences in recording are necessary because you want to get excitement, but never excitement that spoils the line. Listen, and I'll tell you what I mean. In a recording I am making a photograph, but a photograph of the composer's score, not my performance. I as Markevitch must move into the picture only to give something alive. In a certain sense, the conductor should be much more modest on a recording

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- GZ34 Bantam rectifier cathode type, 250 ma.

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than at a concert. The concert public gets more of the personality of a conductor than the record public. Do you follow me? Is it clear? Do you agree?”

Record audiences, Markevitch contends, are more discriminating and exigent than concert audiences. The principal reason, he believes, is that high fidelity has sharpened the hearing as well as developing the tastes of a new generation of listeners.

If a slightly didactic tone sometimes creeps into Markevitch’s utterances, it probably is because he is highly con-



scious of the new alertness to musical and mechanical techniques that is the hallmark of an audience reared largely on recorded music. Markevitch loves to make records; by his own admission it is a job he does with the greatest of pleasure and enthusiasm. True, the older generation of conductors, as exemplified by such men as Toscanini, Beecham, Monteux, and Bruno Walter, has managed to make recordings that are not exactly to be despised, but Markevitch nevertheless feels the need for some sort of codification of modern techniques and approaches.

He holds a similar view of the art of conducting itself. “There is a need to put it in order, to make a synthesis of conducting,” he said. “A conductor today should do what Liszt and Chopin did for the art of the piano—to establish a basic kind of technique that would serve all pianists.”

For Markevitch, baton technique, arm movement, and the like are matters for scientific conditioning. Those who have watched him and those who have played for him are agreed that he is one of the finest conducting technicians now in action. Clarity of the various instrumental choirs is a prime objective, as he demonstrated at his New York concert debut last January when, for a performance of his own transcription of Bach’s *Musical Offering* he distributed the Symphony of the Air into special groupings designed to get the acoustical effects he wanted.

What the immediate future holds for Igor Markevitch as both a theoretical

*Continued on next page*

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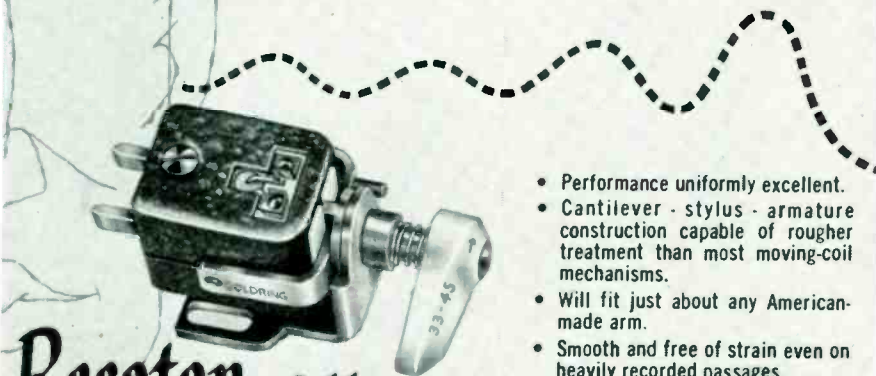
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## MARKEVITCH

*Continued from preceding page*

and practicing conductor is a question that is at present rather intriguing to a good many musicians, not least of all himself. With most of the great orchestras of the world already under his belt in a decade of musical hosting across one continent after another, a stationary interlude might be supposed in order. Markevitch, who still is a man of motion, acknowledged that he "now might like a permanent post." To the question "where?" he would say only that both he and Mrs. Markevitch "adore the States."

Whether he settles down in any one locale for a while or continues to pursue his role as one of the orchestral world's most reinvented guests, Markevitch is likely to retain and expand his place as a preceptor and practitioner of the art of the baton. His versatility, eagerness, and undoubted talent would seem to assure him ever-lengthening columns of representation in the Schwann catalogue. One of these days "Little Igor," now quite grown up, may even get to record one of his own works.

## ANALYST

*Continued from page 46*

extramusical associations, and so on. A person who knows German, hearing a reading of German lyric poetry, will appreciate it for both its qualities as verse and its verbal sense, but one who does not know German may derive some pleasure from it because of the rhymes, the flowing vowel and consonant sounds, the modulations of the voice of the speaker. The person who does not know German will remain insensitive to faults in the reading which would instantly attract the attention of the German-speaking person and affect his reaction to the performance, since such faults will not produce a comparable effect on one whose response is based on something other than direct communication.

This is why Meyer feels that belief is of great importance to the musical audience, "particularly the mink-coated ladies at the Friday symphony." Their sensitivity to style, even in the classic masters, is severely restricted, and they have to be told repeatedly by critics and commentators that there is a rich material for communication in these works—even though the actual effect of the music on them may be no more than to stimulate reveries. If such a person hears that someone worked, starving in a freezing garret, to produce a composition, the personal drama will probably seem to be something of a guarantee of content, although the likelihood is



that more bad music than good has come from malnutrition and chilblains. Conversely, many listeners "know" that there is no content in twelve tone music, presumably because its style is unfamiliar to them, and consequently they form a psychological block, allowing the stylistic barrier to prevent them from distinguishing the genuine content in Webern's *Five Pieces for String Quartet* from the very slight content of other twelve tone works.

Moreover, Meyer insists that a distinction must be made between music



that says something one does not especially desire to hear and music that says nothing. *Pierrot Lunaire* conveys very effectively what it is like to live in a hysterical world. It therefore is one thing to say that this music does not deal with matters one wishes to hear about and another to say that it deals with nothing at all. The former point is no more a critical issue than the obvious literary parallel: no person is expected to find every great work of letters equally appealing in its subject matter, and to prefer one content to another is not a denial that content exists.

The tendency, Meyer feels, is to make diatonic music a norm since a simple diatonic style (hymn tunes, "country" music) is apparently known to everyone in our society. People resent twelve tone music, not because of its dissonance (which is no greater than that of other contemporary works), but because they respond best to a mathematically determined scale and, thus, tonalist music. Faith cannot make a content, nor doubt destroy it, but psychological blocks can dispose a person, in advance of experience, to react in one way or another to a given work of art. The result is that most persons approach a twelve tone work more or less convinced that it is not going to amount to anything and that they aren't going to like it.

Actually, although a lot of people like to lump "modern music" under one heading, Meyer finds three styles conspicuous in contemporary works: expressionism, either with a twelve tone or seven tone scale (Schoenberg, Hindemith); neoclassicism, best represented by Stravinsky; and neoromanticism as found in William Walton, Gian-Carlo Menotti, and Vaughan Williams. Too much modern music, he feels, presents the listener with such problems of style that he must give more attention to trying to understand *how* the composer is attempting to say something than to discovering *what* it is he does say.

The redeeming factor is that all styles

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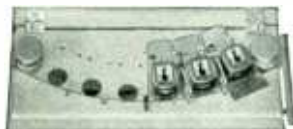
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**ANALYST**

*Continued from preceding page*

can be learned if one goes about the task of acquiring them with sufficient application and interest — plus a modicum of sensitivity for music as an art.

I don't think that there is any question but that Meyer has written an extremely interesting book, and it is likely to be a very influential one. His theories, as presented here, have been stripped down to their bare bones, and it would be unfair for readers to criticize them on the basis of such a brief exposition. This is a book to read, to talk about, and to put to the sort of test provided by a full and continuing range of musical experiences.

**SPLICE A DIPHTHONG**

*Continued from page 39*

declarative tone of voice. Even more important, the "lo" sound must have the kind of accent, or lack of accent, that denotes "end of declaration." When you find the sound you need, cut in the middle of the "l" sound of both "follow" and "lo" and splice them together. If you've got good recognition and judgment, the word you have constructed will be perfectly credible and natural sounding.

This technique can also be employed in correcting embarrassing mispronunciations and stumbles on the part of a speaker, which he corrects suddenly, with consequently heavy accentuation. Be careful, however, not to create an error of pronunciation yourself in cutting out stumbles. Suppose a speaker said "momento — er — memento" and you wanted to edit the error. The accent of "memento" indicates it is a correction, and it is incorrectly accented, no matter how much you may edit it. Shall we let this speaker stew in his own error? Or shall we cut out a little of the over-accented "e" sound in "memento," substitute it for the "o" sound in "momento" and listen to the result for naturalness? The way you exercise your judgment in a case like this is a good barometer of your ability to edit speech. In this case it might be best to remove all but the beginning part of the "o" sound, which, since this "o" is unstressed and generally elided, would probably make the word sound perfectly natural as "memento."





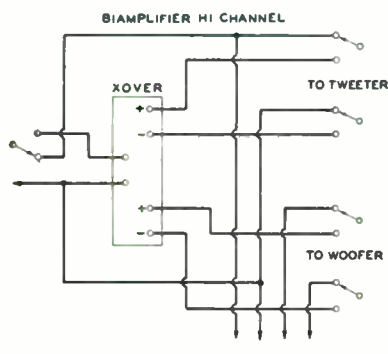
# AUDIO FORUM

## Erroneous Biamplifier . . .

Several eagle-eyed readers of the March "Audio Forum" brought to our attention an error in the schematic diagram of the switched stereo-biamplifier system (page 135). The published circuit shows a lead going from the Hi channel amplifier's o (ground) output connection to the switch contact for the + (high) side of the woofers.

This connection should instead be from the amplifier ground to the switch position that connects to the - (low) side of both tweeters. The corrected schematic for that section of the circuit is shown below.

Our apologies to anyone who may have built up the original circuit.



SIR:

I am about to replace the microgroove stylus in my Pickering "Fluxvalve" cartridge, and would appreciate your advice on the following points.

Will the 1/2-mil stylus sold by Pickering play all LPs, or only ones specially made to be played with such a needle?

If the 1/2-mil stylus will play all LPs, will the reproduction be better than that from a regular 1-mil stylus?

Are there any drawbacks to the use of the 1/2-mil stylus, or any special precautions which must be observed?

In short, do you recommend that I purchase a 1/2-mil stylus for my LPs, despite the advanced price it commands over the 1-mil styli?

Alvin Schulman  
University City, Mo.

*A 1/2-mil stylus will perform satisfactorily on discs that have been cut with a so-called V-groove, and on some discs that have been worn by 1-mil styli.*

*On many discs, however, the smaller stylus will drop the contact point below the area of the groove wall that carries the high frequencies, resulting in some treble loss.*

*Generally speaking, a lower stylus force is required for a 1/2-mil stylus than for a 1-mil one.*

*If your records are in good condition, and your Fluxvalve is working properly and is installed in a good arm, you should get excellent results from a 1-mil stylus.*

SIR:

I have learned that regular and frequent demagnetizing of tape recording and playback heads is more vital than most tape enthusiasts realize. But is it absolutely necessary to use the head demagnetizers which are on the market? Why not just touch a finger to a high impedance input, and turn the volume up to maximum and down again slowly? Wouldn't this accomplish the same thing?

C. R. Pesha  
Tulsa, Okla.

*In theory, a tape-recording head could be demagnetized by driving the amplifier to full output from a 60-cycle source, but in practice it wouldn't work with the majority of recorders.*

*For proper demagnetization of the pole pieces, these must first be driven to magnetic saturation, and then returned through several diminishing alternations to zero magnetization. A head demagnetizer accomplishes this as it is brought close to the pole pieces and is then drawn slowly away from them. However, the audio signal normally fed to a head when recording is not powerful enough to saturate the pole pieces, so since the amplifier feeding the head is only required to deliver relatively low levels, its design parameters are usually such that it will overload before enough output could be obtained to saturate the head.*

*Your idea, then, is basically sound. The only trouble is that, in the majority of tape recorders, it won't work. Also, since the record amplifier does not feed the playback head (in three-headed recorders), you would have to use a demagnetizer for the playback head anyway, and might as well use it for the record head too.*

SIR:

My new amplifier has a single magnetic input which, according to the instruction manual, is for all magnetic cartridges.

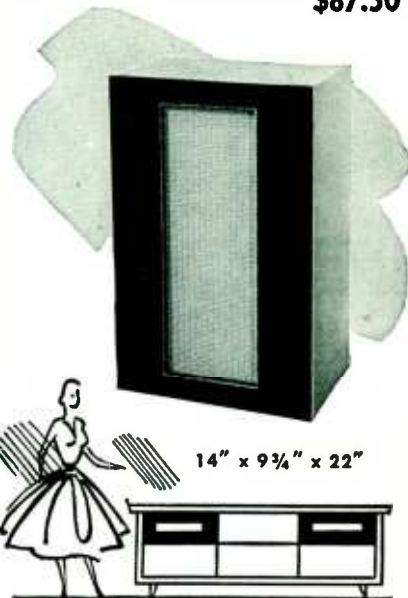
The available magnetics vary quite

*Continued on next page*

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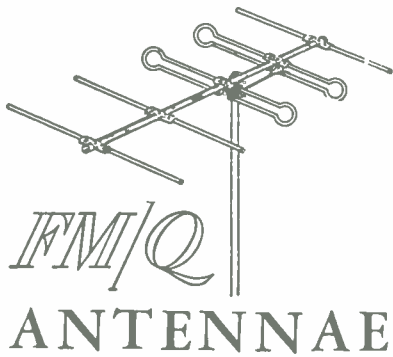
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## AUDIO FORUM

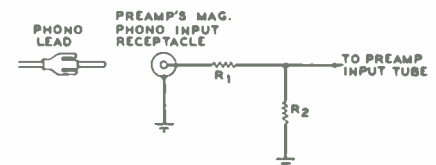
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a bit in their output, from below 5 mv to 55 mv. Since many hi-fi experts stress the importance of correct loading of the cartridge, would you please tell me which cartridge comes nearest to being a correct match for my amplifier. Its manufacturer informs me that its magnetic phono input load is 100,000 ohms.

I had planned to buy a cartridge having a 55 mv output rating, but hesitate to do so because this cartridge requires a load of 50,000 ohms.

Joseph J. Fullam  
St. James, N. Y.

*There is no direct relationship between a cartridge's output voltage and its required load resistance. The load resistance should be set as specified by the cartridge manufacturer, regardless of any other considerations. The output voltage is important only as an indication of how well the cartridge will work with a preamplifier having a certain amount of gain and a certain hum level.*



*If the output voltage is very low (5 mv or less), a preamp with high hum or low gain will not handle it satisfactorily. If the output is very high (30 mv or above), it may overload the phono input stage of some preamplifiers unless special precautions are taken.*

*A cartridge whose output is too low should be used with the manufacturer's recommended input matching transformer. One having too much output may be brought under control by means of an attenuator such as the one shown in the accompanying diagram. Both of the resistors shown are identical in value, and each is equal to half of the cartridge's recommended load resistance. The existing load resistor in the preamp should be removed.*

SIR:

I have run into a problem in trying to record a jazz sextet in its natural habitat — a long, echoey walk-down night-spot.

I have a lot of trouble picking up the sextet without also picking up all the audience noises and the sounds of stamping feet, and I have been utterly unable to get the high-powered ultraclose sound that I hear on the best modern jazz recordings.

My equipment consists of a professional-quality tape recorder and an omni-

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directional condenser microphone, which I use on a 6-ft. floor stand.

How might I go about miking this group to eliminate the background noises and give the close sound I want?

Robin Parks  
Flatbush, N. Y.

*A unidirectional microphone (one which is sensitive only to sounds originating from in front of it) will serve to minimize the background noises from your recordings, and will simultaneously give you the close-to sound that you desire.*

*Floor-borne vibrations can be reduced by using a shock mount (such as is made by Electro-Voice) between your microphone and its stand. Hanging the microphone from a rope suspended across the room will completely eliminate interference from this source.*

SIR:

I am planning to invest in a new speaker system to improve my present middle-fi system. My amplifier is a modest-quality 10-watt unit, and the purchase of a 20-watt amplifier is in the relatively distant future. Thus, I want to buy a speaker which will handle at least 20 watts.

James D. Jennett  
Winnetka, Ill.

*It might pay you to consider improving your amplifier before you replace your loudspeaker, otherwise your new speaker is likely to uncover previously inaudible flaws in the rest of your system, resulting in a deterioration rather than an improvement in sound.*

*The disappointing results obtained when a good speaker is added to a medium-fi system often lead people wrongly to suspect that the new speaker or their pickup cartridge is inadequate or defective.*

SIR:

I have been reading and assimilating amplifier specifications for the past seven years, and while I understand that negative or inverse feedback is supposed to be a good thing, I have yet to understand just what it is or how it benefits an amplifier.

If you can explain this to me in words of one syllable or less I shall be eternally grateful.

James H. McNally  
San Francisco, Calif.

*In an amplifier feedback circuit, a certain amount of the amplifier's output signal is tapped off, brought around to the amplifier's input, and fed back in again. A negative feedback circuit brings back a signal whose polarity is opposite to that of the input signal, so the two tend to cancel each other, reducing the amplifier's gain, distortion, frequency*

*Continued on next page*

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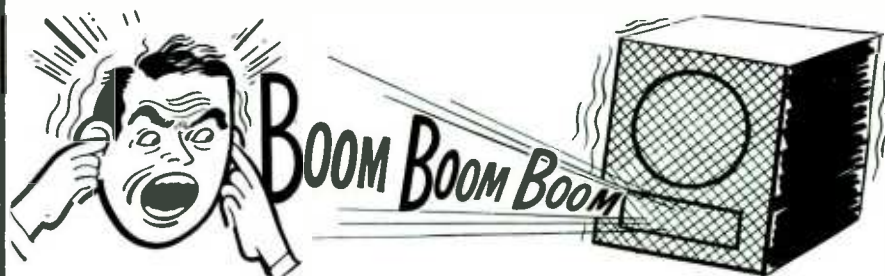
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Most people know by this time that many, if not most, loudspeaker enclosures . . . regardless of size or price . . . boom. Boom is that dull, heavy, toneless thud often heard at low frequencies. Boom is also called "one-note bass" or "juke box bass." It is an inherent characteristic of so-called "resonant" enclosures. Boom is nothing but distortion, and any speaker system that booms is not high fidelity.

Notwithstanding this, and believe it or not, there are still people who will spend hundreds, and even thousands, of dollars for prime amplifiers, tuners, etc., and then go out and buy a boom-box. Why?

A noted psychiatrist undertook to find the answer. He found that (1) some people mistake mere loudness (so-called "augmented" bass) for true bass; (2) others are unable to tell the difference between true bass and boom; (3) some think boom is bass; (4) others think boom is bass because it comes from large and/or expensive enclosures; (5) others have a fixation for expiring myths, such as, "the bigger the box the better the sound"; (6) some innately resist progress and never seem able to adjust themselves to better things as they come along; (7) others are impressed

by expensive advertising and high-pressure sales promotion.

And so it goes, even though, actually, no one ever heard boom from a live orchestra. And since a live orchestra is not a boom-box, why should anyone want a boom-box in his home? Fortunately, no one has to buy a boom-box.

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## AUDIO FORUM

Continued from preceding page

response deviations, and output impedance.

Gain is reduced simply because of cancellation between the opposing signals.

Distortion is reduced because this is normally present at the amplifier's output but is not present at its input, so there is nothing coming into the amplifier to cancel the fed-back distortion component. This then appears at the input more strongly than the rest of the fed-back signal, and since its polarity is opposite to that of the distortion added within the amplifier, it cancels itself out.

Frequency response is smoothed out because the reduction in an amplifier's gain (due to inverse feedback) is directly related to the amount of signal that is fed back. If more of the output is fed back, the amplifier's gain is further reduced; if less is fed back, the gain increases. If an amplifier normally suffers from loss of high frequencies, an inverse feedback loop around it will return fewer highs than middles to the input. Hence, the feedback will reduce middle-range gain more than high-frequency gain, and will thus tend to compensate for the original high-frequency loss.

Output impedance is reduced at all frequencies (that is, damping factor is increased) by an inverse feedback network, because any motion of the loudspeaker that is not related to the signal being fed to it is reflected back as an electrical impulse in the amplifier's output circuit. This impulse travels through the inverse feedback network to the amplifier input and is amplified, appearing again in opposite polarity at the output. Thus it works in opposition to the original impulse from the speaker, and acts as a brake on the speaker cone. The effect of this damping can be readily observed by tapping the cone of an un baffled speaker, first when connected to an operating amplifier, and then when disconnected from the amplifier.

SIR:

I have heard about "dry" electronic crossovers, and would like to know what these are. Are they anything like the electronic crossovers that I see advertised in magazines, or are they the same thing as the crossover I now have between my amplifier and speaker system?

John H. Parks  
Oklahoma City, Okla.

A dry electronic crossover is a simple resistive-capacitive network that is installed between a control unit and a pair of power amplifiers, to permit standard

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SIR:

When my phono player is connected to the preamplifier and the loudness control is turned up almost to maximum, I can hear music broadcast from a local radio station, coming through my speaker. It almost seems as if the pickup arm and cartridge are acting as an antenna.

Can you suggest the cause of this odd behavior?

Martin L. Lewis  
Philadelphia, Pa.

*Phono reception of radio broadcasts is usually the result of a poor electrical contact at some point between the pickup cartridge and the preamp. Clean and tighten all force-fit contacts (pins, sockets), and make sure the cartridge shield is connected to the common chassis ground.*

SIR:

I have received widely divergent opinions from different authorities about the types of phonograph stylus now most commonly used—the sapphire and the diamond stylus. Is there any truly permanent stylus? If not, what is the average life expectancy of a sapphire stylus? I have heard that it is safe for 65 hours, 30 hours, and 10,000 plays on vinylite records—which according to my calculations amounts to approximately 3,333 hours. The views on diamond styli are less clashing, and the reported safe playing time seems to be somewhere between 700 and 1,000 hours.

I had used a sapphire stylus for about 300 to 350 hours, before I exchanged it for a diamond point. The performance with the diamond is far superior, but I notice a disturbing crackling sound on every one of my records which I had played with the sapphire stylus. Also, if there is a pause in the music, I hear the ensuing part pre-echoed faintly. Would this be due to my having used the sapphire stylus up to the point where it damaged my records?

Ursula Woelber  
Williamstown  
Ontario, Canada

*There is no such thing as a permanent phono stylus. The safe playing life of a sapphire (at 5 grams force) is generally considered to be about 25 hours on LPs and 100 hours on 78s. A diamond is usually good for 800 to 1,000 hours on LPs or 4,000 hours on 78s.*

Continued on next page



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## AUDIO FORUM

Continued from preceding page

Your old sapphire had far exceeded its safe life, and was undoubtedly responsible for the rugged sound you hear from discs played with it. The old stylus may have also been responsible for the groove echo, although this could conceivably be inherent in the discs themselves.

SIR:

Would you please comment on the relationship between the power rating of a loudspeaker system and that of an amplifier.

I have heard that the power rating of the amplifier may be greater than that of the speaker, but may the power rating of the speaker be greater than that of the amplifier?

David Shaine

Elmhurst, New York

There seem to be several different ways of rating loudspeaker power, so it is sometimes difficult to generalize on what constitutes a safe margin of amplifier-speaker power.

It is perfectly safe to use an amplifier whose power rating is less than the speaker. On the other hand, an amplifier having 50 watts rated power can safely be used with a 5-watt speaker as long as it is not run for long periods of time at a level which produces audible distortion, and as long as no accidents (such as removing a phono input plug with the volume turned up) occur that would drive the amplifier to overload.

As long as your speaker has half of the amplifier's rated power, you need have no worry about damaging either one. An exception to this is where a compression super-tweeter is being used, because these tweeters may be easily damaged by sudden switching transients or oscillation in the power amplifier. A 0.35 mfd capacitor connected across a 16-ohm super-tweeter will give positive protection against burnout from amplifier oscillation, but you will still have to observe normal precautions against exciting the system with loud switching clicks. (The clicks caused by record surface noise do not constitute any menace at all, because of their energy distribution.)

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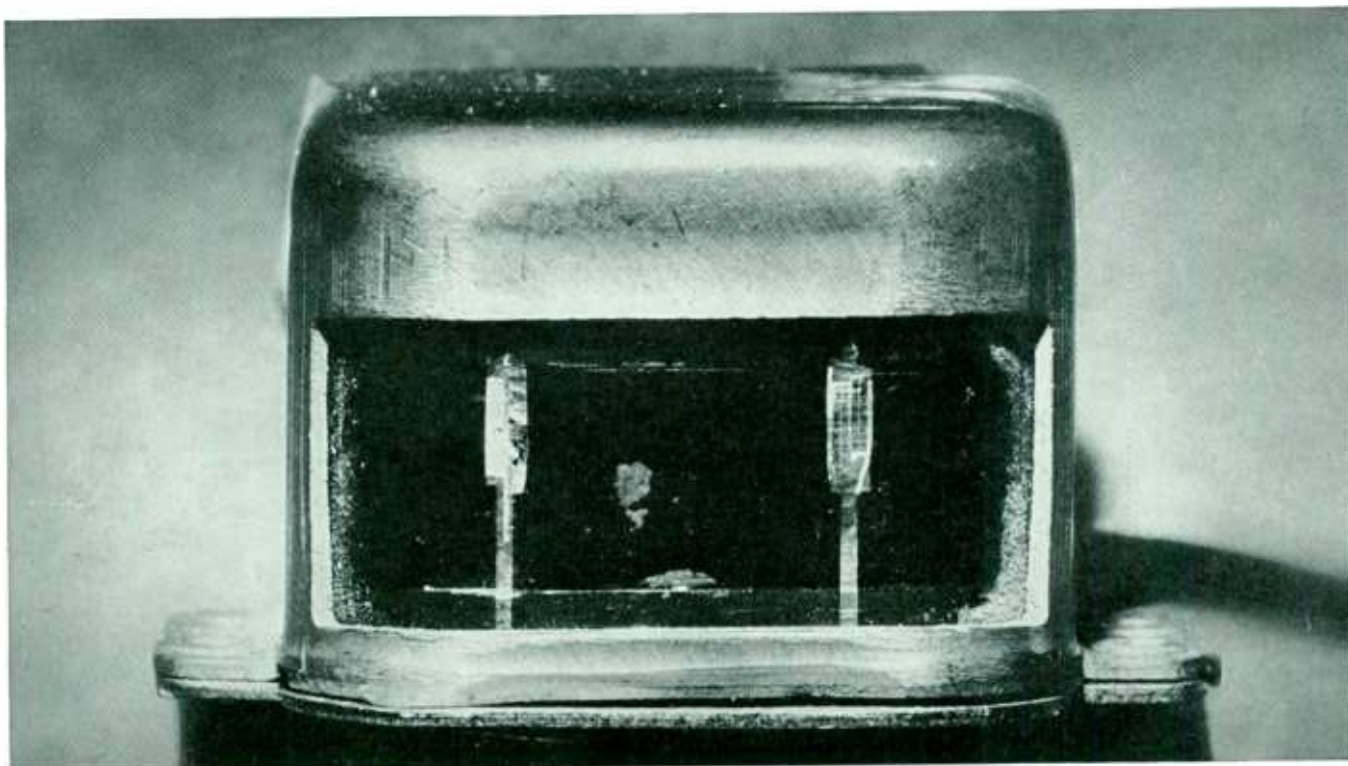
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