

HI-FI *Music* AT HOME

JULY-AUGUST 1956 PRICE 50¢
MILTON B. SLEEPER, Publisher



FM for Summertime Hi-Fi Radio Reception

Q:

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

?

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

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

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

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

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

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

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

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

and in the **BRAHMS DISCOGRAPHY:**

Academic Festival Overture (WN 4401, SWN 18035)
"There is a qualitative gap between the most substantial sound (Westminster) and the sound next most effective (name) that in terms of reproduction makes the first the obligatory preference."

Tragic Overture (WN 4401, SWN 18035)
"If one wishes to hear it at its best, the record of Sir Adrian Boult has incontestable leadership"

Symphony No. 1 (WN 4401)
"...ought to delight everyone! A credit equally to Sir Adrian and the Westminster engineers."

Symphony No. 2 (WN 4401)
"Performance and sonics are of exquisite delineation"

Symphony No. 3 (WN 4401)
"A performance of transparent instrumental clarity"

Symphony No. 4 (WN 4401)
"As usual, a purity of sound not equaled in another version."

Sir Adrian Boult conducts Philharmonic Promenade Orch., in all these Brahms works.

NATURAL BALANCE



A:

FOR ONLY **WESTMINSTER**
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performance...*

*with your living room
in mind...*

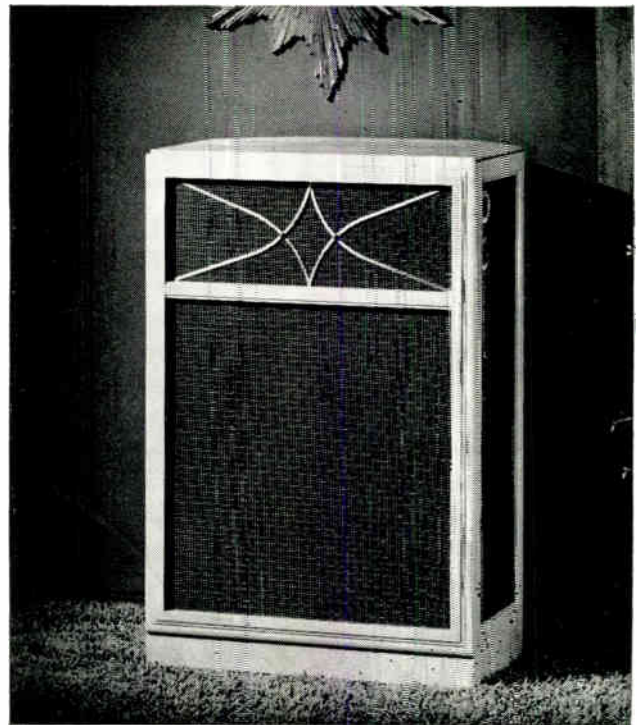


Jensen CT-100 Concerto in Mahogany \$189.50 Blonde Korina \$194.50

Jensen TRIPLEX and CONCERTO *Authentic* HIGH FIDELITY LOUDSPEAKERS

All of us know that big speakers should make better hi-fi sound than smaller ones; the difference lies in the extreme low end. But more often than not space and decor problems just won't allow the big reproducer in the living room.

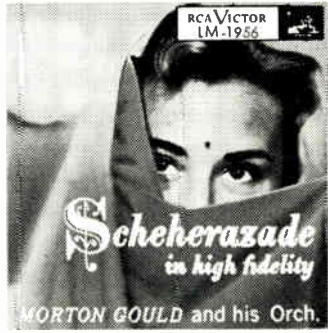
However, your fidelity can be very high indeed in more modestly dimensioned cabinetry. For your living room we suggest you consider Jensen's fine reproducers the Triplex and Concerto 3-way and 2-way systems. They are distinguished by *authentic* high fidelity performance far beyond their modest size and cost. Speaker kits are available, too, if you wish to build or build-in your speaker system. Manual 1060 tells how. It's available immediately, sent postpaid for 50 cents. Send for your copy now.



Jensen TP-200 Triplex in Mahogany \$347.00, Blonde Korina \$352.00

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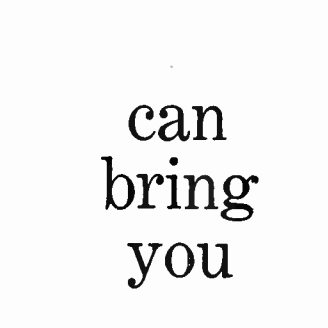
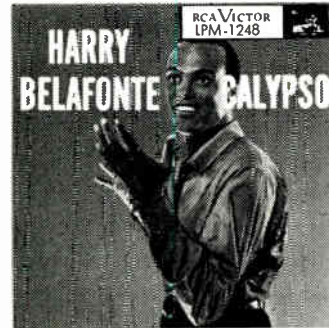
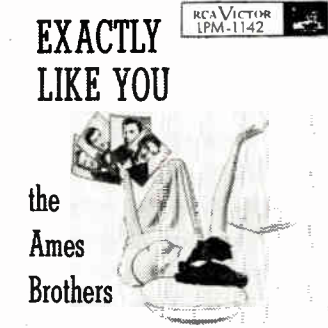
July-August 1956



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HI-FI Music AT HOME



THE COMPLETE GUIDE TO HI-FI REPRODUCTION FROM RECORDS, TAPE AND FM RADIO

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COVER Radio is important at summer homes as a source of both news and music. But summertime is statictime, and it's no fun listening to radio when the speaker emits mostly crashes, roars, and noise like sizzling bacon. That is why so many people are buying FM sets to take to the shore or country this year. And they are putting up efficient antennas, such as the Yagi illustrated on the cover of this issue, to get strong signals from distant stations. Thus, artist Melhado sends you this message: To get top performance on FM, use a high-gain antenna.

TEST RESULTS...

important



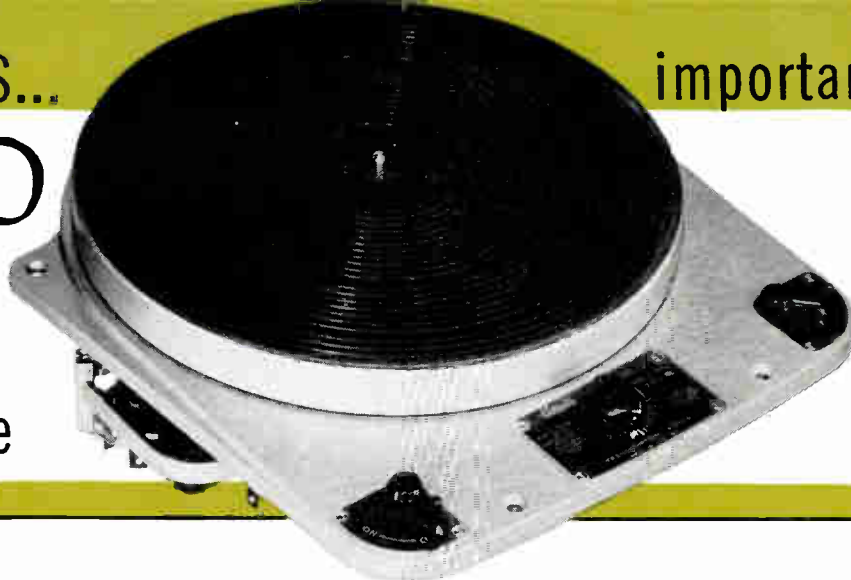
GARRARD

World's Finest

MODEL 301

"the Professional"

transcription turntable



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MEASURING INSTRUMENTS & APPARATUS
FOR AUDIO & VIDEO APPLICATIONS



133 WEST 14TH STREET
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Gentlemen:

January 16, 1956

We have tested the three Garrard Model 301 Turntables which the undersigned selected at random from sealed unopened cartons in your warehouse stock. These three bore the following serial numbers: 867, 937, 3019. We used a standard Model WB-301 mounting base without modification, a Leak tone arm fitted with their LP cartridge, and a complete Leak preamplifier and power amplifier, model TL/10.

Pickup and amplifier system conformed in response to the RIAA-new AES-new NARTB curve within ± 1 db.

Standards referred to below are sections of the latest edition, National Association of Radio & Television Broadcasters Recording and Reproducing Standards.

Our conclusions are as follows:

Turntable Speed

Measurements were made in accordance with NARTB specification 1.05.01, using a stroboscope disc. In every case, speed could be adjusted to be in compliance with section 1.05, i.e. within 0.3%. In fact, it could easily be adjusted to be exactly correct.

Wow

Measurements were made at 33-1/3 rpm in accordance with NARTB specification 1.11, which calls for not over 0.20% deviation.

<u>Garrard Serial No.</u>	<u>%</u>
867	.17
937	.13
3019	.12

These values substantially agreed with those given on Garrard's individual test sheets which are included with each motor.

Rumble

Measurements were made in accordance with sections 1.12 and 1.12.01, using a 10 to 250 cps band pass filter, and a VU meter for indication. Attenuation was the specified 12 db per octave above 500 cps and 6 db per octave below 10 cps. Speed was 33-1/3 rpm.

3 Stock machines
selected at random!

Turntable
easily adjusted
to exact speed!

WOW less than
NARTB specifications!

Rumble less than
most professional
recording turntables!

* Mr. C. J. LeBel

President of the Audio Instrument Co., Inc.;
Chairman of one of the groups which prepared the NARTB Standards;
Founding member of the Audio Engineering Society, past president;
Member of the Acoustical Society of America.

Audio Instrument Co., Inc., makers of special high caliber test
equipment for use in laboratory measurements.

Garrard 301 has been designed to provide the professional user and quality enthusiast with a unit supreme in its class—truly the world's finest transcription turntable for home use! At \$89.00, this machine has proven its performance equal to units three to five times the price.



A quality-endorsed product of the B.I.C. Group.

to those seeking finest results in a transcription turntable!

*** TESTED:** for performance by Audio Instrument Company, Inc., an independent laboratory.

RESULTS: Garrard Model 301 tested even better than most professional disc recording turntables...sets a new standard for transcription machines!

Read Mr. LeBel's report below



Signal to Rumble Ratio,
Using Reference Velocity of 7 cm/sec at 500 cps

This reference velocity corresponds to the NARTB value of 1.4 cm/sec at 100 cps.

Garrard Serial No.	DB
867	52
937	49
3019	49

The results shown are all better than the 35 db broadcast reproducing turntable minimum set by NARTB section 1.12. In fact they are better than most professional disc recording turntables.

Signal to Rumble Ratio,
Using Reference Velocity of 20 cm/sec at 500 cps

Garrard Serial No.	DB
867	61
937	58
3019	58

We include this second table to facilitate comparison because some turntable manufacturers have used their own non-standard reference velocity of 20 cm/sec, at an unstated frequency. If this 20 cm/sec were taken at 100 cps instead, we would add an additional 23.1 db to the figures just above. This would then show serial number 867 to be 84.1 db.

It will be seen from the above that no rumble figures are meaningful unless related to the reference velocity and the reference frequency. Furthermore, as stated in NARTB specification 1.12.01, results depend on the equalizer and pickup characteristics, as well as on the turntable itself. Thus, it is further necessary to indicate, as we have done, the components used in making the test. For example, a preamplifier with extremely poor low frequency response would appear to wipe out all rumble and lead to the erroneous conclusion that the turntable is better than it actually is. One other factor to consider is the method by which the turntable is mounted when the test is made. That is why our tests were made on an ordinary mounting base available to the consumer.

Very truly yours,

AUDIO INSTRUMENT COMPANY, INC.

C. J. LeBel

C. J. LeBel

CJL:ds

Rumble: checked by official NARTB standard method (-35 db. min.)
-52 db.!

Rumble: checked by Manufacturer A's methods **-61 db.!**

Rumble: checked by Manufacturer B's methods **-84.1 db.!**

Of greatest importance!
Always consider these vital factors to evaluate any manufacturer's claim.

Now there's a Garrard for every high fidelity system



301
Turntable
•89⁰⁰



RC 98
Super Changer
•67⁵⁰



RC 88
Deluxe Changer
•54⁵⁰



RC 121
Mixer Changer
•42⁵⁰



Model T
Manual Player
•32⁵⁰

Write for your complimentary copy "B.I.C. High Fidelity Plan Book," a useful aid in setting up any home music system.



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HOLIDAY
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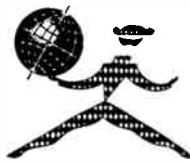


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TAPE
AND
FM
RADIO**

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Hi-Fi Shows

Dates are now being set for fall and winter shows. The list below will be supplemented in future issues as fast as information is received.

NEW YORK, Trade Show Bldg., 8th Ave. and 36th St., Sept. 26 to 30

NEW YORK, Hotel New Yorker, Oct. 4 to 7

CHICAGO, Palmer House, Nov. 2 to 5

LOS ANGELES, location to be announced, Feb. 6 to 9

SAN FRANCISCO, location to be announced, Feb. 15 to 18

Stereo in England


It's not so long ago that English manufacturers and hi-fi music enthusiasts were very dubious in their attitude toward tape in general, and recorded tapes in particular. Recently, and suddenly, however, that view has changed, as was evident at the Audio Show in London last April. This applies to monaural tapes and equipment, but particularly to stereo. Comment from one American engineer recently returned from there is that English manufacturers are now ahead of us, both in the development of equipment and the availability of stereo tapes. HMV, for example, has already released 125 stereo reels.

Shirley Fleming

The last issue of HFM carried an announcement of a staff opening for an editorial assistant. It was no easy task to make a selection from the considerable amount of talent represented by those who responded. Finally chosen was Shirley Fleming, and just in time, for she had been offered an editorial post by our esteemed contemporary, the *Saturday Review*. Miss Fleming is a New York girl who grew up in Georgia and completed her education at Smith College in Massachusetts. A Phi Beta Kappa, she majored in music, minored in English, and stayed on at

Continued on page 8

Mercury **LIVING PRESENCE**
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July-August 1956



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PM 2

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- PM 141 Folkways Jazz-LOUIS ARMSTRONG
- PM 5008 Flamenco Guitar-MARIO ESCUDERO
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248 West 49th St., N. Y. 19, N. Y.

RECORDS, TAPE, AND FM

Continued from page 6

Smith for two years as a Teaching Fellow in the Music Department to get her M.A. in music in 1954. The following year she spent in the library at the New England Conservatory of Music.

She had already joined our group of record reviewers, and her article on the viola had been accepted for publication in this issue of *Hi-Fi Music*. Although she disclaims technical knowledge of hi-fi, we learned that she has had a course in acoustical physics! We expect her to become a highly competent critic of audio reproduction. Meanwhile, a hearty welcome to **Shirley Fleming**, whose name has been added to the masthead of this issue.

Time for a Change

Among the letters of application for the editorial position announced in the last issue was this explanation of one engineer's reason for wanting to change jobs: "Progress here is stifled by an over-powerful labor union. The recent long and violent strike at Westinghouse has frightened this smaller manufacturer, who cannot afford a long shutdown, into extreme concessions to labor demands. Therefore, the engineers responsible for economy and efficiency find their suggestions blocked by top management officials who fear labor unrest, and prefer peaceful, non-profitable operation . . . In summary, my experience here has caused me to believe that it leads, for the most part, to frustration, limited opportunity, ulcers, nervous tics, and alcoholism."

Learn All about It!

At the visitors' gallery of the American Stock Exchange, New York City, you can watch the bewildering operations, and learn what is going on, by merely picking up one of 60 telephone handsets. And you can take your pick of lecturers speaking in English, French, German, Italian, Spanish, or Yiddish. It's all done with a battery of Presto tape machines installed by Town & Country Sound Systems, Norwalk, Conn.

It's Quick and Easy

You'll be surprised to see how effective our Buy, Sell, or Swap section is when you want to sell equipment you don't use any more, locate specific items you want to buy cheaply, or swap what you no longer need for something you do. And there is no charge. **Earl W. Magoun** wrote us that his item in January-February brought him 46 replies from 29 states!

Close Down All Stations!

On a recent Sunday, these remarks by the radio editor of *The New York Times*: "Try as one will, getting in a festive mood about radio is a little difficult. No amount of promotion can obscure the

Continued on page 10

Closest Inn to Tanglewood

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AVALOCH

LENOX, MASSACHUSETTS



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CAVALLERIA RUSTICANA (Mascagni)

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

LA DOGARESA (Milan)

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

OPERATIC RECITALS

RENATA TEBALDI

OPERATIC RECITAL No. 3 Arias from:

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

MARIO DEL MONACO

OPERATIC RECITAL No. 4 Arias from:

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

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RECORDS, TAPE, AND FM

Continued from page 8

fact that the erstwhile glamour girl of the communication world is now a rather wan figure . . .

"All in all, radio as a whole seems to think it is bereft of the possibility of growth; many industry leaders have virtually given up on it. At least, there doesn't seem any other accounting for the industry's essential defeatist outlook as expressed in its programming . . .

"Radio's thinking is still conditioned by the memory of being the dominant mass medium; it no longer is. It is a minority medium . . ."

And on the same page, these comments in letters to the radio editor: "I have been

watching the TV medium since its inception and, as a consequence, have been subjected to some of the greatest affronts to the intellect and sensibilities that have ever been inflicted by man against man . . .

"I have forgotten just when we reverently laid the TV set to rest in the basement, but it must have been at least two months ago . . . The Horrendous Huckster is gone from our home, and this is one of the greatest gains . . .

"You asked about a family without TV. Well, we are just now in that happy state. The darned set burned out . . ."

Might just as well lock up the studios and go back to the old wireless telegraph. It was fun to copy the dots and dashes from Nauen, Germany, and the 10:00 p.m. news from good old Wellfleet, on

Cape Cod. At least we're glad we were on hand to witness the rise and fall of the radio-TV empire!

New Address

For 31 years, Shure Brothers microphones and components have been manufactured in the city of Chicago. But now, this company has moved to a much larger and thoroughly modern plant at 222 Hartrey Avenue, Evanston, Ill.

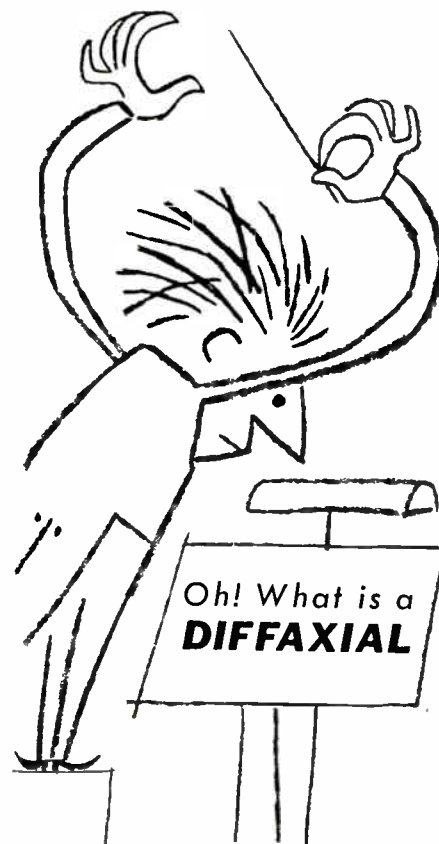
West Coast Pioneer

Stephens Manufacturing Company, source of the wireless microphone, the transformerless amplifier, and many improvements in loudspeakers, has been bought by Bert Berlant and Bernard Cirlin for a sum in excess of \$½ million. Robert Stephens has retired from active management to devote his time to the development of new products. Bert Berlant, an audio pioneer himself, is known for his work on tape equipment. Bernard Cirlin was formerly general manager of Dumont Aviation Associates.

How to Live Longer

A summary of traffic accidents, published by The Travelers Insurance Companies, shows that 15,730 people were killed and 766,090 were injured on weekends in 1955. These accounted for 41% of the total deaths and 35% of the non-fatal accidents. Most dangerous driving hours are from 4:00 to 8:00 P.M.

Continued on page 13



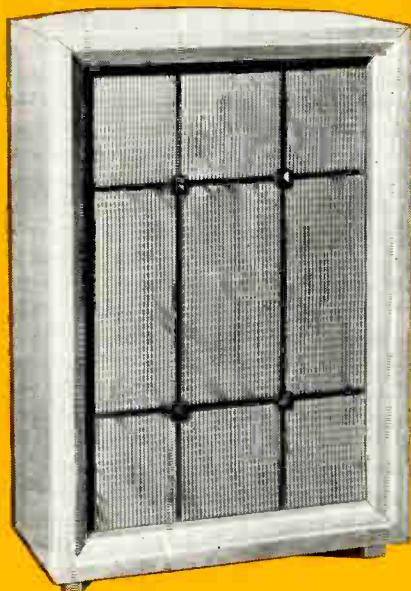
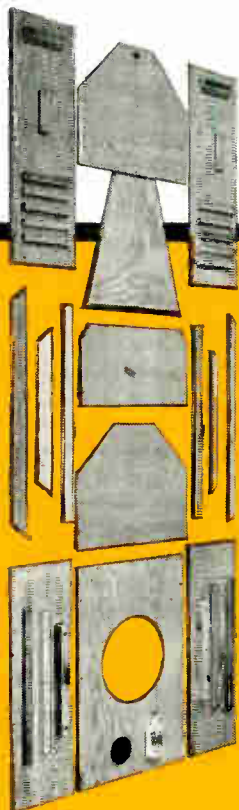
See page 56

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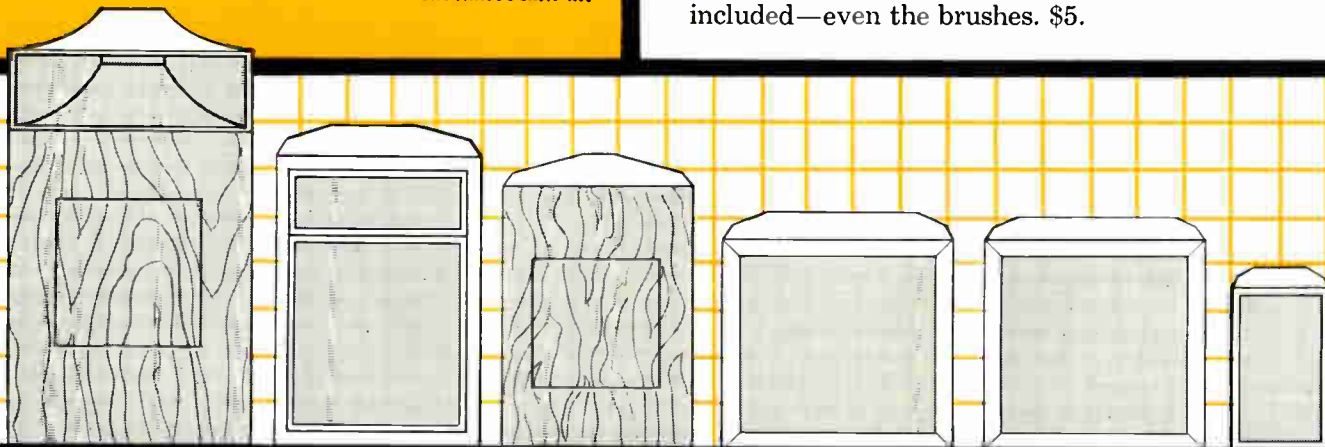
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24"
18"
12"
6"



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THE GEORGIAN KIT

THE REGENCY KIT

THE EMPIRE KIT

THE BARONET KIT

THE PATRICIAN IV KIT. The interior working horn assembly kit for those desiring the finest. This augmented design of the corner folded-horn bass section for 18-inch, 4-way speaker systems delivers widest bass response of any loudspeaker system. Designed for use with E-V Model 103C Patrician IV four-way driver components. For built-in installations or to be decorated as you choose. Finished size: 57½ in. high, 34½ in. wide, 26½ in. deep. Shpg. wt. 150 lbs.

Model KD-1 Net, \$118.00

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

Model KD-2 Net, \$65.00

THE CENTURION KIT. Four-way system folded-horn, corner enclosure. Uses exclusive E-V "W" type single-path indirect

radiator for propagation of extended bass. Sealed cavity behind 15 in. low-frequency driver cone promotes superlative transient response, subdues cone excursions, lowers distortion. For use with E-V Model 105 or Model 117 package of driver components. Finished size: 42¼ in. high, 29 in. wide, 22½ in. deep. Shpg. wt. 75 lbs.

Model KD-3 Net, \$87.00

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

Model KD-4 Net, \$73.00

THE EMPIRE KIT. Economical enclosure for use in a corner or flat against one wall. Designed for 15-in. speakers and separate 2- and 3-way systems. Particularly effective when used with SP15B coaxial speaker, 15TRXB triaxial reproducer, or 116

2-way or 116A 3-way system. Recommended components for Regency kit may also be employed. Finished size: 29½ in. high, 32 in. wide, 16 in. deep. Shpg. wt. 45 lbs.

Model KD-5 Net, \$51.00

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

Model KD-6 Net, \$39.00

THE BARONET KIT. Phenomenal reproducer in very small size. This folded-horn corner enclosure is designed for use with E-V Model SP8B 8-in. Radax speaker. E-V T35 or T35B Super Sonax UHF driver can be added for a 3-way system. Finished size: 23 in. high, 14 in. wide, 13 in. deep. Shpg. wt. 24 lbs.

Model KD-7 Net, \$26.00

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A discussion with Hermon Hosmer Scott in the H. H. Scott acoustic instrumentation laboratories.

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"At this price you get advanced technical features found only in the H. H. Scott Model 330.

"Actually, the 330 is only slightly more expensive than ordinary tuners, yet it's engineered so far ahead of its time that it will keep up to date long after conventional tuners have become obsolete.

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"The 330 also has completely separate AM and FM sections for increasingly popular stereo (binaural) operation. Any tuner not equipped for stereo will shortly become obsolete.

"Enthusiastic owners consider the 330 the most advanced tuner ever developed. At \$199.95* it is an outstanding value."

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FM Section: 3 uv. sensitivity for 20 db quieting — automatic gain control assures optimum adjustment under all signal conditions. AM Section: 1 uv. sensitivity — 10 kc whistle filter — beautiful accessory case \$9.95*. Dimensions in case: 15¼" x 4¾" x 12½".

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Books you ought to own

ATTENUATORS, EQUALIZERS, AND FILTERS, by Dr. George K. Tefteau and Dr. Howard T. Tremaine. 175 pages, 5½ by 8½ ins., 170 illustrations. Published by Howard W. Sams & Co., Inc., 2201 E. 46th St., Indianapolis 5, Ind. Paper covers, \$2.75, deluxe edition \$4.00.

If you are interested in delving into the why's and wherefore's of tone controls and networks, but not too technically, you will find this book most helpful. A great deal of information is conveyed by the profuse illustrations. The limited amount of mathematics you can take or leave, according to your inclinations.

Many of the most frequently-asked questions are explained clearly and simply, such as attenuator circuits and values for controlling the volume of extra speakers; the why and how of equalization used by recording companies and the corresponding equalization circuits in preamps; and the arrangement of filters and networks for various purposes.

Concerning the authors: Dr. Tremaine is chief of the sound division at the USAF Lookout Mountain Laboratory, Hollywood, Calif., and Dr. Tefteau is engineering publication editor of Airesearch Manufacturing Company, Phoenix, Ariz. Considering their technical background, it is surprising that these authors so successfully avoided a mathematical approach to their subject, and produced a text that the average hi-fi enthusiast can understand, and put to good use.

HI-FI LOUDSPEAKERS AND ENCLOSURES, by Abraham B. Cohen. 360 pages, 5½ by 8½ ins., 183 illustrations. Published by John F. Rider Publisher, Inc., 480 Canal St., New York 13. Paper cover, \$4.60.

Technical knowledge of the subject is the prime requisite in undertaking to write a book on loudspeakers, but it also involves a willingness to be a target for all the controversies which spring from differences of opinion as to speakers, enclosures, acoustics, and the details thereof. Even a reviewer of this book is subject to complaints unless he criticizes sharply the particular sections with which individual readers may be in disagreement. Unfortunately, it is certain that different groups of readers will not disagree about the same things.

Nevertheless, in fairness to the author, it must be said that he has done an excellent job, in text and illustrations, of reviewing and explaining very completely the many types of speakers and enclosures now in use. The section on acoustics conveys much practical information on speaker location, adjusting the room to match the speaker system, and adjusting the system to match the ear. No mathematics are

Continued on page 14

RECORDS, TAPE, AND FM

Continued from page 10

These figures are in contrast to the complete safety you and your family enjoy when you are listening to hi-fi music at home! Thus, hi-fi not only contributes to your enjoyment of the moment, but adds to your span of life! Even after a fourth Martini, the worst thing that could go wrong would be to fumble a reel of tape, and get tangled up in it. That might be embarrassing, but at least it wouldn't require an acetylene torch to get you free.

Audio Engineering Society

Annual meeting will be held this year in conjunction with the hi-fi show sponsored by the Institute of High Fidelity Manufacturers, September 26 to 30, at the N. Y. Trade Show Building, New York City.

More Stereo Tapes

Newcomer in this field is Audio Arts, Inc., a company which will produce stereo tapes exclusively. Their first release of six tapes at 7½ ips. for stacked or staggered heads is now available. Address is 5607 Melrose Avenue, Hollywood 39, Calif.

New Address

Our good neighbors The Rockbar Corporation have moved from 37th Street, New York, to new and much larger quarters at 650 Halstead Ave., Mamaroneck, N. Y. Offices, display room, laboratory, service department, and stock room are combined.

Cost of Installment Buying

You probably learned in school that *interest rate* on loans is the per annum rate charged on the amount owed. Thus, the cost of borrowing \$100 for one year at an interest charge of 6% is \$6.00, or \$1.50 interest on a 3-month loan. The bankers, however, not to be outdone by the legerdemain of hidden taxes, have perfected a new double-talk about interest rates.

For example: If you buy something on monthly payments to extend over a year, you will probably be told that the interest is a modest 5%. If the amount is \$120, you should pay \$10 a month. During the first month you will owe \$120, but only \$10 during the last month. Therefore, you will average to owe \$65 during the year, and 5% on your average indebtedness comes to \$3.25. But that isn't what the banks and finance companies mean when they urge you to borrow at the very modest rate of 5% (or more). They mean that they will charge you 5% on the principal sum which, in the illustration above is \$6.00 or 9.2% per annum.

When interest is charged at 5% on the principal sum for the entire time during which the loan is being paid off, the actual rate on an 18-month loan is approximately 7½% for the first year, and 15%

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for the last 6 months. On a 2-year loan, the rate is 6.6% for the first year, and 20% the second. For each year of a 3-year loan, the actual rate is 6%, 10%, and 30%!

Meet the Authors

If anything should happen at the Metropolitan Opera house that Helen Gauntlett didn't know about even before it happened, a lot of people would be very much surprised, including Helen Gauntlett. Newspaper and magazine editors not only in the U.S. but in England and on the Continent call on her when they need facts or feature articles related to the fabulous Met. As you would expect, therefore, she was right on hand for the recording of "La Bohème".

You were introduced to Abraham Skul-

sky in the last issue, when he joined our board of record reviewers. His article on Igor Markevitch is most opportune, because it coincides with the Markevitch tour of principal U.S. cities.

Edward Jablonski, author of the Gershwin story in this issue, is a New Yorker by way of Bay City, Michigan. His musical studies were under Ernest T. Ferand, Henry Cowell, and John Tasker Howard. He also dabbles in anthropology, a useful tool in the art of research. His major interest is in contemporary music with emphasis on American music and the lyric theater (his euphemism for musical comedy). His published articles include those on Bartók, Vaughan Williams, Gershwin, and "A History of Filmusicals".

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BOOKS

Continued from page 12

used in this book; the text is clear and explicit, written at the level of hi-fi enthusiasts who seek information they can apply to the improvement of their audio systems.

Abraham Cohen is a Bostonian, a graduate of Northeastern, and former concert-master of the Boston School Symphony Orchestra, first violinist of the Boston Civic Symphony Orchestra, and chief engineer of New York FM Station WABF (now WBAI). He joined University Loudspeakers, Inc., in 1947, where he is now engineering manager.

TAPE RECORDERS AND TAPE RECORDING, by Harold D. Weiler. 190 pages, 5 $\frac{1}{2}$ by 8 $\frac{1}{4}$ ins., 122 illustrations. Published by Radio Magazines, Inc., Mineola, N. Y. Paper cover \$2.95, hard cover edition \$3.95.

HOW TO SELECT AND USE YOUR TAPE RECORDER, by David Mark. 140 pages, 5 $\frac{1}{2}$ by 8 $\frac{1}{2}$ ins., 150 illustrations. Published by John F. Rider Publisher, Inc., 480 Canal St., New York 13. Paper cover \$2.95.

While both these books cover the practical aspects of tape recorders, their functions, operation, use, and maintenance, there is much material in each that is not included in the other. This might be expected, because there is so much to be written on the subject, even without going into highly technical treatment. Both deal with the use of tape equipment for home and professional purposes. Harold Weiler has a special section on adding sound for movies and slide projectors. David Mark offers illustrations and specifications on 77 different types of tape machines. An omission common to these books is information on stereo recording and equipment. Either book will be helpful to owners of recording machines or tape phonographs. This reviewer's suggestion: own both books!

THE LONG PLAYING RECORD GUIDE, by Warren DeMotte. Foreword by Leopold Stokowski. 448 pages, 6 $\frac{1}{2}$ by 4 $\frac{1}{4}$ ins. Paper bound. Dell Publishing Co., Inc., 261 Fifth Ave., New York 16, N. Y. 50 cents.

Perhaps modesty has stayed us from remarking on this invaluable little tome, since Mr. DeMotte has been one of the Hi-Fi Music family of reviewers since shortly after his book appeared. At all events, be apprised that something over 200,000 record collectors already have added it to their shelf of more expensive handbooks, and I venture to say that it has been resorted to more frequently than most. More than 7,000 LP's are covered — with succinctness, minimal subjectivity, and obvious love.

This reviewer did not make an exact count, but there are well over 160 composers represented in this book.

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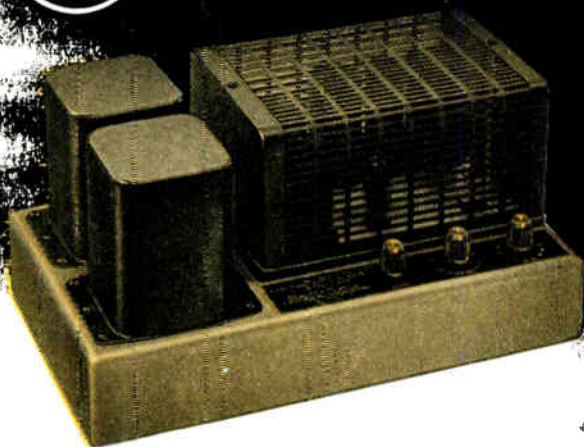
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Model A15CL Music Control Center and 15-watt Power Amplifier. Similar to Model A20CL above except Power Output 15 watts rated, 30 watts peak. Controls include Power, Bass, Treble, Volume, Playing Selector and Phono-Selector. Net, \$99.50

Model PC1 Music Control Center. Serves as control for line amplifiers. Has self-contained, shielded, low-noise power supply. Features exclusive E-V "Presence" control. Other controls include Playing Selector, Loudness, Bass, Treble, Volume, Power and Phono-Selector. Net, \$99.50

Model PC2 Music Control Center. Serves as control for line amplifiers. Controls include Playing Selector, Bass, Treble, Phono-Selector, Volume and Power. Self-contained, shielded, low-noise power supply. Net, \$67.00

Model A15 Circlotron Amplifier. Power output: 15 watts rated, 30 watts on peak. Response: $\pm .5$ db 20-50,000 cps. Net, \$69.50

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Model A50 Circlotron Amplifier. Power Output: 50 watts rated, 100 watts on peak. Response: $\pm .5$ db 20-75,000 cps. Net, \$169.00

Model A100 Circlotron Amplifier. Power Output: 100 watts rated, 200 watts on peak. Response: $\pm .5$ db 20-50,000 cps. Net, \$261.00

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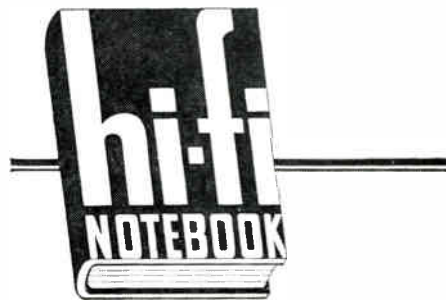
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HERE is a letter from Emory Cook, written at the Bretton Hall Hotel, Port-of-Spain, Trinidad, on May 29. If you are interested in the music he has been recording in the British West Indies (and who isn't) you will want to learn about his discovery of the Joropo, and you'll enjoy this typically Emory Cook communication. So we'd like to share it with you:

Dear Milton:

The mails move slowly here in the West Indies, and I've only now read your editorial on The Compleat Hi Futility.

You know, Milton, no kidding, I always said — and felt — this way about making records (especially the abstract sound records): you make up something, out of trains, or waves on the beach, or out of wind — you make it up in the way that packs a good kick in the pants when you play it back, and then you don't give a damn whether it is a winner in the popular sense or not. It doesn't matter whether the critics like it. If just even *one* other guy somewhere digs what it is you were trying to say, that is enough, and that is what you did, old fellow — but in print! Well, just a round about way of saying thanks, not just for the column inches, but for having intercepted that message to Garcia, that mixed metaphor.

Milton, sometime soon you must take a few weeks off to come down into these islands, because to my mind there is a big story here. The story is not just one of folklore for college pedanticists, but here is a real roaring mad red hot cauldron of jazz creativeness, not polished sophisticated jazz, if indeed jazz can be polished anyway, but inventiveness of the ingredients — the raw materials — that go to make jazz. For instance, take the Joropo. This is a coined name given by the Venezuelans to a music form, essentially a waltz. They wanted to hide its European origins, so instead of "waltz", they called it JORORO, and dance their own special way to the music. The Joropo is interesting enough, all right, but it is just the beginning. What happens to it when it migrates to Trinidad and is switched into jazz instrumentation on the dance floors of Port-of-Spain will tax the capacity of any woofer-tweeter I know, and drive you out of your mind and onto your feet musically. Here they call it (perversely) the Venezuelan Waltz, rather in a debunking negation of the Venezuelans' camouflage, and

Continued on page 63

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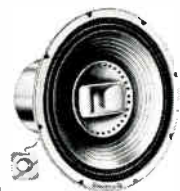
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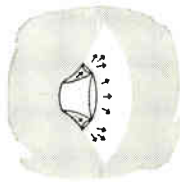
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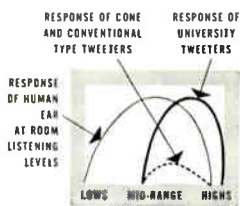
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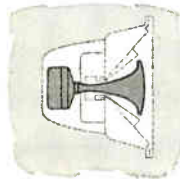
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MUSIC IN YOUR HOME

WILL COLOR become the hi-fi of TV? This is something that many people are inquiring about right now. We can not undertake to answer that question one way or the other. We are not prepared to say, "Yes". Nor would we venture a negative opinion as to future success in a field where nothing seems impossible. Certainly, color *can* add visual realism to black-and-white images, equivalent to the aural realism now available with hi-fi reproduction from records, tape, and FM radio.

We do know, however, that color TV, as a transmitter-to-receiver circuit, does not operate with the degree of certainty that will make this visual realism available to *all* owners of monochrome sets — perhaps not even to a substantial part of that number, for color is an all-or-nothing service. That is, if color reception is anything less than perfect, it is not as good as black-and-white.

Color TV images are broadly comparable to hi-fi sound. If poor audio quality is fed into a hi-fi system, it sounds worse than when it is reproduced on a low-quality system, for all the deficiencies of the signal source are emphasized. Similarly, TV images produced by inadequate signals may be acceptable in black-and-white, but color images from such signals are poor indeed.

In hi-fi reproduction from phonograph records, for example, if the record, pickup, or turntable is defective, the signals fed to the preamp will be of poor audio quality. Then the finest preamp, amplifier, and speaker cannot provide agreeable music. Fortunately, the defective element in the signal source can be repaired or replaced.

Television is equally dependent on signal quality. In the case of TV, however, if the signals fed to the set from the antenna are weak, even though the equipment is in perfect working order, the images will be poor, and nothing can be done about it except to increase the signal pickup by the antenna, an undertaking which may or may not prove successful. Thus, while it can be said that color represents the hi-fi of TV, it will not be available to those in locations where the signals are not strong, and clear enough to assure perfect black-and-white reception.

THERE is a very interesting bit of history behind the great interest which hi-fi music enthusiasts are suddenly taking in recorded tape and playback equipment. In the late 40's, the public was told about the exciting things that could be recorded on tape machines, and the

impression was created that the audio quality would be superior to phonograph records.

It just didn't work out that way. Most of the people who bought machines quickly lost interest in using them, or were disappointed in their performance. Many of the recorders were not well designed, and developed mechanical or electrical faults. Most machines were supplied with very cheap microphones, on the theory that a good mike would make the price more than people would pay. Consequently the recorded quality was disappointingly poor.

Next came the introduction of recorded tapes. But tape-copying equipment was still in the development stage, good music was not available on recorded tapes, and poor tapes on poor machines could not deliver audio quality comparable to that from LP records.

Gradually, although tape had completely replaced discs for making master phonograph recordings in the commercial field, the great public interest in tape subsided. Like FM, it had made a false start. But, as was the case with FM, tape had certain inherent advantages for which there was no substitute, and those advantages were appreciated by a sufficient number of hi-fi music enthusiasts to keep this activity alive until it reached the second phase, upon which it has now entered.

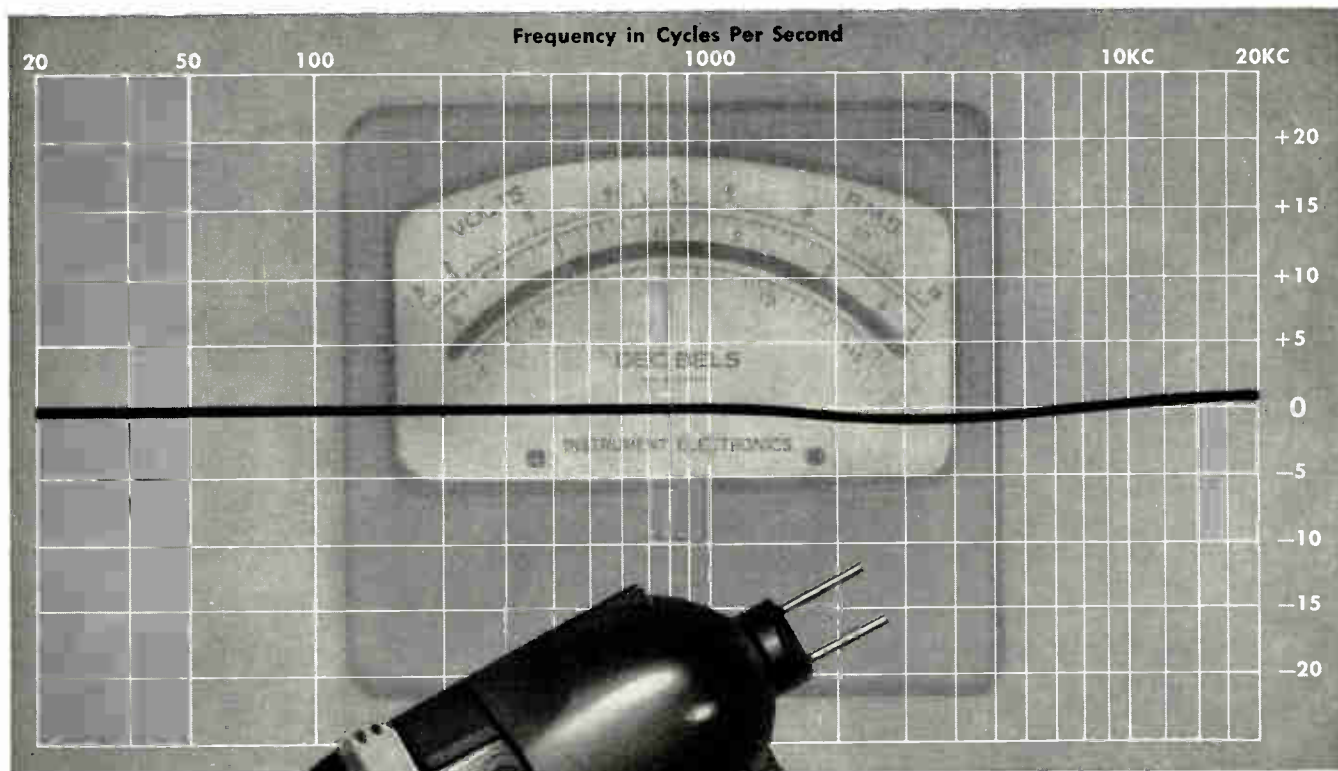
In the first, emphasis was on recording; in the second, it is on playback use, with recorded tapes. Which is altogether reasonable, since no home recording can compete for sustained interest with good music. And at long last, not only are fine monaural copies of the record companies' master tapes available, but wonderful stereophonic tapes as well. Meanwhile, improved tape equipment, capable of doing justice to the audio quality of the recorded tapes, has become available.

Does this mean that tapes are finally beginning to compete with discs? From where we sit, it does not appear to be a matter of direct competition. We feel that tapes will make a place for themselves on their own merits as an added facility. Thus, more and more hi-fi installations should and will include both disc phonographs and tape phonographs. We expect that the sale of tape playback units will exceed that of tape recorders.

In the course of this progress, we expect that tape will become accepted as providing the finest musical quality, and stereo systems will win recognition as the finest method of reproducing music at home.

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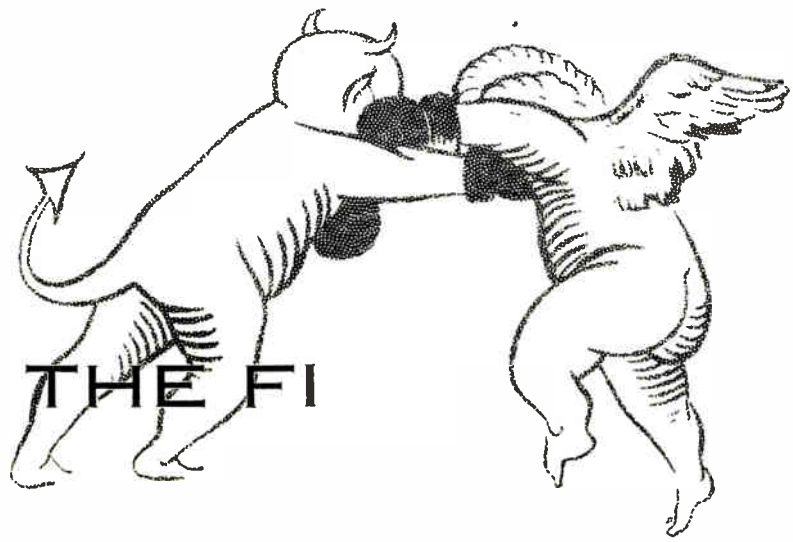


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THE HI AND THE FI

AMONG the vocal records that arrived for review this month was one that none of our critics felt competent to deal with, at least not with their usual authority. It is a sort of omnibus recital generally entitled *The Songs of Insects*, being "Calls of the common crickets, grasshoppers, and cicadas of eastern United States".

Perhaps this is one of those items for your Christmas list of friends who "have everything". Certainly it is a quick way of bringing back tender (and sore) memories of that summer in the country. Available at \$7.75 from Cornell University Records, 124 Roberts Place, Ithaca, N. Y.

IT is a pleasure to note that the Symphony of the Air obituaries were decidedly premature, as we hoped they would be.

Quite aside from its imminent activity at the Empire State Music Festival, the orchestra has a busier-than-ever season coming up. There will be two concerts under Sir Thomas Beecham, and one each under Josef Krips, Igor Markevitch, Georg Solti, Erich Leinsdorf, Robert Lawrence, and at least one other eminence yet to be announced.

Moreover, and unless there is a leak this won't have appeared anywhere else, the Symphony of the Air will be the vehicle for the American debut of the renowned Bulgarian bass Boris Christoff, whose recordings already have established him as heir apparent to the late Chaliapin.

THE ARRIVAL of Vives' *Maruxa* on London International is evidence that the second time around can spell vast improvement. This set was brought out some years ago by Montilla. London's parent firm, English Decca, seems to have been entitled to it (and many others like it from the same source) but disinterested. In the fullness of time, doubtless due in part to the operaphilic Remy Van Wyck Farkas of London's New York axis, English Decca belatedly asserted its contractual rights and began to proceed full steam ahead with the building of a *zarzuela* catalog.

The Vives release prompted these lines because it is the first re-issue I have noted among the many *zarzuelas* on London's recent lists. In conjunction with same, this department is in receipt of a wonderfully

quote-worthy memo to "The Music and Record Critics of America" from the aforementioned Farkas. It reads in part:

"No doubt you are aware that the International Division of this organization has been regularly releasing performances devoted to the field of the Spanish operetta or *zarzuela* . . . As an individual, I have been trying to get this type of music into wider acquaintance for close to twenty-five years. The first sixteen of these years were spent as a salesman trying to push it onto any unsuspecting and trusting soul who came into my small orbit of influence . . . when I came to London *ffrr* nine years ago, I used my position to really go to town on my pet mania . . .

"The recordings thus far issued were primarily intended for Spanish-speaking peoples and, of course, without their knowing acceptance . . . it would hardly be feasible to go further. We are vastly pleased to note that a goodly portion of non-Spanish record collectors are susceptible to the Iberian charm . . .

"We are not pleased with this state of affairs solely because it increases any profits, as pleasant as that always is . . . all we really want to achieve is the impossible (in caps) — put this music into as many homes as now eagerly buy . . . Donizetti, Bellini, and Rossini! . . . Please give it all the attention (even unfavorable if you will) that you can." [So let it be noted]

AS OUR cognomen clearly implies we are particularly concerned with hi-fi as it is concerned with music. Over at Westminster, this notwithstanding, there are much non-musical goings on these days that could have a bearing on music ere long.

The reference is to that label's new "Spoken Arts" wing, which aims at "a revival and re-evaluation of the importance of the spoken word". Dr. Arthur Luce Kelin, whilom actor, director, playwright, and pedagogue, is the guiding light of the operation.

Among the recordings scheduled for early release is the first of the "Distinguished Composers" series (the subject happens to be Marc Blitzstein), in which "works of leading figures in contemporary music will be performed — the composer

in each case discussing his own". That should be something. We earnestly hope for the success of "Spoken Arts" as long as it continues to include music in its plans. Not that the likes of Siobhan McKenna reading Yeats would be an unwelcome proxy guest, either.

THE "HN" who reviews "The Beggar's Opera" in this issue is Herman Neuman, Music Director of New York's municipal radio station and all too infrequently a contributor to Hi-Fi-Music. We wish he had more time to spend at his typewriter on behalf of our readers.

Specifically as to this recording, however, we weren't about to take "no" for an answer. For it happens that Herman probably knows more of this work's insides than anyone in the United States. He was associate conductor of the English company that toured America with it back in the season of 1922-23 and again the year following. The charming lady who sang Polly Peachum in that production is long since Mrs. Herman Neuman.

ON OR ABOUT the date that this issue arrives at your house the "EL" who joints our reviewing staff herewith will become the father of his second child. For a working composer that is something of a paternity record, most of them being more or less bachelors.

So congratulations to Ezra Laderman, and another round for the timely arrival of his Guggenheim grant for composition, some of which just may get diverted to more mundane ends.

Ezra holds a degree in music and philosophy from Brooklyn College and a master's in composition from Columbia. He has written in every musical form from song to symphony, is working currently on his third opera. Criticism is not a brand new experience for this musician of parts. He does a good deal of it for *Musical America*, our esteemed contemporary.

Nor is he averse to slightly unrelated activities, as long as they are musical. For a living he teaches the piano. During the late war he spent much of his time on podiums or at microphones across Europe, conducting orchestras and radio programs for the U. S. Army.

Gershwin after...



PHOTO REX HART, JR.

1936: George and his brother Ira at Beverly Hills, working on the score for "Damsels in Distress"

NEW WORLD MUSIC CORP., HARMS, INC.

Conductor's note

VI. I The Cuban instruments should be placed
VI. II right in front of the conductor's stand

Viola Cuban sticks Bongo Drum Maracas

Cello

Bass

conductor

George Gershwin

Gershwin's notation to the conductor on the score of the Cuban Overture, including sketches of instruments, little known at that time, that Gershwin had brought back from Havana.

Left: A self-portrait taken about 1936. Gershwin said it looked more like him than any other picture



20 years

By EDWARD JABLONSKI

July 11th begins the 20th year that George Gershwin has been gone from the American musical scene. Yet never has his presence been more immediate than today; never has his music been more widely played, acclaimed, and loved.

AN INTERVIEWER ONCE asked George Gershwin: "Didn't you play anything when you were a youngster?" "Only hookey," was the reply. The legend of Gershwin's ingenuousness and unorthodox musical education may not date precisely from this typical remark of 1926, sometime in the middle of the Jazz Age. Gershwin inspired and encouraged adulation, envy, and anecdotes. There is one story, containing the germ of truth, which has him accepting a commission to write a piano concerto, then rushing out to acquire a book that would tell him exactly what a concerto was. The concerto was ordered after the spectacular reception of the *Rhapsody in Blue*. With the practically simultaneous acceptance of the commission and purchase of the book, Gershwin was merely acting with characteristic impulse on one hand, and displaying his hunger for musical knowledge on the other. (He was wise. Critics said they felt there were "structural deficiencies" in the *Rhapsody*. Gershwin wanted to weigh this. Further, the orchestration had been the contribution of Ferde Grofé. Gershwin planned to do his own in the future.)

Gershwin's development in the mastery of form and the manipulation of the orchestra is evident in each successive work following the *Rhapsody in Blue*, culminating in his masterpiece "Porgy and Bess". This growth, happily, was accomplished without impairment to Gershwin's natural gift for haunting melody, a brilliant and witty rhythmic facility, and an enchanting intuitive harmonic sense.

"We must not make the mistake of thinking lightly of the very characteristic art of Gershwin," the venerable Vaughan Williams has cautioned. It is interesting that Gershwin has always appealed to the masses — and the greater musicians. His detractors have usually come from the ranks of the mediocrities. When Ravel visited the United States in 1928, one of his wishes was to meet Gershwin, hear him play, and to ignore Gershwin's request to become Ravel's pupil. Later in the year when Gershwin was in Paris, he applied to Nadia Boulanger with the same request only to be refused by her also, because she felt there was nothing she could teach him. Arnold Schönberg was also a Gershwin admirer. Gershwin never gave up his study of music; his last teacher was Joseph Schillinger, whose complex methodologies fascinated him.

Continued on page 52

To escape friends who crowded his uptown apartment, Gershwin fled to this hotel room where he worked in peace until they located his hideout

July-August 1956





VIOLIN'S POOR RELATION

In Spite of Early Misadventures, the Viola Triumphs at the Hands of Some Distinguished Composers — By Shirley Fleming

NOTHING is impossible to reproduce in this day of supersound. Almost everything worth listening to, and much that isn't, can be enjoyed on records by the brave of hearing. To the standard and esoteric repertoires have been added the florid cacophony of birds, the chug-chug of locomotives, the patter of West Indian oil drums, and even the disembodied wail of tape recorders. Yet we search with only moderate success through the *Schwann Catalogue* or *The Long Player* for music featuring a certain instrument which, for all its notorious inferiority complex, once claimed the enthusiasm of such performers as Bach, Mozart, Beethoven, Mendelssohn, and Schubert. I refer, of course, to that bashful, poor relation of the violin, the viola.

If the viola finds itself in the rear guard of recordings, in spite of so distinguished a following, this is a position by no means new to it. Sir Thomas Beecham called it "the Cinderella of the orchestra"; the French writer Stendhal compared its role in the string quartet to that of "a garrulous old woman, with not much to say, but always wanting to horn in on the conversation". When it was young, some two hundred years ago, worn-out violinists condescended to play it as an alternative to retirement and starvation, and composers took care that these deserving folk were not overworked. The viola was given a generous number of ignominious jobs. It filled in the harmony, doubled the cellos, and remained, like a good child, seen but hardly heard whenever there was a melody at hand.

The viola got off to a healthy start in life as the first member of the violin family, and in the beginning it was an instrument of such bold size that the player required arms and hands of embarrassing dimensions, as well as the endurance of a mountain climber, to take command of it. The solution to this difficulty was to make the viola more sociable by cutting it down in size, and the result is an instrument disproportionately small for its pitch. As a devoted violist once said: "It's like the giraffe; there's no accounting for it." And to this day there is no accounting for the size of violas. Stradivarius made one with a body length of almost 19 ins., and in the same year another that was $16\frac{3}{8}$ ins.; later models of other makers are as small as $15\frac{1}{2}$ ins.

So the viola player must make a choice: either he may produce a large tone and run the risk of stumbling around the distant fingerboard, or he may settle for a smaller tone (also less chance of an aching shoulder), and gain some of the left-hand agility that has carried his violinist cousin to fame and popularity. Even with a small viola, however, the difficulties of the left hand are not entirely overcome. The wide space between notes is a hazard to good intona-

tion; the thick neck, as well as the size of the strings, which are large in comparison with those of a violin, is tiring to the hand and does not simplify the problem of a pleasing vibrato. The common misconception that the viola is an easier instrument to play than the violin should be given a decent burial.

At this juncture, the record buyer is apt to take a side-long glance at this underprivileged instrument and ask: "Why bother?" Berlioz, that master of orchestration, gave the best answer when he wrote of the viola: "The sound of its strings is peculiarly telling, its upper notes are distinguished by their mournfully passionate accent, and its quality of tone altogether, of a profound melancholy, differs from that of other instruments played with a bow." And the same Berlioz, spurred on by Paganini (who owned a Strad viola and wanted to play it in public), kept this description in mind when he pitted the Byronic personality of the instrument against an orchestra of colossal size.

Now, *Harold in Italy* is a symphony for orchestra and solo viola, not a concerto in the strict sense of the word, and this did not please Paganini. Berlioz records that the famous virtuoso looked at a sketch of the solo part and remarked: "This will not do . . . I must be playing all the time." For the listener of today, electronically enabled to catch the nuances of a performance as never before, this score decidedly *will* do. There are moments that come off superbly well: the viola paired with a solo harp in the first movement, the English horn serenade in the third, and the viola's "mournfully passionate accent" set forth among the woodwinds. This work, happily, is available on several different records; among the best are the Columbia version, with Primrose as soloist with the Royal Philharmonic Orchestra, Beecham conducting; and on RCA Victor the recently-released Toscanini performance with the NBC Symphony and its first violist, Carleton Cooley.

As intimated, there were composers before Berlioz who did not stop to ask: "Why bother?" Their works, or the best of them, are available to the record buyer today. Bach, an old hand at the viola himself, set two of them to work in the *Sixth Brandenburg Concerto*. Mozart, a passionate quartet violist, was to write the incomparable *Sinfonia Concertante in E Flat* for violin and viola which the eminent Alfred Einstein classified as the composer's "crowning achievement in the field of the violin concerto". Incidentally, this work represented something of a milestone in the viola's long journey toward recognition as a solo instrument, capable of a certain brilliance. Mozart, with magnificent disdain for the superstition that the viola was unplayable as well as unpleasant

Continued on page 51

Igor Markevitch, composer-turned-conductor, with his children at their home in the Swiss Alps. He is now on tour in the U. S.

A small boy at the time of the Russian Revolution, he was taken by his parents from Kiev to Vevey, Switzerland



The Markevitch Nobody Knows. . .

You Know Him as a Conductor, but at
Twenty-Three He Was One of the
Most Played Composers in Europe

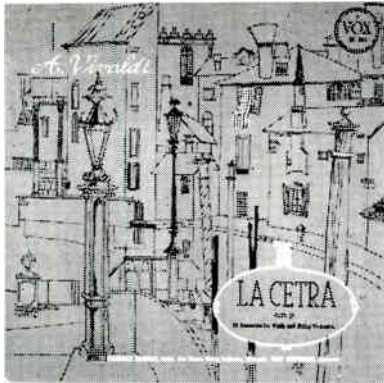
By ABRAHAM SKULSKY

THIS MONTH, the noted conductor Igor Markevitch begins an extensive round of American appearances. I wonder how many in his audiences will realize that—but for a fluke—he might be ubiquitous on programs instead of podiums.

Twenty years ago, in April of 1936, I witnessed an incident in Brussels that is worth recounting here. We were having a music festival under the leadership of Hermann Scherchen. The final event was to feature the first performance anywhere of Igor Markevitch's oratorio "Paradise Lost", after Milton, for soli, chorus, and orchestra. Markevitch had arrived from Paris the previous day to be present at the dress rehearsal that evening. He was only twenty three, but already among the most played and discussed composers in Western *Continued on page 58*

Markevitch calls his home in the Alps the "Eagle's Nest"





COLLECTORS' CORNER

COLORFUL and frequently handsome jackets are inspiring collectors to window-shop at the record stores. To be sure, a fine record would sound just as sweet if it were done up in a brown paper bag, but there's no doubt but what a striking jacket calls attention to the record it contains. And it is difficult not to be curious about the sound of a record that is put up in an attractive package.

We were especially taken with the two covers reproduced herewith. One adorns a Cook release entitled *Drums of Trinidad* (1045); it is a graphic close-up of a native musician's hands at rest on his instrument. The other is a line drawing of an Italian street scene (by Silvano Tinton) on the new Vox recording of Vivaldi's *La Cetra*. Both effective, in their entirely different ways.

THIS space was so tightly packed with news of coming releases last time that there is little left over to tell on that subject. True, September is traditionally the month of the deluge in this business, but Macy's still is reluctant to talk where Gimbels might overhear.

In the review pages you will encounter some advance coverage of Columbia's 1956 "Modern American Music" Series, which is being split up into two releases this year and scrambled with odds and ends of compatible material. The first batch of seven discs, three of them comprising a half of the third annual MAM issues, are expected to arrive in the stores right after The Fourth.

We heard test pressings of the chamber-vocal Stravinsky program, which is not an official MAM recording, and the *Second Quartet* of Roger Sessions, which is in tandem with Colin McPhee's *Piano Concerto*. The remainder forthcoming includes

a coupling of Hugo Weisgall's *The Stronger* and Copland's *12 Poems of Emily Dickinson*, Elliott Carter's *String Quartet* (the one that has flipped critics here and abroad), and three non-MAM items. The latter are equally varied. That unreconstructed Stravinskian, Robert Craft, has more or less heretically gone and done an all-Schönberg recording built around the *Suite, Op. 29* and including such rarely come by material as the *Herzgewächse, Op. 20*, the *Canon for String Quartet*, the cantata entitled *The New Classicism*, the *Op. 33* piano pieces, and the *Op. 48* songs.

Then there will be two orchestral discs of particular, if limited, interest. The Naumburg Foundation (bless 'em) footed all expenses for recording Persichetti's *Fourth Symphony* and the Roy Harris *Seventh*, both with the Philadelphians. As a pendant to the former, Ormandy offers the *Four Squares of Philadelphia* by the Orchestra's own Louis Gesensway. To the Harris, Columbia bravely has added this same composer's *Symphony 1933* — an even finer work if you want to know — in the performance made two decades ago by the Bostonians under Serge Koussevitzky. An enterprising experiment, this. We have owned the 78 version for lo, these many years. The recorded sound, as far as one can tell from the shellacs, is awful. If the Columbia engineers can clean up this one they can clean up anything.

The success of Deutsche Grammophon's "Archive Production" — next month's releases will bring the total of discs involved to forty-nine — has resulted in the signing of a new long-term contract between the German firm and its American affiliate, Decca (not to be confused with English Decca, which is London over here). Coming in a few weeks will be a new "St. John Passion" — yes, the one that just

won a *Grand Prix* — and the complete Mozart commemorative service at St. Stephen's in Vienna, of which the *Requiem* was but a part.

Also due from Decca, but under its own auspices, is a much-heralded recording of "The Creation" under Igor Markevitch and featuring Irmgaard Seefried, Richard Holm, and Kim Borg. The newly-signed "Prince Igor" Oistrakh, son of "King David" Oistrakh, will be represented in the Mendelssohn and Wieniawski (*D minor*) concertos. And there will be much more, especially in view of forthcoming American appearances by Markevitch, Seefried, Maria Stader, and Dietrich Fischer-Dieskau — not to mention the fall tour of the Berlin Philharmonic.

ARTISTS & Repertory men get a tip a minute and they can handle this one as they do most of the others if they choose, but it seems to us that the altruism attaching to any recording of modern opera could be turned to practical advantage if some consideration were given works like "The Dress", by Mark Bucci.

Probably the most knowledgeable opera critic in America is Max de Schauensee of the Philadelphia *Bulletin*, and it was he who wrote of this piece, apropos of an "Opera Night" in that city: "For the first time, one heard genuine laughter from the audience — and the audience was right."

When a modern opera can make an audience and a critic laugh, it's got something.

Vox will celebrate you-know-whose Bicentennial on the day its September list is released. Everything on it is Mozartiana. Wilma Lipp, Elisabeth Höngen, Murray Dickie, and Ludwig Weber are the soloists in a *Requiem* under Jascha Horenstein (who is due to guest-conduct the St. Louis Symphony next season, by the way). Maria Tipo plays the *Piano Concerti in C*, the K. 467 and K. 503, under Jonel Perlea. The Barchets will be heard in another pair each of string quartets and quintets, and Reinhold Barchet himself will offer the *Violin Concerti in G and A*, K. 216 and K. 219. Eva Hölderlin, assisted by sundry instrumentalists as specified, will play fifteen organ sonatas (only eight are currently available). Other items are scheduled only tentatively for this mass Mozart issue — surely the largest of its kind in this or any other year.

ONLY a trickle of foreign-made records gets into the U. S. Frequently we receive requests from readers for the names of concerns in other countries from whom lists can be obtained and records purchased. If you have names and addresses of such companies, send them to this department so that they can be published here. Your fellow collectors who specialize in foreign-made records will be grateful for this information.

Record Reviews and Ratings

Board of Reviewers: Oliver Daniel, Warren DeMotte, Leonard Feather, Shirley Fleming, David Hall, Peggy Glanville-Hicks, Allen Hughes, Alfred Kaine, Ezra Laderman, C. J. Lutten, James Lyons, Robert Prestegard, David Randolph, Fred Reynolds, Abraham Skulsky, Walter Stegman, Saul Taishoff

W. F. Bach: Sinfonia in D Minor A-A-A-A
C. P. E. Bach: Sinfonia in C B-B-B-B
J. C. Bach: Sinfonias in B-flat, D B-B-B-B
 Concert Hall Chamber Orchestra under
 Maurits van den Berg
 Concert Hall Society CHS-1251 12"

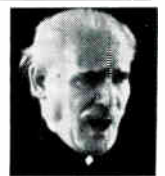
This fascinating record could very well be subtitled "The Birth of the Symphony". The metamorphosis from the contrapuntal, ever-flowing Baroque to the homophonic propulsion of the Classic era is contained in these four choice works. In Wilhelm Friedemann the vestige of the Baroque is more than evident; the first movement is in reality a trio sonata, the second a complex fugue. In Carl Philipp the symphonic process is evident; his *Sinfonia* proclaims C major with great exuberance but without its formalities. J. C. calls to mind early Haydn, and Mozart is not a little indebted, either. Each piece is a beauty and they are all played with vigor and great warmth, if not with the most judicious balance of obvious inequalities within the string section. **EL**

BARTÓK: Second Suite, Op. 4 C
 Minneapolis Symphony Orchestra under
 Antal Dorati
 Mercury MG-50098 12"

This early score (1905-7) apparently troubled the composer, for he revised the last two of its four movements as late as 1943. The work is, in truth, a hodge-podge of styles (a little Debussy, a little Strauss) and hardly characteristic of the masterful Bartók. Dorati conducts it with effective muscularity. There seems to be some unpleasant peaking in the "highs" here and there. **CJL**

BEETHOVEN: 9 Symphonies A
 NBC Symphony Orchestra under Arturo
 Toscanini
 RCA Victor set LM-6901 7-12"

One day three years ago, for about as many hours, a handsome volume containing the Maestro's nine in sonic enhancement could be had for \$52.40. And for once that "limited edition" really was; many checks were returned and a brisk black market ensued. Now, at an average list price of \$3.11, the same everlastingly edifying (if not unassailable) revelations have been reassembled for unlimited release. This time there is evidence of a firm hands-off policy as to "improving" the original sound. While consequently less hi fi, these facsimiles thus are closer to the real article and hence of inestimable value, documentary and otherwise. **JL**



DAHL: The Tower of Saint Barbara B-B-B
TANSMAN: Capriccio A-A-A
BOROWSKI: The Mirror B-B-B
 Louisville Orchestra under Robert
 Whitney
 Louisville LOU-56-2 12"

This is the second release in the current "Commissioning Series" of private subscription recordings being made available through the Louisville Orchestra under a Rockefeller Foundation grant. The trouble with the Dahl (b. 1912) is that he tried to fit his fluency in a "middle of the road" contemporary idiom to the frame of Liszt-Strauss tone poems. The work thus is loose in structure and too long. The trouble with the Tansman (b. 1897) is the wide assortment of his influences (Debussy, Stravinsky, etc.), which do not always seem to have connecting threads in an otherwise spirited and appealing piece. The trouble with the Borowski (b. 1872) is simply its date. If *The Mirror* had been written fifty years ago it might have sounded of its time. Careful performances, well recorded. **AS**

DURANTE: String Concerti 1, 5 A to C
SALIERI: Overture to "Axur" A to B
VIVALDI: Sinfonia, "Al Santo Sepolcro"; Concerto for Orchestra in D A to B
 Scarlatti Orchestra under Thomas
 Schippers
 Angel 35335 12"



A most auspicious first appearance on LP for this 26-year-old conductor from Kalamazoo, Mich. He brings to light some lovely scores by Durante and Vivaldi. The former's *Fifth Concerto* is especially powerful, and the Vivaldi *Concerto for Orchestra* is delightful for its high spirits and its unique instrumentation—harps, Heckeiphones (modern equivalents of tiorbe and salmo respectively), mandolins, flutes, and strings. This music is well suited to the graceful lyricism of Schippers' conducting; the Scarlattians play beautifully. The balance is not quite right in the *Concerto for Orchestra*; soloists often are blanketed by the strings. **CJL**

GEISER: Symphony in D minor B-B
OBOUSSIER: Antigone A-B
 L'Orchestre de La Suisse Romande
 London LL-1265 12"

Ernest Ansermet conducts two works by contemporary Swiss. They differ considerably in appeal. Robert Oboussier's *Antigone*, for alto and orchestra, is an intense, impassioned thing that is sometimes rather too jarring. Elsa Cavelli sings with authority, but her tones are not always pleasing. Walter Geiser's symphony, however, is unashamedly lyrical and full of charm. Exceptional sound. **RP**

GRIEG: 4 Orchestral Works A
 Bamberg Symphony under Edouard
 van Remoortel
 Vox PL-9840 12"

This disc in no way disproves what the ads claim. Young (30) Remoortel actually makes the second-rate Bamberg outfit play like one of the great orchestras of the world—a conducting accomplishment of high order. His debut program assembles the *Halberg Suite*, *Wedding Day at Troldhaugen*, *Lyric Suite*, and *Norwegian Dances*, all done perfectly. Would that he copes as well with more formidable challenges. **JL**

HALFFTER: El Cojo Enamorado B
 Orquesta Sinfónica Española under Ernesto
 Halffter
 Capitol P-18003 12"

Ernesto Halffter's is no name to conjure with but I always liked his *Sinfonietta* and it is good to have this further evidence of his substantial, if not very original, talents. Really he is more a colorist than a composer, and it is the brilliant orchestration that lends interest to this score in lieu of any desire to see the Pilar López ballet (about a lovesick cripple) that is its context. **JL**

RATINGS OF CLASSICAL MUSIC

The following explanation of the Record Ratings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the left of each review.

COMPOSITION (Top Letter)

A: Outstanding

Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.

B: Important

This rating is but slightly below the A rank.

C: Worthy

A composition which may merit representation in a library of the composer's works, or in a collection of that particular music.

PERFORMANCE (Middle Letter)

A: Outstanding

Indicates a superb performance. Assignment of this rating is an unqualified recommendation.

B: Excellent

A noteworthy performance, subject only to minor criticism.

C: Satisfactory

A performance not without flaws, yet deserving public notice.

RECORDING QUALITY (Bottom Letter)

A: Outstanding Realism

Representing the highest present attainments in acoustic and recording techniques.

B: Excellent Quality

Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

C: Acceptable Quality

Representing the current average of the better LP records.

Rt Indicates a re-issue.

Important Note: Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here. However, the omission of a record does not mean that it was rejected, as it may not have been submitted to HI-FI MUSIC AT HOME for review.

HAYDN: Symphonies, Nos. 101, 102 A-A
Orchestre National Française under C-C
Igor Markevitch C-C
Angel 35312 12''

HINDEMITH: Theme and Four Variations; Symphonic Metamorphosis of Themes by Carl Maria von Weber A-A
Berlin Philharmonic Orchestra under B-B
Paul Hindemith A-A
Decca DL-9829 12'' Hindemith

KARAYEV: 7 Beauties (Ballet) B
Leningrad Maly Theatre Orchestra under B
Eduard Grikurov B
Westminster WN- or SWN-18145 12''

KODÁLY: Háry János Suite A-C
RESPIGHI: Feste Romane A-A
NBC Symphony under Arturo Toscanini B-R
RCA Victor LM-1973 12''

KODÁLY: Dances from Galánta; Dances from Marosszék A-A
Philharmonic Symphony Orchestra of B-B
London under Artur Rodzinski A-A
Westminster W-LAB-7010 12'' Rodzinski

KOHS: Symphony No. 1 A to C
SCOTT: Binorie Variations; Horn-pipe and Chantey A to B
LUENING: Symphonic Fantasia; Kentucky Rondo B
ANTHEIL: Serenade No. 1
HOWE: Stars; Sand
Vienna, Oslo Philharmonic Orchestras under F. Charles Adler, Alfredo Antonini, William Strickland
Composers Recordings CRI-103/4 2-12''

LISZT: Mephisto Waltz; Hamlet; Prometheus, Mazeppa A-A-B-C
L'Orchestre de la Société des A-A-A-A
Concerts du Conservatoire de A-A-A-A
Paris under Karl Münchinger
London LL-1356 12'' Münchinger

MAHLER: Symphony No. 6 in A minor A
Rotterdam Philharmonic Orchestra under B
Edouard Flipse B
Epic set SC-6012 2-12''

MASSENET: Scènes Pittoresques; Scènes Alsaciennes B-B
Orchestra of the Paris Conservatory B-B
London LL-1298 12''

McPHEE: Tabuh-Tabuhan (Toccata) A-A
CARTER: The Minotaur—Ballet Suite B-B
Eastman-Rochester Symphony Orchestra A-A
Mercury MG-50103 12''

NIELSEN: Symphony No. 3, Op. 27
Danish National Orchestra of the State Radio under John Frandsen
Epic LC-3225 12''

PORTER: Symphony No. 1; Concerto Concertante for two pianos; Dance in Three Time A-A-B
André Terasse and Jean Leon Cohen, pianists, with L'Orchestre des Concerts Colonne under Quincy Porter B-B-B
Overtone 10 12'' Porter

PROKOFIEV: Romeo and Juliet A
Bolshoi Theatre Orchestra under Gennadi B
Rozhdestvensky B
Westminster set XWN-2206 2-12''

Coming as it does on the heels of several impressive Markevitch releases, this disc is a disappointment. Apparently Haydn is not his dish; how else to explain the over-fast tempi, graceless phrasing, and lack of ease which make these great works of wide expressive range seem only nervous and febrile? The sound of this recording, also, is tense, thin-textured, and somewhat strident. CJL

The annotator demonstrates astonishing naïveté as to the genesis of the *Theme and Four Variations*. But then most conductors do, also. Fortunately, that could not be in this case. Hindemith hardly would forget the day he ran into choreographer George Balanchine on the sidewalk and stopped to chat, only to get \$500 in cash thrust upon him as payment for a new score (*The Four Temperaments*, as the ballet is entitled and the music generally known). The composer's conducting of this piece is perceptively balletic, which no other's is much. The virtuosic Weber gambol is available elsewhere, too, but not with so much of its tongue in its cheek. JL



Meet Kara Karayev. By 1948, he had won Stalin Prizes for an opera and a symphony. I assume those were meatier works than the more recent *7 Beauties*, which is vigorous and tuneful without being destined for immortality. Westminster's transfer of these official tapes is excellent, but how nice it would be if the Russians would invest in some good recording equipment. WD

The boisterous spirit of both works justifies coupling them despite the geographic diversity. The Kodály is from a 1947 broadcast. Considering its age, the transfer to LP is effective, although it does not compare with others in sound. No serious complaint need be lodged against the Respighi sonics, however, and the Maestro gives his all to this rather vacuous music. DR



We have been wondering when someone would have the good sense to offer, on a single LP, both sets of delightful dances by Hungary's Zoltán Kodály. The music is literally doubly welcome in this format, especially when graced by the de luxe recorded sound of Westminster's "Laboratory" series. The only fly in the ointment is a musical one — Rodzinski's tendency towards rhythmic stiffness, which ill befits such truly idiomatic Hungarian folklorism as this. A comparison with versions of the respective works by Solti (London) and Fricsay (Decca) would be worthwhile. Neither of these is as sensibly coupled, however. DH

Again we are beneficiaries of CRI's self-interest. Two composers herewith are not otherwise represented in commercial catalogues—Tom Scott (b. 1912) and Otto Luening (b. 1900). The latter has become identified with electronic esthetics but he can make nice music the old-fashioned way too, as these works attest. Antheil, contrariwise, used to épater le bourgeois all over the place before he reverted to a conservatism that was conservative even in his youth. I like his *Serenade* but it is not of today. Mrs. Howe's miniatures are quite lovely; fountainhead Debussy. (The foregoing works are on CRI-103.) The symphony of Kohs is an honest statement, I would say, of really good ideas that are yet inchoate; the diversity of obtrusions not only includes late middle Stravinsky, Bartók, and western movies but also, in the finale, Massenet's *Phèdre Overture*. Highly listenable nevertheless. Likewise, if you are in the mood, Scott's disembodiment of folksong, which also involves Bartók, along with Vaughan Williams, in its more sophisticated moments. Any fellow who can eschew form so charmingly must have a future. Presumably all performances are authentic. Good sound throughout. JL

Currently out of fashion, Liszt may yet come into his own again as an original and, at his best, a first-rate composer. If so, a share of the credit would have to be allotted London, which appears to be systematically recording his extant orchestral music. The long unheard *Hamlet* and the more familiar *Prometheus* (the latter a re-coupling) show their superiority at once—particularly the former, which is marked by a reticence not usually associated with its composer. The *Mephisto Waltz* (re-coupled from the same 10-incher) remains a striking *tour de force*. But *Mazeppa* is getting to be a tired old war horse. ST



Mahler once suggested to his friend Mengelberg, the conductor, that it might be wise to substitute the *Sixth Symphony* for a scheduled *First*—the composer actually feared that the earlier work would go over the head of the audience. A half-century later the *First* seems to be firmly ensconced in the standard repertory. Now it is the *Sixth* that languishes. An unfortunate situation, for this complex score is interesting throughout, and in places it is much more than that. For instance the slow movement, which shuns both parody and banality, strikes me as one of the finest things Mahler ever wrote. As to this recorded version (and the earlier Spa issue, I might add) neither the performance nor the sound is the last word. But at least the day has come when one has reason to hope that they won't be. ST

These fresh-air pieces of Massenet are required listening for those who think of him as an opera man only. There is a lack of organic unity in certain sections, and they can get tiresome. But there are many pretty moments, too. Albert Wolff underlines the gentle sentiment unduly, bringing it closer to sentimentality. The same coupling on Epic is not quite so well recorded, however. PG-H

John Taras' 1947 choreography evoked Theseus' slaying of the bull-man with hapless Ariadne's aid. In concert form the Elliott Carter music remains an irresistible surge of primeval passions. The title of Colin McPhee's 1936 exotica means in Balinese a plethora of percussion. It is just that, hypnotically propulsive but unemotionally so. Striking performances under Howard Hanson. Magnificent sound. JL

Denmark's great symphonist receives his finest LP representation to date with this splendidly sonorous performance of the masterly *Sinfonia Espansiva*. "Expansive" the score certainly is, with its far-flung thematic arches and powerful rhythmic foundation. This first-rate recording would be the ideal starting point, I think, for those who might wish to make their acquaintance with Nielsen. DH



Porter is esteemed in academic circles, but the public has heard few of his larger works. This release helps to make up for the neglect of performing organizations. The symphony is a vigorous piece. The concerto, a Louisville commission but pre-Rockefeller grant (hence excluded from the subscription series of recordings) won a Pulitzer Prize for the composer. The *Dance in Three Time*, now almost twenty years old, is too good to have been buried so long. All three are authoritatively conducted by Porter himself. The orchestra and soloists are satisfactory. The sound, while not lustrous, is quite acceptable. In sum, a valuable addition to LP Americana. OD

Aside from Ulanova's electric foot work, the Soviet film version of "Romeo and Juliet" is redeemed only by its sound track, which is all music. Specifically it is of course the complete Prokofiev score, and I must say it's about time we had a chance to hear it. Those who have hungered for more than its highlights these twenty years are commended to this imperfect but loving performance. Bright sonics. JL

RANGSTROEM: Divertimento Elegaic; King Erik's Songs A-C-B-C
A-A-A-A
ALFVÉN: Vigil; The Mountain King—Ballet C-A-A-A
Eric Saedén, baritone; Royal Swedish Orchestra under Hugo Alfvén and Stig Westerberg
Westminster WN- or SWN-18131 12''

RAVEL: Miscellaneous Works A to C
L'Orchestre National de la Radiodiffusion Française under André Cluytens B
Angel 35173 12''

RIMSKY-KORSAKOV: "Schéhérazade in High Fidelity" A
Morton Gould and his orchestra A
RCA Victor LM-1956 12''

SCHUBERT: Symphony No. 6 in C B-C-C
GRIEG: Overture "In Autumn," Op. 11; Old Norwegian Romance with Variations, Op. 51 A-A-A
Royal Philharmonic Orchestra under Sir Thomas Beecham
Angel 35339 12''
Beecham

SCHUMANN: Symphony No. 2 in C A
Detroit Symphony Orchestra under Paul Paray A
Mercury MG-50102 12''

SHOSTAKOVICH: Symphony No. 5 A
Leningrad Philharmonic Orchestra under Eugene Mravinsky A
Vanguard VRS-6025 12''

SHOSTAKOVICH: Symphony No. 10 A
Czech Philharmonic Orchestra under Karel Ancerl B
Decca DL-9822 12''

SIBELIUS: Rakastava, Op. 14; Canzonetta, Op. 62a B
NIELSEN: Little Suite, Op. 1 A
Arthur Winograd String Orchestra M-G-M E-3335 12''
Winograd

SIBELIUS: Symphonies, Nos. 6, 7 A-B
Philharmonia Orchestra under Herbert von Karajan B-B
Angel 35316 12''

J. STRAUSS II (Arr. Désormière): Le Beau Danube—Ballet A
London LL-1383 12'' A-B
Capitol P-18006 12''

STRAVINSKY: Apollon Musagète; Renard (in French) A-B
Michel Sénéchal, Hugues Cuénod, tenors; Heinz Rehfuß, baritone; Xavier Depraz, bass; L'Orchestre de la Suisse Romande under Ernest Ansermet A-A
London LL-1401 12'' Ansermet

SUPPÉ: 4 Overtures B
Philharmonic Promenade Orchestra under Sir Adrian Boult A
Westminster W-LAB-7033 12''

TCHAIKOVSKY: Serenade; Mozartiana B-B
Lamoureux Orchestra A-A
Epic LC-3213 12''

TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36 A
Boston Symphony Orchestra under Charles Munch B
RCA Victor LM-1953 12''
Munch

VERDI: The Lady and the Fool A
New Symphony Orchestra under Robert Irving B
London LD-9218 10'' A

Through an odd twist of fate the charming *Midsummer Vigil* of Sweden's grand old man of music, Hugo Alfvén (b. 1872), rose to the hit parade by way of Percy Faith's shorthair arrangement. If one result has been this authentic performance, then let's call the attention of Tin Pan Alley to similar obscure gems. The ballet is rather Richard Straussian, but in the *Herd Maiden's Dance* the real Alfvén emerges for an incomparable few moments. Ture Rangstroem (1884-1947), Sweden's most powerful song composer, is heard to fine advantage in the cycle dealing with the ill-fated Erik XIV as expertly interpreted by Eric Saedén. The *Divertimento Elegaic*, however, is pallid stuff. Fine recording on the whole, but insufficient orchestra presence in the Rangstroem songs. DH

This *Introduction and Allegro* (harpist Lily Laskine with the Pascal Quartet, flutist J.-P. Rampal, and clarinetist Ulysse Delécluse) is the best ever. The early *Menuet antique* is a charmer in transcription, but nobody has yet improved on Koussevitzky's magical old *Ma Mère l'Oye* or Ansermet's newer and quintessentially Ravelian *Valses nobles*. Cluytens does improve on most others, to be sure. JL

Maybe this release will prick the conscience of certain reviewers who have reserved for Gould the left-handed compliment of "slick". Allowing for no more excesses than are usual with such programmatic material—and note that the album is entitled not merely *Schéhérazade* but *Schéhérazade in High Fidelity*—his performance is among the very best and certainly the most verisimilitudinous of all. JL

The real news about this release is that for once the characteristic sound of a Beecham-led orchestra comes through with uncommonly high fidelity. No matter that most of the music is rather trifling. For whatever reason, these are scores that Sir Thomas sincerely likes, and all of them respond warmly to his blandishments. The Schubert *Sixth Symphony*, the last one that the composer conceived for amateur performance, certainly has not seemed so charming since Beecham last presented it in an old 78 set. The de luxe edition of this recording includes a quite touching memoir by the conductor. CJL



Paray has a fine feeling for Schumann. He did exceedingly well with the *Fourth Symphony* and now he excels in the *Second*. This is a vital performance, vibrantly recorded. Paray blends buoyancy and lyricism and the playing is brilliant. A worthy replacement of the excellent Stokowski version, recently withdrawn by Victor, and sound-wise substantially superior. WD

It was the same Mavrinsky who conducted the 1937 première, and with the same orchestra. As an old friend of Shostakovich, moreover, he has had two decades in which to perfect an interpretation that we must assume to be in complete accordance with the composer's intentions. The inference of musical authenticity lends importance, indeed precedence, to an issue that is sonically outclassed elsewhere. JL

Much sympathy, study, and care went into the preparation of this performance, which unfolds with rather less urgency than the competitive Mitropoulos revelation. The latter conductor had a brand new piece to "sell" and he was not about to take no for an answer, as it were. Ancerl lets these eloquent pages speak for themselves, much less enthusiastically but perhaps, thereby, more persuasively. JL



It is presently unfashionable to confess an affection for Sibelius, but *Rakastava* (*The Lover*) has always seemed to me enchanting quite apart from its inherent interest as a distillate of the young composer's most personal characteristics of style. Winograd's men play it angelically, as they do the later, darker-colored *Canzonetta* (both were published in 1911). Nielsen's *Opus 1* of 1888—an LP première—discloses none of the epic quality that suffuses his symphonies, but there is an individuality in it that sustains attention without detracting from the compelling melodiousness. The waltz movement is especially ingenious. Creamy sound. JL

These performances are superbly played, and both are recorded with considerable skill. What keeps them from maximal effectiveness is that Karajan, unlike Collins (on London), does not read either of the scores in the simple, direct manner that best becomes the fine *Seventh Symphony* and the less consequential *Sixth* as well. There is evident a certain inappropriate ponderousness in thought. CJL

Even in this day of endless duplication it is unusual to receive two versions of a work in one mail. Capitol's (Paris Opéra Orchestra under Manuel Rosenthal) is stylish and shapely. London's (London Philharmonic Orchestra under Jean Martinon) is irrepressible and very hi in fi. The latter's precipitant tempi leave space for a dividend—the familiar ballet music from Rossini's *William Tell*. JL

Balanchine's *Apollo* has been too long absent from the ballet scene, and with it this ravishing score. RCA having withdrawn Stravinsky's own performance (which had been coupled with the only recording of the string concerto that is the music for *The Cage*—a double loss), Ansermet's is doubly welcome. The new *Renard* also supplants a lone predecessor now unavailable (an English version on the Dial label). This barnyard burlesque (voices represent a goat, cock, cat, and fox) is notable for its enlistment of the dulcet cymbalom—a hi-fi natural that did not escape the special attention of London's engineers. No text is provided, however. JL



My first record ever was the *Light Cavalry*. (The second was Bach's *D Major Organ Fugue*, if you're interested.) Whatever the quality of his other music, Franz Von Suppé certainly could whip up an exciting overture. Only the aforementioned *Poet and Peasant* are familiar among these, but *Fatinitza* and *Boccaccio* exhibit similar virtues. Performance and sonics are terrific. WD

The sometimes powerful, always graceful strains of the *Serenade* are sensitively played and beautifully recorded. Perhaps even more welcome is the *Mozartiana*. Tchaikovsky's skillful adaptation of Mozart's music receives an eloquent presentation. The late Paul Van Kempen had a flair for music of this genre and Epic's expert engineering provides sumptuous settings for his performances. WD



There are certain works in the standard repertory for which the Boston Symphony has its own unmatched recipes. As with the great chefs, successive BSO conductors have kept these formulae "in the house". Specialties like Ravel's *Daphnis and Chloé*, abbreviated or complete, and the present Tchaikovsky come to mind at once. Perhaps it is true that Munch gives the *Fourth* less of dramatic seasoning and fervor than his revered predecessor did, but let us not quibble. It is still a beautiful performance, and its finale at least would have pleased the late Dr. Koussevitzky. RCA Victor may well be proud of its engineering, too. AK

No, Verdi never wrote any such, as such. Charles Mackerras whipped it up from the master's lesser and/or lesser-known operas for a Sadler's Wells production of this title. The ballet I thought simply dreadful, but the Verdi-Mackerras confection is sheer delight. Purists will please advise where else we might sample *Alzira*, *I Masnadieri*, *Giovanna d'Arco*, *Attila*, or *Aroldo*. The sound is super. JL

CONCERTOS

BARBER, VAUGHAN WILLIAMS: B-B
Violin Concertos B-B
 Louis Kaufman with house orchestra B-B
 Concert Hall Society CHS-1253 12"

This is a public release of recordings (under Walter Goehr and Clemens Dahinden respectively) until now available only by subscription. The Barber is new to the catalogues. Both works are immediately appealing and short on rhetoric. Kaufman plays with his usual taste and tonal opulence. Both conductors are kindly disposed and perhaps unduly reticent at times. Acceptable sound. **WD**

BRAHMS: Double Concerto, Op. 102; A-A-A
Haydn Variations, Op. 56a B-B-B
Tragic Overture A-B-B
 Isaac Stern, violinist. Leonard Rose, cellist. N. Y. Philharmonic-Symphony under Bruno Walter
 Columbia ML-5076 12"

This recording of the concerto would rate an A-plus were it not for inevitable comparisons to the aged but still golden performance that Heifetz, Feuermann and Ormandy made in the 1930's. It is easily the next best, however, and certainly the finest in hi-fi. Stern and Rose play beautifully together, and Walter infuses the score with all the warmth and insight we have come to expect from him. The cellist becomes a bit too emotive for my taste, but this is one man's opinion. Re-couplings of previous releases fill out the disc; unfortunately but quite understandably this will discourage a great many otherwise willing buyers. **AK**



COPLAND: Piano ("Jazz") Concerto B-B
BLOCH: Four Episodes A-B
 Radio Rome, Zurich Orchestras B-B
 Concert Hall Society CHS-1238 12"

Two erstwhile "Limited Edition" recordings, both good ones. Since Copland conducts his concerto (Leo Smit is soloist), the performance presumably is definitive. This 1926 score abounds in two-step rhythms, sentimental blues, and syncopated machinations. The Bloch, given a fine reading under Thomas Scherman, is an unproblematic piece that suggests an aggressive (if severe) Ravelian impressionism. **EL**

M. HAYDN: Viola-Piano Concerto A-B
J. HAYDN: Symphony in B Flat B-B
 Soloists; Vienna Orchestra Society B-B
 Unicorn UNLP-1019 12"

The concerto "for obbligato viola and keyboard instrument" is unique among tandem vehicles and also graceful evidence that young Michael showed as much promise as his big brother. Adequate performances under F. Charles Adler; violist is Paul Angerer, pianist Marjorie Mitchell. The early three-movement symphony, recently unearthed, retains a continuo but points unmistakably forward. **SF**

KABALEVSKY: Violin Concerto; misc. works (see right) A
 David Oistrakh; various orchestras B
 Westminster XWN-18177 12"

Couplings are the Chausson Poème, Ravel's Tzigane, and the Mazurka-Oberek of Glazunov. Westminster has prettied up the Soviet tapes elaborately but the sound is decidedly not domestic. The performances are so exciting, however, that one is not inclined to cavil. Oistrakh's Poème and Kabalevsky may be had elsewhere but not at all so shrewdly mated. The unfamiliar Glazunov piece is really a beauty. **JL**

MIASKOVSKY: Concerto in C, Op. 66 B-A
SAINT-SAËNS: Concerto in A minor, Op. 33 B-B
 Mstislav Rostropovich, cellist, with the Philharmonia Orchestra under Sir Malcom Sargent
 RCA Victor LM-2016 12" Rostropovich



Unlike his illustrious predecessors, the third Soviet star to flash across our firmament is clearly not a showman-virtuoso. Just as clearly, he makes up in musicianship for whatever he might lack in personal magnetism. I am told that his tone is not really large, but this recording suggests otherwise. No matter; such bull's eye intonation and such impeccable taste are rarely encountered and no engineer can simulate these aspects of artistry. The Saint-Saëns has not wanted for phonographic attention; this latest is preferable to most others. Miaskovsky's concerto of 1944 makes a handsome vehicle. Beyond that deponent sayeth not. **JL**

RACHMANINOV: Concerto No. 2 A
 Eugene Istomin with Philadelphia Orchestra B
 under Eugene Ormandy B
 Columbia ML-5103 12"

Columbia has given us somewhat more complimentary approximations of the Philadelphia's velvet tone, but it may be that Ormandy (an outstanding accompanist-conductor) chose to "hold down" the orchestra instead of leaving the problem of balance to the engineers. Be that as it may, Istomin's performance is absolutely first class. Cailliet transcriptions of two familiar preludes fill out the B side. **JL**

RIMSKY-KORSAKOV: Concerto in C sharp minor, Op. 30 A-B
FRANCK: Symphonic Variations A-A
 Paul Badura-Skoda, pianist, with the Philharmonic Symphony Orchestra of London under Artur Rodzinski
 Westminster W-LAB-7030 12"

Franck's ingenious *Symphonic Variations* is an old tenant, as it were, while the charmingly Chopinesque concerto of Rimsky-Korsakov is virtually a total stranger in our concert halls. Both come off with considerable aplomb in this recording, although the piano is so highlighted in the latter that the accompaniment sounds even more skeletal than it really is. It strikes me that with all his musicality and virtuosity Skoda could easily cultivate the histrionics that these potted palms invite. A stronger sense of accent and a broader line might revitalize them, might evoke the intense romantic spirit with which the Rimsky in particular seems to be charged. Both sides are reproductively a joy. The concerto recording is Skoda's second, by the way, not a re-coupling. **OD**

ROSSETTI: Bassoon Concertino B-B
M. HAYDN: Violin Concerto in B flat A-C
 Soloists; Vienna Orchestral Society B-B
 Unicorn UNLP-1018 12"

The Concertino does not match Mozart's concerti but it is a sprightly piece and it treats the bassoon (Leo Cermak) with understanding. Michael Haydn was indeed a gifted 23-year-old; the solo violin (Walter Schneiderhan) is quite adventuresome and shares some pleasant moments with the orchestra (under F. Charles Adler) although the work in sum is rather diffuse. Only fair fiddling. **SF**

STRAVINSKY: Concerto, Capriccio B-B
 Nikita Magaloff with L'Orchestre de la Suisse Romande under Ernest Ansermet
 London LL-1392 12"

Stravinsky's two works for piano and orchestra exhibit kinship with the classicism of the remote past and the ragtime of a more recent day, integrated and synthesized by a master composer. Magaloff has an apt style for these pieces. His playing is crisp and propulsive. The winds in the Concerto and the full orchestra in the Capriccio perform with distinction, as do London's engineers. **WD**

VIVALDI: La Cetra, Op. 9 A
 Reinhold Barchet, violinist, with the strings of the Stuttgart Pro Musica under Rolf Reinhardt
 Vox set DL-203 3-12"

It was Louis Kaufman, that compleat Vivaldian, who introduced us to *La Cetra* (The Lyre). The fanciful title notwithstanding, this is simply a set of twelve characteristic violin concerti. They vary in the amount of solo virtuosity involved (two require scordatura tuning to negotiate their difficulties), but each contains the assorted excellences of effect and sentiment that are, collectively, the hallmark of this composer. Kaufman's version was not blessed to start with and time has made it ever more replaceable. Vox obliges with this elegantly boxed set. The contents are elegant, also, but predictably more German than Italian in spirit. **JL**



CHAMBER MUSIC

BACH: 4 Flute Sonatas A
 Jean-Pierre Rampal, flutist; R. Veyron-Lacroix, harpsichordist; Jean Huchot, cellist
 London/Ducretet-Thomson DTL-93058 12"

Rampal's tone is beautiful, his technique bewilderingly perfect. As to the over-all I have minor reservations —e. g., the ritards at the end of certain movements. Also, the over-realized keyboard part often negates the duet quality. And the cello continuo, with the harpsichord doubling stop open, at times produces a base line three octaves deep, making the ensemble bottom-heavy. Fine sound. **EL**

BACH: 3 Works for the Lute B
 Michel Podolski, lutenist A
 Period SPL-724 12" A

The suites (Nos. 1 and 3, with the E flat Prelude and Fugue) bear a resemblance to Bach's famous ones for cello, but they demand a more dedicated ear. The lute's extremely delicate shadings of loud-soft and of tone color require the listener to perceive the music's expressiveness for himself, for the performer's power to interpret is limited. Podolski is quite persuasive, however. Clean sound. **SF**

BLOCH: Violin Sonatas, Nos. 1, 2 A-A
 Rafael Druian, violin. John Simms, piano A-A
 Mercury MG-50095 12" A-A

Two magnificent and utterly absorbing sonatas, in complete contrast. The No. 1 is a "tormented work", to use the composer's words; the No. 2 ("Poème Mystique") a statement of "faith and serenity". Both exhibit the melodic power that characterizes Bloch's earlier quartets, and which reveals the Hebraic strain in much of his music. These performances are fervent, the sound brilliant. **SF**

BRAHMS: Horn Trio, Op. 40 A-B
PUNTO (STICH): Quartet in F for horn and strings B-B
 James Stagliano, horn, with various instrumentalists
 Boston B-209 12"



Giovanni Punto, né Jan Václav Stich (1748-1803), was a Bohemian serf who became the most celebrated horn player of the late eighteenth century. Mozart and Beethoven wrote for him, and he wrote for himself, too, as witness the quartet herewith. It's a corker, totally without originality but brimful of fat tunes and the most incredible high jinks for the solo instrument, especially in the galloping tally-ho finale. Stagliano never once loses his breath or his aplomb, and his tone is as pure as a silver bell's. So with the Brahms (he was a horn player once himself), although this coupling needlessly duplicates. Smooth ensemble work. **JL**

BRAHMS: Viola Sonatas, Op. 120 A
Paul Doktor, violist. Nadia Reisenberg, A
pianist A
Westminster WN- or SWN-18114 12''

GINASTERA: Quartet No. 1 B-B
LAJHTA: Quartet No. 7, Op. 49 A-A
Paganini Quartet B-B
Decca DL-9823 12''

LECLAIR: 6 Violin Sonatas B
George Alès, violinist; Isabelle Nef, harp- B
sichardist B
London L'Oiseau-Lyre OL-50087 B 2-12''

PROKOFIEV: Violin Sonata, Op. 94 A-B
KAREN KHACHATURIAN: Violin A-A
Sonata, Op. 1 B-B
David Oistrakh, violinist, and Vladimir
Yampolsky, pianist
Angel 35306 12''

Oistrakh

REGER: Sonata No. 2, Opus 131c B-A
KODÁLY: Sonata, Opus 8 C-C
Zara Nelsova, cellist B-B
London LL-1252 12''

SESSIONS: Quartet No. 2 A
New Music Quartet A
MCPHEE: Piano Concerto (see right) A
Columbia ML-5105 12''

SMETANA: Quartet No. 1 in E minor B-C
GLAZUNOV: 5 Novelettes, Op. 15 C-B
Hollywood String Quartet B-B
Capitol P-8331 12''

STRAVINSKY: Septet; 7 Chamber A
(Vocal) Works A
Richard Robinson, tenor. Grace-Lynne Mar- A
tin, Marni Nixon, and Marilynne Horne, A
sopranos; various ensembles under the
composer
Columbia ML-5107 12''

Stravinsky

TELEMANN: 4 Chamber Works A
Johannes Koch, August Wenzinger, gam- A
bists; various other instrumentalists A
Decca Archive ARC-3043 12''

VIVALDI: The Seasons, Op. 8 A
I Musici; Felix Ayo, solo violinist A
Epic LC-3216 12''

The Art of Emanuel Fuermann A to C
Emanuel Fuermann, cellist, and Franz A
Rupp, pianist C-R
RCA Camden CAL-292 12''

Fuermann

FLOTOW: Martha (Complete) B
Soloists, chorus, Turin Radio Orchestra B
under Francesco Pradelli B
Cetra set B-1254 2-12''

GAY-AUSTIN: The Beggar's Opera A
Dennis Noble (Macheath), Carmen Prietto B
(Polly), Martha Lipton (Lucy), others, B
Argo ensemble under Richard Austin
Westminster set OPW-1201 2-12''

MESSAGER: Véronique (Complete) A
Géori Boué, Roger Bourdin, others, orches- B
tra and chorus under Pierre Dervaux B
London International TW-91093/4 2-12''

PLANQUETTE: Chimes of Normandy A
Louis Musy, Colette Riedinger, others, B
orchestra and chorus under Pierre Dervaux B
London International TW-91114/5 2-12''

MONTEVERDI: Orfeo (Complete) A
Helmut Krebs, Hanni Mack-Cosack, others A
under August Wenzinger A
Decca Archive ARC-3035 6 2-12''

These are the "clarinet" sonatas, so called because Brahms composed them for a clarinetist friend. They were published alternately for the viola, however, and the rich, mellow tones of this instrument are perfectly suited to them. Doktor's superb musicianship weaves a mood all its own, but Miss Reisenberg's sensitive pianism is complementary in the extreme. The sound is unusually lifelike. RP

Ginastera's slow movement has a certain atmospheric beauty; its mingling of impressionism and jungle evocations recalls early Villa-Lobos. His fast movements, however, are built on rhythmic ostinati that become tiresome. Lajhta is a kind of Hungarian Virgil Thomson. His language is diatonic, spiced with dissonance and Magyar tunes. His Opus 49 is attractive but inconsequential. Earnest performances. AS

Leclair's music does not stray far from the idiom of his time (when polyphony was "old fashioned" but melodic writing had not yet found its strength). These sonatas are thoroughly violinistic, and if the listener can occasionally predict the next passage of sequential modulation there are compensating moments of lovely invention. Playing is vigorous, musical, sometimes rough in tone. SF

The transcribed flute sonata of Prokofiev has enjoyed a succession of variously superb performances on LP. First it was Szigeti's, then Stern's, then Milstein's, and now Oistrakh's. One way or another, each has supplanted its immediate predecessor. Without a doubt the latest tops them all, for the artist is not only technically but also temperamentally en rapport with this music. Indeed, no other Oistrakh recording represents his genius so impressively. The coupling is not as unfortunate as you might suspect. Note that the composer is a nephew of the Khachaturian. This Opus 1 discloses a familial predisposition to unencumbered melodic flow. JL



Miss Nelsova's bow-arm is strong and her tone large, but in the Kodály masterpiece her dynamics are unvaried and she forces. The Reger (and the two Bourrées from Bach's Suite No. 3) fare better, but here again a formidable technique alone does not sustain the listener's interest. Janos Starker (Period) is still unrivaled in the Kodály, Feuermann (Columbia) in the Reger. WS

If the works of Roger Sessions give up their secrets reluctantly, all repay the most searching auditory concentration. This one eschews spontaneity for a curiously impersonal and yet often disturbing intensity of expression. But is it not an office of music to disturb? Performance is brilliant. Overseas, Grant Johannesen is soloist with an octet under Carlos Surinach; test pressings regrettably were unavailable. JL

Though not quartet music in the classical Viennese sense, this autobiographical work can be tremendously moving when it is performed with the requisite dynamic tension and color. The expansive style does not seem to be the forte of the Hollywood ensemble. The charming Glazunov trifles, from which the *Interludium in modo antico* is a gem, are played with all suitable elegance. The sound is good. DH



An exquisite hour—definitive performances of mostly unfamiliar miniatures and not a dud or a duplication in the lot. The 1953 *Septet* is the one instrumental piece. The rest amounts to a sampling of Stravinsky's work in the small vocal forms over nearly a half-century. Included are *In Memoriam Dylan Thomas* for tenor, four trombones, and string quartet (1954), 3 *Shakespeare Songs* of the year before, 4 *Russian Songs* (1915-19), 4 *Russian Choruses* (1914-17), the 3 *Souvenirs* and 3 *Japanese Lyrics* (1913), and earliest of all the 2 *Balmont Songs* of 1911, the composing of which necessitated time out from *Le Sacre*. An invaluable disc. JL

For those who have not yet discovered Telemann this would be the happiest possible introduction. The program (*Wind Quartet in D minor*, *Recorder Partita in G*, *Gamba Sonata in G*, *Sonata a tre in D*) is well chosen, not only for its characteristic tunefulness and vitality but also for the opportunity it offers to the late lamented viol family. Ensembles are of the first order. Superb sound. SF

There is only one other performance in this class (that of the *Virtuosi di Roma*, which is more expensive) and between the two it is a choice of superlatives. If the *Virtuosi* are stylistically more accurate in their treatment of dynamics, the fiddling of Ayo is at moments unmatched. If pressed, I would vote for the over-all electric quality of the *Virtuosi*, but it is a photo finish. SF

This sovereign artist made all too few recordings before his tragically premature death in 1942. To those of us who have treasured the shellacs these fourteen years, the present collection of re-issues (and belated releases) will bring a tear of tender memory, for the engineers actually have bettered their earlier approximation of the resplendent performances. The simulated recital comprises the Mendelssohn *Sonata No. 2 in D, Op. 58*, Beethoven's "Die Zauberflöte" *Variations*, the Chopin *Polonaise brillante*, and shorter works of Handel, Fauré, Davidoff, and Canteloube. The stunning Chopin band alone is worth twice the \$1.98 asked. JL



Odd that this work by a German, first produced in German, should have become by general assent an Italian opera. Cetra's version is in the latter tongue. If that pleases you, the performance probably will. It moves more or less suavely, but I do not much like the lugubrious Lionel of Ferruccio Tagliavini or the unsteadiness of Elene Rizzieri's Harriet. Carlo Tagliabue is a persuasive Plunkett. JL OPERA

Another orchid to Westminster for a definitive recording of an ever fresh masterpiece. John Gay's saucy rhymes, set to tunes once known by all, have tickled English theatergoers from the first. But this most beloved of ballad-operas has been victim to many musical "adaptations" over the years. In our time only that of Frederic Austin evokes the proper (1728) contemporary spirit without losing audiences. We had been hoping for a re-issue of the old Victor shellac set; comes now an even better, more nearly complete production with much of the spicy dialogue. The double cast of singers and actors, knowingly led by the arranger's son, takes full advantage of this thoroughly sophisticated (not to say subtle) commentary on morals in "the good old days". HN

A small but determined band of *aficionados* has been awaiting both of these operettas with impatience. Either one is slender stuff, really, albeit outstanding in its class. Planquette's sturdy singable of 1877, all about how a miser's niece wins a marquis, used to be quite a favorite on the high school circuit. This set may evoke tender memories for those affected. The book of Messenger's 1898 hit (available abridged on a Vox single) is built around one of those improbable disguise arrangements that need a Mozart to lend them any credence whatever. But the music bubbles along with a certain effervescence and you can't ask much more of this genre. Sparkling performances both, and well recorded. If none of the singing is distinguished, all of it is at least a cut above the minimum that prevails in our own light lyric theater. JL

This is a heavenly performance, and superior to the whilom Vox version that was acquired by the Haydn Society. Admittedly certain of these singers do not achieve the Monteverdian ideal, but all come close enough. The tempi do not drag, either. The fine choir is that of the Staatliche Hochschule für Musik, Hamburg, with the orchestra of the "Sommerliche Musiktage Hitzacker 1955". Sound is gorgeous. JL

PERGOLESI: La Serva Padrona B
Giuditta Mazzoleni, Marcello Cortis; or- B
chestra under Ferdinand Leitner A
Decca Archive ARC-3039 12''

STRAVINSKY: Le Rossignol (Complete) B
Janine Micheau, Jean Girodeau, others, A
Chorus and Orchestra of the French Na- B
tional Radio under André Cluytens
Angel 35204 12''

Cluytens

**SMETANA: Highlights from "The Bar- A
tered Bride"** A
Soloists, Vienna Symphony Orchestra B
Epic LC-3181 12''

TIGRANIAN: Anush (Complete) B
Soloists, Armenian State Theatre Chorus, B
Orchestra under Mikhail Tavrizian B
Westminster set OPW-1302 3-12''

VERDI: Aida (Complete) A
Renata Tebaldi, Mario del Monaco, others, A
under Alberto Erede A
London set LLA-13 3-12''

Congenial spirit and tidy execution comprise the musical virtues of this splendidly recorded performance. They are not quite enough to transmit the fading charm of Pergolesi's famous intermezzo. More opulent voices are needed, and a more sparkling style is mandatory. Also, no English translation of the text is provided. The recent Angel version, though not ideal either, is preferable. **CJL**



This work has always held a fascination for me and its belated appearance on LP dispels any doubt as to its worthiness. Note that it spans two periods of development. Act I dates from 1909; hence the influences of Rimsky-Korsakov and Debussy. The remainder was written by the mature Stravinsky of 1913. Over-all the score impresses for its scintillating rhythms, its exotic-disonant harmonic language, the sheer virtuosity of its vocal writing. Janine Micheau sings with great skill and extraordinary tonal beauty. All the other soloists are close behind. Cluytens conducts with utmost sensitivity. Technically the recording is admirable. **AS**

Here are the Overture, *Gern ja will ich* and *Mit der Mutter* from Act I, the tenor-bass duet *Komm mein Söhnchen*, the soprano recitative and aria *Endlich allein-Wie fremd und tot*, and the familiar *Polka, Furiant, and Dance of the Comedians*. The singing is lovely, the orchestral playing spirited, the sound quite alive. Hilde Zadek, Hans Hopf, and Otto Edelmann are the soloists under Wilhelm Loibner. **RP**

A surfeit of winning melodies. Armen Tigranovich Tigranian (1879-1950) was an Armenian pedagogue and sometime composer. He based this five-act opera (1908-12) on a long poem of the same title by the revolutionist Hovhannes Toumanian (1869-1932); Westminster prints the whole of it but in Armenian only. No libretto is provided, in Armenian or any other language, but the story as I get it seems to turn on a lovesick young man's error of judgment in deciding to impress his beloved on their wedding day by flooring her brother in a friendly wrestling game. Apparently it is written that for such a forbidden victory the transgressor must die, which the show-off swain soon does, leaving the stricken Anush no alternative but suicide. It's an unlikely yarn, but the folkish tunes are delectable. **JL**

Not an "enhancement"; sonically this set was ahead of its time. But there were imperfections, musical and technical, and now they are put right. The *Celeste Aida* is new. Nevermore will styli leap grooves in the Triumphant Scene. And much of the Closing Scene has been re-done. Tebaldi and Del Monaco are singing better today; eventually they must supplant this performance. Meantime no one else has. **JL**

VOCAL MUSIC

BACH: 6 Motets B
Thomanerchor Leipzig under Günther A
Ramin A
Decca Archive ARC-3040/1 2-12''

These discs present in turn *Singet dem Herrn*, *Der Geist hilft*, *Fürchte dich nicht* (on the first), *Jesu, meine Freude*, *Komm, Jesu komm*, and *Lobet den Herrn* (on the second). The fact that five of them are sung without instrumental accompaniment is a blight on the Archive Production's pretention to historical accuracy. Bach himself always performed the motets with voices and instruments combined. Unaccompanied performance—even as beautiful as that offered by Ramin in these motets—is a procedure not justified by historical, esthetic, or practical considerations, but by habit. These works have for 200 years been impaled on the horns of a "tradition" of purely vocal performance which seems to have originated after Bach's death. **CJL**

BRAHMS: A German Requiem A
Soloists, choirs, and Berlin Philharmonic B
under Fritz Lehmann B
Decca DX-136 2-12''

The late Dr. Lehmann is in firm control; soloists, chorus and orchestra work hard and well; the engineers have done a fine, if unspectacular, job. And yet, apart from Maria Stader's extraordinarily beautiful singing, this performance never quite takes wing. The trouble seems to be the pacing. It is as if over-deliberate tempi became confused with devotional solemnity. **ST**

**BRITTEN: The Holy Sonnets of John C-A
Donne; Seven Sonnets of Michel- A
angelo A**
Alexander Young, Tenor; Gordon Wat-
son, Piano
Westminster WN- or SWN-18077 12''

Britten himself probably realizes now that there are sonnets and sonnets, and that all of them do not make equally good songs. Those of Michelangelo (which were set, and are sung, in Italian) are love poems, and love is always a fine song subject. Donne's concern here is with the soul, God, and death, and their interrelation, and the train of thought is usually too complex to make good singing matter. The difficulties of both cycles are admirably dealt with, however, by both performers. Also the engineers have done them justice. Prospective purchasers will want to know that the Michelangelo songs are coupled with Britten's *Winter Words* elsewhere. **AH**



DELIUS: Seo Drift; Paris A-A
Bruce Boyce, BBC Chorus, Royal Phil- B-A
harmonic under Sir Thomas Beecham B-B
Columbia ML-5079 12''

Sir Tommy has now thrice recorded the poignant setting of Walt Whitman's poem about two birds and a boy. All things considered, this first LP version is the best yet; the baritone soloist is extraordinarily sensitive and the chorus is a benediction. Delius admirers will not mind the *Paris* duplication; Beecham's performance of this massive orchestral nocturne has always been in a class by itself. **JL**

FAURÉ: Requiem A
Soloists, chorus, and L'Orchestre de la C
Suisse Romande under Ernest Ansermet B
London LL-1394 12''

Those who are not altogether happy about previous recordings are in for further disappointment. This chorus sounds thin and frequently sags in pitch. Gérard Souzay's delivery of his solos is magnificent, but Suzanne Danco's, on the other hand, is marred by the flutter that has lately come into her voice. Also, certain aspects of Ansermet's interpretation are debatable. **AH**

HANDEL: 9 Arios B
Margot Guillaume, soprano, with a cham- A
ber ensemble A
Decca Archive ARC-3042 12''

The program assembles *Künft'ger Zeiten*, *Das zitternde Glänzen*, *Süsser Blumen*, *Süsse Stille*, *Singe Seele, Meine Seele*, *Die ihr*, *In den angenehmen*, and *Flammende Rose*. These German arias were composed in 1729 during Handel's journey to engage singers in Dresden for the London opera. The texts are by his friend, the Hamburg councillor Barthold Heinrich Brockes (from a collection of poems entitled *Earthly Joy in God*). The well-made music is to these ears as homely in expression as the texts, and little touched by Handel's inspirational passion. With few outstanding exceptions, he seemed to work best with texts that demanded the use of Italian style. However, the purity of Guillaume's voice is a benediction in this music; the accompaniments are exemplary; the recording excellent. **CJL**

JANNEQUIN: 7 Chansons A-A
GASTOLDI: 12 Bolletti B-A
Pro Musica Antiqua of Brussels A-A
Decca Antiqua ARC-3034 12''

It is a pity that one's enthusiasm for this recording must be dampened by conductor Safford Cape's "musico-logical" approach to the music of Clément Jannequin. Voices are beautiful; ensemble, intonation and musicianship are beyond reproach. But there is a sameness in the approach in all the works, regardless of text. Giovanni Gastoldi fares better; here the group comes smartly to life. **DR**

**MACHAUT: Motets, Ballodes, Virelais, A
and Rondeaux B**
U. of Ill. Collegium Musicum A
Westminster XWN-18166 12''

Granted that it is not easy to perform the works of Machaut, separated from him as we are by six hundred years of evolving styles. Nevertheless, these performances seem to lack the last measure of conviction; the vocalists in particular are short on warmth and rhythmic incisiveness. The intelligently chosen collection is welcome, all the same. Machaut deserves to be heard more. **SF**

**MONTEVERDI, A-A-A
CARISSIMI, and A
DVOŘÁK: Duets A**
Elisabeth Schwarzkopf and Irmgard
Seefried, sopranos, with Gerald
Moore, pianist
Angel 35290 12''

Seefried



Elisabeth Schwarzkopf and Irmgard Seefried, two of the great singers of our time, present a recital of duets by three of the great composers of all time, Monteverdi, Carissimi, and Dvořák. The Monteverdi group, dating from 1641, consists of four of that composer's graceful and effective madrigals—music that deserves to be heard more often than it is. Four duets by Carissimi and Dvořák's entire set of thirteen Moravian Duets complete the program. A helpful booklet offers brief program notes and English translations. Gerald Moore again leaves no doubt that he is one of the world's finest accompanists. **RP**

NYSTROEM: Songs at the Sea; Theater Suite No. 4 ("The Merchant of Venice") B-C A-B A-A
 Aulikki Rautawaara, soprano, with the Stockholm Radio Orchestra under Tor Mann
 Westminster WN- or SWN-18147 12''

ORFF: Catulli Carmina A-A
ORFF: Trionfo di Afrodite A-A
 Annelies Kupper, soprano; Richard Holm, tenor; others; Bavarian Radio Orchestra, Chorus under Eugen Jochum
 Decca DL-9824; DL-9826 Each 12''
 Jochum

PURCELL: 2 Anthems; 5 Secular Songs A
 Saltire Singers and instrumental ensemble under Hans Oppenheim
 Decca Archive ARC-3038 12''

SCHÖNBERG: Pierrot Lunaire, Op. 21 A
 Ethel Semser, reciter; Virtuoso Chamber Ensemble under René Leibowitz
 Westminster WN- or SWN-18143 12''

R. STRAUSS: Four Last Songs; Metamorphoses A-A B-B
 Christel Goltz, soprano; respectively the Pro Musica Orchestra of Vienna and Bamberg Symphony under Heinrich Hollreiser
 Vox PL-9400 12''
 Goltz

STRAVINSKY: Les Noces (sung in French); Mass; Pater Noster; Ave Maria A-A-B B-A-A A-A-A
 Soloists; Netherlands Chamber Choir with instrumental groups under Felix de Nobel
 Epic LC-3231 12''

Chant Gregorien, Vol. II; Easter Mass and Pieces from the Office A A
 Choir of the Monks of the Abbey of St. Pierre de Solesmes under Dom Joseph Gajard, O. S. B.
 London set LSA-17; LL-1408 12''

Alfred Deller Recital (Buxtehude Cantatas, lutenist songs) A-A A-B A-A
 London/L'Oiseau-Lyre OL-50102 12''

The Three Ravens: Elizabethan Songs
 Alfred Deller with Desmond Dupré, guitarist and lutenist
 Vanguard VRS-479 12''
 Deller

The Art of Aksel Schiøtz—Arias of Buxtehude, Bach, Handel, and Mozart A A R
 Aksel Schiøtz, tenor, with various Danish ensembles and orchestras under Mogens Wöldkike and Egisto Tango
 RCA Victor LM-1968 12''

Welsh Songs A
 Thomas L. Thomas, baritone; Enid Simon, harpist; Jacob Hanneman, pianist
 London LL-1249 12''

Starring Richard Tucker (Arias by Verdi, Mascagni, Giordano, Puccini, and Massenet) A A A
 Richard Tucker, tenor; Columbia Symphony under Fausto Cleva
 Columbia ML-5062 12''
 Tucker

On Wings of Song A to C
 Dorothy Warenskjöld, soprano; Jack Crossan, pianist
 Capitol P-8333 12''

Göstra Nyström (b. 1890) ranks with the better-known Hilding Rosenberg (b. 1892) as the foremost among Sweden's middle-generation composers. Unfortunately, the music recorded herewith reveals him only as a skillful and poetic impressionist (*Songs at the Sea*) and a good hand at Renaissance pastiche ("The Merchant of Venice"). A first-rate microgroove performance of his *Second Symphony* (the "Espressiva") is needed to display his true stature. Meanwhile, we can be grateful for the opulent and extraordinarily sensitive vocalism of Finland's veteran soprano, Aulikki Rautawaara, who is making her first appearance on LP with this recital. She captures flawlessly the somewhat elusive poetry of the songs. The recorded sound throughout is first class as to clarity and balance. **DH**

Orff was unknown to America until Decca brought us his amazing "Carmina Burana", first in a trilogy of scenic cantatas collectively entitled "Trionfi". Vox later issued the second, "Catulli Carmina". Now comes Decca with a superior version of the latter and, completing its original plan, the first LP recording of "Trionfo di Afrodite". This striking work might be described as a spiritual symbolization of marriage via texts out of Catullus, Sappho, and Euripides, spun out with mesmerizing use of naked harmonies and elemental rhythms. Kupper and Holm are outstanding among the soloists; Jochum conducts with enormous skill. Big sound. **JL**



An air of well-being suffuses this disc. The music is first-rate, the performances completely idiomatic, and the recording all that one might ask for. The voices are fresh and attractive, with a tonal investiture we recognize as typically "British". Yet there is nothing of the museum re-creation about this program, thanks to the conductor's awareness of Purcell's rhythmic vitality. **DR**

This masterpiece of Schönberg's "period of freedom" (his strictly atonal phase) receives a fine performance under Leibowitz, well known as a Schönberg specialist. The only possible reservation would be Miss Semser's approach to the pivotal *Sprechgesang* part. A dramatic soprano, she naturally tends to over-express the text, which it certainly does not need. A valuable issue, nevertheless. **ST**



There is a wonderful autumnal spirit about the last works of Richard Strauss, and it finds its way into both the *Four Last Songs* and the *Metamorphoses*. The former have been recorded by Lisa Della Casa and Elisabeth Schwarzkopf—tough competition indeed for Christel Goltz, and she does not succeed in bettering either of these predecessors. The orchestral piece, which was somewhat cryptically subtitled *In Memoriam*, is really more sad than autumnal, as befits an epitaph for The Thousand-Year Reich. Hollreiser conducts it that way, avoiding the temptation to permit any lushness in the twenty-three strings comprising the orchestra. Good sound. **OD**

If *Les Noces* represents a masterly summation of Stravinsky's Russian period, the deeply felt *Mass* marks the beginning of his trend to polyphonic classicism. Strangely enough, there exists a relationship between these two works of such different character, namely in their metric structures, their harmonic textures and in the strict essentiality of their materials. This performance of *Les Noces* is not satisfactory throughout. There is a good balance among the various groups, and evident understanding on the part of the conductor, but the vocalists seem to struggle with the technical problems; dynamic contrasts are weak and contrapuntal designs sometimes unclear. The performance of the *Mass*, however, is in all respects excellent; likewise the short pieces. Realistic sound. **AS**

Those who know the first volume (LLA-14) will not rest until they have acquired these sequels. The set is given over to the *Mass* for the Dead and various settings of the Ordinary—*Kyrie, Gloria, Sanctus, Benedictus*, and *Agnus dei*. The latter, from the collection known as the "Kyriale", are intended for use in accordance with the solemnity of the feast involved. Included are, in the following order, Nos. I (for the Paschal season), XVII (for Sundays of Advent and Lent), XVIII (for week days, vigils, and Ember Days), XI (for Sundays during the year), IX (for feasts of the Blessed Virgin), XII (for ordinary feasts), and X (for simple feasts). The single disc opens with a twittering of birds, pre-echoing fully half a side of Eastertide clangor from the belfry before the *Mass* gets under way. **JL**

The recital contains so much beauty that one is almost numbed. In the Buxtehude cantatas and in the art songs Deller's exquisite artistry is marred only in the same fashion that a flautist is performed limited in his color range. That is to say, a pale white quality prevails to such an extent that the ethereal atmosphere takes on a kind of unreality. In the folksong collection this becomes even more apparent, for the strength, the sadness, and even the roughness of the human voice is wanting. All of the music is quite lovely, particularly the *In dulci jubilo*, which is given beautifully proportioned performance. **EL**



For record connoisseurs of the 1940's the imported 78 rpm disc on which the Danish tenor Aksel Schiøtz sang *Every Valley* from Handel's "Messiah" represented one of the ultimate touchstones of the vocal art. Here was a new star on the musical horizon whose sheer musicality, phrasing, rhythmic sense and diction (whether in Danish, English or German) surpassed almost any to be heard at that time. Better late than never, Victor has given us excellent LP transfers of the true plums from the Schiøtz classical repertory—a Buxtehude cantata and arias from the "St. Matthew Passion" and "Christmas Oratorio" as well as from "Messiah", Haydn's "The Creation" and three Mozart operas. These, however, are but a smattering of the glorious old Schiøtz recordings; let's hope for more. **DH**

Welsh may be unpronounceable for us, but it does have a kind of music about it that is wistful and appealing. Thomas sings these sixteen songs with moving sincerity; clearly he loves them. And the accompaniments are, as they should be, unaffectedly simple. The only familiar melody here is that of *All Through the Night*, but others—one entitled *Cyfri'r Giefr* especially—have unique charm. **RP**

Tucker is surely one of the most reliable singers to be found in opera today. He is also a splendid one. As a rule, operatic tenors do not build their reputations on subtlety, and Tucker is not about to turn himself into an exceptional case. Of the eight arias included herewith, seven are Italian (one being drawn from Verdi's *Requiem*), while one is French (*Ah, fuyez douce image*, from Massenet's "Manon"); all are solidly delivered in the familiar, ringing Tucker tones. Since the going is *forte* a great deal of the time, the arias don't make for very good consecutive listening. But that is probably not important. **AH**



A few good songs found their way into this grab-bag of sentimentality and cuteness, but I could not tell you how or why. Do those people who admire Malotte's sensuous setting of *The Lord's Prayer*, for example, have any real appreciation for the *Vergleichliches Standchen* of Brahms? Miss Warenskjöld's voice is pretty, but rather thin and, in this recital of fourteen very assorted songs, rather colorless, too. **AH**

<p>The Cadet Chapel Organ Claire Caci, organist Vox set DL-210 2-12''</p>	<p>A B A</p>	<p>A magnificent joint début of artist and instrument—America's largest church organ at West Point. Miss Caci plays an all-Bach program: the <i>Tocatta and Fugue in D minor</i>, <i>Prelude and Fugue in A minor</i>, <i>Pas-sacaglia and Fugue in C minor</i>, and the <i>Chorale Prelude, Nun komm, der Heiden Heiland</i>. Her performances are admirable, the quality of sound astonishing. (Jointly issued on Phonotapes, 7½, 3¾ ips.) WS</p>
<p>BACH: 15 Two-Part Inventions; Con-certo in D Minor Wanda Landowska, harpsichordist, with an orchestra under Eugène Bigot RCA Victor LM-1974 12''</p>	<p>A-A A-A A-R</p>	<p>One of the great things about Bach is that he never wrote down to the musically uninitiated. So that these <i>Inventions</i>, which can sound like finger exercises under a beginners' hands, become truly memorable music under Landowska's. Her fluency and finesse are something to marvel at. She brings these same qualities (along with some peculiar tempi) to bear on the re-issued <i>Concerto</i>, but the ancient sound—Paris, 1938—nearly vitiates them. This listener, fairly wise to the ways of artists and repertory departments, fails to understand why RCA's has not persuaded Landowska to make new recordings of the Bach concertos. ST</p>
<p>Landowska</p>		
<p>BACH: Orgelbüchlein E. Power Biggs, organist Columbia KSL-227 3-12''</p>	<p>A B B</p>	<p>The <i>Little Organ Book</i>, actually a monumental collection of forty-five chorale-preludes for the various seasons and celebrations of the church year, contains some of Bach's noblest and loveliest creations. If these interpretations (played on the organ at Symphony Hall, Boston) seem matter of fact, they at least have the merit of letting the music speak for itself. Full scores are enclosed. AH</p>
<p>BACH: Organ Recital Virgil Fox (Riverside Church, New York) RCA Victor LM-1963 12''</p>	<p>A C B</p>	<p>Everyone knows that German Baroque organ music culminated in the works of J. S. Bach, but not every-one knows about the masters from whom Bach learned his craft, as it were. None were more important than Dietrich Buxtehude and Georg Böhm. By coincidence, recordings of organ works by these three B's have arrived simultaneously. The Buxtehude one is of particular importance, since it represents the first volume in a series to include all of his compositions for organ. But the Böhm disc is significant, too, in that it focuses attention upon the least known of the trio. The contrast between these two releases and the Bach could scarcely be greater. The former give us little-known works, carefully documented and beautifully performed with the utmost regard for historical accuracy and stylistic authenticity. Victor's album contains some of Bach's most frequently heard pieces (plus two unacknowledged latter-day transcriptions), played in a style that defies description. It is as though Fox had taken Stokowski's orchestral transcriptions of Bach and re-transcribed them for organ. The Buxtehude and Böhm are highly recommended, but beware of Fox's Bach! AH</p>
<p>BUXTEHUDE: Organ Works, Vol. I Alf Linder (Skänninge, Sweden) Westminster WN- or SWN-18117 12''</p>	<p>A A B</p>	
<p>BÖHM: 7 Organ Works Hans Heintze (Lüneburg, Germany) Decca Archive ARC-3037 12''</p>	<p>A A B</p>	
<p>BARTÓK: Mikrokosmos (Complete) Gyorgy Sandor, pianist Columbia set SL-229 3-12''</p>	<p>A A B</p>	<p>This is a painstakingly graded sequence of one hundred and fifty-three short pieces through which, ostensibly, a beginning pianist could meet and solve all of the problems involved in achieving a rounded technique. Bartók wrote the six volumes at intervals between 1926 and 1937, originally with his son in mind. But the latter was unable to cope with the more advanced studies and neither are most other pianists. Sandor, a Bartók pupil, sails through them with all necessary aplomb. The entire series also has been recorded for Westminster by Edith Farnadi (XWN-18182/4). I have heard the first disc only. It is competitive in every way. JL</p>
<p>Sandor</p>		
<p>BARTÓK: Piano Music Andor Foldes, pianist Decca DL-9801/4 12''</p>	<p>A to C A B</p>	<p>Nearly four hours of knowing pianism by another old associate of the late master. The Contents—Vol. I: 24 pieces from <i>Mikrokosmos</i>, Books 4/6; 17 pieces from <i>For Children</i>, Book 1; <i>Sonatina</i>; Vol. II: 11 pieces from <i>For Children</i>, Book 2; 2 <i>Elegies</i>; 6 <i>Romanian Folk Dances</i>; <i>Fantasy II</i> from 4 <i>Piano Pieces</i>; 7 <i>Sketches</i>; <i>Improvisations on Hungarian Peasant Songs</i>; Vol. III: 15 <i>Hungarian Peasant Songs</i>; <i>Sonata</i>; 3 <i>Rondos on Hungarian Folk Tunes</i>; <i>Romanian Christmas Carols</i>; <i>Suite, Op. 14</i>; Vol. IV: <i>Out of Doors</i>; 10 <i>Easy Pieces</i>; <i>Allegro Barbaro</i>; 9 <i>Little Piano Pieces</i>; 3 <i>Burlesques</i>. It is almost a relief to encounter such a "not quite complete" collection in this day when completeness has become a fetish. The four discs are of course available separately. Sound is somewhat variable but quite good on the whole. JL</p>
<p>BEETHOVEN: 3 Piano Sonatas István Nádas, pianist Period SPL-729 12''</p>	<p>A B A</p>	<p>There is uncommon perceptiveness in the playing of István Nádas. He balances the lyric and the dramatic with unerring musicianship, avoiding distortion. His idealized Beethoven has power and personality, if less than the requisite ardor sometimes. This program includes the <i>D minor</i>, the <i>Appassionata</i>, and <i>Les Adieux</i>. The recorded sound is full-sized and quite lifelike. WD</p>
<p>BEETHOVEN: Sonatas No. 17 ("Tem-pest") and No. 23 ("Appassionata") Solomon, pianist RCA Victor LM-1964 12''</p>	<p>A-A A-B B-B</p>	<p>To play the <i>Appassionata</i> in tempo, without dropping notes all over the place, is something of an accom-plishment in itself. Solomon is only the second or third out of many (at this writing sixteen) who have done this much. And none of the others, excepting Rubinstein, has infused these pages with such sustained dra-matic excitement. The <i>Tempest</i> is performed beautifully, but not very tempestuously. Fine sound. JL</p>
<p>CHABRIER: 10 Pièces Pittoresques Ginette Doyen, pianist Westminster WN- or SWN-18141 12''</p>	<p>B B A</p>	<p>Alexis-Emmanuel Chabrier (1841-94) was a major influence but a minor composer. Still, all too little of his highly agreeable piano music ever is heard on the recital circuit. This recording is therefore quite welcome. Fluently played by Ginette Doyen in a slightly detached, characteristically French manner, these ten pieces are really charming to hear. The sound is good. OD</p>
<p>CHOPIN: Nocturnes (Complete) Guiomar Novaes, pianist Vox set PL-9632 2-12''</p>	<p>A B B</p>	<p>The frequently inspired but unpredictable Mme. Novaes appears to have had an off day when she recorded this latest version of the complete Chopin <i>Nocturnes</i>. (Now there are four on LP.) This is not to say that there are no traces of Novaes' distinctive tonal art here, no passages lovingly phrased. There are many. However, cheek to jowl with this characteristic beauty are stretches of rather unsympathetic or mannered playing, so that few of these exquisite, subjective works are made to seem as well proportioned as they really are. Notable exceptions are the opening numbers from <i>Opp. 9, 48</i>. The piano sound is close-up and realistic. CJL</p>
<p>Novaes</p>		
<p>DEBUSSY: Préludes, Books I and II Friedrich Gulda, pianist London LL 1289/90 2-12''</p>	<p>A C A</p>	<p>Atmospheric, poetic, impressionistic—these are the adjectives usually attached to the Debussy <i>Préludes</i>. But evoking tone colors and floating tones is not enough. Gulda fails to give the works the outlines they demand. Splendid a pianist as he is, he is not to the Debussy manner born. The brighter pieces fare best, the quieter ones succeed only in being amorphous. OD</p>
<p>FAURÉ: Piano Recital Joerg Demus, pianist Westminster WN- or SWN-18118 12''</p>	<p>A A B</p>	<p>I like Demus' playing of Fauré's piano music. He seems to have an affectionate regard for it, and this I share with him. Included here are the <i>Theme and Variations</i>, five <i>Impromptus</i>, a <i>Barcarolle</i>, and a <i>Nocturne</i>. Because they are so personal, these pieces are seldom performed in recital. But they offer fine music to live by, and with recordings such as this we can do just that. AH</p>
<p>HAYDN: Four Themes with Variations — A, E flat, F minor, and C; <i>Fantasia</i> in C; <i>Capriccio in G</i> Nadia Reisenberg, pianist Westminster WN- or SWN-18057 12''</p>	<p>C A B</p>	<p>It is not entirely accidental, I think, that of the six works included here, only the <i>Andante varié in F minor</i> is known to any extent. Haydn wrote an enormous amount of music, and it is only natural that some examples of it should be more interesting than others. There are certainly no bad pieces in the lot, but spoiled as we are by a steady diet of masterpieces, we may find the composer little more than agreeably charming in many of these measures. Miss Reisenberg's performances are splendid throughout, and anyone wishing to add to his collection of Haydn, or of 18th-century elegance, cannot go wrong with this recording. Quite lifelike sound. AH</p>
<p>Reisenberg</p>		



LISZT: 12 Transcendental Études
Alexander Borovsky, pianist
Vox PL-9690 12" B

MUSSORGSKY: Pictures at an Exhibition
Eugene Malinin, pianist
Angel 35317 12" B

RAVEL: The Complete Works for Piano Solo
Walter Gieseking, pianist
Angel set 3541 2 1/2-12" A to C

Gieseking

D. SCARLATTI: 12 Sonatas—Longo Nos. 375, 396, 286, 457, 288, 465, 387, 449, 487, 23, 474, and 5 A

Maria Tipo, pianist; Vox PL-9940 12" A
D. SCARLATTI: Longo Nos. 423, 461, 488, 205, 449 and 429 A

FRESCOBALDI: Capriccio sopra etc. A
Sylvia Marlowe, h'dist; Capitol P-8336 12" B

SCHUBERT: Sonata in A, Op. 120; Sonata in B flat, Op. Posth. A
Paul Badura-Skoda, pianist A
Westminster WN- or SWN-18154 12" A

Badura-Skoda

SHOSTAKOVICH: Preludes and Fugues, Op. 87, Nos. 6/8, 20, 22, 24
Dmitri Shostakovich, pianist
Capitol P-18013 12" A

Two Piano Recital
Vitya Vronsky and Victor Babin
Decca DL-9790 12" A

MOZART: 12 Canons, K. 232, 348, 553/9, 560b, 561/2; Adagio and Rondo in C Major-minor, K. 617, for glass-harmonica, flute, oboe, viola, and cello; Adagio C, K. 617a, for glass-harmonica B-B

Norddeutscher Singkreis under Gottfried Wolters; Bruno Hoffmann, glass-harmonica A-A

Decca Archive ARC-3044 12" A-A

Symphonies, No. 33 in B Flat, K. 319, and No. 34 in C, K. 338 A-A

Philharmonic Symphony Orchestra of London under Erich Leinsdorf A-A

Westminster WN- or SWN-18186 12" A-A

Symphony No. 39 in E Flat, K. 543; Divertimento in B Flat, K. 287 B-A

NBC Symphony Orchestra under Arturo Toscanini R-R

RCA Victor LM-2001 12" A

Serenade No. 7 in D, K. 250 (Haffner Serenade) A

American Chamber Orchestra under Robert Scholz A

Westminster WN- or SWN-18164 12" A

Violin Concerto, No. 1 in B Flat, K. 207, and the K. 271a in D B-B

Arthur Grumiaux, violinist, with the Vienna Symphony Orchestra under Bernhard Paumgartner B-B

Epic LC-3230 12" B

String Quartet No. 1 in G, K. 80; Divertimenti (String Quartets), K. 136/8 in D, B Flat, and F A

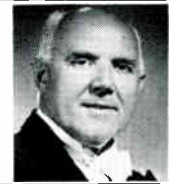
Barylli Quartet
Westminster WN- or SWN-18150 12" B

Leinsdorf

First recording of the dozen *Transcendental Etudes*, and they are not as unworthy of attention as that might suggest. Indeed, they are quite characteristic of their corpus, but much more difficult to play than most of it. Borovsky does a heroic job, considering, and if he does not entirely succeed I would like to know who could. Liszt wrote these pieces for himself; there are no Liszts around today. JL

This young man's insights are variable, but none of the other new pianists from abroad can claim more affinity to the grand manner, and also he gives a melodic line true song-like existence. In other words, he has just the qualities we miss in the playing of certain recent Central European imports. In fact, it has been a long, long time since any such talent has emerged. Watch him. OD

Gieseking's fingers are less forceful than once they could be; the big passages in Scarbo and elsewhere now get away from him sometimes. And still there is not another pianist before the public who lends to the repertory such a minutely subdivided tonal spectrum, so unerring a feel for the shape of a phrase or the weight of a single note—and that fantastic ability of his to manufacture a climax out of sheer iridescence. Even the French virtuosi cannot order the expressive logic of these pieces with the faultless sense of destination that belongs to this German; call it calculated if you must but do not gainsay its perfection. Superb sound. JL



There was a time when champions of the harpsichord and piano, respectively, were quite antipodal, with no meeting of the twin in regard to the Baroque. (The same purists contemptuously scorned recordings as "canned" music.) Today this intolerance is fading, so that the younger Scarlatti exerts great charm as played by Miss Marlowe or Miss Tipo, although the piano does sound fragile by comparison. The "etc." in the Frescobaldi contents comprise an aria, a toccata, and a partita; all are LP firsts and all ring out wonderfully. Marlowe is of course the more seasoned artist, but her intense dedication and the younger lady's somewhat immature freshness are complementary rather than competitive. Both satisfy, and both recitals have been beautifully recorded. OD



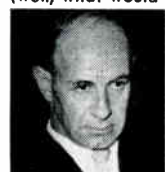
While listening to these two masterpieces of lyricism it is not Skoda one thinks of but Schubert's genius. It is only afterward that we realize how wonderful the interpretations have been. When the music is simple, Skoda seems to revel in its simplicity. Completely self-assured, relaxed, gracefully shaped, his playing has also wit, tenderness, and an arch sentimentality that does not take itself too seriously. The performances seem so spontaneous that one needs only to close his eyes to be transported to the concert hall. Skoda must have managed a seance with Schubert's spirit, for he has revealed it in these two beautiful sonatas. EL

With his Tenth Symphony Shostakovich seemed to have turned an esthetic corner. Disregarding formal construction, these pieces are similar to that work in their preponderant reliance upon personal expression. As with the numbers released by the Concert Hall Society, the composer plays with more clarity and grace than Gilels (the dedicatee), who has recorded three of them. Best Soviet piano sound yet. C JL

An astonishingly unhackneyed program. Only the haunting Schubert Fantasy, Op. 103 and the once ubiquitous Scaramouche of Milhaud are recurrent. They are coupled here with Chopin's atypical Rondo in C, Op. 73 (composed when he was seventeen) and the Concerto pathétique in E minor of Liszt's middle period (a non-programmatic, not to say non-problematic, piece of fustian). Sparkling consentaneousness. JL

With half of the Mozart Year still ahead there has been little abatement in the bicentennial rites as regards recorded by-products. Several of the recent arrivals are worthy, I think, of special mention.

Outstanding among them is the lone Mozart release in the third list of Archive Production imports from Deutsche Grammophon via Decca. This is a sort of mixed grille recording that offers a duplication of the K. 617, and its companion-piece for glass-harmonica, K. 617a (formerly K. 356) and, on the other side, what appear to be first recordings all of twelve assorted canons. These are aspects of the Mozart esthetic from which respectable folk have been protected. Certain of the texts are vulgar beyond scholarly comprehension; Breitkopf & Härtel expurgated these before publication. But now "we are broad minded enough to enjoy the pieces once more in the crude vigor of the original", as Ernst Fritz Schmid puts it carefully in his notes. Deutsche Grammophon, just as careful, supply no English translations. The performances are delightful, even unto the faintly discernible embarrassment of the singers. The conjoined miniatures (well, what would you choose to couple with the canons?) are a joy.



Symphonies at hand include notably the third issue in Westminster's integrated recording of the entire forty-one. The so-called Philharmonic Symphony Orchestra of London, in effect the Royal Philharmonic, plays handsomely for the gifted and eminently Mozartean Erich Leinsdorf. His old mentor, Arturo Toscanini, is represented with an E Flat of grimly impressive proportions, rather poorly transferred from tapes of a 1948 broadcast; the disc is a must, however, for the accompanying K. 287 is a great performance that has managed to sound even better through a number of metamorphoses (first on shellacs, DM-1355; later on a 10-inch LP, LM-13).

Another beloved member of the latter family is the seventh-born, popularly known as the *Haffner Serenade*. There are numerous acceptable recordings of this longest and most symphonic of the grouping, but I do not hesitate to recommend the Scholz performance. For years the A & R moguls have been missing a good bet in this man, and I for one am delighted that Westminster signed him up. Live, lovely sound.

Concertos continue in ample supply. Particularly welcome is the Epic release that couples the first and last (?) of the violin concerti. Grumiaux earlier performed the fifth with the second; now the collectors who bewail the feast or famine in this repertory may, if they wish, replace the quite old and only other version of the second (which is paired with the quite old and only other version of the first), simply by buying two discs where there had been one. Performance-wise the Stucki-Lund recording referred to remains competitive, but Grumiaux enjoys much better sound. Watch yourself on that No. 7, however. In certain catalogs this appellation is reserved for the present K. 271a; in certain others you will find it affixed to the K. 268. There is considerable doubt as to the authenticity of the K. 271a also, although that should not deter you from its characteristically Mozartean felicities.

Chamber music has not been too plentiful. The two issues of consequence are Westminster's of the (loosely speaking) first four string quartets, and Period's (a re-issue of the erstwhile Oxford disc) of the quartets for flute and strings. Actually the K. 80 is followed in the usual sequence by K. 155-7 but more than one expert has agreed that the K. 136-8—called by Köchel *divertimenti*—are in fact the logical sequels (*divertimenti* have two minuets and these works have none). Anyway, there is no directly competitive recording, except for the Barchets on K. 80 only. The Baryllis play all four pieces with their wonted warmth and the sound is quite close up. I cannot say as much for the sonics in the tape acquired by Period. Made several years ago, it was not entirely satisfactory in its first LP reincarnation. Now it comes across only a little better. But these are coolly expert readings, well worth preserving and, moreover, the only available performances. JL

MOZART

JAZZ, THEATRE MUSIC, AND POPULAR ALBUMS

	<p>Blue Rose A Rosemary Clooney with Duke Ellington A-B and his Orchestra B Columbia CL-872 12"</p>		<p>Although Ellington shows his band well and backs Miss Clooney's generally excellent singing with a cool, swinging ease, there is never quite the same fit as there used to be when Ivy Anderson was singing the Duke's songs with him. (Some of this may be because Ellington recorded his stuff in New York and the lady later dubbed in her vocals in Hollywood). I did not like Rosey's wordless singing of the title tune, a beautiful melody that simply cries out for lyrics. But you cannot help enjoying her clean, clear projection in most of the numbers, particularly in <i>Mood Indigo</i>, <i>Sophisticated Lady</i>, and <i>Me and You</i>. FR</p>
	<p>Genius of Work A The Conley Graves Trio A Decca DL-8220 12" B</p>		<p>Don't let the title scare you, as it might well do. I dislike the manner in which many record companies toss around, with utter abandon, the word "genius". I hardly think that Graves is a genius; what he is, I think, is a piano player with a fascinating technique and an ability to entertain in highly agreeable fashion. From my point of view he is not a jazz pianist; rather, he mixes generous portions of classical and popular, and tops them now and then with a swinging rhythm. He is a colorful, imaginative interpreter, and he has a command of his instrument. I think that you will enjoy this album very much; I do. FR</p>
	<p>Cole Porter Song Book A to C Ella Fitzgerald with an orchestra under Buddy Bregman A to C Verve set MG-4001/2 2-12" B</p>		<p>Ella is one of the greatest and it was bright of someone to sign her for this elaborate promotional album—issued as a tie-in with the Random House book, "103 Lyrics of Cole Porter". The count here is thirty-two, I hasten to add; presumably some sequels will be forthcoming. Still, a two-disc sampling that ranges chronologically from <i>Let's Do It</i> (1928) to <i>All of You</i> (1954) leaves little cream for next time. JL</p>
	<p>Academy Award Songs A Eddie Fisher with the Alex Stordahl Orchestra A RCA Victor LOC-1024 12" B</p>		<p>A fine idea. Eddie sings all of the "Oscar" winners since 1934 (<i>The Continental</i>) with his usual smooth style. Some of the numbers aren't really his cup of tea, but nothing can stop this disc from making the best-seller lists so why bother to quibble? What really bothers me is that I can remember seeing the oldest movies on this list; perhaps nostalgia shouldn't be sold with dates attached. JL</p>
STAGE & SCREEN	<p>High Tor C TV show starring Bing Crosby with Julie Andrews and others B Decca DL-8272 12" B</p>		<p>Most of this was taken from the sound track of the Ford Star Jubilee "High Tor" on CBS-TV. Music is by Arthur Schwartz to lyrics by Maxwell Anderson. It happens that I watched the original, and it didn't strike me as being anything special. Excepting <i>When You're in Love</i> I thought the music only fair and, after listening to this record, I am more firmly convinced of that opinion. FR</p>
	<p>The Eddy Duchin Story B Eddy Duchin and His Orchestra B Columbia CL-790 12" R</p>		<p>The film features Tyrone Power as Eddy Duchin but, since Power cannot play piano, Carmen Cavallaro was hired for this vital task. Decca took some of Cavallaro's music from the sound track and issued it as a record. At the same time, Columbia dug back into its vaults and brought out its own "Eddy Duchin Story," which includes fifteen original Duchin recordings. If you want an album of Cavallaro playing eleven tunes, including <i>Chopsticks</i> of all things, in his own lightweight fashion, help yourself to the Decca LP. Its one advantage over the Columbia package is in the matter of sound. But for Duchin, the Columbia LP is it. FR</p>
	<p>The Eddy Duchin Story C Carmen Cavallaro, Pianist C Decca DL-8289 12" B</p>		<p>The film features Tyrone Power as Eddy Duchin but, since Power cannot play piano, Carmen Cavallaro was hired for this vital task. Decca took some of Cavallaro's music from the sound track and issued it as a record. At the same time, Columbia dug back into its vaults and brought out its own "Eddy Duchin Story," which includes fifteen original Duchin recordings. If you want an album of Cavallaro playing eleven tunes, including <i>Chopsticks</i> of all things, in his own lightweight fashion, help yourself to the Decca LP. Its one advantage over the Columbia package is in the matter of sound. But for Duchin, the Columbia LP is it. FR</p>
MISCELLANY	<p>Drums of Trinidad A 6-man drum orchestra A Cook 1045 12" A</p>		<p>No jungle documentary this; the redoubtable Emory Cook taped it in the Little Carib Theatre at Port-of-Spain. His artists included a practicing lawyer who beats drum on the side. All of which does not mean for a minute that these snippets of tribal language are less than authentic. The participants "talk" it fluently, and their improvisatory dialogue is no end fascinating. No better sound anywhere. JL</p>
	<p>A Night at the Apollo A Various artists A Vanguard VRS-9006 12" B</p>		<p>This is an evening at the justly celebrated Harlem theater that is probably the world's last remaining refuge of vaudeville. Vanguard set up its mikes on a Wednesday, when amateurs are invited. Tap team Coles & Atkins, comedy-impersonator George Kirby, The Keynoters (vocal quartet), and comic "Moms" Mabley are the pros. The unknowns are almost as good. And the audience is best of all. JL</p>
	<p>Swing Low in Hi-Fi A Percy Faith and his Orchestra A Columbia CL-796 12" B</p>		<p>Percy Faith does a beautifully tasteful job with this collection of instrumental spirituals, including <i>Sometimes I Feel Like a Motherless Child</i>, <i>It's Me Oh Lord</i>, <i>Get On Board</i>, <i>Deep River</i>, <i>Roll the Chariot Along</i>, <i>Nobody Knows the Trouble I've Seen</i>, and <i>Go Down Moses</i>. Thanks to either the arranger or the engineer there is a touch too much accent on the highs, but with startling effect. FR</p>
	<p>Boston Pops Picnic A Boston Pops Orchestra under Arthur Fiedler A RCA Victor LM-1985 12" A</p>		<p>This is not the sound track of the Columbia film; that's on Decca. The title is just a gimmick for warm weather sales. As always, the Pops fare is indeed a veritable picnic basket of goodies. Contents: a polka named for the renowned orchestra, Leroy Anderson's charmer, <i>Waltzing Cat</i>; the recurrent <i>Jalousie</i>, <i>Malagueña</i>, and <i>Danube Waves</i>; the <i>Village Swallows Waltz</i> of Joseph Strauss; a lush bit for the strings, <i>Enchanted Sea</i>; that Muzak champion, <i>In A Persian Market</i>; and finally, one almost says inevitably, Suppé's enduring (and still endurable) <i>Poet and Peasant Overture</i>. Fiedler and forces are in their finest fettle. Crashing good sound. WS</p>
	<p>Marching Along A Eastman Symphonic Wind Ensemble under Frederick Fennell A Mercury MG-50105 12" A</p>		<p>By general assent this Rochester outfit is in a class by itself. Already it has recorded several of the most difficult masterworks in the limited "serious" literature for band. Now it turns to the march repertory—a dozen favorites like <i>El Capitan</i>, <i>On the Mall</i>, and <i>American Patrol</i>—with equal success to say the very least. The sonic consequences are awesome, brass being Mercury's specialty. JL</p>
	<p>Venezuelan Fiesta A Aldemaro Romero and his Orchestra A RCA Victor LPM-1203 12" B</p>		<p>This is an expected sequel to the successful "Dinner in Caracas". Romero is a pianist, a conductor, and a wonderfully imaginative arranger who infuses his writing with subtle shades of modern American jazz. That, apparently, is as it should be because Venezuelan music, although essentially Spanish, shows its African origins, too, in the use of rhythm and percussion. FR</p>

RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

It must be obvious to everyone that popular music, jazz, and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

COMPOSITION (Top Letter)

A: Extraordinary

Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

B: Good

In general, the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

C: Satisfactory

A collection that is highlighted by only a few numbers, yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

B: Good

In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

C: Satisfactory

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

RECORDING QUALITY (Bottom Letter)

A, B, C: The same as for classical recordings.
 R: Indicates a re-issue.

Famous Continental Marches B
 Band of the Grenadier Guards A
 London LL-1245 12" A

Marches of Many Nations B
 Deutschmeister Band A
 Westminster W-LAB-7037 12" A

The reviewer cannot but avoid fine points of comparison lest it be taken amiss. For at this level of excellence the only criticism would be hair-splitting. To be quickly done with it, the London outfit plays with a bit more snap and Westminster's is recorded with a bit more. But both are superb of their kind. The Grenadiers play *Le Reve Passe, Marche Lorraine, Regiment de Sambre et Meuse, Le Père de la Victoire, El Albanico, Amparito Roca, With Sword and Lance, Under the Banner of Victory, Hoch Hapsburg, Under the Double Eagle, La Ritirata Italiana, and Boccaccio*. The Deutschmeisters offer *Hoch und Deutschmeister, Bergsalieri, It's a Long Way to Tipperary, Meadowland, Fehrbelliner Reitermarsch, Moj Konicek, Stars and Stripes Forever, Marcia de los Caballeros, and the Marseillaise*. JL

A Torch for Tally A
 Tally Brown with the Jimmy Diamond Quartet A
 Cavalier CAV-500B 10" B

Anyone who has seen "The Pajama Game" on the road needs only to know that this Tally Brown is the same one who is so endearingly obtrusive in that production. The lady is talent in all directions. Classically trained (Juilliard), she was already getting somewhere in opera when Leonard Bernstein, impressed by her flair for more indigenous expression, inadvertently got her started blues-ward. Whatever ambivalence still propels this cosmic particle, she has proved herewith that her side of the street is the one where she walks. Her *Lover Man, See See Rider*, and six other standards have got everything but standardization. This is the blues, brother. JL



JAZZ

New Orleans Jazz Festival B
 Turk Murphy and his Band C
 Columbia CL-793 12" C

All of this was recorded at New Orleans while Turk and his gang were down there for some kind of a jazz festival. Frankly, it seemed to me not so hot, and that goes most of all for the sound quality, which leaves a great deal to be desired. The greatest improvement in this disc over others that Turk has done for Columbia, decidedly, is the addition of cornetist Doc Evans. FR

Four Brass, One Tenor A
 Al Cohn and His Orchestra B
 RCA Victor LPM-1161 12" B



With this album RCA Victor initiated an enterprise that could bring some rich rewards. "The Jazz Workshop" is a generic title contrived for a new series of LP's to be as varied in conception and content as they will be in ideation and instrumentation. When musicians of high calibre are given absolutely free rein to create at will, what happens should certainly be interesting if not always entertaining. The purpose of this first affair is to prove that four trumpets make an effective cushion for one swinging tenor sax; the point is well taken except when the arrangements get in the way and the rhythm bogs down. FR

Cohn

Ragtime! A
 Tony Parenti's Ragtime Band and Ragpickers Trio B
 Riverside RLP-12-205 12" R

Blackstick partisans will not want to miss this re-issue of a dozen 1947-B Circle shellackings. Parenti dominates throughout. With him in the band are "Wild Bill" Davison on cornet, tram Jimmy Archey, pianist Ralph Sutton, Danny Barker on banjo, Cyrus St. Clair on tuba (!) and Baby Dodds on drums. Sutton and George Wettling provide the trio rhythm. But it's the clarinetist's show. JL

Oscar Peterson Plays Count Basie A
 Clef MG-C-70B 12" A
 B

The title is a bit misleading. Of the ten tunes, only four bear Basie's name as co-writer; a fifth is an *ad lib* blues, a sixth more closely associated with the old Lunceford band. Contrary to the assertion in the liner notes, Basie is not a jazz composer; rather, he is a great improviser. But the important aspect of Peterson's LP is that it gives him an opportunity to unleash his facile fingers on some fine jazz standards, with the dexterous assistance of guitarist Herb Ellis, drummer Buddy Rich, and bassist Ray Brown. The result is a series of performances that can outswing almost anything else this month. LF

Peterson



Teddy Charles Tentet A
 Atlantic 1229 12" A
 B



Charles, a 28-year-old vibraphonist who studied at Juilliard, showed his musical maturity in a series called "New Directions" for Prestige a couple of years ago. Moving onward and upward, he leads a remarkable band through three works of his own, and others by his pianist, Mal Waldron, and by Jimmy Giuffre, Gil Evans and George Russell. This harmonically complex music, atonal at times, searches for new sounds without shutting the door on an essential jazz beat. The instrumentation includes trumpet, three saxes, guitar, bass, drums; the tonal palette is broad, the linear and vertical concepts original and challenging. LF

Charles

Tonite's Music Today B
 Sims-Brookmeyer combo A
 Storyville STLP-907 12" B

I commend you to the extraordinarily sensible program annotations by the Rev. Norman J. O'Connor, C. S. P., that adorn this exceedingly easy to take hour with Bobby Brookmeyer and Zoot Sims—respectively among the most mellifluous valve trams and tenor saxes in the business. With them in eight semi-standards are Hank Jones, piano-celesta, bass Wyatt Reuther, and Gus Johnson on drums. Nice clean sound. JL

Jimmy Smith At The Organ A
 Blue Note 514 12" A
 A

This organist from Narristown, Pa., was swallowed in the bog of rhythm and blues until recently. His LP debut reveals an amazing musician whose ability to use stops and combinations never before attempted in jazz, and to make harmonic and melodic structures far beyond those of his predecessors, add up to one of the most exciting records of the year. The most fascinating items are the fast, swinging improvisations such as *The Champ, Ready and Able, and Bubbis*, in which he displays a technique that can be described only as quadridextrous. Superb sound. LF

Smith



The Blue Stars B
 EmArcy 36067 12" A
 B

This incredible French vocal octet made a violent impact on American ears with *Legends Du Pays Aux Oiseaux (Lullaby of Birdland)*, which is coupled on their first LP with other hits from abroad by way of Tin Pan Alley. The unit comprises four men and four girls, most of them professional musicians. Their arrangements and blend meet highest jazz standards, though there occasional over-cute moments. LF

Jazz Spectacular B
 Frankie Laine with Buck Clayton and His Orchestra B
 Columbia CL-80B 12" B

The idea is fine—joining a popular-jazz singer of Frankie Laine's calibre with a swinging jazz band. Included in Buck's gang for this occasion were such jazz stars as Sir Charles Thompson, Hilton Jefferson, Jo Jones, Urbie Green, Budd Johnson, and Milt Hinton. In addition, a guest appearance was made by trombonists J. J. Johnson and Kai Winding. For songs, Frankie and Buck chose standards like *Stars Fell on Alabama, My Old Flame, You Can Depend on Me, Roses of Picardy, and That Old Feeling*. While you naturally wouldn't expect this to be the greatest thing of its kind ever done, it is a ball. And that's the spirit in which you should listen to it. FR

Laine



Brother Matthew B
 With Eddie Condon's Jazz Band C
 ABC-Paramount 121 12" B



Nationwide publicity ensued last spring when it was revealed that alto saxophonist Boyce Brown, once well known in Chicago jazz circles, had entered a monastery and joined the Servite Order. Lured by the bait of a chance to turn over some royalties to the Mission, Brother Matthew (as he is now called) was induced to make an LP. The men around him, experienced Dixielanders like Pee Wee Russell, "Wild Bill" Davison and Cutty Cutshall, do their best, but in all honesty it cannot be said that Brother Matthew's tone, style or ideas measure up to high standards. The only true monk in jazz is, at press time, still Thelonious. LF

Condon

Tape Reviews and Ratings

For Names of Reviewers and Explanation of Ratings, See the Record Review Section

BACH: Organ Recitals A-A
 Carl Weinrich, organist A-A
 7½ ips. Double Track A-A
 Sonotape (Westminster) SW-1011 and
 SW-5002

Weinrich



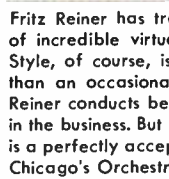
The Weinrich organ series which Westminster currently is issuing on discs already is noted for its fine sound. These two tapes maintain the reputation of the series in the competitive medium; they are outstanding in tonal and dynamic range and in balance. Weinrich's performances are lucid, moving and virile. The Toccatas never dawdle, the Fugues are architectural and the registration is varied. Contained on SW-1011 are the Toccatas in D minor, E, and F. SW-5002 assembles the "St. Anne" Prelude and Fugue, the "Dorian" Toccata and Fugue, the Toccata, Adagio and Fugue in C, Canzona in D minor, and Alla breve in D. WD

BACH: Concerti for 3, 4 Harpsichords A
 Soloists; Pro Musica of Stuttgart A
 7½ ips. (or 3¾) Double Track A
 Phonotapes (Vox) PM-123

Extreme clarity is a must if a concerto for more than one instrument is to sound right. Otherwise there is tonal mud. Vox has done well with these effective performances of three Bach standards: those in D minor and C for three harpsichords and the A minor for four. Soloists are Helma Elsner, Renate Noll, Franzpeter Goebels, Willy Spilling and, in the D minor, conductor Rolf Reinhardt. WD

BEETHOVEN: Symphony No. 7 in A, Op. 92 A
 Chicago Symphony Orchestra under Fritz A
 Reiner B
 7½ ips. Double Track Stereo
 RCA Victor FCS/FCSD-11

Reiner



Fritz Reiner has transformed this always estimable organization into an instrument of incredible virtuosity. It can play anything better than almost any other outfit. Style, of course, is another matter. In the classical repertory it is more important than an occasional fluffed entrance. The latter you need not worry about when Reiner conducts because he probably has the most highly developed stick technique in the business. But his Beethoven is a fierce fellow indeed, and usually in a hurry. This is a perfectly acceptable point of view, to be sure, and it lends itself ideally to stereo. Chicago's Orchestra Hall is acoustically a dream. JL



BEETHOVEN: "Archduke" Trio, Op. 97 A
 Jean Fournier, violinist, Antonio Janigro, A
 cellist, Paul Badura-Skoda, pianist A
 7½ ips. Double Track
 Sonotape (Westminster) SW-1008

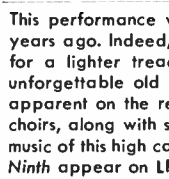
Janigro



One of the most marvelous of all Beethoven's slow movements is the *Andante cantabile* of the so-called "Archduke" Trio. It is beautifully played here; in fact, it alone is well worth the price of the tape. Over-all one senses an appropriateness—the right time, place, and people—about this performance. While the playing is straightforward it is none the less poetic and sensitive. Badura-Skoda seems to feel a particular closeness to this work; his performance is lyrical and finely felt. The really natural recorded sound, notwithstanding the 1951 vintage of the disc deriving from the same tape, is most satisfying. OD

**BRUCKNER: Symphony No. 9 in D A
 Minor B**
 Pro Musica Symphony of Vienna under B
 Jascha Horenstein
 7½ ips. (or 3¾) Double Track
 Phonotapes (Vox) 125

Horenstein



This performance was highly acclaimed when it first appeared on disc about two years ago. Indeed, it is on the whole an excellent reading, although one could wish for a lighter tread in the scherzo (the admittedly difficult feat achieved in the unforgettable old Hausegger shellac version). The tape reveals little that was not apparent on the record. There is, however, more differentiation of the instrumental choirs, along with some hiss. Credits and debits notwithstanding, it is heartening that music of this calibre is beginning to find its way to consumer's tape. Did Bruckner's *Ninth* appear on LP so early in LP history? ST

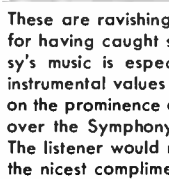


COPLAND: 3 Orchestral Works A
 National Symphony Orchestra A
 7½ ips. Double Track A
 Sonotape (Westminster) SW-1024

Howard Mitchell's performances were rightly praised when they were issued on a record two years ago. This is no less attractive as far as it goes, but it is not so economical insofar as it contains only *Billy the Kid*, *El Salón México*, and *Fanfare for the Common Man* whereas the disc also includes *Appalachian Spring*. By way of consolation, the tape is among the less expensive ones (\$7.95 list). WD

DEBUSSY: Nocturnes A
 Boston Symphony Orchestra under Pierre A
 Monteux A
 7½ ips. Double Track Stereo
 RCA Victor CCS/CCSD-12

Monteux



These are ravishing performances, and the engineers deserve a medal or something for having caught so nearly perfect an approximation of the original sound. Debussy's music is especially difficult to handle in a recording studio; constantly shifting instrumental values are sure death for any microphone placement that is predicated on the prominence of this or that section. I am told that platforms had to be extended over the Symphony Hall stage to accommodate the forces involved in this *Sirènes*. The listener would not suspect that it had posed any special problems. That is about the nicest compliment I can think of. The *Fêtes* is thrilling. JL



FALLA: Nights in the Gardens of Spain A
 7½ ips. (or 3¾) Double Track B
 Phonotapes (Vox) PM-5006 A

The pianist is Guiomar Novaes, with the Pro Musica Symphony of Vienna under Hans Swarowsky. The tone of this orchestra is not exactly luminous, nor is the conductor especially perceptive as to the more subtle nuances, but Novaes makes up for these shortcomings with an incandescence that limns all around her in a soft suffusion of the Spanish moon. Considering the performance venue, a miracle. JL

GRIEG: Peer Gynt Suites B-B
BIZET: L'Arlesienne Suites C-C
 L'Orchestre Société Française B-B
 7½ ips. Double Track; Omegatape 8001

This is not the way to popularize tape. No program notes, no biographical data. Such information really is helpful to the listeners who are apt to be attracted to these particular pieces. And tell me, have you heard of the orchestra here? It is no sunburst on the musical horizon. The performances, under Hans Hagen, are pedestrian at best. Music this familiar is plain dull when so played. WD

LISZT: 2 Piano Concerti A-A
 Edith Farnadi with Vienna State Opera B-B
 Orchestra under Hermann Scherchen A-A
 Sonotape SW-1012
 Orazio Frugoni with Vienna Pro Musica
 under Hans Swarowsky
 7½ ips. (or 3¾) Double Track. Phono-
 tapes PM-128

It had to happen, but none of us expected it quite so soon. Imagine—competitive issues involving standard repertory works of only moderate popularity. You may take this as an omen of future dilemmas. At the least it is proof of sorts that tape is here to stay. The performances are of course well known, both pairs being available on LP long since. For the audiophiles, let me say at once that the triangle in the *E Flat* Concerto is gloriously obtrusive on both versions; trust the engineers to have attended to that above all. The pianists are neither of them in the grand tradition, but Farnadi is more closely identified with this music stylistically. Scherchen's shepherding is somewhat more firm than Swarowsky's. Though older, the Sonotape performance has a slight edge soundwise. JL

- LUENING, USSACHEVSKY:** **A**
Tape Recorder Music **A**
7½ ips. Double Track **A**
Phonotapes (Vox) PM-5007
- PROKOFIEV: Symphony No. 5;** **A-A**
Classical Symphony **A-B**
Colonne Orchestra under Jascha Hor- **A-A**
enstein
7½ ips. or 3¾ Double Track
Phonotapes (Vox) PM-131
- SHOSTAKOVICH: Symphony No. 1,** **B**
Op. 10 **A**
National Symphony Orchestra under How- **A**
ard Mitchell
7½ ips. Double Track
Sonotape (Westminster) SW-1007
- Mitchell
- R. STRAUSS: 2 Tone Poems** **A-A**
Philharmonic Symphony Orchestra of **A-A**
London under Artur Rodzinski **A-A**
Sonotape (Westminster) SW-1017
- STRAVINSKY: Petrouchka (Complete)** **A**
Philharmonic Symphony Orchestra of Lon- **A**
don under Hermann Scherchen **A**
7½ ips. Double Track
Sonotape (Westminster) SW-1019
- Scherchen
- WAGNER: Orchestral Scenes** **A**
Philharmonic Symphony Orchestra of Lon- **A**
don under Artur Rodzinski **A**
Sonotape (Westminster) SW-1021
- French Album** **A to C**
Janos Starker, cellist **A**
7½ ips. Double Track **A**
Connoisseur (Period) D-5-109
- Spotlight on Percussion** **A**
7½ ips. (or 3¾) Double Track **A**
Phonotapes (Vox) PM-115 **A**
- RAVEL: Bolero; Alborado del gracioso;** **A**
La Valse; Rapsodie Espagnole; **C**
Pavane **B**
Orchestre Radio-Symphonique de Paris
under René Leibowitz
7½ ips.
Phonotapes (Vox) PM-107
- Best of Billy Butterfield** **B**
7½ ips. Double Track **B**
Bel Canto #501 **B**
- Butterfield
- Stereo Steinway** **A**
Stan Seltzer, pianist **B**
7½ ips. Double Track Stereo **A**
Stereotape ST-4 (half reel) or St-4a (full reel)
- Jazz Lab** **B**
Bob Enevoldsen **B**
7½ ips. Double Track **A**
Jazztape 4011
- Echoes of Spain** **A**
George Feyer, pianist **A**
7½ ips. (or 3¾) Double Track **A**
Phonotapes (Vox) PM-5005
- Divertissement** **A**
Score for the film, "The House" **A**
7½ ips. Double Track Stereo **A**
Stereotape ST-3
- Turnabout is fair play. Here is a program of works composed for the tape recorder. When they appeared on a disc there was tremendous interest evinced. Now they are home, so to speak, and rather belatedly I must say. The program, written and "performed" by Otto Luening and Vladimir Ussachevsky, includes *Sonic Contours, Fantasy in Space, Incantation, Invention, and Low Speed*. This is one you must hear. **JL**
- Both symphonies have maintained their original popularity despite our growing acquaintance with the larger modern repertory, and Horenstein's performances will not diminish it. His readings are satisfying even when, which is often, his tempi are at odds with those of most conductors. The early *Classical* remains fresh (it was never meant to be profound) but the *Fifth* somehow seems less striking than it once did by comparison with Riegger's recent works, say, or those of Sessions, or Carter, or Harris. Perhaps it is more of a compliment than a criticism to say of Prokofiev's major utterances that they are fast becoming pot boilers; like a fine vintage automobile they are irrevocably stamped with a highly individual style that is no longer of our time. In any event this tape is superb. **OD**
- Mitchell has turned the National Symphony into a really top flight orchestra. Fortunately he has been able to demonstrate this achievement, first in fine recordings of Creston symphonies and now in this performance of the *First* of Shostakovich. While it is still a big, robust work, born of youthful vigor, it is nevertheless beginning to wilt a little. What Shostakovich had to say then is less important than what he said later, but he seemed to ask endless time to say it, and much virtuosity to put it across. Whatever virtues it possesses, Mitchell certainly brings them to the fore. Magnificent sound. **OD**
- 
- Rodzinski's *Don Juan* and *Till Eulenspiegel* have strength, clarity and admirable proportions. The broad dynamic range of tape points up these qualities even more than the parallel LP. Last month my colleague, AK, found the same performances on microgroove not to his liking. I find them very satisfactory. Which is probably why there are so many critics—as well as a multiplicity of horse races. **WD**
- 
- Since the advent of the LP recording Hermann Scherchen has belatedly accumulated a sizable reputation in America, and his performance of Stravinsky's *Petrouchka* as taped by Westminster demonstrates anew that he is a musician of important stature. His *Petrouchka* is not quite the same fellow to whom we have been introduced by Koussevitzky, Stokowski or by Stravinsky himself. Scherchen has given him just a bit of a German accent. Still, this is a superbly virtuosic performance, as indicated in the earlier disc reviews. The London orchestra makes a beautiful sound and this approximation of it hardly could be bettered. **OD**
- Here are many magnificent pages out of two of Wagner's mightiest dramas. *Siegfried's Rhine Journey* and the *Funeral Music* make fascinating tone poems; the *Ride of the Valkyries* and *Magic Fire Music* are pieces of vivid orchestral imagery. Rodzinski conducts with fervor; his pace never flags, his climaxes soar. The clarity of sound is exemplary; Wagner's orchestra is well served. **WD**
- Janos Starker is probably the most virtuosic cellist alive; his tone here is beautiful beyond compare. This stunning recital is built around the Debussy sonata; it includes also transcriptions of the Ravel *Pièce en forme de habañera*, Poulenc's *Serenade No. 8*, a Couperin *Pastorale*, Françoise's *Sonata in E*, and Fauré's *Après un rêve*. Also the last-listed's *Papillon* for cello. Leon Pommers is the pianist. **JL**
- This is a fascinating survey of the instruments that produce sound by being struck. Arnold Goldberg, the "classical percussion" player, and Kenny Clarke, the "jazz drummer", are very proficient, while Al Collins is a narrator who can be informative without being condescending. The reproduction is wonderfully realistic; with good equipment the battery will seem to be right in your home. **WD**
- There is no magic here. Leibowitz's conducting is rather hackneyed. Alongside some of the superb performances these works have been given, his seem to lack all of the luster that one expects. Dull is the word. Curiously, interpretations like these make Ravel sound "old hat", and one realizes that many repetitions of such inferior run-throughs can do a lot toward killing off even good composers. Frankly, all of the physical attributes are fine: the orchestra is quite good, the playing likewise, and the recording lifelike; but all this says very little indeed about the essential Ravel. Forgive me but I can't get excited. **OD**
- 
- Billy Butterfield is a natural. There is a sense of immediacy about this session that is special indeed, and it again substantiates the theory that on-the-spot recordings are best. There are moments of real spontaneity here. Would that there were as much in the playing of our symphony orchestras. All five numbers have a vital, fresh, improvisational sound. Billy is supported by Cliff Lieman on drums, Jerry Bruno on bass, Mickey Crane at the piano, Nick Carazza on tenor and Al Casarment on guitar. Tossed merrily about are *Bernie's Tune, The Saints Come Marching In, Douglas Hon, 'Deed I do, and West End Blues*. All are more or less Dixieland standards, and these fellows really know their way around the Dixieland style. They do not stray far from it even when aloft on flights of fancy. Happy listening. **OD**
- The title is apt to send you into a double take (no pun intended) unless you remind yourself that in theory a stereophonic recording should do just as much for a single instrument as it does for a full symphony orchestra. And in fact, too, as you may confirm by hearing this tape. Seltzer plays, in a nice intimate style, four (or eight) contrasting standards like *Slaughter on 10th Avenue* and *Laura*. **JL**
- All personnel details are omitted. Enevoldsen is a Hollywood musician who plays bass with the Bobby Troup Trio and also plays excellent valve trombone and tenor sax, both of which he features here. The group includes a vibraphonist (probably Larry Bunker) and other uncredited but capable West Coast jazzmen. Titles include three originals and two standards—*Don't Be That Way* and *Topsy*. **LF**
- The name of George Feyer has been magic on LP from the very first. At this point his stuff probably would sell even if he played sloppily. The wonder is that he never does. By salon standards his taste and technique are incomparable, and incredibly he even seems to assume the nationality of the music he is playing. Here he is an *echt* Spaniard. Charming trifles by Chabrier, Ponce, and Bizet. **JL**
- In case it impels you to investigate, the composer of this music is the fellow who did likewise for "The Man with the Golden Arm". His name is Elmer Bernstein, and he plays piano with the combo heard here (flute, harp, and cello), which he also conducts. "The House" is that of the designer Charles Eames, and after listening to this musical description of it you will only wish you lived there, too. **JL**

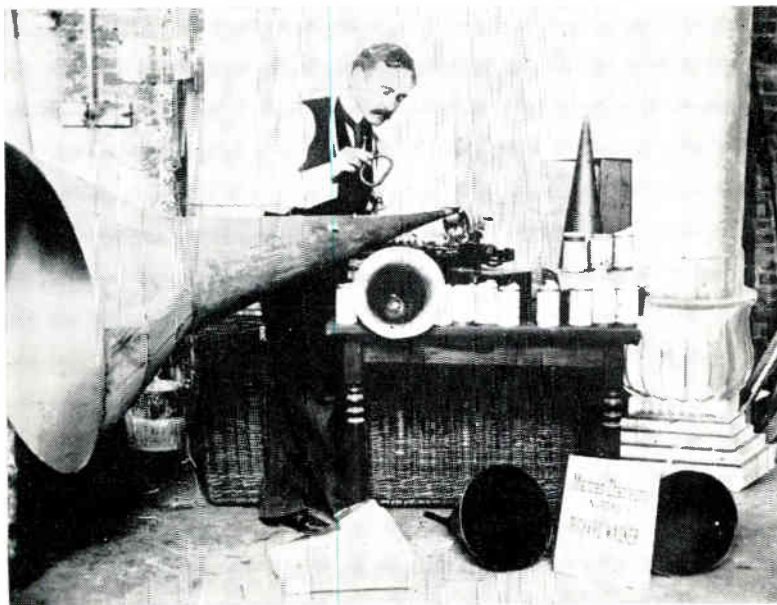


Fig. 1. The first recording at the Met was done by Lionel Markson in 1901, using this equipment, a gift from Thomas A. Edison

Recording La Bohème at the Met . . .

Robert Blake Records Three Channels on Quarter-Inch Tape at Thirty Inches Per Second—By Helen P. Gauntlett

PLUS *ça change, plus c'est la même chose.* And if it is the change of this familiar aphorism that catches the eye, it is still the Metropolitan Opera making records, once again within the plush purlieus of the world's première opera house, whose history, from the beginning, has been linked with that of the recording industry.

In 1877, Thomas Alva Edison in the U. S. and Charles Cros in France, with that incredible simultaneity that so often characterizes scientific advances, invented a process of recording and reproducing sound that both called the phonograph. Six years later, in 1883, the Metropolitan Opera opened its doors for the first time.¹

It took less time for the Met to become a première house than for the often wayward phonograph to become practical, but within a few years of that auspicious opening night, recordings had become commercially feasible and popular, and it was a Metropolitan Opera artist who became the first star of the phonograph, a young French baritone named Bernard Bégué. Then, in the 90's, Gianni Bettini, with his Micro-Phonograph modification of Edison's machine, started to record his celebrated friends, many from the Met, and eventually to sell the cylinders. It must have been a dazzling collection — Bernhardt and Réjane, Yvette Guilbert, Nellie Melba, Pol Plançon, Victor Maurel, Guisepppe Campanari, Emma Calvé, Nordica, both de Reszkes, Francisco Tamagno — the legendary voices of a bygone era.

The primitive recording equipment was not sufficiently developed to handle orchestral or instrumental sound satisfactorily, but it could do imperfect justice to the human voice and, since the early part of the century was truly the golden age of opera, the singers were pleased to be heard in this new way. They helped substantially to make Americans operatically literate. In addition, a levy on their recording contracts was an important source of income to the Metropolitan, ending only when forbidden by an AGMA ruling in the early 30's. This income was replaced by that from the nation-wide broadcasts of the Saturday matinees that have made the Met's artists and repertory familiar to so many millions of listeners since 1931.

Every important singer known to the world has at one time or another been a Metropolitan Opera artist, from the legendary Francisco Tamagno in 1883 to the almost equally legendary Maria Meneghini Callas in 1956. (She will open the 1956-57 season in "Norma.") Every opera in the standard repertory, and many considerably less "standard", have been included in the Met's repertory at one time or another.

¹ The Met was not built as a contribution to the art of opera, but as a result of a social incident. Lilli Lehmann explained it: "As, on a particular evening, one of the millionairesses did not receive the box [at Hammerstein's Manhattan Opera House] in which she had intended to shine because another woman had anticipated her, the husband of the former took prompt action, and caused the Metropolitan Opera House to rise."



Left: High-standing mike for the chorus, another for the woodwinds, and a third suspended above the pit feed the center tape track. Mikes for the soloists feed the outside tracks. Ladder is for the director of the chorus, seated at the rear

Below: Three-channel recording setup in the control room. Left to right: assistant engineer William Hamilton, Book-of-the-Month's Lester Traub, and recording engineer Robert Blake

SEDGE LE BLANG PHOTOS



Right: Five of the principals listen to a playback. They are Alesion de Paolis, Heidi Krull, Daniele Barioni, Frank Valentino, Nicola Moscona

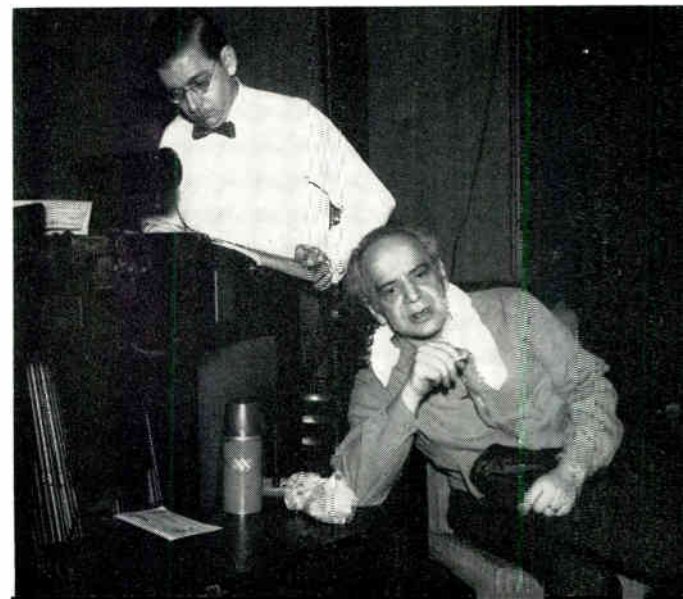
Now, in 1956, the Metropolitan Opera Association has embarked on a new venture. It proposes to make available to opera lovers for the first time the full repertory of the Met on LP's, recorded in the house and introducing systematically the young singers of talent who make up so large a proportion of the company these days. The recordings will be available on a subscription basis only, the business end being handled by the Book-of-the-Month Club, with the Met solely responsible for the artistic aspects of the enterprise.

Seven operas were recorded this spring for the Metropolitan Opera Record Club, and there is nothing so well illustrating the changes that have taken place, in recording and in the Met itself, than the first sessions 55 years ago and these latest. And equally, the similarity, even after such a lapse of time.

In 1900, Thomas Alva Edison gave Lionel Mapleson, the Metropolitan orchestra librarian, a cylinder recording machine shown in Fig. 1. It was the most modern acoustical machine of its time, using the Edison hill-and-dale system, cylinders rather than disks, and with a vast horn. Mr. Mapleson kept it in the opera house, and from 1901 to 1903 recorded actual performances, a couple of minutes at a time, from a point high in the wings, probably in what is now known as the paint gallery. A1- *Continued on page 50*



Right: Maestro Fausto Cleva listened to a playback, while assistant engineer William Hamilton followed the score. Maestro Cleva said the take was satisfactory, but he thought the band was a bit loud



July-August 1956

FM for Summertime Hi-Fi Radio Reception

FM Can Give You Static-Free, Hi-Fi Radio Entertainment, Even During Summer Storms, over Distances up to 100 Miles and More, Provided You Have a High-Gain Antenna — By Milton B. Sleeper

MAJOR ARMSTRONG's purpose in developing the FM method of transmission and reception was not to improve audio quality, but to overcome static interference, limiting factor of the conventional AM system. Huge sums had been spent on research to eliminate static, but all without significant results. This consistent lack of success was due to the fact that electrical impulses received from natural and man-made static, and from radio transmitters were virtually identical as far as receiving sets were concerned. How can you mix oil from two vessels and then separate the part that came from one and the part from the other? Essentially, that was the problem of separating impulses of static and radio signals.

Major Armstrong succeeded because he conceived the idea of transmitting signals different in character from the static impulses. He decided to mix water with oil. Separating them became simply a matter of skimming the oil from the top of the water. That is an apt analogy because, in an FM receiver, the static rides on the radio signals in such a way that it can be clipped off in what is called the *limiter* circuit!

Headaches and Heartaches

But Major Armstrong and his FM radio system encountered a perverse situation such as has befallen other inventors who have made outstanding contributions to science. After his first public demonstration before the Institute of Radio Engineers in November, 1935, engineers were quoted in the press as looking upon FM as an inventor's dream, of no practical value and, they said, the conquest of static must go on!

Unable to interest any of the radio equipment manufacturers in FM, Major Armstrong decided to build his own station at Alpine, N. J. Against great opposition at the FCC, he was finally granted a construction permit in July, 1936, and construction of the station was started in the spring of 1937. The magnitude of this pioneering is indicated by the entries in his station log.

Page 1: "April 10, 1938. 4:10 P.M. Frequency — Carrier on — 43.7 mc/600 watts input to transmitter (Using temporary antenna). This was not for purposes of transmission, but only to test for the proper termination of the transmission line."

Fifteen months later, on the 132nd page of the logbook: "Tuesday, July 18, 1939. First day — regular schedule on the air at 10:50 A.M. — 80 — k.w. input. Programs consisted of records played at Alpine."

That is the capsule story of the beginning of static-free FM broadcasting from

which it grew up, despite the setbacks when the war stopped the manufacture of civilian radio equipment, and the subsequent shift of FM channels to 88 to 108 mc.

After the war, however, FM broadcasting got off to a fast start, and stations were erected in great numbers all over the U. S. This activity was supported by great sales promotion efforts, principally on the part of RCA, I T & T, General Electric, Collins Radio, and REL. But the irony of it all was that these companies manufactured only transmitters.

As a result, owners of FM stations were not able to get receivers to pick up their transmitters after they started operation! And, of course, no receivers were available to the public, either. Later, FM sets were offered by such companies as Philco, Emerson, RCA, Stewart-Warner, and Crosley, but the performance was so poor that they were soon discarded. Stromberg-Carlson had made excellent FM sets before the war, but their post war models were much inferior. In the period immediately after the war, only Zenith sets, and tuners made by Pilot and Browning delivered the results expected of FM.

By-Products of Static Elimination

So FM might have died aborning except for one thing. On several occasions, Major Armstrong, with the cooperation of REL, put on special live-talent demonstrations using 646-B receivers and excellent speaker systems. (The 646-B was designed as a broadcast station monitor receiver — not for home use.)

While he was demonstrating the capacity of FM to provide static-free reception over a far larger primary service area than AM stations of much higher power, certain individuals among his audiences heard other things that impressed them greatly.

They learned that, in the process of eliminating static, Major Armstrong had achieved the first economically practical way to make hi-fi reproduction available to the general public! For FM met all the requirements of a perfect system. These are:

1. Complete freedom from background noise
2. No distortion
3. Full dynamic range
4. Full audio range
5. Elimination of fading and inter-station interference

Even now, the best disk records do not fulfill those requirements fully and, in the early days of FM, tape and tape equipment were still in the development stage.

Here is an interesting note on the history of FM broadcasting that is not generally understood: That it survived its early

vicissitudes was not due to the elimination of static, nor to the greater primary service area it could provide.

What rescued FM broadcasting from complete oblivion was that a significant number of listeners discovered that the *audio quality* of FM was not only superior to what they could hear on AM, but definitely superior on live talent to reproduction of any other source of speech and music. It has been said that the hi-fi enthusiasts are responsible for the eventual expansion of interest in FM. That is undoubtedly true. It is also true that FM has contributed much to expanding the interest in hi-fi! Moreover, FM broadcasting has done much to popularize LP records since it affords clean, clear transmission of recorded music.

What next? FM will probably make a major contribution to popularizing recorded tapes. Ever since the demands of the musicians' union virtually put a stop to the use of live talent by making it economically impossible, broadcasters have been almost entirely limited to music from records. What live shows we have heard with full fidelity only from FM stations where the music originates, because of the limited capabilities of the telephone lines used by the networks. However, any station can use recorded tapes, and tapes equal in quality to the original music are becoming available in increasing numbers.

All of which is in the direction of progress to the end that FM will not only give radio listeners the static-free service which Major Armstrong envisioned. It will also make the best reproduction from records and the equivalent of live music from tapes available to a great many more people than if the same records and tapes were played on AM.

The Importance of Antennas

All over this Country, rooftops have sprouted TV antennas. It is accepted that television reception requires an antenna. No one says: "I get AM radio reception without an antenna. Why should I put one up for TV?" The reason is that transmission characteristics at TV frequencies are not the same as those at AM broadcast frequencies. Thus, if you want to pick up TV signals, you have no choice but to install an antenna.

What applies to TV antennas holds for FM, too, since the FM broadcast band, 88 to 108 mc., is right in the television band, between TV channels No. 6 and No. 7. In some metropolitan locations, near television stations, it may be possible to pick up TV signals on an indoor antenna. But except for these rare instances, an outside antenna is necessary to receive adequate

signals, and the better the antenna, the stronger the signals fed to the TV set, with correspondingly clearer, sharper images. The greater the distance between the transmitter and the receiver, the more efficient the antenna must be. Otherwise, the signals will be too weak for satisfactory reception.

The only difference between the requirements of TV and FM is that a good FM set will perform perfectly on much weaker signals than those required for clear TV images. Thus, it may be possible to get static-free FM with a table-top or other indoor antenna where such an antenna would not operate a TV set in a satisfactory manner. Or a high-efficiency antenna might give perfect FM performance at distances up to 100 miles or more in a location where it is impossible to receive television.

TV and FM Antennas Are Similar

Any antenna designed for VHF television (the lower channels) can be used for FM. Efficiency will be improved somewhat, however, if the antenna elements are cut specifically for 98 mc., the center of the FM band.

In many homes where there are both FM and TV receivers, a simple changeover switch, available at any radio parts store, is used to shift the antenna from one set to the other. The same 300-ohm antenna lead is required for FM as for TV.

Strangely enough, some dealers have only a vague idea of the requirements of FM antennas, yet they know all about those for TV. They may even say: "Oh, you don't need an antenna for FM!" Which, of course, is not true. In such a case, simply ask for a TV antenna cut for channel No. 6.

Non-Directional and Directional Antennas

If you live where there are several FM stations within 20 or 30 miles, located in different directions from your home, you may find a non-directional antenna entirely adequate. Fortunately, on FM, there is no ghost problem such as causes so much trouble on TV.

For greater distances, or where conditions are unfavorable, a directional antenna may be necessary, such as the Yagi type shown on the front cover of this issue. A Yagi should be pointed at the weakest or most distant station you want to pick up. It may then give adequate reception from nearer or more powerful stations which lie in other directions. This can be determined by swinging the antenna and checking the reception of different stations until you have it pointing in the optimum direction. Sometimes signals are reflected by hills in such a way that the strongest signals are received from a station when the antenna is not pointed exactly toward it. Hence the need for cut-and-try experimenting.

Or you may be in a location where there are several distant FM stations in different directions. Then one solution is to use a Yagi with a rotator, so you can swing

the antenna in the direction of the station you want to hear. Under some conditions, it may be simpler to put up two Yagis, one below the other on the same mast, and use a switch to connect either one to the FM set.

To cite a specific example, in Monterey, Mass., one Yagi, pointed south, is required to pick up New York stations, 95 miles away. That antenna also brings in Pittsfield, 20 miles north, and Hartford, 40 miles southeast. A second Yagi is required for Boston, 120 miles east, Providence, 95 miles away slightly south of east, and Schenectady and Troy, 45 miles to the northwest. This combination of antennas provides solid reception of more than 25 FM stations in all directions of the compass.

There are TV stations at all the cities mentioned above. However, at this location, only the one in Schenectady comes in with even fair picture quality.

ABOUT FM ANTENNAS

Static-free, hi-fi FM reception requires a sensitive tuner or receiver, and an efficient antenna. An antenna is necessary because of the peculiarities of the VHF channels where both FM and TV stations operate.

With a good FM antenna, reception up to 100 miles is not unusual. If the transmitter is on very high ground, the range may be much greater. Many FM listeners get dependable reception from WMIT, atop Mt. Mitchell, at distances of 300 miles or more.

While the light cord antennas supplied with some sets may provide local reception, they cannot do the work of a good outdoor type.

An outdoor type of antenna installed in an attic may prove as efficient as one mounted on a short pipe attached to a chimney. But if signals are weak, increasing the height of the antenna may make the difference between uncertain and dependable reception.

At some locations, automobile ignition causes interference on FM as well as TV reception. This can be reduced, or entirely overcome, by 1) increasing the height of the antenna, 2) shortening the antenna lead, or 3) moving the antenna as far back from the street as possible. Fortunately, cars equipped with radio sets do not cause interference, as they have suppressors on the ignition systems, and in most homes there is no trouble from automobile interference.

FM Range and Static Elimination

The performance of any FM receiver, as to receiving range and static-free reception, can be improved by the use of a more efficient antenna. Further improvement can be obtained by changing to a more sensitive FM receiver.

Top quality FM sets being manufactured now are much more sensitive than those built even two or three years ago. Thus, if you have an old model, you may be surprised at the improved performance you can get from a new one. Another fact to consider: some of the older models, for one reason or another, have not maintained their initial alignment and, in consequence, have lost their sensitivity, noise-limiting capabilities, and sharpness of tuning.

Few servicemen whose business it is to handle AM radios and TV sets have the knowledge or equipment required to realign FM receivers accurately. If you suspect that your FM receiver or tuner is in need of realignment, ask the manufacturer where you should have this work done.

You might, of course, send it to the factory, but this should be avoided if possible. It is difficult to pack a tuner for shipment by express, and it may arrive in such damaged condition that expensive repairs will be necessary before the instrument can be aligned. Manufacturers report that this happens frequently.

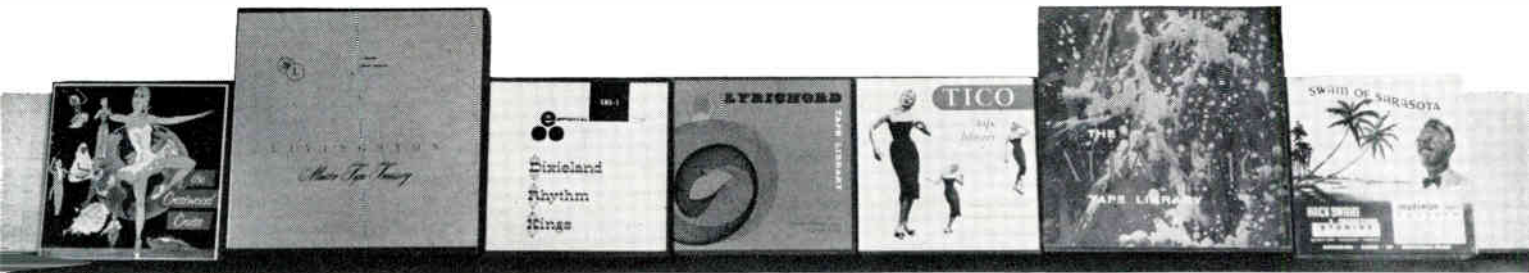
The Future of FM

It may surprise you to know that it is virtually impossible to buy an FM broadcast transmitter from any of the U. S. concerns which, a few years ago, had a surplus supply in warehouses. They were not scrapped. No indeed! They were bought up for use in Europe. In England, part of an elaborate and extensive FM broadcast system is already in operation by the BBC, and more stations will be installed until FM service is available to all.

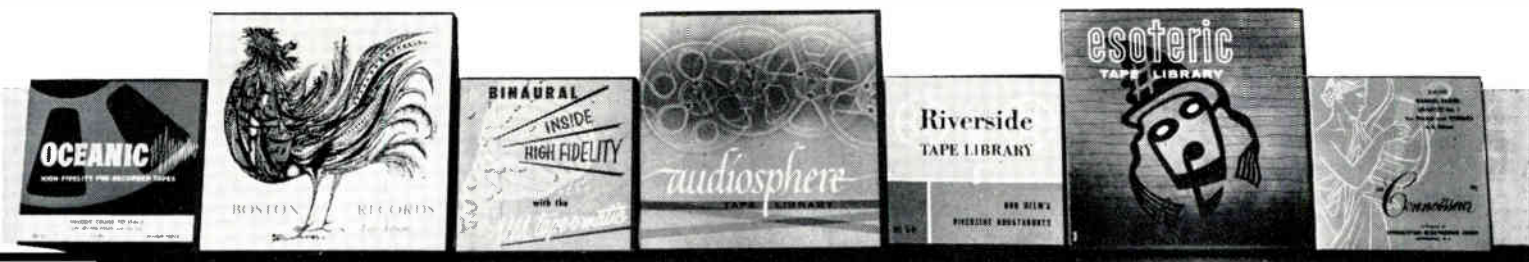
If the introduction of FM had been handled differently in this Country, it might well have replaced AM completely by this time. There is no need of both FM and AM broadcasting either from the point of view of listeners or station owners. When, and the time will come inevitably, FM has expanded to the point where AM broadcasting can be abandoned, the AM band will probably be assigned to commercial communication services which are now handicapped seriously for lack of channels.

How long will that take? Any figure is pure guesswork at this time. Further, no one can foresee the composition of the Federal Communications Commission or the policies it may follow. Looking back, some of the FCC decisions have proved to be wise and sound. Others, in the light of industry progress, appear to have been arbitrary or even downright stupid. At present, the Commission appears to be devoting a disproportionately large part of its energies and funds to television, to the neglect of other important but less spectacular services.

However, to one who has followed FCC actions closely and has been actively concerned with FM broadcasting since its inception in 1939, it seems reasonable to expect that there will be few, if any, AM broadcast stations on the air after the end of the 1960's.



How recorded tapes are made



More Titles Are Being Released on Recorded Tapes; Quality Has Been Improved by New Equipment

Dr. Hans Wolf monitors a 7½-ips. master copy being made from a 15-ips. master tape. Audio quality is checked critically; running time is noted



COMPARING current tape releases with those of even a year ago, it is obvious that improvements have been effected, both as to the quality of reproduction and as to the music now available. The progress has been great indeed, accounting for the spreading demand for recorded tapes that has changed the business of producing them from one of dubious profit potential to assured financial success.

In the beginning, and this goes back a long time measured by the fast pace of hi-fi activities, there was little good music available to the independent companies that undertook to produce recorded tapes. Even talent not under contract to the major record manufacturers comes high. Consequently, most of the early tapes and the actual tape recordings, too, bore the stamp of amateurish efforts.

Many of the tapes were of music from electric organs, because such performances were the cheapest of all to produce. Even if they had been good, the economics of this business stacked up against those who undertook to enter it because, to succeed even on a modest scale, it is necessary to offer a range of titles and types of music, supplemented at frequent intervals by new releases. That takes capital, running into substantial figures. There is also an element of risk in producing any music, and one expensive flop may wipe out the profits realized from one or more titles sold in substantial quantities.

There was another stumbling block. Record stores, a natural outlet for recorded tapes, just weren't interested in handling them. They were convinced that, because discs are so easy to put on a phonograph and to remove, the public would not bother with tapes. (You may have



Output of the playback machine is fed to slave recorders. All machines run at 60 ips. Operator can spot-check quality of any tape copy

noticed that most record dealers are not particularly aggressive merchants.)

Much of the credit for getting tape records off the ground in the U. S. is due to Ched Smiley and his associates at Livingston Electronic Corporation. His initial efforts to produce and sell recorded tapes encountered the seemingly insuperable problems of talent expense, distribution, and capital requirements — until he conceived what was then an entirely new idea.

Realizing that there was a vast reservoir of fine music on master tapes stored in the vaults of the record companies, and that they were only interested in selling records, he undertook to set up arrangements with them to make their music available on tapes. In that way, he gained immediate access to a wide range of talent, making it possible to release at once a substantial list of titles with more available as required.

Since most of the master tapes were stereophonic, the timing of this venture turned out to be in step with the marketing of stereo equipment for home use. Time helped in another respect. Where many of the early machines were sub-standard in performance, accounting for some part of the unsatisfactory quality obtained from early tapes, the reproduction from current models represents substantial improvement.

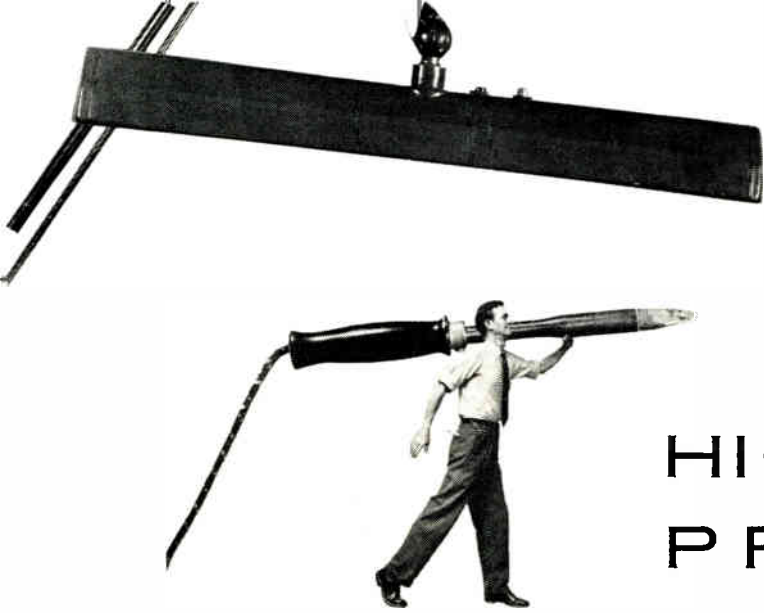
This fall will see sufficient music released on tape to satisfy all tastes, amply justify the prices, and measure up to the capabilities of the finest tape machines. As for the prices: tapes are not as expensive as they appear to be when they are compared with disks. Comparison should not be made between the price of a tape and that of a

disc record, but between the number of minutes of music. On that basis, tapes cost about the same as LP's and, in some instances, a little less. What tips the scale in favor of tape is its freedom from deterioration in use (upward of 1,000 playings without sign of wear) and the absence of clicks and other defects.

Tape has another advantage. There is a definite limit to the maximum time that can be recorded on one side of a disc. On a long composition, if the time does not coincide with a break in the music, there is an awkward interruption when the disc is turned over. With tape, however, in practically every case it is possible to run sufficient additional feet to break the music at an appropriate point.

Producing fine tape copies is not a routine electro-mechanical process. It requires a high degree of what might be called engineering craftsmanship, combined with critical listening experience. Most important, of course, is the job of making master copies from the original tape master. It is interesting to note that at least 1,000 master copies can be made from the original, and more than 1,000 recorded tapes can be made from each master copy. Hence, upward of 1 million recorded tapes can be made without any deterioration of the audio quality.

Fig. 1 shows Dr. Hans Wolf, Livingston's musical director, with the equipment used to run off master copies. The tape is played on one machine to feed the recorder. At the same time, the tape quality is monitored continuously on loudspeakers to detect any deviation from perfect audio quality. These machines have two stacked heads, so they can be used for single-track, double-track, or stereo tapes. Or a single-track tape *Continued on page 50*



*Assembling a Handitester,
the Most Useful Instrument
for Your Home Workshop
— By Harold Taplin*

HI-FI WORKSHOP PROJECT NO. 9

OF ALL test instruments, the volt-ohmmeter is the most useful, yet it is the simplest and least expensive. The model shown here, a Heathkit M-1, can be used to measure AC voltage, DC voltage and current, and resistance. Perhaps it is used most often to test for open circuits, and it is worth owning just for that purpose.

At the different settings of the 12-position range switch, the following measurements can be made:

DC VOLTS: 0-5,000; 0-1,000; 0-300; 0-30; and 0-10

DC MILLIAMPERES: 0-100; 0-10

OHMS: 0-300,000; 0-3,000; 0-30

AC VOLTS: 0-5,000; 0-1,000; 0-300; 0-30; 0-10

On DC the meter is rated accurate within 2% at full scale, and the divider and calibrating resistors are 1% types, giving a net figure of 3%; and on AC the net rating is 5%, making the instrument accurate enough for all practical test purposes. The 5,000-volt readings are obtained by plugging the red lead into the right hand jack, with the black lead plugged into the left hand jack at the bottom of the front panel. All other measurements are

made with the red lead plugged into the jack at the center.

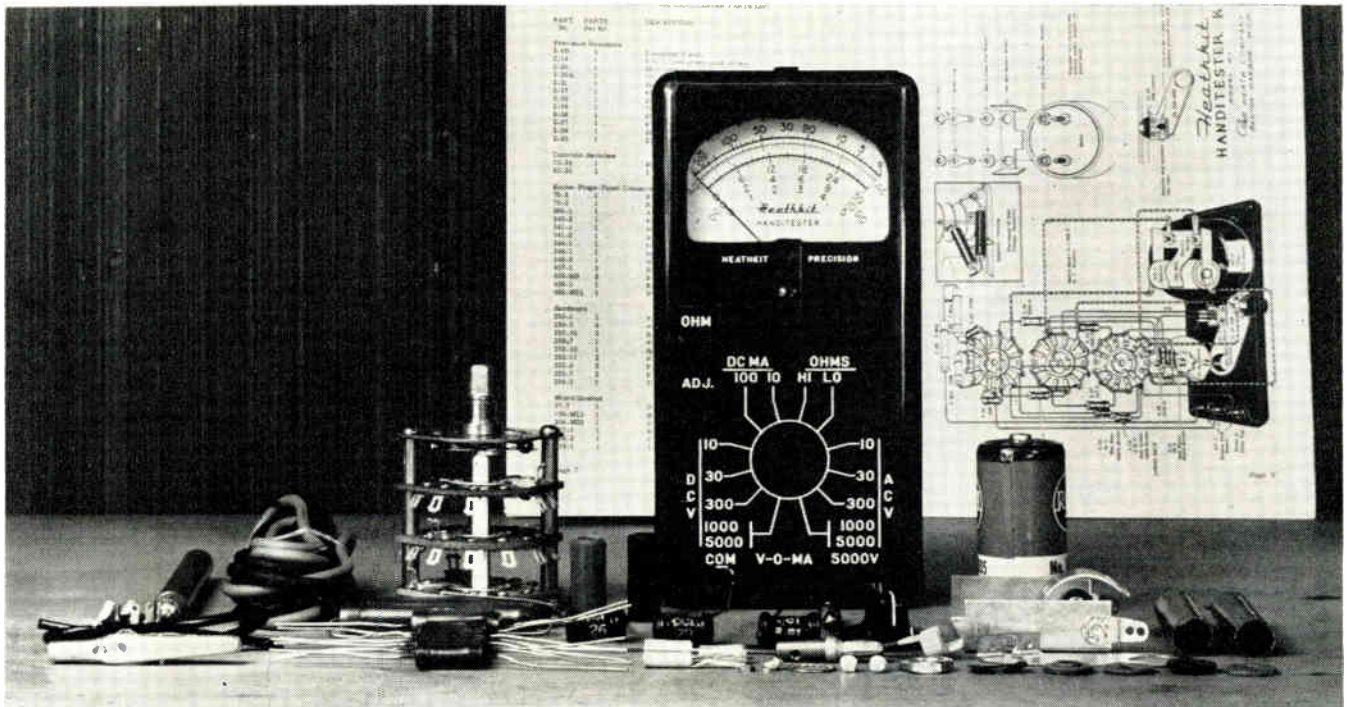
Assembly and Wiring

The kit, Fig. 1, can be assembled and wired in about 1 hour, requiring only a little skill and care in handling a soldering iron, and careful attention to the instructions.

Fig. 2 shows the first assembly stage, in which the battery clamp is mounted, and the bracket which holds the OHM ADJ. variable resistor and the tiny rectifier. The only trouble encountered in the whole assembly was with the rectifier. It is intended to be mounted with a very small self-tapping screw. Perhaps my screw-driver wasn't the right size, or my patience too short, but I couldn't get the screw started. Finally, I gave up and mounted the rectifier by soldering it in place. This was done by tinning each piece, using as little heat as possible, and then soldering them together very quickly.

There is always something confusing about wafer switches, but if you study the contacts and the instructions carefully before you start making connections, you will

Fig. 1. Parts for assembling and wiring this very useful handitester instrument. Meter comes mounted in the molded case



avoid mistakes. It helps to secure the switch in a small vise, Fig. 3, so as to have both hands free to hold the iron and the parts. Great care must be used in soldering wires to the terminals of the variable resistor that fits through the slot marked OHM ADJ., so as not to damage the resistor with excessive heat.

You may have a little trouble with the big 2-meg., 2-watt resistors that are protected by spaghetti. Only one of these resistors shows up in the side view, Fig. 4, at the left. The other lies against the back of the panel. It may seem impossible, at first, to locate them so that they will fit inside the case, but it can be done and, with a little patience, you will be able to find a way to get them in.

Be sure that you have the polarity of the battery correct, as shown in the instructions. If it is not, the meter will read in the wrong direction, indicating that the battery must be reversed. When you try to slip the dry cell into the clip that holds it, you may have a minor hassle. It will seem as if the battery just won't slip into place without bending the clip out of shape. Just be firm; it really does fit.

One more note: When you solder the terminals to the test leads, be sure to slip the fibre sleeves over the wires first. If you do the soldering first, you won't be able to put on the sleeves!

Making Measurements

The instruction book supplied with the kit explains the

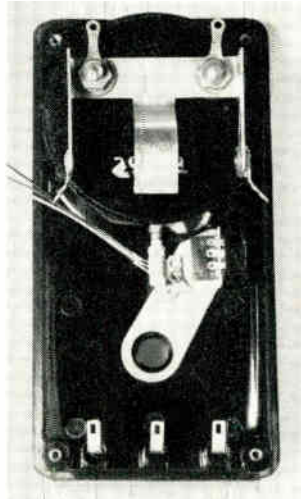
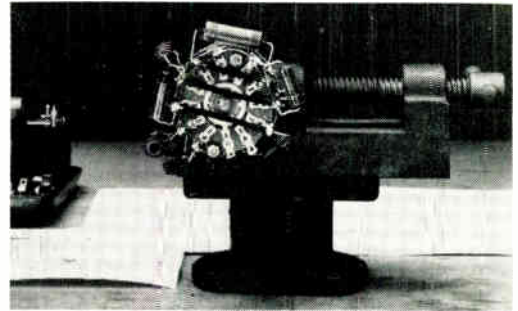


Fig. 2, left: In the first stage, the battery clip, banana jacks, and the bracket holding the variable resistor and rectifier are mounted on the front cover. Fig. 3, below: Holding the switch in a small vise frees both hands for soldering

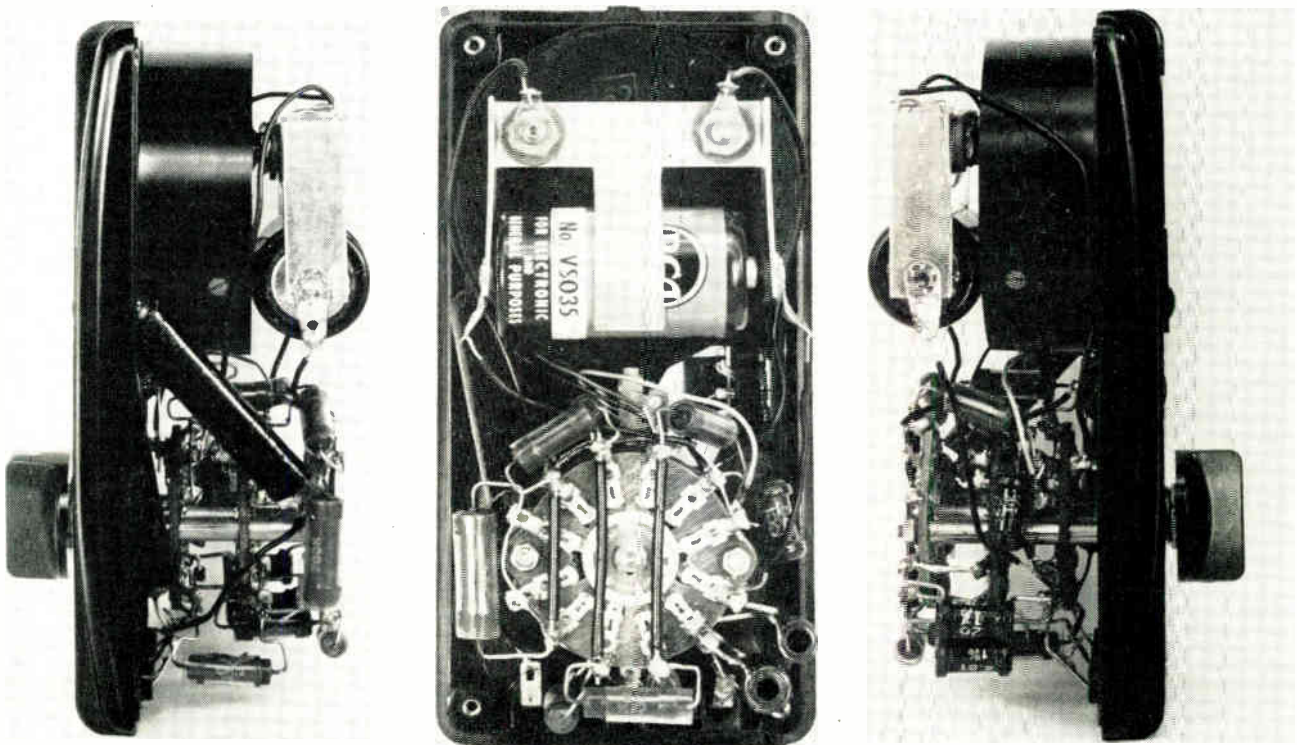


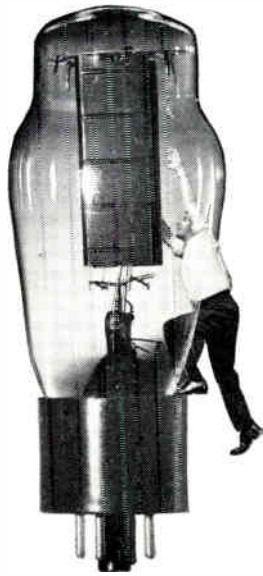
method of making measurements, but a word of caution is worth repeating here. On DC MA, remember that full scale on the higher range is only 1/10 ampere, so don't use this instrument to test dry cells! For AC or DC volts, always set the range switch to a higher value than the probable voltage you are going to measure. Then, if necessary, turn the range switch a step lower. If you set the switch at 10 volts, and the actual value turns out to be 250, the pointer may fly over so quickly as to bend it, or even damage the meter.

For resistance measurements, the OHM ADJ. switch must be varied until, with the test leads shorted together, the meter reads exactly zero.

Treat this instrument considerately, and it will give you long and useful service.

Fig. 4. All the parts are carried on the front panel. Here are views of the assembled handitester, ready to go into the case





*You Can't Judge a Book By Its Cover,
nor Hi-Fi Equipment By Its
Outward Appearance. Here Are
Photographs Showing the Actual
Inside Construction of New Components*

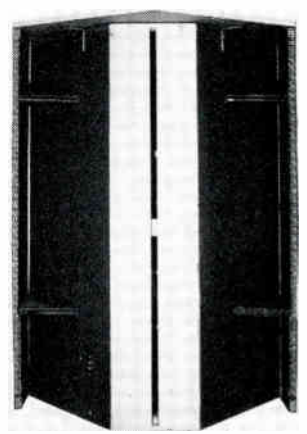
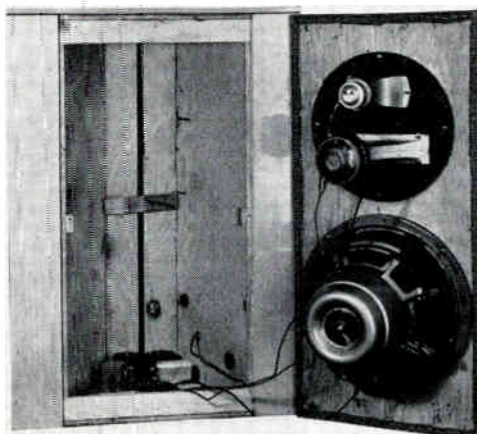
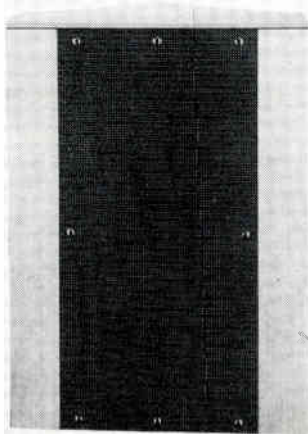
“INSIDE

INFORMATION”

Cabinart Rebel 3 Klipsch corner cabinet and speaker system. Accompanying views show the front and rear views of this factory-assembled unit, and the cabinet with the speaker-mounting panel removed. Construction is solid, and the finish excellent. This design is a modified and less

expensive version of the standard Klipschorn design, using the rear slot construction. Speakers are University types, comprising a C15W woofer, MA25 with a Klipsch horn for the mid-range, and a 4401 tweeter. The Klipsch network, mounted at the bottom of the cabinet, provides

crossovers at 1,000 and 5,000 cycles. Cabinet is $36\frac{1}{2}$ ins. high by $25\frac{3}{4}$ across the front, extending $22\frac{1}{4}$ ins. from the corner at the rear. Bass range rated to 42 cycles. The price is \$268.00. *Cabinart Div., G & H Wood Products Co., 99 N. 11th St., Brooklyn 11, N. Y.*

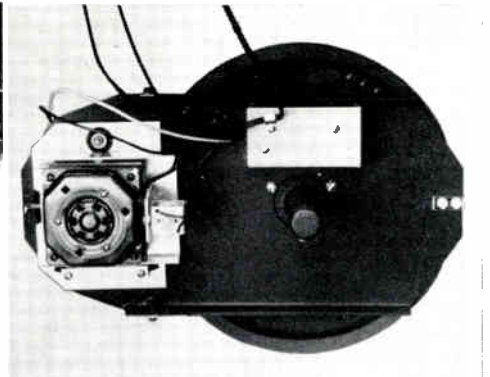
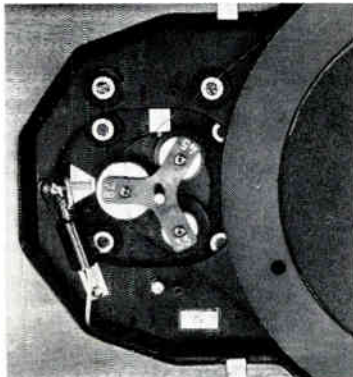
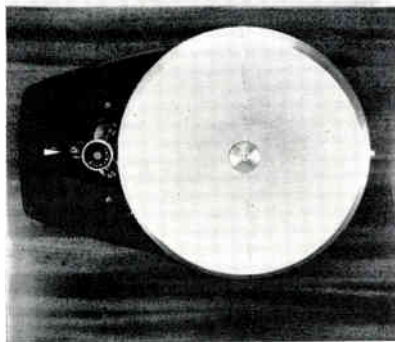


Fairchild model 411 Turromatic 12-in. turntable and base. Attractive design details are added to construction that reflects this company's activities in the development and manufacture of professional equipment. This is a belt-driven type, with three speed-change pulleys to provide

33, 45, and 78 rpm. As you will see in the underneath view, there is a solenoid on the motor mounting, actuated when the motor is switched on, to shift the motor sufficiently to press the pulley on the motor shaft against whatever drive pulley has been brought into operating position by

the speed-control knob. DC current is supplied to the solenoid by a rectifier in the metal case under the turntable. A very attractive design feature is the illumination of the numbers on the speed control.

The base is $19\frac{7}{8}$ by 17 by $6\frac{3}{8}$ ins. high. Clearance height over the spindle, from

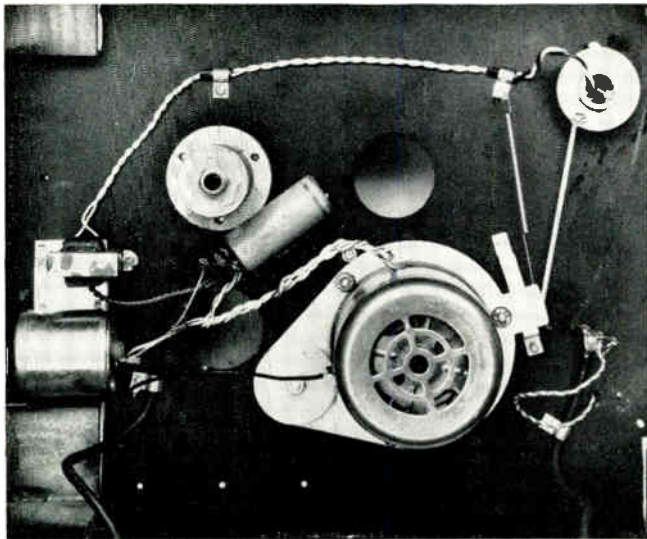


the top of the base, is 2 ins. Wood base is $6\frac{3}{4}$ ins. high.

Price of the turntable with a 4-pole

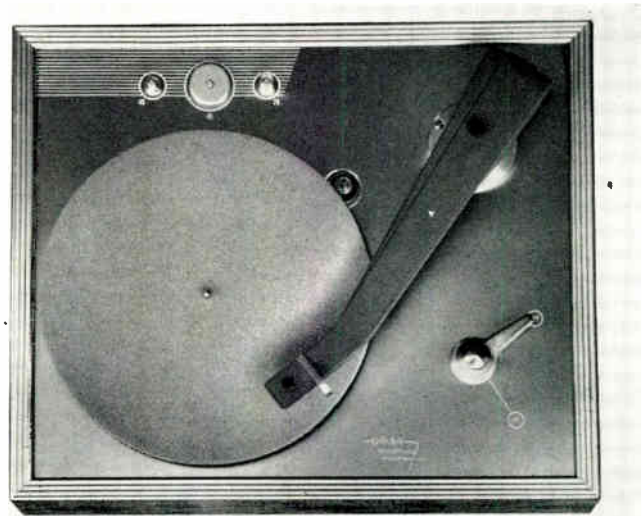
motor is \$99.50. A mahogany base, solidly built and well finished, is worth the extra cost of \$25.00 unless you have the tools

for constructing and cutting out your own mounting. *Fairchild Recording Equip. Co., 8th Ave. & 154th St., Whitestone 57, N. Y.*



Gray 400 and 50 series turntable. This turntable, carried on a $\frac{1}{4}$ -in. copper-finished steel plate, floats on rubber pads supported by a wooden cradle. The cradle is fastened to the wood base with sufficient clearance that the base does not touch the steel plate. When the control arm, right

front in the top view, is swung to the Off position, the motor shaft is carried back from the turntable rim, and the AC power is cut off by a microswitch. The shaft, sized for 33 rpm., drives against a ground Neoprene ring on the turntable. For 45 or 78 rpm., a bushing of larger diameter



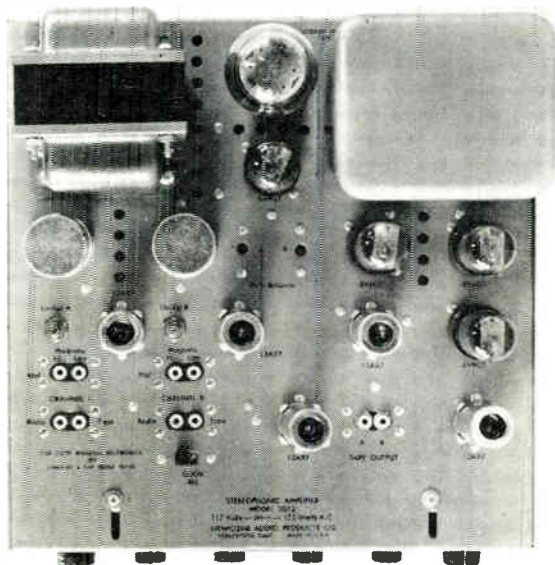
is slipped over the shaft. These, and a center disc for 45's, are mounted at the rear. Added feature is a light in the hub of the control, illuminating the stylus. Furnished as a motor-board assembly, or complete with base and tone arm. *Gray Research & Dev. Co. Inc., Manchester, Conn.*

Newcomb stereo preamp-amplifier model 3D12. Provides completely flexible controls for monaural and stereo reproduction. There are two sets of inputs for tape, radio, crystal and magnetic pickups, in addition to two outputs for a tape recorder and separate controls to limit the amplifiers inputs. On the front panel are the selector

switch with 4 equalizer and radio-tape positions; control for stereo balance; dual controls for bass, treble, and volume; and switch with positions for stereo and stereo reverse, channel A or B only, and A and B connected for monaural reproduction. There are separate 8 and 16-ohm output terminals at the rear for the two loud-

speakers. The 3D12 is a good investment for a monaural system that will be expanded later for stereo use. Tubes used are: five 12AX7's, four 6V6GT's, and a 5U4G rectifier. The chassis measures 12 ins. wide, $12\frac{1}{2}$ deep, and $7\frac{1}{2}$ overall height. *Newcomb Audio Products, 6824 Lexington Ave., Hollywood 38, Calif.*

Three views of the Newcomb universal stereo preamp amplifier



RECORDED TAPES

Continued from page 45

can be used to make one track only on a two-track master copy. While the original master runs at 15 ips., the master copy is made at 7½ ips.

In Fig. 2 you can see a part of the copy production department. Master copies to be used for the day's production are lined up on the shelf at the left. Audio engineer John White has put a master copy on the playback machine, and is ready to start it. Along the wall, slave machines are loaded with blank tapes. All tubes are burning, and the whole system will be switched on when the control button is pressed. To reduce the time required to make the copies, the master copy and the blank tapes are run at 60 ips. Thus a 30-minute, 7½-ips. tape can be made in just 3¾ minutes.

This practice, necessary to increase the daily output of the machines, and to reduce manufacturing costs, requires the use of amplifiers flat to more than 120,000 cycles.

With the increasing number of titles, it is necessary to keep stocks at a minimum, yet maintain prompt deliveries. This is accomplished by processing orders swiftly, and sending them directly to the copy department. Totals for each title are then compiled and checked against stock on hand, so as to determine the day's requirements. In this way, many orders can be shipped the day they are received and, in most cases, the remainder go out the following day.

There is no telling what the situation will be this fall, but it looks as if the availability of more titles will encourage more people to use recorded tapes, and the demand may well tax the total copying equipment available in the industry to such an extent that there will be shortages of popular titles.

RECORDING AT THE MET

Continued from page 41

though Metropolitan artists had been recording for Bettini and others, and within a short time would be the mainstays of every record catalogue in the world, these were the first actual performances ever recorded, and the first recording sessions ever held in the house. These cylinders were not for sale but, by great good fortune, they were not lost to posterity as were those in the Bettini collection. William H. Seltsam, author of the "Metropolitan Opera Annals" and founder of the International Record Collectors' Club, reproduced many of them, first on 78's, and more recently on LP's.²

For the tapes from which pressings will be made, the Metropolitan Opera and the Book-of-the-Month Club engaged one of the top recording engineers, Robert E.

Blake, Jr., who is also a trained musician (his mother is Dorothy Gaynor Blake, a famous music teacher).

Mr. Blake uses three-channel equipment, not for binaural tapes, but for balanced sound between soloists, orchestra and chorus. He is the only engineer in the U. S. presently using this system for commercial recording. Four years ago he recorded several operas in Venice ("Aida", "Turandot", "Cavalleria Rusticana" and "Lucia di Lammermoor", for Remington) and orchestras in Boston, Cleveland, Cincinnati, and Los Angeles. Being both a perfectionist and something of an electronic genius, he employs the 3-channel system as a means of achieving the utmost in balance. Bob Blake, be it noted, is not only an outstanding engineer, but he produces records issued under his own REB Editions label. He made the famous E.M.S. recording of Varèse's *Ionization*, one of the hi-fi records of all time.

His recording setup at the Met, Fig. 2, is far from standard. Equipment is installed in the broadcast booth, a cubbyhole at the end of the Grand Tier, just to the left of the stage. In portable cases are the playback amplifiers, the 4-position mixer, the controls for the three-channel recorder, and the tape drive mechanism. For playback, each tape channel feeds into one of the three 8-in. Wharfedale speakers, housed in RJ enclosures, chosen particularly because they are small enough to be flown around the country. Frequency range of the recording equipment is rated at 30 to 20,000; tape speed is 30 ips. Because of the balance achieved through the three-channel pick up, there is rarely any need for the engineer to touch the controls once the recording starts.

Microphone placement is not standard. Blake uses four or five mikes, depending on whether the chorus is singing. Two are AKG Austrian mikes (price \$770 per copy) each with remote control of the pick up pattern, of the others, two are Electro-Voice, and one is an Altec. One mike is placed overhead in the middle of the auditorium, roughly above the soloists' heads — suspended on a rope stretched between the two sides of the Grand Tier, as you can see in Fig. 3. Another is in the orchestra, in this instance, in the woodwind section, and a third is in front of the chorus. These three feed into one channel. There are two mikes for the soloists, each feeding into a different channel.

This arrangement is acoustically admirable, for the asbestos curtain³ blocks out all sounds from the stage area. In addition, heavy velvet drapes were used to cover the exit doors, to cut off street noises and the sound of stray fire engines. Doors to the auditorium were closed, and ushers enforced complete silence when the maestro raised his baton.

The orchestra remained in the pit, but

completely reversed from the usual position. Maestro Fausto Cleva's podium was just under the footlights, facing the house. The soloists lined up in the middle section, six or seven rows back, lighted lecterns in front of them to hold their scores. Because of cuts made, scores were necessary even to singers who had so often appeared in "La Bohème". Two microphones are in front of them, each soloist using one, even for duets. When, on stage, Lucine Amara, as Mimi, would leave the table in front of the Café Momus, in the recording session she gradually turned away from the microphone.

Several rows back, still in the center section, the chorus awaited its cue. At the proper time, chorus master Kurt Adler mounted a ladder to direct, keeping one eye on Maestro Cleva, the other on the chorus. Farther back and to the side was the seven-member band that, on the stage, marches around the streets past the café and off, followed by the crowds.

Watching and listening as the session got under way, there was something eerie about the vast, dimly lighted reaches of the Met, the tiers at the rear extending upward into total blackness, and the monotonous rows of empty seats. There were exchanges in Italian between Maestro Cleva and Daniele Barioni (the young Italian speaks no English), and in English between conductor and other soloists. Miss Amara lost her place, and the take was started again. Singing actresses are like all actresses — Miss Amara and Miss Krall gestured involuntarily with their hands. Everyone was in street clothes, Miss Amara with a mink coat thrown over her shoulders (this March 29th was a cold and windy day). Everyone seemed attentive and exceedingly business-like; an air of efficiency prevailed. It was a normal six-hour recording session, with occasional breaks to listen to playbacks, and time out for a bite of lunch.

Long familiarity with "La Bohème" seems never to dim its appeal. Stage sets are unnecessary to communicate the moving reality of Puccini's lovely, poignant score. So it was with the tapes made on this cold March day. Heard on the playbacks, using individual speakers for the three channels, the music was magnificent, and even Maestro Cleva professed himself not ill-pleased. We have not heard the records, but we do know that Bob Blake and his assistant, William Hamilton, spent many hours, cutting, splicing, and blending, score in hand and ears well attuned, before the three tape channels were finally made into a monaural master tape from which master records could be cut.

Whether Mr. Mapleson ever recorded a performance of "La Bohème" we don't know, but it is quite likely that he did. The American première was given on December 26, 1900, with Melba, Saléza, Campanari, Gilibert and Journet were in the cast. Critic Henry Krehbiel called it "foul in substance, futile in its music."

² For information on LP pressings of the Mapleson cylinders, address William H. Seltsam, International Record Collectors' Club, 318 Reservoir Avenue, Bridgeport, Conn.

³ Editor's Note: If it had been necessary to raise the asbestos curtain, extra wages for standby union employees would have added some \$850 to the cost of the recording session!

Many artists have since sung in it, and how really popular "La Bohème" is can be judged from its 131 performances (the most any opera achieved) in the 1955-56 season by opera companies all over the Country.

The cast for this new recording is a familiar one. Lucine Amara, who was the big hit of opening night last year in "Tales of Hoffmann", has sung Mimi many times, to great praise; she sang in the first performance of this past season. Her warm and lovely voice gives her Mimi especial appeal. The Rodolfo, Daniele Barioni, is a newcomer to the Met. The 26-year-old tenor made a somewhat sensational debut

as Cavaradossi in "Tosca" last February; his only other appearance this year was as Rodolfo, youthful but effective. Heidi Krall has yet to sing Musetta on the Met's stage, though she has appeared in many other operas. She is a coming singer, with a beautiful, securely-focussed voice, a luminous quality, and sure theatrical sense, an eminently worthy successor to the first Musetta, Fritz Scheff. Frank Valentino has been a leading baritone with the company for many years, and has been a frequent Marcello. Nicola Moscona as Colline, Clifford Harvuot as Schaunard, and Alessio de Paolis are

among the most familiar in the Met's large company, often heard in "La Bohème." Conductor Fausto Cleva joined the Met in 1929, and since 1951 has directed many of the new productions and most of the old ones as well. Chorus and orchestra are the regular Metropolitan aggravations.

The house is the same, and so to a large extent is the repertory. The singers are different, and the style of singing. Recording technique has gone through a revolution. But — *plus ça change, plus c'est la même chose* — the world's première opera house is once again recording its regular repertory on its own premises.

THE VIOLA

Continued from page 24

in the high register, makes good use of the upper regions of the top string, and even in the last movement ventures to a point more than two octaves above middle C (an E flat in seventh or eighth position, for the technical-minded). At such an altitude air is very thin for the violist, but he can come through gloriously. There are several recordings of the masterpiece; it would be hard to beat the Nap de Klijn-Paul Godwin performance with the Vienna Symphony Orchestra, Paumgartner conducting, on Epic.

Mozart further demonstrated affection for his instrument in a pair of duos for violin and viola, two works which no admirer of the composer should miss. The first, K. 423 in G, is well performed by Goldberg and Riddle for Decca; No. 2 in E flat, K. 424, is best presented by Joseph and Lillian Fuchs, also for Decca.

Having taken into account Bach, Mozart, and Berlioz, and adding a grateful bow to Brahms for his two sonatas, Op. 120 (though to some of us these pieces appear better tailored to the clarinet, which Brahms stipulated as alternate, than to the viola) we may say, as potential record buyers: so far, so good; the viola has had a fair hearing. Is there something else worth investigating? The answer is yes. The best days of the "garrulous old woman" were still to come.

The instrument's limitations at the hands of broken-down violinists, and the resulting caution of composers as to writing anything the least bit taxing for it, ceased with the arrival of an English virtuoso string player who became the first real champion of the viola's cause. This pioneer is Lionel Tertis, today a gentleman of eighty who has passed his mission on to the capable William Primrose. It was Tertis who commissioned several of his British contemporaries to write works for the viola, and who augmented this repertoire by transcribing for the viola music originally written for other instruments. The Elgar *Cello Concerto* is one of the latter; the arrangement received the composer's blessing, and Elgar himself conducted the first performance with Tertis as soloist. Unfor-

tunately, this viola version is not recorded.

It has been good luck for the instrument, also, that Paul Hindemith began his career as a viola player. Since turning his attention to composition, he has written for it with faith and understanding.

Which brings us to the present. Let us reach for the nearest LP catalogue. We discover there a splendid array of Hindemith sonatas — sonatas for flute, for trombone, for trumpet, bassoon, clarinet, oboe, and violin. But viola? Downright discrimination. Hindemith has composed at least five

monic. In this work the viola comes at last to a full flowering, and seldom has any instrument received more expressive treatment. Walton uses the woodwinds extensively and effectively to back up the brooding voice of the solo; his telling melodies and his turbulent, jazz-like rhythms create a powerful orchestral scene.

Hindemith gives of his best in *Der Schwanendreher*, a work for viola and small orchestra in which many will find reflections of the symphony, *Mathis der Maler*. It is based on a series of old German folk melodies, and these dark-hued themes are peculiarly compatible with the viola. So, too, is Hindemith's orchestration, which concentrates upon woodwinds and brasses. This work appears on the outside of the Walton — a fortunate coupling indeed. Also available is Hindemith's *Trauermusik*, the "Music of Mourning" for George V, written for the BBC within twenty-four hours after the King's death. This short composition for viola and string orchestra contains some of Hindemith's most expressive melodic writing.

Ralph Vaughan Williams has not ignored the viola, and in his suite *Flos Campi* presents it as solo in company with orchestra and chorus. Francis Tursi is the soloist in this work, recorded by Concert Hall Society with the Cornell A Cappella Chorus and Concert Hall Chamber Orchestra.

A set of three stunning non-vocal *Madrigals* for violin and viola by the Czech neo-polyphonist Martinu, put out by Decca, is superbly performed by Joseph and Lillian Fuchs. These pieces constitute a really brilliant display of duet writing, and as far as I know they stand alone of their kind on the contemporary scene. They are not profound, but they are stylish and remarkably durable.

Acquaintance with any of these works will perhaps suffice to show that the spirit of evangelism common to admirers of the viola is not without cause. Let me quote, with becoming modesty, a proposition of the noted English critic Ernest Newman: "Is there something in the viola that develops exceptional intelligence in its ex-ecutants, or is it just that when a man has exceptional intelligence he takes up the viola as a matter of course?"

A Brief Viola Discography

Berlioz: *Harald in Italy* • Columbia ML-4542

Brahms: *Viola Sonatas, Op. 120* • Westminster WN-18114 or SWN-18114

Hindemith: *Der Schwanendreher* • Columbia ML-4905

Trauermusik for Viola and Orchestra • Stradivori 608

Martinu: *Madrigals for Violin and Viola* • Decca DL-8510

Mozart: *Duo No. 1 for Violin and Viola, K. 423* • Decca DL-8523

Duo No. 2 for Violin and Viola, K. 424 • Decca DL-8510

Sinfonia Concertante in E flat, K. 364 • Epic LC-3194

Vaughan Williams: *Flos Campi (suite for viola, orchestra and voices)* • Concert Hall Society CHS-1151

Walton: *Concerto for Viola* • Columbia ML-4905

sonatas for his maligned instrument — three for viola and piano, and two for viola solo. Only one of these, the Op. 11, No. 4 for viola and piano, is currently available; Francis Tursi is the violist in this Concert Hall Society recording.

Ernest Bloch makes a good showing on the record market, but his suite for viola and piano, a solid piece of music once available on 78's, still is absent from the micro-groove list. The same is true of Quincy Porter's superb suite for the viola alone, and Frederick Jacobi's *Fantasy*, with piano. And there are other sins of omission: the Bax *Concerto*, the Bliss *Sonata*, and Holst's *A Lyric Piece*.

However, let us count our blessings, meager though they may be. Any listener with an adventuresome spirit and an open heart will want to know about the first-rate music for viola that *can* be heard on LP's today. At the top of the list is William Walton's *Concerto*, recorded by Columbia with Primrose and the Royal Philhar-

GERSHWIN DISCOGRAPHY

Continued from page 23

Rhapsody in Blue, 1924: Though the "serious" Gershwin is customarily dated from the Aeolian Hall concert by Paul Whiteman on February 12, 1924, Gershwin had, as early as 1919, tried his hand at a string quartet and, in 1922, attempted a one act opera, "Blue Monday". Actually, Gershwin made his Aeolian Hall debut almost three months before the Whiteman concert as a pianist for Eva Gauthier in a historical recital for which she had the audacity to make up a program of songs by Hindemith, Bellini, Bartók, Schönberg and Berlin, Donaldson, Kern, and Gershwin. Gershwin served as accompanist for the American song group, and charmed the audience with his pianistics.

Whiteman had spoken to Gershwin about composing a concert piece for his proposed "Experiment in Modern Music", but Gershwin let it slip his mind until his brother Ira noted a newspaper item announcing that "George Gershwin was writing a symphonic composition for Paul Whiteman's concert." This was in early January, the concert was set for February 12th. Though involved with rehearsals of a new show, Gershwin began composing on January 7th. Ferde Grofé, Whiteman's arranger, practically hovered at Gershwin's piano and, as a page of piano score was finished (with some indications by Gershwin as to the instrumentation), Grofé prepared the orchestration. In about three weeks Whiteman was rehearsing the *Rhapsody in Blue*, which of course stole the show. Who remembers today that Victor Herbert wrote a suite of *Serenades* for the same concert? The haste of the *Rhapsody's* preparation resulted in a number of blank pages in the piano part (which were improvised by Gershwin during the performance) and accounted for some highly unorthodox musical directions in the score, for example: "Wait for nod." (Over the years the original and special Whiteman orchestration became dated. In 1926 Grofé prepared another for symphony orchestra, the version now generally performed.)

The famous opening clarinet *glissando* was considered unplayable until Ross Gorman experimented with special reeds to achieve the desired *portamento* effect. It is still an arresting opening which at once establishes the mood of the work, one that is remarkably effective and fresh, and whatever the "structural deficiencies" (remember the composer was a mere 25 when he wrote it), it has stood up very well.

Of the surfeit of *Rhapsody in Blue* recordings, the outstanding one is the sensitive and understanding interpretation by Morton Gould (Victor LM-6033) in the dual role of conductor and pianist. Gould's orchestra is properly racy and his playing is, if not bravura throughout,

romantic and idiomatic. The Whiteman-Pennario version (Capitol T-303) is quite good, though Pennario's playing is rather sleek and glib in the young virtuoso manner. But on the whole, it is a good accounting. Oscar Levant's interpretation of his friend's work, with Ormandy conducting (Columbia CL-700), suffers mainly in comparison of technical points, the recording dating from 78-rpm. days. Levant's playing is more crisp than Gould's and, at times, seems hurried. Gershwin's own much abbreviated recording may be heard on a collector's re-issue (Victor LPT-29), a must for all Gershwin specialists, despite acoustic shortcomings. Also, for historic value, this performance uses the original Grofé orchestration.

BASIC GERSHWIN COLLECTION

Rhapsody in Blue, Concerto in F, An American in Paris, Piano Preludes, Piano music and orchestral Suite (Arr: Gould) from **Porgy and Bess** • Morton Gould, piano and orchestra
Victor LM-6033

Second Rhapsody, Variations on "I Got Rhythm" and Preludes • Oscar Levant, piano, Morton Gould, cond., arch. Columbia ML-2073

Cuban Overture, Rhapsody in Blue, Variations on "I Got Rhythm" • Buddy Weed, Earl Wild, Poul Whiteman and orch. Coral 57021

Porgy and Bess • Winters, Williams, Matthews, Engle and orch. Columbia OSL-162

Shows: **Girl Crazy** Columbia ML-4475
Of Thee I Sing Capitol S-350

Song Collections:
Gershwin Plays Gershwin Heritage 0073
Gems of Gershwin Victor LPT-3055
Gershwin Rarities Walden 302 and 303
The Best of Fred Astaire Epic LN-3137

BUDGET GERSHWIN COLLECTION

Rhapsody in Blue, Concerto in F, An American in Paris • Levant, Ormandy, Kostelanetz, Rodzinski Columbia CL-700

Preludes, Second Rhapsody, Cuban Overture, Variations on "I Got Rhythm" • Bianco, Walther MGM E-3307

Porgy and Bess Concert Hall Society CHS-1247
Gems from Gershwin Victor LPT-3055

Of the other recordings worth mention, the Bianca-Walther (MGM 3237) is of interest because of the performance by a German orchestra. The Katchen-Mantovani (London LL-1262) is sonically superior; Katchen does a good, workman-like job, but the orchestral part is so overblown as to distort the entire performance. This was supposedly done with the publisher's permission, but what would Gershwin have said? Publishers, it seems, rarely care, knowing so little of music and composers as they do. The Bargy-Whiteman (Decca 8024), the Templeton-Kostelanetz (Columbia CL-795) have little to recommend them. Likewise the Wild-Whiteman (Coral 57021), complete with chorus, is a completely off-base interpretation.

Concerto in F, 1925: Walter Damrosch, who believed Gershwin had "made a lady of jazz", persuaded the New York Symphony Society to commission a work by Gershwin, hoping no doubt to acquire another "notorious" rhapsody. The Symphony Society did not receive a shocker, but did get one of Gershwin's finest works, a mature composition and, in terms of technique, an advancement over

the *Rhapsody in Blue*. The première took place at Carnegie Hall on December 3, 1925. The critics had their usual field day. Many felt that the *Concerto in F*, while more expert, was less original than the *Rhapsody*. In retrospect, the critics were wrong, as usual. The *Concerto* is purer Gershwin than the sometimes Lisztian, at least once Tchaikovskyan, most times Gershwinian *Rhapsody*. "No jazz," some complained, but Gershwin hadn't intended to jazz up the concerto form, though he used a Charleston motif in the opening section, and a lovely blues theme for the second movement. Embellishments, such as grace notes and harmonic colorations from the blues, were further touches of jazz but so skillfully and so unaffectedly were these employed that no stilted period flavor dates the *Concerto* as is the case with other jazz-inspired compositions of the time, written by Gershwin imitators, or academic slummers.

Structurally the *Concerto* is quite well formed. Gershwin described the first movement as in sonata form, then added a Gershwinian "but . . ." Actually, the first movement is in traditional sonata form, with the proper number of themes, development, and recapitulation. Aside from a small harmonic debt to Debussy, the second movement, one of the finest creations by an American composer, is endowed with an unmistakable American sound as the muted trumpet sings the blues (a reminder that Gershwin had originally considered calling the work "New York Concerto" before settling on the final abstract title). The last movement is a rondo of a rhythmic nature, a brisk tempo-ed reworking of the previous themes, plus the introduction of new material.

Morton Gould does best by Gershwin's *Concerto in F* (Victor LM 6033) in the two-record set unfortunately titled "Serious Gershwin". London's recording (LL 1262) by Katchen with Mantovani's orchestra is quite good, but not an especially close second. Columbia's bargain single (CL 700) containing also *Rhapsody in Blue* and *An American in Paris* offers some excellent piano by Oscar Levant, but not very inspired conducting by Kostelanetz; and the sound, even enhanced by modern processing, is not very good. Pennario's reading with the Pittsburgh Symphony under Steinberg does not evidence much understanding of the work (Capitol 8219).

Piano Preludes, 1926: These attractive miniatures were prepared especially for a recital by the Peruvian singer Marguerite d'Alvarez, in an attempt to repeat the furor of the Gauthier recital of 1923. The original program lists five preludes, but only three were published. Two others were arranged by violinist Samuel Dushkin and Gershwin for violin and piano, called "Short Story". It sounds more like the work of a Gershwin imitator than the real thing. Another prelude, in song form,

Continued on page 54

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GERSHWIN DISCOGRAPHY

Continued from page 52

remains in manuscript only. The three published *Preludes* for piano are good Gershwin. As a group they are well balanced (fast-slow-fast) with the two rhythmic pieces separated by a haunting blues, which is Gershwin at his most sensitive. Both Gould (Victor LM-6033) and Levant (Columbia ML 2073) give the *Preludes* a playing of proper nuances. Bianca's (MGM 3307) is on the erratic side.

An American in Paris, 1928: In March 1928, Gershwin departed for Europe. With him he carried sketches of a new work, just to keep his hand in. Also, while in Europe, he hoped to study, but abandoned that when neither Ravel nor Boulanger encouraged him in this aim. So Gershwin spent his time attending concerts, visiting galleries, and buying paintings (Gershwin owned a fine collection of modern art and was himself, as was his brother Ira, an accomplished painter). He also traveled from London to Paris to Vienna, yet managed somehow to work on what he called a rhapsodic ballet which "is written very freely and is the most modern music I've yet attempted." Once the *Concerto* was out of the way, Gershwin chose never to return to the stricter forms, and *An American in Paris* represents Gershwin at his least constrained. The orchestration is ingenious; his handling of the strings is superb. While on a shopping trip in Paris he picked up some Klaxon horns which he wove into the score. Premiered at Carnegie Hall by Walter Damrosch on December 3rd, 1928, *An American in Paris* is a most infectious composition: it opens with a jaunty "walking theme", punctuated by the sound of French taxi-horns — bustling, insouciant, and evocative. No programmatic crutch is required for musical enjoyment of the work, although one was supplied by Deems Taylor for the first performance. A blues succeeds the walking themes, a broad, lyric melody followed, in turn, by a cheerful Charleston. The coda brings back the first walking theme for a swaggering finale.

Although the sound is antiquated, RCA's recording of the *American* (LPT-29) comes nearest to the composer's original conception of the work. Also, he participated in the recording. The label erroneously lists him as pianist but, of course, none is heard in the performance. What happened was this: Gershwin had showed up at the recording session which was being conducted by his friend Nathaniel Shilkret. Gershwin had neglected to tell Shilkret that a celesta was required, so he was drafted for the job. He is heard in the first half of the recording, in a short bridge just before the blues section. This is the only time for, in his excitement, Gershwin missed his cue the next time and no celesta is heard. But Gershwin was

very happy with the final result and frequently told Shilkret so. For a modern recording the Morton Gould (Victor LM-6033) again leads the list; also the filler for the side is the rarely heard opening piano music from "Porgy and Bess". Toscanini's version (Victor LM-9020), discounting some minor troubles with the rhythms, is distinguished by the pellucid Toscanini orchestral texture, setting forth Gershwin's orchestration to deserved advantage. As much cannot be said for the performance from the sound track of the film "An American in Paris" (M-G-M E-3232), by the studio orchestra conducted by Johnny Green. For purposes of the film's super-ballet, the work suffered rearrangement and tampering with the orchestration. Whiteman's most recent version (Capitol T-303) is vigorous and is a fine recording. Rodzinski and the New York Philharmonic do a competent job, but the recording is rather faded. Bernstein's (Victor LM-1031) is too affected, especially in the blues section. A German rendition (M-G-M E-3253) conducted by Walther is rather rough hewn, but an interesting performance with some quite good trumpet work in the blues and Charleston.

Second Rhapsody, 1931: For his first film "Delicious", Gershwin devised a short instrumental piece for a New York sequence, *Rhapsody in Rivets*, which he later expanded and finished in New York on May 23, 1931, calling it *Second Rhapsody*. The premiere did not take place until January 29, 1932 in Boston, where Gershwin played the solo part and Koussevitzky conducted the Boston Symphony. The *Second Rhapsody* has come nowhere near the popularity of its predecessor, a misfortune since it is an impressive composition, well wrought, and original. Gershwin felt it was "In many respects, such as orchestration and form, . . . the best thing I've written." The themes of the *Second Rhapsody* may not be as readily accessible as those of the *Rhapsody in Blue*, the orchestration employs quite "modern" dissonances, and the thematic development is complex and subtle, but it is an attractive and diverting composition deserving more attention than it has received.

Oscar Levant has recorded a fine version (Columbia ML-2073) with Gould conducting. Levant plays with authority and obvious affection for a work he had performed often with the composer in a two-piano version. Sondra Bianca and Walther (M-G-M E-3307) give a good reading, though no Levant she, and Walther is no Gould. The Bargy-Whiteman recording (Decca DL-8024) need not detain us.

Cuban Overture, 1932: While in Havana, Gershwin became interested in the possibilities of writing for Cuban percussion instruments, using authentic rhythms. In July and August of 1932 he composed an orchestral work *Rumba* for the first all-Gershwin concert at

Lewisohn Stadium on August 16th. For a work that was practically tossed off, the *Cuban Overture* is quite polished and intricately orchestrated.

No completely satisfactory recording is available, though all but one are serviceable. Paul Whiteman conducts a satisfactory and sometimes exciting rendition (Coral 57021), but not without some score-doctoring and a tacked-on cadence. The Pro Musica Orchestra under Walther (M-G-M E-3307) treads rather carefully through the far from three-quarter-time rhythms and, while lacking in finesse, does give an accurate accounting of what Gershwin set down, with the percussion in the foreground in keeping with Gershwin's conception. Kostelanetz (Columbia CL-783) smothers the percussion in the strings. The early Whiteman (Decca DL-8024) is completely away from Gershwin's *Cuban Overture*. It's best forgotten.

Piano Transcriptions of 18 Songs, 1932: Gershwin made special arrangements for piano of 18 songs that were published as "George Gershwin's Song Book". They are probably the least known of his compositions, and Gershwin didn't think of these études, in a sense, as really important or serious, yet they do represent a synthesis of his style, harmonically, rhythmically, and melodically, in a variety of moods. Probably no one but Gershwin could do full justice to the *Transcriptions* (Walden 200), but concert pianist Leonid Hambro does an affectionate, intelligent job on these captivating tid-bits.

Variations on "I Got Rhythm", 1934: *I Got Rhythm* was one of Gershwin's personal favorites. When he needed a special number for an orchestral tour, he worked up a series of highly imaginative variations for piano and orchestra based on this deceptively simple pentatonic tune. The *Variations* is not a profound piece, nor was it so intended, but it is good musical fun as the song is treated to fanciful instrumental permutations. The "Chinese" variation is especially piquant.

Oscar Levant and Morton Gould and his orchestra collaborate in a distinctive recording (Columbia ML-2073), Levant carrying off the laurels with aplomb and disarming ease. The Weed-Whiteman version (Coral 57021) has the edge over the Bianca-Walther (M-G-M E-3307), though both are good.

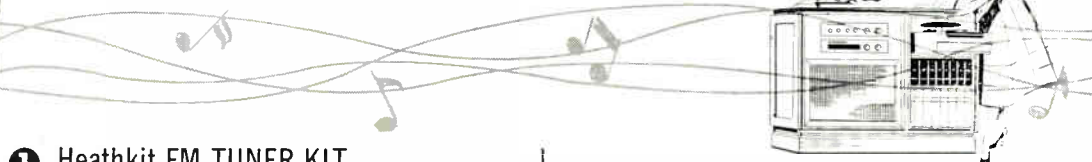
Porgy and Bess, 1935: The idea of transforming DuBose Heyward's novel, "Porgy" into an opera originated with Gershwin as early as 1926. There was no commission involved, no ready and waiting producer. Gershwin referred to it, in a letter to Heyward, as a labor of love. After many delays, work was begun. Gershwin spent about a year on the composition, and nine months orchestrating it. The last page of the manuscript is inscribed: "Finished August 23, 1935." In "Porgy and Bess" Gershwin combined his protean musical explorations and ac-

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GERSHWIN DISCOGRAPHY

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complishments into a marvelously integrated whole. The critics were confused, as is their wont, by what they considered a hybrid of musical comedy and opera. No such confusion exists today. The triumphs of "Porgy and Bess" all over the world attest the vitality of Gershwin's finest achievement, a living vindication of his belief in his only opera which, however, was none too successful during his lifetime. It is an American masterpiece, bursting with fervor, overflowing with life, filled with Gershwin's most characteristic handiwork. For authenticity's sake, Gershwin took a cottage at Folly Beach, S. C., where he attended church meetings, listening to the singing and speech of the Gullah Negroes. What he absorbed may be heard in the opera's spirituals, street cries, and recitative. However, to assure unity of style, Gershwin did not use traditional melodies, only original themes.

Recordings of "Porgy and Bess" exist in several forms: complete, excerpt, and "symphonic pictured". The best is the virtually complete one produced by Goddard Lieberson for Columbia Records (OSL-162) with a fine cast (some from the original production), good conducting, and an excellent recording. Of the many albums of excerpts, the most liberal in quantity is the concert version (Concert Hall Society CHS-1247) which is well sung but not too well recorded. A rather small orchestra furnishes a lean accompaniment. Decca's old original-cast set (DL-9024) features many of the artists who worked with Gershwin on the original production; the recording is now dated, and the singing is sometimes shaky, but it is a fine memento for the specialist. Columbia has taken highlights from their three-record set and issued them on a single (OL-4766). Victor's album (LM-1124) is the mixture as before, beautifully but rather stuffily sung. There are two "Porgy and Bess" suites, one arranged by Robert Russell Bennett and the other by Morton Gould; both are purely orchestral. Of the two, the Gould arrangement contains more music, and is excitingly conducted (Victor LM-6033). The Bennett "Symphonic Picture" exists in several recordings; one is as good as another. Incidentally, the Gould set also contains the practically never heard opening piano music from "Porgy and Bess", cut before the premiere. It is the most "modern" music Gershwin ever wrote for the piano, a *tour de force* that even out of context is effective.

* * *

The Songs: Gershwin put as much inspiration and hard work into his songs as he did his concert works. Happily, his brother Ira's excellent lyrics add immeasurably to the quality and durability of the songs. The Gershwins hit their stride with

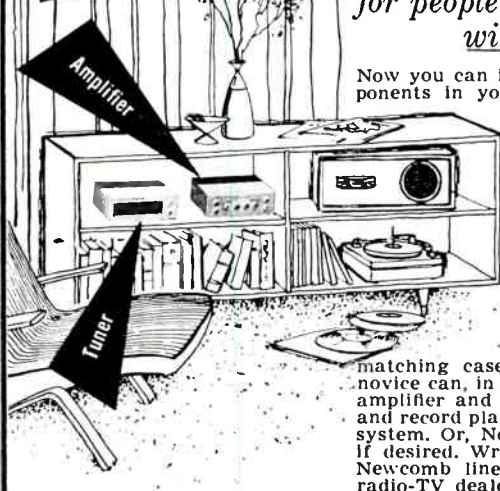
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56

Hi-Fi Music at Home

GERSHWIN DISCOGRAPHY

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Lady Be Good (1924), and didn't let up until the death of George in 1937.

Unfortunately their shows of the 20's were cursed with undistinguished books. It made little difference then, but precludes their revival today, and many a fine song lies buried in the score of a show that flopped.

Only two scores have been recorded: "Girl Crazy" (Columbia ML-4475) and "Of Thee I Sing" (Capitol S-350). The former is somewhat marred by the mannered singing of Mary Martin (especially in *Bidin' My Time* and an unfortunate rendition of *I Got Rhythm*). Louise Carlyle, however, does a stunning *Sam and Delilah*. On the whole this is a good set. "Of Thee I Sing" is a vivacious reproduction of the 1952 revival. The singing is not always of the best, but good choral work makes up for the vocal deficiencies of the principals.

There is a profusion of albums of Gershwin songs. Most, however, offer the same "standards", as if Gershwin put his all into a mere dozen songs.

Victor's "The Popular Gershwin" (LPM-6000) might have been titled "The Indestructible Gershwin." The singing "tricks" of the current note-bending school are not right for Gershwin, and the entire album, excepting the contributions of Henri Rene, suffers from a total lack of understanding of the songs, Gershwin, and good taste. Jane Froman sings "Gems From Gershwin" (LPT-3055) in a recording of a 1938 broadcast, which contains the usual disadvantages of such an undertaking, but does offer a good number of songs well presented. Walden Records' "Gershwin Rarities" (302, 303) concentrates on the neglected songs, tastefully sung and played. And in "Lyrics by Ira Gershwin" (Walden 300) the neglected Gershwin is given like treatment. George Byron sings "Rediscovered Gershwin" (Atlantic ALS-410) with perfect diction but not without tendency toward humorlessness. Ella Fitzgerald, backed by the sensitive piano of Ellis Larkins, does beautifully by a mixture of standards and some rarities (Decca DL-5370). Lee Wiley's Gershwin album (Liberty Music Shops 1004) is a wonderful reminder of another era, redolent of the speakeasy, the racoon coat, and the hip flask, but don't expect any hi-fi in this 1940 recording. Fred Astaire includes eight Gershwin songs from two of the final scores, *Shall We Dance?* and *Damsel in Distress*, in "The Best of Fred Astaire" (Epic LN-3137) — practically definitive renditions of these songs.

Heritage has, happily, resurrected some of the recordings made by Gershwin in England during the latter 20's on "Gershwin Plays Gershwin" (Heritage 0073). Some idea of Gershwin's unique style may be gleaned from this recording, particularly in the delightful *Half of It Dearie, Blues*.

Concluded on page 58



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by Paul W. Klipsch

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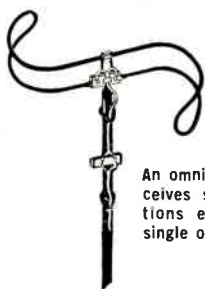
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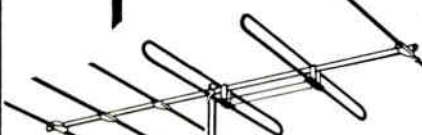
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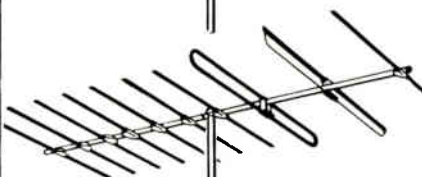
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GERSHWIN DISCOGRAPHY

Continued from page 57

The dubbing is a little primordial, but won't detract from complete enjoyment by the Gershwin fan.

Many of the standards like *The Man I Love*, *Somebody Loves Me*, and *It's Wonderful* are included in purely instrumental collections by David Rose (M-G-M E-3123), Frank Chacksfield (London LL-1203), Wally Stott (Epic LN-1009), Kostelanetz (Columbia CL-770), and a couple that may be a little different: "Gershwin, Shavers, and Strings" (Bethlehem BCP 27) and "Buddy DeFranco and Oscar Peterson Play Gershwin" (Norgran 1016).

Gershwin's unaffected approach to making music, without bothering, in his wholesome way, to divide it into artificial "serious" and "popular" categories, endows it with a special endearing quality. This was best expressed by one of his critics who, after excoriating Gershwin's compositions, concluded by paying the greatest compliment of all when he said, "Gershwin's music has that highest attribute of making people fall in love with it."

MARKEVITCH

Continued from page 25

Europe. However, he had studied conducting with Scherchen.

The latter went through Markevitch's hour-long work. When it was done, the composer approached his conductor-teacher with an obviously discontented air. An altercation between the two followed, of which the small audience could gather but little. But we *did* hear the end of the argument, when Scherchen said to Markevitch that if he were so displeased with the presentation he was welcome to take over and conduct the work himself. Markevitch accepted without hesitation. An extra rehearsal was quickly arranged for the next day. At the concert that evening it was in fact the composer who conducted his own oratorio. I don't know if this constituted the conducting debut of the then already famous composer. But the incident does throw light on one of Markevitch's characteristics—a quest for perfection in all that he does and at any price.

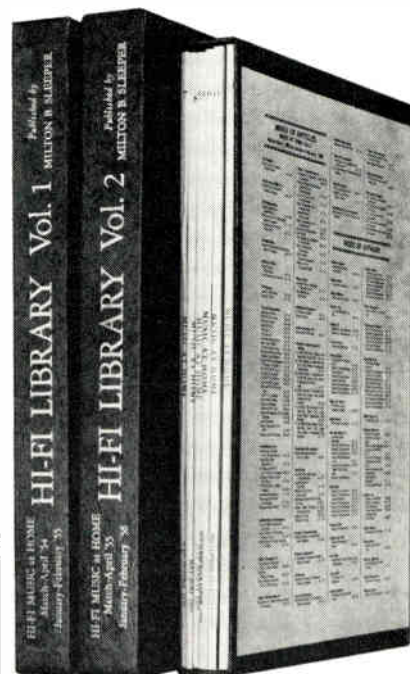
Markevitch's career as a conductor is still young. In the 1930's his podium activity was limited mainly to presenting his own works. Then, shortly after the end of the war, he became a full-fledged conductor, and quickly attained a sizable reputation. In this country we can judge the validity of this reputation only by means of his recordings. Note the variety of his repertoire. He has recorded symphonies by Haydn and Mozart, the latter's *Coronation Mass*, big romantic works by Berlioz, Tchaikovsky, and Mussorgsky-Ravel; contemporary works by Stravinsky, Prokofiev, and Dallapiccola; war horses

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MARKEVITCH

Continued from page 58

by Dukas, Falla, and Ravel; and finally works in the lighter vein which include Saint-Saëns' *Carnival of Animals*, Britten's *Young Person's Guide to the Orchestra*, and a fascinating collection of waltzes under the title "Portrait of the Waltz". Markevitch thus appears as one of the least specialized among today's conductors. Yet few criticisms have been leveled at any of his interpretations, no matter the period or the style of the work. In addition, it is notable that Markevitch seems to conduct with the same ease such different orchestras as the London Philharmonia, the Berlin Philharmonic, and the French National Radio Orchestra.

While his prominence in the field of conducting indicates itself rather obviously, we know very little about his composing career, which was at least equally important in the 1930's. Neither could Markevitch be counted among those many conductors who, in their youth, had tried their hands at putting notes on paper. When the works of Markevitch were performed, all over Western Europe, their style aroused the greatest controversies, because they were at the very forefront of contemporary musical thought. While we do have recent examples of first-rate performers who developed simultaneously as important composers (Liszt, Busoni, Mahler, Richard Strauss) Markevitch's case is unique. When he threw himself into conducting he ceased altogether to compose, and went so far as never to include any of his own works on his programs.

There is thus an absolute line of separation between Markevitch the composer and Markevitch the conductor in a physical sense. In the spiritual sense, we shall see how creativity and re-creativity did meet, and how he applies his musical insight as a composer to interpreting the works of others.

Markhevitch's entire development as a composer took place during the thirties, while I was living in Brussels, where most of his works were performed, and where I could witness the composer's dazzling growth to international fame. He had been born in 1912 at Kiev in the Ukraine, where he lived until the time of the Russian revolution. Then his family fled to Vevey, in Switzerland. His father was a musician, and at the age of thirteen Igor had started to study composition. A work seen by Alfred Cortot made such an impression that the boy was advised to go to Paris and study with Nadia Boulanger. In 1928 his *Sinfonietta* attracted the attention of Diaghilev, who immediately commissioned him a piano concerto. The ballet which should have followed never came to pass, owing to Diaghilev's death.

The *Sinfonietta* was performed in Brus-
Continued on page 60

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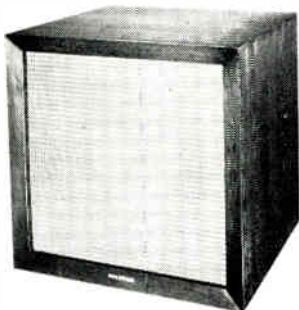
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MARKEVITCH

Continued from page 59

sels on December 1, 1929 at a concert of the Philharmonic Society of that city, conducted by Roger Désormière. It was the first time that I had encountered the name of Markevitch at all. While it is difficult for me to recollect the nature of this particular work, I still recall that it sounded awfully dissonant to me at the time. What still amazes me is the fact that this Society, equal in importance to any of our large American musical organizations, should have programmed a work written by a sixteen-year-old composer.

Two years later, in December of 1931, I had heard two other works by Markevitch, a *Serenade* for three instruments and his *Concerto Grosso* for orchestra, the latter also presented by the Philharmonic Society. I should mention that the very active composer had by then written some other important works which had as yet not been performed in Brussels. There was a *Cantata* (1930) for soprano, men's chorus and orchestra on a text by Jean Cocteau, which gained him a European reputation; a *Partita* for piano and chamber orchestra, and a ballet *Rebus*, which I heard some years later, and which was also introduced to this country in April of 1933 by Serge Koussevitsky and the Boston Symphony Orchestra. During the season thereafter the same orchestra played Markevitch's *Introduction and Hymn*.

During the summer of 1932, Markevitch composed one of his most important works, *The Flight of Icarus*, first intended for a ballet but never given as such because of its performance difficulties. It created a sensation in Paris. Some hailed it as a masterpiece (among them Henry Prunières, one of the leading critics); others berated it. Markevitch then and there, at the age of twenty, entered the front line of creative musical thought and was even referred to as Igor II (an allusion to Stravinsky).

When I first heard this work in 1935, under Scherchen, I was myself deeply impressed. Unhesitatingly I entered the camp of Markevitch's defenders. While one could easily mistrust an enthusiasm of twenty years ago, I happen to possess a recording of the work under the composer's direction, which was issued by the French firm Gramophone in 1939. Thus I can listen to it at any time and I must concede that it still impresses me to the same degree as it did in 1935.

The Flight of Icarus is first of all remarkable in that it is the first example of a strong reaction against the classicism of Stravinsky while the latter was still God in Paris. Hence the controversy. The work introduces, indeed, a romantic aspect which has nothing in common with any previous form of romanticism. Markevitch succeeds in presenting the various stages of his subject matter with such a degree of accuracy that any of its dramatic or

Continued on page 61

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MARKEVITCH

Continued from page 60

emotional impact seems to come from within the musical language itself. He uses daring and original materials: quarter-tone intervals to suggest larger aural perspectives, constant superposition of rhythms, harmonies which avoid given tonal relationships, and a sound structure unique in its transparency and limpidity despite the constant use of a large percussion group.

In the third section "Icarus observes the flight of birds", there are constant fluctuations in tempi ranging from *adagio* to *allegro*, and we are constantly aware of the approach and the disappearance of the birds. Markevitch never suggests the song of birds, but only the battering of the wings. In the "Meditation" the music almost comes to a standstill by means of chords and silences. In the following section, "Flight and Fall of Icarus", Markevitch builds climax upon climax, with the frenzy of rhythm and sound growing continuously. In the final section, "The Death of Icarus", Markevitch does what no composer before or after him has ever tried to do. There is absolutely no emotion from the outside: solely the physical aspect of death, which consists of the breathing becoming more and more difficult and the slowing down of the pulse. A motivic figure in sixteenth notes is endlessly repeated in irregular meters, constantly modulated and changed in instrumental color. Underneath, irregular rhythms appear. During three minutes the level of dynamics does not change. Then there are three short climaxes, representing the last efforts of survival and the immediate relapses. After which everything slows down very quickly and simple chords announce that breathing has completely stopped.

This entirely new aspect of romanticism is one of the original aspects of Markevitch the conductor. I must add that when he was gathering experience as a conductor he revised the score, taking out some of its more difficult aspects and some of its daring materials, such as the quarter-tones. A score was published in this revised version, and even in this form the work stands out as one of the most original in contemporary literature.

In 1946 I had the occasion to discuss with Markevitch himself the matter of his revision. I argued that, as a conductor, he had proved he could overcome the difficulties of the first version when he recorded it in 1939. But the composer seemed to be more concerned at that moment with the practical problems of the conductor.

He composed three other important works after his *Icarus*. In 1934 his *Psalms* for soprano and orchestra created a near riot at the I.S.C.M. Festival in Florence. Presenting the same individuality of his

Continued on page 62

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MARKEVITCH

Continued from page 61

former work, the composer created the greatest dramatic tension and frenzy in this piece. When I heard it in 1946, it somehow succeeded in giving me the chills. I have already mentioned his "Paradise Lost" and the incident which accompanied it. In this oratorio after Milton, Markevitch tried to give us a human drama with its evocation of the struggle between light and darkness or good and evil, and the anecdotal aspect of Milton's poem is completely left aside. As far as I can remember the work is on the same spiritual and musical level as his *Icarus* and it, too, created controversy among musicians.

In his last important work, *Le Nouvel Age*, a sinfonia concertante for orchestra composed in 1937, Markevitch seems to have become aware of one of the major problems of the contemporary composer, namely his relationship to a larger segment of the audience. Thus the composer, while still using his own original devices in the harmonic and rhythmic elements, strongly emphasized the Dionysiac and romantic aspect of his thought. The work is no literal transcription of things to come, but merely tends to create an atmosphere of spiritual joy and optimism. For this Markevitch consciously took as his model the *Bacchanale* from Wagner's "Tannhäuser"; he wrote two fast movements which impress by their sheer wealth of sound and rhythm, and a slow meditative movement which is characterized by the beauty of its melodic line. The work was the composer's most successful one in the popular sense. In 1938 and 1939 it was performed all over Europe, mostly under the composer's direction, and it was also recorded at the same time as *Icarus*.

During the war, while in Italy and participating in the underground movement on the side of the Allies, Markevitch composed one other large symphonic work, *Lorenzo il Magnifico*, a symphony for soprano and orchestra. The work proved to be disappointing, for the new Wagnerian element was here totally in the fore and it relegated to the background the elements of Markevitch's originality. This may very well be the clue to why Markevitch ceased to compose. From romantic Wagnerism, there was no way to move forward. And so Markevitch turned his full attention to recreating the works of other composers and proved to be as enticing and original a conductor as he had been a composer.

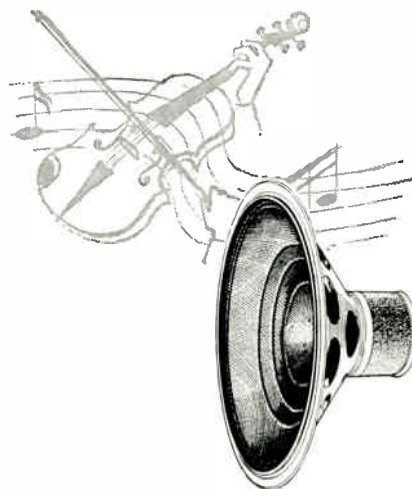
Markevitch's conductorial art can be best defined as a search for the inner truth in all respects of each piece of music, and for conveying this truth first to the orchestra and then to the audience. We are always made aware that this truth exists in the music itself, and that there is thus no need for the conductor to add anything

Concluded on page 63

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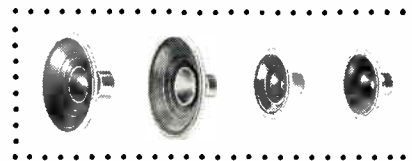


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MARKEVITCH

Continued from page 62

to it. Just as, in his *Icarus*, Markevitch was able to convey emotion and drama by means of an exact musical transcription of the subject matter without seemingly involving his own emotions, so does he approach any given work, conveying to us its exact nature and meaning without involving himself.

While such an approach could easily lead to what we call routine conducting, Markevitch stands out by his intensity in any phase of the preparatory stages. As a composer since an early age, he is able to analyze a work in the most detailed manner. As a being of supreme intelligence, he is able to grasp its exact nature in the realm of period, atmosphere, or technique. When this assimilation has taken place he is able to convey the work's truth to his orchestra by virtue of his training with a first-rate baton technician, Hermann Scherchen. From there on the work can speak for itself.

Markevitch in front of his orchestra is never a drillmaster or an exponent of personal emotions. He considers it his responsibility to know a given work in all its intricate details, and to produce it as perfectly as possible. Any of his existing recordings can prove this approach. In Mozart works for example, it is apparent that he has thought about the spirit of every phrase or section, and that every structural detail has been screened. In Tchaikovsky we are clearly given the composer's emotions, not the conductor's. His conducting of Stravinsky's work is notable for its rhythmic precision and the exact perception of the sound structure. If there is a humorous aspect, as in Saint-Saëns *Carnival of the Animals* or Mussorgsky's *Pictures at an Exhibition*, Markevitch will stress this humor.

This month, Markevitch will conduct in Philadelphia, Chicago, Los Angeles and at Ellenville, N. Y. Next October he will return for a longer period, appearing in Montreal, St. Louis, Cleveland, San Francisco, Providence, Boston, and New York. Audiences will not witness hysterics or gymnastics. They will see a conductor who has left far behind him any concept of the conductor-star, and who appears rather as middle-man between composer and audience, whose great ability springs from his profound knowledge of music gained from his own experience as a composer.

HI-FI NOTEBOOK

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it consists basically of contrapuntal 3-beat and 2 or 4-beat rhythms in four or five different modes. While one part of your body is doing a waltz, another wants to do a two-step, and man, this ain't easy. Besides, who ever heard of a waltz in jazz? No?

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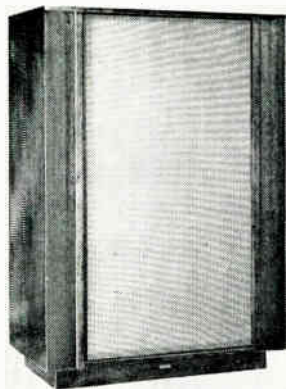
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Well, here it is. It just seems to me that in the U. S. dancing stopped with the war, pop music subsided into soupy vocals, jazz went its own progressive and sometimes regressive way. I don't know which stopped first, the chicken or the egg, but they stopped. If anything I have heard in recent years will ever bring people back on to dance floors — or living room floors — again, it will be this Venezuelan Waltz and some of the related $\frac{5}{8}$ sorts of forms. Even the steelbands are beginning to play it.

I used to have an ambition to collect all the important, meaningful and exciting musical forms in the West Indies, just to tie a beautiful pink ribbon around the resulting package and say, "There, that's it!" But after a couple of years I found I had to give up, because they were making up and developing new forms, new ideas, new music faster than I could collect it!

Just down the coast a few miles south of here in British Guiana and Surinam, when you get out of town a little way in any direction, you find people still living in trees. Yes, it's true. I'm not making it up. I don't know if they have hi-fi up there in the limbo, but by heaven if they sing or make music of any kind, hi-fi is going to have them.

So long — see you next month.

EMORY COOK

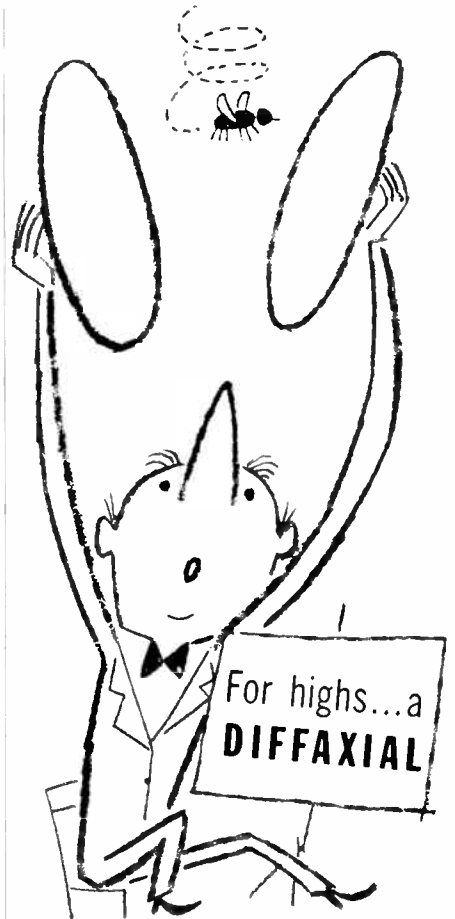
A LETTER from Donald W. Aldous, Technical Editor of the *Gramophone Record Review*, sheds some interesting sidelights on activities in England, where he is highly regarded as an authority on recording and sound reproduction. His comments on electrostatic speakers are particularly noteworthy, and should be compared with other reports published recently:

To help establish a picture of the audio scene in England, let me give some information on the personalities and products familiar to our high fidelity music enthusiasts.

Among these names are several becoming almost as widely known in the U. S. A. Almost certainly the premier instance is Gilbert Briggs, loudspeaker designer, music lover, author and, in the last few years, Great Britain's hi-fi sound ambassador. The contribution of this wise and witty Yorkshireman to the art and science of sound reproduction is much on my mind as I write these notes, because I have just reviewed his latest book "High Fidelity: the Why and How for Amateurs", published here on May 10, and undoubtedly now on sale in America.

This book may be said to contain the quintessential Briggs' audio philosophy as in it he discusses his experiments with amplifiers, pickups, record and stylus wear, tape recording, stereophonics, and concert

Continued on page 65



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halls in a highly readable manner. The production of this book is an example of hustle, in my opinion, as the book was merely an idea in mid-December last.

Much to my regret I was not able to attend Mr. Briggs' Carnegie Hall sound reproduction lecture-demonstration last year, as I have been present at every other session of this kind he has organized in this country, but I understand the session was well received. The third Royal Festival Hall, London, session arranged by Mr. Briggs took place recently and again he managed to fill this 3,000 seater.

In view of the modest power used by Mr. Briggs to fill large halls, I do not understand why 60-watt amplifiers are so often recommended for home use in America and, as a corollary, why some American amplifiers incorporate loudness contour controls as their efficacy or technical soundness is debatable, and it would interest me to discover whether the average American hi-fi music enthusiast does use and appreciate this control.

At the moment, Peter Walker's name is on everyone's lips for his brilliant conception of a full-range electrostatic loudspeaker, recently demonstrated at the first London Audio Fair. Attendance was variously estimated at 20,000 to 25,000 visitors.

Among the visitors from abroad were a number of Americans, including David Hasler of the Dyna Company, Philadelphia, and Irving M. Fried, of Lectronics, Philadelphia, whom I had the pleasure of meeting.

To revert to Peter Walker's "Constant Charge" electrostatic speaker, the demonstrations of which crammed the corridors continually, this unit handles the entire audio range down to 40 cycles, and is made up in a floor-standing unit looking rather like a convex fire screen or convector heater 33 by 25 by 3 ins., that contains the E.H.T. polarising supply. It is designed to operate with any first-class amplifier that does not object to a capacitive load.

For the technically minded, the loudspeaker can be described as a directly radiating doublet and it is of the constant-charge-per-unit-area type, which, it is claimed, is distortionless up to the point of overload. Distribution of the sound has a figure-of-eight or cosine characteristic practically independent of frequency. This characteristic derives from the fact that the unit operates as a velocity device unlike the conventional moving-coil unit, which is a pressure device. Thus room coloration, standing waves, and the position of the loudspeaker or listener in the room are considerably less important than with the more conventional designs.

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Concluded on page 66



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Continued from page 65

ing, as there is no cabinet. The maximum phase shift that can occur in a complex waveform cannot exceed 90°, so that the radiation is completely homogeneous. The unit is of the balanced push-pull type.

From my listening tests with the Acoustical electrostatic I have found it capable of producing a most natural and satisfying quality, with no fatigue when listened to for long periods. The modern record reviewer would, I am sure, welcome it. For some listeners this particular version of electrostatic unit seems to be slightly deficient in extreme bass (in fact, some designers insist on using an ordinary diaphragm moving-coil model for this range) but I was not disturbed by this falling off myself.

Mr. Walker expects production models of his unit to be available at the end of this year and the English price is equivalent to approximately \$120.

Before leaving this topic I must mention that Harold Leak, of "Point One" amplifier fame, and Goodmans here have also produced electrostatic designs, although the former is primarily a high-frequency unit, with a woofer as bass reproducer.

And so we could go on giving names and stories of engineers whose work is helping to maintain the high standards of British craftsmanship and design in the audio field. Men like old-timer Paul Voigt (now resident in Canada); Dr. Dutton and H.A.M. Clark, of E.M.I.; Stanley Kelly, responsible for development of improved crystal pickups and a ribbon tweeter speaker; James Moir, brilliant acoustical engineer of the B.T.H. Company at Rugby; Arnold Sugden, Connoisseur pickup and cutting-head designer; Roy Wellington, of Sound Sales Tri-Channel amplifier renown; Donald Chave, of Lowther equipment; and I would like to include the outstanding achievements in photomicrographic examination of record grooves and styli tips by Cecil E. Watts.

I hope that I shall have an opportunity later to tell you of some of the notable achievements of these and other British sound engineers. Before ending this present survey I would like to mention another remarkable demonstration in the Royal Festival Hall, London, when hi-fi devotees heard the latest HMV Stereosonic tapes most effectively presented, in which the illusion was enhanced by setting the stage for an orchestra with a pianoforte in the centre, duly opened in the customary manner by an attendant before the recorded performance began.

DONALD W. ALDOUS

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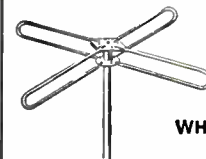


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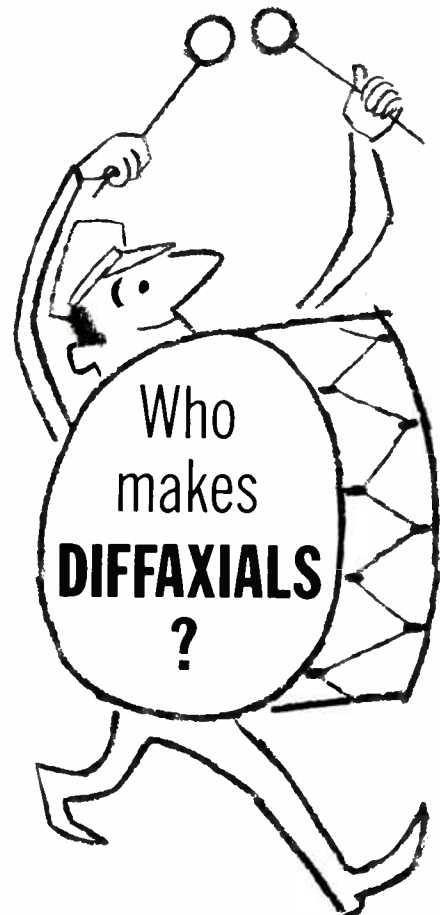


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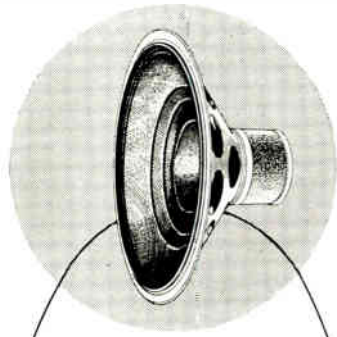


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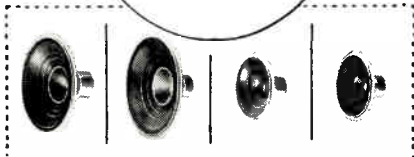
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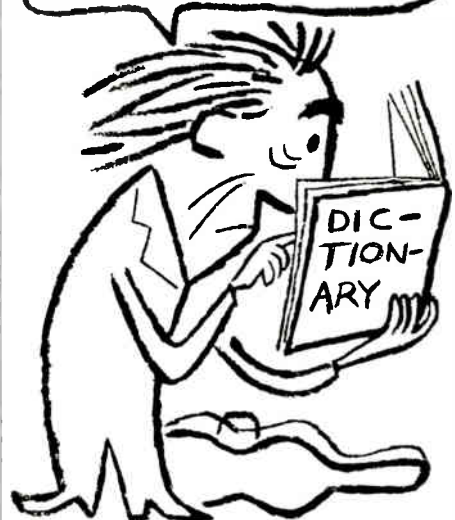
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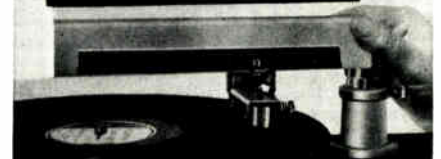
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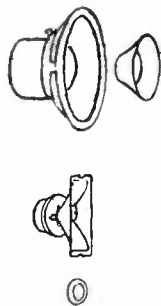
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