

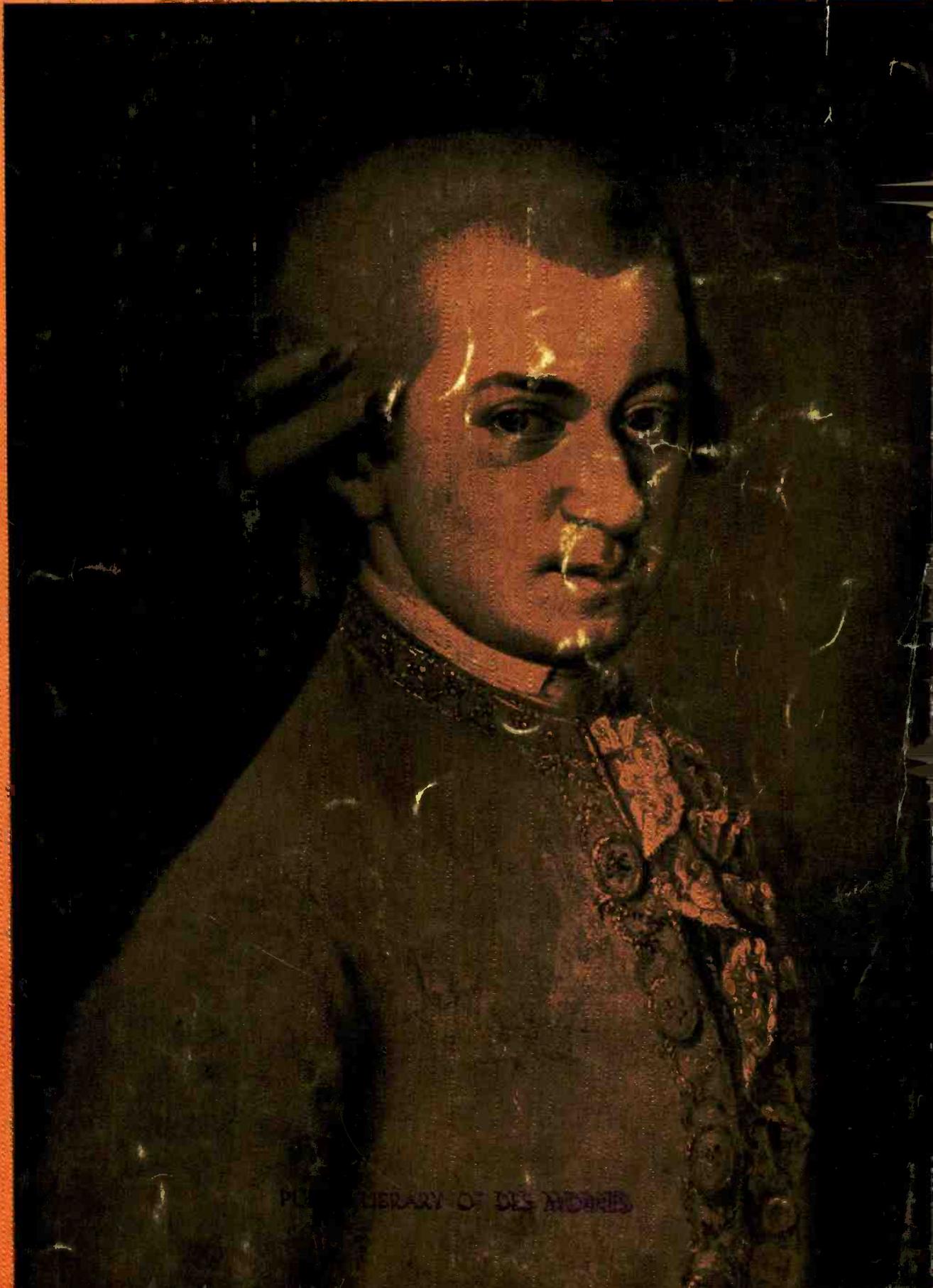
High Fidelity

JANUARY

• *The Magazine for Music Listeners* 55 •

60 CENTS

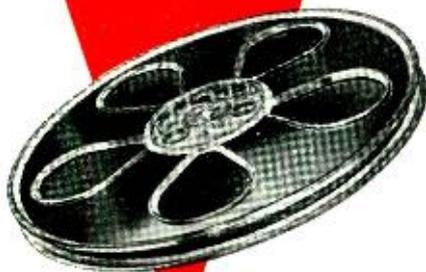
MOZART AN ANNIVERSARY ISSUE



PUBLISHED BY THE UNIVERSITY OF CHICAGO PRESS



**FOR TOP
PERFORMANCE
IN ANY
MACHINE**



STANDARD PLASTIC-BASE AUDIOTAPE
the standard of quality the world over

"LR" AUDIOTAPE ON 1-MIL MYLAR*
50% more recording time per reel

AUDIOTAPE ON 1 1/2-MIL "MYLAR"
super-strength professional tape

"SUPER-THIN" AUDIOTAPE ON 1/2-MIL "MYLAR"
2400 ft on a 7-inch reel

*Trademark, DuPont polyester film

audiotape

TRADE MARK

gives you these important advantages

BALANCED FREQUENCY RESPONSE for most life-like reproduction throughout the complete range of audible sound.

MOISTURE-REPELLENT BINDER assures smooth, silent tape travel even under hot, humid conditions.

ANTI-TACK AGENT prevents sticking on hot erase and record heads. Especially important on older type machines.

SPECIAL DRIER-TYPE FORMULA greatly reduces danger of oxide rub-off, even on dirty heads.

MAGNETIC ORIENTATION of oxide parti-

cles for higher sensitivity, lower distortion and improved output.

LOWER BACKGROUND NOISE through improved dispersion of finer oxide particles.

These Audiotape features, developed and perfected through years of research and production experience, assure the finest recording and reproduction on any type of machine. It is this performance which has made Audiotape the first choice of so many critical professional recordists throughout the world. Join the trend to Audiotape. It SPEAKS FOR ITSELF!

For condensed data on all tape recorders, send for your free copy of our 1955-1956 TAPE RECORDER DIRECTORY

AUDIO DEVICES, Inc.

444 MADISON AVE., NEW YORK 22, N. Y.
IN HOLLYWOOD: 1006 N. Fairfax Ave. • IN CHICAGO: 6571 N. Olmsted Ave.
Export Dept.: 13 East 40th St., New York 16, N. Y., Cables "ARLAB"

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

This Issue. Obstetrics and pediatrics were medical arts not well understood in the eighteenth century. In consequence, of six children born to Johann Georg Leopold Mozart and his wife Anna Maria, only two lived. One sixth of this pathetic vital statistic is what music lovers the world over are celebrating in 1956. Wolfgang Amadeus Mozart was born January 27, 1756, and managed to survive through thirty-five years of exciting but certainly not very happy existence, in the course of which he contributed to scores of millions of people yet unborn the moments of greatest pure beauty in their lives. When Mozart was five years old, the Emperor Francis I called him "*der kleine Hexenmeister*" — the little magician — which may have been the most penetrating remark the Emperor ever made. The Little Magician grew to be a Great Magician, as is evidenced in the potency of his magic. The spells he cast have not waned in two centuries: this year they will cause many thousands of people to cross oceans, many millions of money to change hands, many a troubled human mind to shed its pettiness for a space of minutes or hours. This latter success, at least, Mozart would have wanted; the want is written in his music.

It would be pretentious for this or any other twentieth-century magazine to set out to honor Mozart. The intent of the staff of HIGH FIDELITY, in assembling this Mozart memorial issue, has been simply to express a devotion.

CHARLES FOWLER, *Publisher*

JOHN M. CONLY, *Editor*

ROY H. HOOPES, JR., *Managing Editor*

J. GORDON HOLT, *Assistant Editor*

ROY F. ALLISON, *Associate Editor*

ROY LINDSTROM, *Art Director*

Editorial Assistants

MIRIAM D. MANNING; JOAN GRIFFITHS

ROLAND GELATT, *New York Editor*

Contributing Editors

C. G. BURKE

JAMES HINTON, JR.

CORA R. HOOPES

ROBERT CHARLES MARSH

WARREN B. SYER, *Business Manager*

SEAVER B. BUCK, JR., *Circulation Director*

Branch Offices (Advertising only): New York: Room 600, 6 East 39th Street. Telephone: Murray Hill 5-6332. Fred C. Michalove, Eastern Manager.—Chicago: John R. Rutherford and Associates, 230 East Ohio St., Chicago, Ill. Telephone: Whitehall 4-6715. Los Angeles: 1052 West 6th Street. Telephone: Madison 6-1371. Edward Brand West Coast Manager.

Volume 6 Number 1

January 1956

Roland Gelatt served as special editor of this Mozart memorial issue.

AUTHORitatively Speaking	4
The Listener's Bookshelf, by R. D. Darrell	10
Noted With Interest	24
Letters	33
Swap-a-Record	46
At the Thought of Mozart, by Aaron Copland	53
<i>A Guest Editorial</i>	
The Miracle of Mozart, by Sacheverell Sitwell	54
<i>An appreciation across two centuries.</i>	
Would Mozart Have Been a Hi-Fi Fan?, by R. D. Darrell	56
<i>A question not so silly as — the author admits — it sounds.</i>	
Mozart's Beecham in Action, by Robert Charles Marsh	58
<i>What makes an interpreter great?</i>	
On First Hearing Mozart, by Gerald Abraham	61
<i>Only now are some smaller-scaled masterpieces being made available to our ears.</i>	
The Tapes are Twirling, by Simon Bourgin	63
<i>All across the Old World, microphones are soaking up Mozart.</i>	
Twenty Analysts in Search of a Soul, by Nathan Broder	65
<i>The temptation to evaluate and explain a genius is irresistible.</i>	
Portraits of a Genius, by Otto Erich Deutsch	67
<i>The problem: what did the man really look like?</i>	
W. A. Mozart — A Pictorial Essay	69-84
<i>Edited by Roland Gelatt, with the assistance of Simon Bourgin, O. E. Deutsch and Roy Lindstrom.</i>	
Europe's Mozart Festival Year, by Simon Bourgin	85
Music Makers, by Roland Gelatt	89
Record Section	93-137
<i>Records in Review; Dialing Your Disks; Building Your Record Library; Mozart on Records, A Selective Discography, by C. G. Burke.</i>	
Trader's Marketplace	158
Professional Directory	160
FM Directory	161
Advertising Index	163

High Fidelity Magazine is published monthly by Audiocom, Inc., at Great Barrington, Mass. Telephone: Great Barrington 1300. Editorial publication and circulation offices at: The Publishing House, Great Barrington, Mass. Subscriptions: \$6.00 per year in the United States and Canada. Single copies: 60 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 3, 1879. Additional entry at the post office, Pittsfield, Mass. Member Audio Bureau of Circulation. Printed in the U. S. A. by the Ben Franklin Press, Pittsfield, Mass. Copyright 1956 by Audiocom, Inc. The cover design and contents of High Fidelity magazine are fully protected by copyrights and must not be reproduced in any manner.

We Challenge Comparison!

INTERELECTRONICS — Most Advanced in PERFORMANCE...
in CONSTRUCTION... in DESIGN

INTERELECTRONICS

... Your BEST High Fidelity Buy!

CORONATION
400



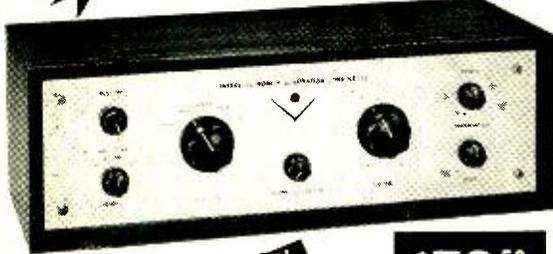
\$109⁵⁰

40 WATT AMPLIFIER

Exclusive non-ringing negative feedback circuitry! Over 50 DB feedback. DISTORTION-FREE... less than 0.05% at 30 watts. POWER RESPONSE... ± 0.1 DB 16 to 35,000 cycles at 30 watts. 5 to 200,000 cycle response. BUILT-IN POWER for preamplifiers and newest electrostatic tweeters.

CORONATION
85

CONSOLETTA PREAMPLIFIER — EQUALIZER



\$79⁵⁰

Incomparable companion to the "Coronation 400". Over 50 DB feedback... virtually ELIMINATES DISTORTION. 5 to 200,000 cycle response. LOUDNESS CONTROL, continuously variable. FIVE INPUT SELECTIONS, 16 PRECISION PLAYBACK CURVES. Full 20 DB distortion-free Bass and Treble compensation. HUM INAUDIBLE with all controls on full... HIGHEST GAIN. BUILT-IN POWER for motion picture photocells, FM phono cartridges, condenser microphones.

Coming Soon!

CONSTELLATION 100 WATT Amplifier

A superb unit designed to meet the most exacting requirements of the high fidelity enthusiast. Sheer perfection... startling realism... the best! AT YOUR DEALER SOON!

COMPARE BEFORE YOU BUY!

- ONLY INTERELECTRONICS gives you such fatigue-free listening pleasure, superb definition and superior quality.
- ONLY INTERELECTRONICS gives you the most advanced, custom-crafted construction found only in the finest professional and military equipment.
- ONLY INTERELECTRONICS gives you encapsulated precision networks that seal-in and insure the original superb performance year after year.
- ONLY INTERELECTRONICS gives you the greatest undistorted power in its price range... top quality surpassing that found in equipment selling for twice the price.

Write for descriptive literature.

DON'T BUY OUTDATED EQUIPMENT!
InterElectronics is years ahead... makes conventional units seem obsolete. Even the untrained ear can hear the difference.

HEAR THESE SUPERB MATCHED INSTRUMENTS AT YOUR DEALER NOW!

INTERELECTRONICS

2432 Grand Concourse • New York 58, New York

AUTHORitatively Speaking

There is patently no need to identify Aaron Copland, our guest editorialist, for any reader of this magazine as one of the greatest of contemporary composers. But if anyone, thinking of him only as composer, is astonished by the excellence of his prose, he should not be. Among other writings, Mr. Copland is author of *What to Listen for in Music* (McGraw Hill; Mentor Books), which is — to judge by its sale of over 190,000 copies — one of the most successful and popular books on music to appear in America in the past two decades.

Sacheverell Sitwell is the youngest member of the world's most celebrated literary trio. Like sister Dame Edith and brother Sir Osbert, he is both poet and essayist and has an ear strongly susceptible to the power of music — whether it be the music of the English language or the music of the great composers. One of Sacheverell Sitwell's early books was an appreciation of Mozart, published in 1932 when he was thirty-five years old. Since then his musical writings have included books on Liszt, Offenbach, and Scarlatti. He has also written prolifically on painting and architecture (with special emphasis on the Baroque period) and has to his credit several volumes describing travels in North Africa, Spain, Rumania, and the Netherlands. In the midst of all this literary activity, Mr. Sitwell has somehow found time to be High Sheriff of Northamptonshire, the county of England in which he lives. No wonder that he lists his recreations in *Who's Who* as "none."

Robert Charles Marsh is an American scholar-teacher of philosophy temporarily domiciled in Cambridge, England. As readers of HIGH FIDELITY know, he is in addition an avid musical enthusiast with a keen reportorial sense. Mr. Marsh has a book coming from J. B. Lippincott on March 26, *Toscanini and the Art of Orchestral Performance*, portions of which appeared in this magazine a year ago. Does his current interest in Sir Thomas Beecham and Mozart (see page 58) signify that a similar tome on the musical baronet is in the works? Could be.

When we were planning this Mozart Issue more than a year ago, someone jocularly suggested: "How about an article on Mozart and high fidelity?" For R. D. Darrell, however, it was no joke. He has the three volumes of Mozart correspondence practically committed to memory and he assured us that they contain enough clues to suggest an answer to the question, "Would Mozart Have Been a Hi-Fi Fan?" Follow Mr. Darrell as he tracks down these clues on page 56. We believe that Mozarteans and audiophiles alike will be intrigued with his article.

Although Gerald Abraham is a musicologist, and a distinguished one, he does not live in an ivory tower and disdain the wide dissemination of music via the loudspeaker. Indeed, for many years he earned his liveli-

Continued on page 7

AUTHORitatively Speaking

Continued from page 4

hood at the BBC, where he was in charge of recorded music. Today he is Professor Abraham at the University of Liverpool, but his regard for music on records has not at all lessened—as readers will learn for themselves in his illuminating essay "On First Hearing Mozart" (page 61).

Vienna and Great Barrington are separated by more than 4,000 miles, but the distance seemed as nothing, thanks to the excellent liaison maintained by Simon Bourgin, whose contributions to this issue go far beyond the two articles appearing under his by-line. Besides reporting on past Mozart recording sessions (page 63) and future Mozart music festivals (page 85), he searched Vienna libraries for rare picture material and generally kept us well informed on what was what in Mozart's own country. Mr. Bourgin is no novice at keeping American readers posted on the latest doings in Vienna; he is Austrian correspondent for *Time-Life* and NBC's news service.

Nathan Broder, managing editor of the *Musical Quarterly* and one of HIGH FIDELITY's regular record reviewers, has read more widely on Mozart than anyone we know. He seemed the ideal man to describe the changing evaluations of Mozart during the past century and a half. We hope you will agree after reading his article (page 65). Pianists who play Mozart—and all pianists should—will want to acquire Mr. Broder's new *urtext* edition of the sonatas and fantasias. It has just been published by Theodore Presser.

For years Otto Erich Deutsch has held Schubertians in his debt by reason of his *Schubert Reader*, a volume of 1,040 pages that includes every known document bearing on Schubert's life. These days he is at work again in Vienna gathering material for a similar opus on Mozart. Herewith we publish a short preview, on the controversial subject of Mozart portraiture (see page 67). Dr. Deutsch also advised us on the authenticity of the pictures appearing in *Mozart: A Pictorial Essay*.

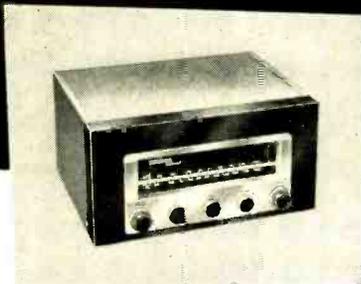
C. G. Burke, a HIGH FIDELITY contributing editor since the magazine's beginnings, is the originator of the critical discography. He began record-collecting shortly after World War I and—while he was still in his teens—became, briefly, the first classical promotion man in the American record industry. His experience as a Mozart listener is best attested by the photograph on page 61.

Allan Sangster, who contributes, as this month's edition of "Building Your Record Library" (see Records Section), a selection of lesser Mozart on records, learned his repertoire the hard way. He produced, for the Canadian Broadcasting Corporation, a 152-hour broadcast Mozart discography. Now he can identify, by ear, six versions of *Eine kleine Nachtmusik*.

Always in Stock
at
ALLIED

harman kardon

you can tell it's high fidelity...
just by looking at it!



Harman-Kardon is one of the distinguished Hi-Fi lines recommended by ALLIED. Famous for styling, compactness and brilliant performance. All Harman-Kardon products are available from stock for immediate shipment. Easy Pay terms are available.

Festival AM-FM TUNER, PREAMP AND 30-WATT ULTRALINEAR AMPLIFIER

ALL IN ONE COMPACT CHASSIS. Sleekly styled in brushed copper and black—here are the essential elements of a deluxe music system—tuner, preamp and amplifier in a single unit. Features: Dynamic Loudness Contour Control; Record Equalization Selector; Tuning Meter for AM and FM; Separate Bass and Treble Tone Controls; Tuned RF Stages on AM and FM; AFC and Flywheel Tuning; Foster-Seeley Discriminator; Built-in Antennas; Tape Output—true high fidelity response and performance in both tuner and amplifier—at the most moderate cost. Size: 12 $\frac{3}{4}$ x 7 x 12 $\frac{1}{2}$ " deep. Shpg. wt., 35 lbs.

99 SZ 086. "Festival" chassis only (less case). Net. **\$199.95**
99 SX 076. Case for above (as illustrated). 2 lbs. Net. **\$12.00**



Theme HI-FI AM-FM TUNER

Decorator-styled Hi-Fi—companion piece for amplifier at right. Features exceptional sensitivity with wider AM and FM bandwidths. Includes Armstrong circuit with tuned cascode RF amplifier and 2 double-tuned limiters; AFC; Superhet AM with tuned RF, 2 IF stages, 10 kc whistle filter; dual cathode follower outputs; flywheel tuning; tuning meter. Low silhouette, sleek copper and brass case, only 4 x 12 $\frac{1}{2}$ x 7 $\frac{1}{4}$ " deep. Shpg. wt., 14 lbs.

99 SX 087. "Theme" AM-FM Tuner. Net. **\$125.00**



DELUXE TUNER— AMPLIFIER COMBINATION



Trend

30 WATT HI-FI AMPLIFIER

In sleek copper and black housing, only 4" high. Ultralinear Williamson-type circuit delivers full 30 watts with only 1 $\frac{1}{2}$ % intermodulation. Features: Variable Damping Control; 6-Position Loudness Contour Selector; Record Equalization Selector; Preamp; 4 Inputs; Separate Bass and Treble Tone Controls; Rumble Filter; Response \pm 1 db, 20-40,000 cps at 30 watts. Ideal companion for the "Theme" Tuner. Size: 4 x 12 $\frac{1}{2}$ x 9 $\frac{3}{8}$ " deep. Shpg. wt., 26 lbs.

99 SZ 073. "Trend" Hi-Fi Amplifier. Net. **129.95**

We stock all
Harman-Kardon
quality Hi-Fi
components

"RECITAL." FM-AM Tuner with
12-Watt Hi-Fi Amplifier.

99 SZ 071. Chassis form **\$149.95**
99 SX 072. Case for above **\$10.00**

"COUNTERPOINT." FM Tuner.

99 S 074. Chassis form **\$89.95**
99 S 075. Case for above **\$8.00**

"MELODY." 10 Watt Hi-Fi
Amplifier. Complete in copper
and black case.

99 SX 078. **\$74.50**

"GUIDE." FM-AM Tuner.

99 SX 079. Chassis form **\$69.50**
99 SX 088. Case for above **\$8.00**



ALLIED 100-PAGE HI-FI CATALOG

FREE

Send for this invaluable
guide to a complete,
easy understanding of
Hi-Fi, plus the world's
largest selection of
quality music systems
and components FREE
—write for it today.

ALLIED RADIO

America's Hi-Fi Center

ALLIED RADIO, Dept. 49-A-6
100 N. Western Ave., Chicago 80, Ill.

Ship the following Harman-Kardon components_____

Check_____ Money Order for \$_____ enclosed.

Send me your FREE 100-Page Hi-Fi Catalog.

Name_____

Address_____

City_____ Zone_____ State_____

The New...

Rondine **TURNTABLES**

have set Quality Standards
never before available
for Home Music Systems

Through the complete concentration of its engineering facilities, Rek-O-Kut was able to develop a turntable design that was to set quality standards never before achieved for home installations. Two models first emerged from this design: the Rondine Deluxe and the Rondine. And then came the Rondine Jr. Model L-34 followed by the Rondine Jr. Model L-37.

In little less than one year, these Rondine Turntables have made broadcast-quality high fidelity a household experience. These remarkable turntables have succeeded in bringing to home music systems a type of quality that had been previously reserved for broadcast and professional recording studios.

Today, the Rondine is the most sought for turntable on the American market. It has been lauded by leading engineers; it has been praised by critical music analysts; and it has been acclaimed by thousands of music lovers who have had the good fortune to own and use Rondine Turntables in their high fidelity systems.

These are the

For Complete Details, write to: Dept. OA-2



REK-O-KUT COMPANY

38-01 Queens Boulevard, Long Island City 1, New York

REK-O-KUT

Rondine

TURNTABLES

Makers of Fine Recording and Playback Equipment
Engineered for the Studio
Designed for the Home



the RONDINE DELUXE

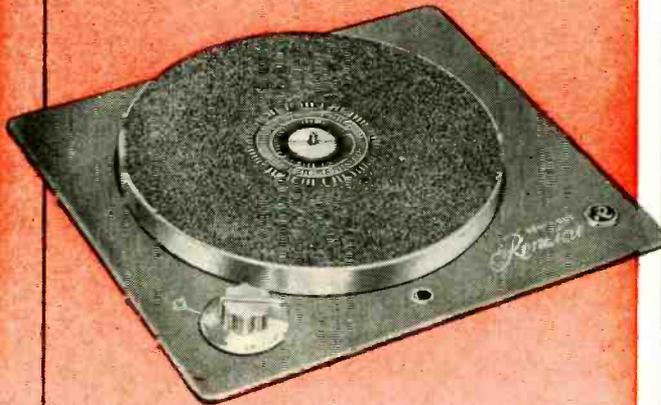


3 Speeds: 33 1/3, 45
and 78 rpm

The aristocrat of turntables, the Rondine Deluxe is equipped with hysteresis-synchronous motor. Its speed is absolutely accurate and unvarying. Rumble, wow and flutter are rated better than NARTB* requirements.

\$119⁹⁵

the RONDINE



3 Speeds: 33 1/3, 45
and 78 rpm

Identical with the Deluxe, but equipped with a specially built 4-pole induction motor. Speeds are pre-regulated at the factory. Meets NARTB* specifications for rumble and exceeds them for wow and flutter.

\$74⁹⁵

the RONDINE JR. 2-Speed 'Twins'



Model L-34
33 1/3 and 45 rpm

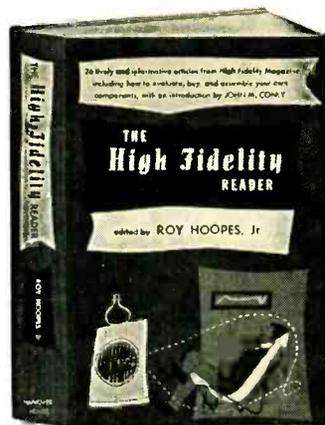
Model L-37
33 1/3 and 78 rpm

Both models operate at 2 speeds and are driven by 4-pole induction motors. These motors are the same as those used in the Rondine. These popular turntables meet all requirements specified by the NARTB*.

**\$49⁹⁵
each**

*National Association
of Radio and
Television Broadcasters

For Every Listener's Bookshelf



FOR the past four years the most literate and informative writing on the subject of sound reproduction has appeared in *High Fidelity Magazine*. Now, for those of you who might have missed some of *High Fidelity's* articles and for those of you who have requested that they be preserved in permanent form, *High Fidelity's* Managing Editor, Roy H. Hoopes, Jr., has selected 26 of them for inclusion in a HIGH FIDELITY READER. The introduction was written by John M. Conly.

ALTHOUGH the READER is not intended as a "layman's guide" to high fidelity, it tells you everything you need to know, and perhaps a little more, for achieving good sound reproduction.

INCLUDED in the READER are articles by:

Roy F. Allison	Richard W. Lawton
Peter Bartók	Theodore Lindenberg
John W. Campbell	Thomas Lucci
L. F. B. Carini	Joseph Marshall
Abraham Cohen	Gilbert Plass
Emory Cook	R. S. Rummell
Eleanor Edwards	Paul Sampson
Charles Fowler	David Sarser
Irving M. Fried	Glen Southworth
Chuck Gerhardt	Fernando Valenti
Gus Jose	Edward T. Wallace
F. A. Kuttner	Harry L. Wynn

ONLY \$3.50

HIGH FIDELITY MAGAZINE
Publishing House
Great Barrington, Mass.

Enclosed lease find \$

Please send me copies of
THE HIGH FIDELITY READER

NAME

ADDRESS

NO C.O.D.'s please

(PUBLISHED BY HANOVER HOUSE)



LISTENER'S

by R. D. Darrell

BOOKSHELF

ALTHOUGH I can painfully hold my nose and plod through every dreary page of bad and mediocre books, if professional duty demands it, I must admit that I miss no chance to dodge or postpone such labors whenever there's any possible excuse for doing so. And there are two particularly good excuses this month: the mounting pile of current books on music offers little which calls for immediate attention, while the special concern of this issue as a whole richly warrants a retrospective survey of the exclusively Mozartean literature.

It has to be retrospective, for none of the expected bicentennial publications has yet arrived, but perhaps that's just as well, since the existing Mozart Bookshelf is none too well known. Now, as you might guess, the total literature of documentary, biographical, and analytical studies on Mozart is enormous. But inevitably the great bulk of it is of primary interest only to scholars; and when long-out-of-print and foreign-language publications have been eliminated, along with periodical articles and Mozart materials included in general histories and general composer and repertory surveys, comparatively few choices remain for the non-professional American listener-reader.

Perhaps only a single work — the *Letters* — is absolutely essential to the ordinary music lover with a penchant for Mozart. But if he aspires to a musical book collection of any real scope, he will of course want at least one biography, plus one or more studies of the works in whole or in part. And if he reads music itself, or if he is endeavoring to build up a systematic library of Mozart recordings, he never will be quite content without ownership of or ready access to a second Mozart "bible" — the famous Köchel-Einstein *Verzeichnis* (i.e., *Index*). Unhappily, that must be currently sought only in libraries and second-hand bookshops, since the J. W. Edwards (Ann Arbor, Michigan) reprint of the 1937

edition, with a 1947 supplement, is now out-of-print. (Imported copies of a 1951 abridgment, *Der kleine Köchel*, and K. F. Müller's *Gesamtkatalog*, also of 1951, may be available in some larger music-bookstores, but neither of these is an adequate substitute.)

My present comments, then, are confined to the best available choices of works in English and ordinarily easily available — that is, either "in print" or published so recently that "remaindered" or second-hand copies should not be hard to find. (For convenience I include prices, but only with the warning that while I have checked these as carefully as possible, they are of course subject to change — either slightly upward in response to current increases in printing costs, or markedly downward, in the case of remaindered volumes.) Any reader seeking more extended critical discussion should look up Nathan Broder's extremely valuable survey, "The Literature of Mozart: A Guide," which appeared in the Spring 1955 issue (50¢) of *The Juilliard Review*, published by the Juilliard School of Music, 120 Claremont Avenue, New York City 27.

Documents & Miscellanies

As never can be repeated too often or earnestly, the one absolute "must" for every Mozartean is Emily Anderson's edition and translation of *The Letters of Mozart and His Family* (Macmillan, London, 1938; via St. Martin's Press, 3 vols., \$3.75 each): an inexhaustible (1560-page, illustrated) treasure-trove of the most illuminating passages ever written about Mozart's — and others' — music, as well as a psychological and historical document of truly incomparable significance. (Unforgivably, the first volume, covering the period 1762-77, is currently out-of-stock in this country. But surely this lack will be speedily remedied.)

A sumptuous gift-companion for

Continued on page 13

BOOKSHELF

Continued from page 10

anyone who already owns the *Letters* is the imported *Life and Works of Wolfgang Amadeus Mozart in Pictures* (Editions Contemporaines, Geneva; \$12.00), selected and annotated by Robert Bory—to which I paid tribute in this column last month; its outstanding visual and documentary attractions justify not only repeated citation, but personal ownership and careful study.

Unfortunately, the most widely publicized and perhaps most widely sold miscellany is *The Mozart Handbook*, edited by Louis Biancolli (World, 1954; \$7.50). I say "unfortunately," not so much in disparagement of its actual contents, most of which are excellent in themselves, as because they are a hodge-podge of excerpts from works better known in their entirety, and in any case here selected and arranged without notable insight or effectiveness. I can recommend it only as a *faute-de-mieux* choice for those unwilling or unable to go directly to the original sources.

Biographies

Despite its deserved fame, Alfred Einstein's *Mozart; His Character, His Work*, translated by Arthur Mendel and Nathan Broder (Oxford, 1945; \$8.50), is not properly a biography at all, and by no means wholly satisfactory in its critical evaluations of the compositions (at least for listeners of non-Mid-European backgrounds). Nevertheless, it provides profoundly stimulating insights into the Mozartean personality, musical environment, technical craftsmanship, and artistic genius. Definitely to be known — if not always agreed with.

But I recommend W. J. Turner's *Mozart* even more warmly and with no reservations at all, either in the quite recently O/P Tudor reprint of the original 1938 Knopf edition or in the 1954 Anchor paperback reprint (95¢). (The latter omits the fine illustrations of the clothbound editions, but at its low price is the outstanding "best buy" of the whole Mozart literature.) Indeed, I'd recommend the book itself at any price, for just as a biography it is one of the most distinctively individual, exciting, and rewarding of any of

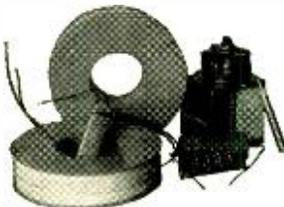
Continued on page 16

Jones Apparatus supplies Most Wanted Speaker System Parts

direct to you (or assembled to order)

Look with confidence to J. A. Co. sales and services.

Congratulating AUDIOCRAFT, we show unqualified approval by listing JONES APPARATUS' special kit units. They are now found in hundreds of owner-built speaker systems because in Hi Fi there is nothing so satisfying as reproduction, reflecting the total worth of the other components. Amateurs and professionals use them easily. Results often are unsurpassed and nothing "trick" is used to get them. It is simply a matter of highest known Network efficiency, flexibility and completeness, all there at once. Easy to follow, illustrated instructions are always supplied.



TOPS in ALLOCATING TRUE OUTPUT to Woofer Mid-Range and Tweeter, JONES APPARATUS Crossover Networks in heavy duty, half section, air core design are available, with 2 inductors, 2 caps, 2 speaker controls and accessories:

FIXED NETWORK PARTS

For 8 ohm impedance to match 8 ohm speakers:			
Crossover freq. & Order No.	Inductors in mh.	Capacitors in mfd.	Price complete
85-S 8	10.2	320	\$26.50
175-P 8	10.2	80	24.00
350-P 8	5.1	40	16.50
1,100-P 8	1.6	12	11.50
2,200-P 8	0.8	6	11.60
4,400-P 8	0.4	3	10.50
For 8-12 ohm mid-range speakers with 10-16 ohm tweeters			
2,800-P 10	0.8	4	\$ 9.00
For 16 ohm impedance to match 15-16 ohm speakers:			
175-S 16	10.2	80	\$24.00
350-S 16	5.1	40	16.50
1,100-S 16	1.6	12	11.50
2,200-P 16	1.6	3	12.50
4,400-P 16	0.8	1.5	10.80

(Match Network to speaker on low output wherever speakers do not match each other. Limit of mismatch is a ratio of 1 to 2, with preference for lower impedance on speaker of lower tone.)

TOPS in MULTIAMPLIFIER DRIVES, where two (or more) amplifiers are desired to work by range, each direct to a speaker unit. JONES ACo. Powered Variable Crossover Controls have what it takes to combine with the highest quality audio units. It receives the usual high impedance preamplifier output. Outputs are independent and separately level controlled. By the turn of the pointer the crossover may be set for anywhere from 90 to 1,100 cps, or on the high range units, from 900 to 11,000 cps.

Kits include a "how to make and operate" Manual, a prepared chassis and all parts needed for operation.

Prices: Stock Kit, state range, either "HIGH" or "LOW" \$39.90

Packing and Mailing 1.10

These Kits are made up in lots. Allow for delivery time.

Illustrated Manual only \$1.00, refundable as credit on next purchase.

Units Assembled to order, as above \$59.90. Sent by Express, shipping collect. Custom variations of above are extra.



FOLDERS. Four ohm networks; quarter section networks are listed likewise in our Network Folder. It takes a little reading leisure to get the most from four full pages of illustrated and type-written offset printing. Attacking the points of a speaker system from several different angles may not be "approved sales technique" but shows the absence of pet tricks and does give you the end simplicity of a true speaker system, a simplicity also apparent in all other works of fine art. Mention this ad. and you can have it for a thin dime.

No dime at all is needed if you believe that your signals, control and amplification are "good" to "fine" and will write us the plain details about the speaker system end: location, speakers on hand, if any, with their working impedances and sonic ranges. Help us to help you because, if you can hold on to the rudiments we can easily get you through the reactions to realization. We have done so, many times, in just that sequence. Address the Manager for these requests. First come, first served. Orders promptly filled.

WALTER M. JONES

Apparatus Co.
INCORPORATED

P. O. BOX 277

SHEFFIELD, MASS.



T H E L I N C O L N

The character of the Lincoln was fixed years ago. Long before tool began to shape steel, or needle stitch fine fabric, the builder determined to "create the most nearly perfect car." Lincoln styles have changed. The Lincoln ideal has not. The desire to attain it still inspires every operation of hand and machine. . . . This is not the easy way to build. The demands of excellence are exacting. But results justify the use of finest materials, and the insistence on unhurried craftsmanship. Through the years, the Lincoln will continue to be superlative transportation . . . to provide luxurious passage to important places! It will continue to be a Lincoln, even after the first and second hundred thousand miles. . . . There is available a wide range of body types, many of which are of custom design. The famous V-type 12-cylinder Lincoln engine develops 150 horsepower. Lincoln Motor Company, Division of Ford Motor Company.



Garrard wishes to express its appreciation to the Lincoln Division of the Ford Motor Company for permission to reproduce the above prize-winning 1939 advertisement. Now . . . 17 years later . . . the new Lincoln Continental Mark II is proof of the axiom that a great product, produced with never-faltering quality, so honors the name it bears that the respect and acceptance which accrue to it will endure through the years. In the same manner, the name "Garrard" constantly carries a deep and special meaning as "The World's Finest Record Player."

1956



T H E G A R R A R D

The character of the Garrard was fixed years ago. Long before tool began to shape steel, or skilled hands to fastidiously assemble, the builder determined to "create the most nearly perfect record player." Garrard models have changed. The Garrard ideal has not. The desire to attain it still inspires every operation of hand and machine... This is not the easy way to build. The demands of excellence are exacting. But results justify the use of finest materials, and the insistence on unhurried craftsmanship. Through the years, the Garrard will continue to furnish superlative sound reproduction... to provide the finest passage to the magic world of music! Because it is built by a company which employs more personnel in quality control than on the assembly line, it will continue to be a Garrard, even after the first and second hundred thousand plays. There is available a wide range of models, including manual players, automatic record changers, and transcription turntables. Garrard is a quality-endorsed product of the British Industries Group.

There are many fine products available in the high fidelity field. There are, however, only a very few truly great products! Amongst these are Garrard Automatic Changers, and now... the new Garrard Model 301... the first full-professional home transcription turntable. The engineering skill... the unrelenting attention to quality in assembly which distinguish Garrard... have never been so clearly demonstrated as in this superb unit, with all speeds variable, which comes to you with its own individual test card, giving guaranteed performance measurements. Model 301... \$89.00 net.



BIGGEST HI-FI BUY OF ALL!



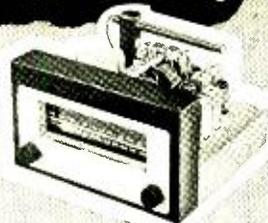
FAIRCHILD
Model 260R
Fifty Watt

POWER AMPLIFIER
Reg. Net \$149.50



FAIRCHILD
Model 240

"Balanced Bar"
PREAMPLIFIER
Reg. Net \$98.50



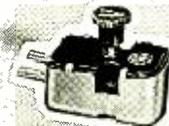
harman kardon

Model A-200 "Guide"
FM-AM TUNER
Reg. Net \$69.50



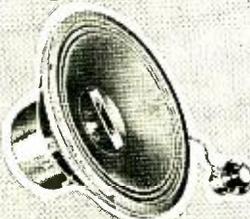
GARRARD

Model RC-80
3-Speed
RECORD CHANGER
Reg. Net \$49.50



GENERAL ELECTRIC

Model RPX-050A
Triple Play Cartridge
Reg. Net \$8.20



ElectroVoice

Model 12TRXB
TRIAxIAL
HI-FI SPEAKER
Reg. Net \$59.70

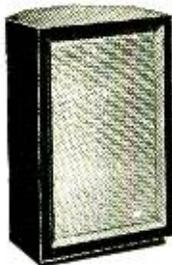
Hudson's Exclusive "ALL STAR" HIGH FIDELITY HOME SOUND SYSTEM

Truly a TERRIFIC Money-Saving Hi-Fi Buy! Each of these Six Components is a Nationally Famous High Fidelity Star Performer . . . Together they form a superlative Matched System that is sure to suit the most critical listener. It's easily installed in your cabinet, closet, bookcase, etc.

**SEE IT — HEAR IT
COMPARE IT . . .**

at any of the three Fully Equipped Hudson
SOUND COMPARISON STUDIOS

And compare the "package" price, too! You'll agree that this is one of the most sensational Hi-Fi Bargains ever offered to budget-minded Audiophiles!



ElectroVoice

"ARISTOCRAT"
SPEAKER ENCLOSURE

Ideal for use with Hudson "All-Star" Package System. Unusually smooth reproduction down to 35 cps. 29 3/8" H, 19" W, 17" D. Shpg. wt. 37 lbs. Model KD6, "Aristocrat" in kit form, easy to assemble; instruction book included, sanded, ready for painting

\$3528

"Aristocrat" Assembled, selected mahogany veneers, brass grille . . . \$64.68

AUTHORIZED FACTORY DISTRIBUTORS
Hudson
RADIO & TELEVISION CORP.
ELECTRONIC & SOUND EQUIPMENT

Adjoining Radio City
48 W. 48th St.,
New York 36, N. Y.
Circle 7-4907

Downtown NYC.
212 Fulton St.,
New York 7, N.Y.
DIgby 9-1192

New Jersey
35 William St.,
Newark 2, N. J.
Market 4-5154

COMPLETE "PACKAGE"

All-Star Tuner, Preamplifier, Amplifier, Speaker, Changer and Cartridge, Total Regular
Net Cost **\$434.90**

HUDSON
"PACKAGE" PRICE
\$299.50

You Save \$135.40!

BOOKSHELF

Continued from page 13

the genre. While it concentrates on Mozart the man rather than on his compositions in detail, its final chapters are unsurpassed in the illumination they throw both on Mozart's genius in particular and the nature of musical genius in general.

Two other "lives" must also be recommended, though preferably as supplements to rather than substitutes for the Einstein and Turner books above. These are Eric Blom's *Mozart* (Dent, London, 1935; rev. 1952, via Farrar, Straus & Cudahy, \$3.00) and Marcia Davenport's *Mozart* (Scribner's, 1932; \$5.00). The former has all the usual meritorious features of the "Master Musicians" series, plus many of Blom's own. And it is perhaps his special skill in overcoming the handicaps of brevity in achieving surprising comprehensiveness and balance (the works themselves are discussed in far more detail than by Turner) that has made this the most convenient as well as most widely esteemed of the shorter biographies.

The latter has been better received by the general public than by musicians or other purists who insist on strictly unadorned historical writing. Yet in spite or because of the "invented" conversations, I enjoyed Miss Davenport's book when it first appeared; and considering that it is frankly designed for lay consumption, it still strikes me (on re-reading) as a very skillful, not to say absorbing, picture of Mozart and his contemporary world.

Most of the other English biographies hardly warrant mentioning in the same breath with those above; and, as far as I'm concerned, the large batch of "juveniles" isn't worth mentioning at all. But two other books are well worth picking up if you run across remaindered or second-hand copies: Eduard Mörike's moving if romantic narrative, *Mozart on the Way to Prague*, (tr. W. & C. A. Phillips; Pantheon, 1947), and Max Kenyon's lamentably clumsy yet nevertheless fascinating childhood-environmental study, *Mozart in Salzburg* (Putnam's 1953).

Special attention also should be drawn to the sad fact that the most important and extensive biography of

Continued on page 21

BOOKSHELF

Continued from page 16

all is not available in English: Hermann Abert's two-volume 1919-21 revision (in German) of the first "definitive" life by Otto Jahn (not to be confused with the antiquated—1891—out-of-print translation of Jahn's second edition by Pauline D. Townsend). Perhaps this two-hundredth anniversary year may at last bring the long-needed English version of the great Jahn-Abert work.

Studies of Mozart's Works

So far there are only three fully pertinent recommendations in this category: Edward J. Dent's critical study, *Mozart's Operas* (Oxford, 2nd ed. 1947; \$6.00); C. M. Girdlestone's *Mozart's Piano Concertos* (Cassell, London, 1948; Univ. of Oklahoma Press, 1952; \$5.00); and Georges de Saint-Foix's *The Symphonies of Mozart* (tr. Leslie Orrey; Knopf, 1949; \$3.50). But each of these is a superb introduction to its particular segment of the Mozart repertory, and at least one of them—Dent's—must be ranked close to the top of the whole Mozart literature.

Lamentably, the only work covering the complete creative output in detail is the monumental five-volume *Mozart: sa vie musicale et son oeuvre* (Desclée de Brouwer, Paris, 1912-46), by Teodor de Wyzewa & Georges de Saint-Foix. Here again is a magnificent opportunity for some enterprising American translator and publisher to celebrate the Mozart Bicentennial!

Of the many other specialized studies in English, most are just 100 specialized, or lacking in real substance, or (as in the case of Arthur Hutchings' *Companion to Mozart's Piano Concertos*, Oxford, 2nd ed. 1950; \$2.90) overshadowed by one of the works cited above. Yet exceptions might be made for three out-of-print paperbound booklets in the "Musical Pilgrim" series (Oxford): A. E. F. Dickinson's *Mozart's Last Three Symphonies* (2nd ed. 1940) and Thomas L. Dunhill's two-volume *Mozart's String Quartets* (1927); and perhaps also for Christopher Benn's out-of-print study of operatic production, *Mozart on the Stage*, based largely on Glyndebourne Festival practices (Coward, 1946).

Continued on next page

AN IMPORTANT MESSAGE TO THOSE WHO OWN A RECORD CHANGER... OR INTEND TO BUY ONE

let's separate fact from fancy . . .
on the subject of rumble and wow!

We are astonished by the growing defiance of fact inherent in claims made for some record changers. . . namely, that they have **NO RUMBLE OR WOW!** Such patently inaccurate statements may only serve to confuse you . . . and most certainly cannot aid in your selection of equipment.

Let's get the facts right. All record changers . . . and turntables too . . . **HAVE SOME RUMBLE AND WOW CONTENT.** At best, the absence of noise is an ideal to tempt new achievements towards perfection. The important question is . . . **HOW MUCH RUMBLE AND WOW IS PRESENT?** Among changers, the differences are at least great enough to spell listening pleasure or total dissatisfaction.

The quietest record changer made today is the Thorens Concert CD-43. In fact, it performs as well as many fine turntables. Its noise ratio is -48 db below program level and for this reason we believe it rightly deserves its reputation as the "**ONLY TRULY HIGH FIDELITY RECORD CHANGER.**"

How does this vast difference come about? The answer lies in Thorens' use of a big, powerful Swiss-precision direct-drive motor with a separate gear for each standard speed. Rubber belts, pulleys and other elements common to rim or friction drive units are not present to cause undesirable noise or speed variation. The huge cast-iron frame and mechanical filter further act to reduce rumble content, and a flyball governor on the electronically-balanced main shaft provides freedom from undesirable wow.

ARE CONVENIENCE FEATURES IMPORTANT?—Indeed they are . . . and it was Thorens of Switzerland who originated many of the now well-known functional advantages. No other changer has Thorens' simple three-speed selector with integral fine tuner for exact pitch adjustment . . . and you can intermix automatically, 10" and 12" records—with special switch for 7". The fine tone-arm has adjustments for tracking weight and cartridge alignment. Pause and reject controls, manual-play switch, muting condenser . . . all these and more, are found in the Thorens.

A majority of Thorens Changers are bought as a replacement. Why not choose wisely the first time . . . ask your dealer to demonstrate a **THORENS CD-43 Record Changer.**

Also manual and automatic players, and turntables.



CD-43
price \$93.75 net

WIDELY ACCLAIMED BY THE EXPERTS — NOW YOU CAN ORDER IT BY MAIL . . .

THE LECTRONICS

"Custom 55" Amplifier

The finest of all 50 watt amplifiers combining low distortion at low power outputs with adequate power handling for modern wide range program sources and speaker systems. Designed specifically to drive the finest speaker systems now available. Specifications unmatched by any known high quality amplifiers.

These unique specifications produce the following musical results: A definition and transparency in the sound that is "surprising". A very smooth overall sound with no suggestion of amplifier "boom". Complete clarity in the low bass with naturalness heard only from high power and extraordinary stability. Velvety high frequencies without screech, ringing and other irritants that produce amplifier fatigue.



ONE YEAR UNCONDITIONAL WARRANTY

The "Custom 55" was designed by David Hafler, internationally recognized inventor and designer of the Ultralinear circuit. It is unconditionally guaranteed to meet or exceed specifications and to maintain a laboratory level of performance for a period of one year. All components used are heavy duty type and operate well below maximum ratings for long life.

Satisfaction Guaranteed . . .

SPECIFICATIONS

● **POWER & DISTORTION** — Conservatively rated at 50 Watts CONTINUOUS—under 1% I.M distortion (60—7 KC mixed 4-1). Insignificant distortion to 20 watts. No more than .25% — 20 to 48 watts.

● **STABILITY** — Exceptional. Will not go unstable open circuit with capacitive or reactive loads—(especially important to owners of speakers with crossover networks).

● **RESPONSE** — Frequency: 1 db. —5 cycles to 160,000 cycles. Power: absolutely flat — 20 to 20,000 cycles, i.e., 50 clean watts over that range. Passes perfect square waves at 20-20 KC.

● **CIRCUITRY** — Williamson configuration, using specially developed output transformers and new circuit techniques directed toward greater stability and increased components life. 6CA7 output tubes (Philips of Netherlands) are stable, troublefree, and require no critical, troublesome, balance controls.

PRICE ONLY

\$149⁵⁰

F.O.B. Phila., Pa.

Order Today!

LECTRONICS, Dept. H-155,

City Line Center,
Philadelphia 31, Pa.

Gentlemen:

Please ship . . . "CUSTOM 55" AMPLIFIERS — guaranteed unconditionally for one full year — for which is enclosed \$. . . (check or money order).

SHIP TO . . .

STREET . . .

CITY . . .

ZONE . . .

STATE . . .

BOOKSHELF

Continued from preceding page

I can't resist adding, however, that it is on the sole ground of nonavailability in English, and not on that of excessive specialization, that I perforce pass over Günther Hausswald's *Mozarts Serenaden* (Breitkopf & Härtel, 1951). The serenades, divertimentos, *notturmi*, etc., dealt with in this unique study, are to me perhaps the most fascinating and certainly the most enigmatic of all Mozart's compositions. It is only lately that the music itself has been made readily accessible — via LP recordings — to most listeners, but as it becomes better known it surely will stimulate a lively demand for detailed discussion, either in a translation of Hausswald's book or an equally authoritative new one.

Survey of Mozart Recordings

For critical examination of the Mozart recordings, the best book-source is the Kolodin-Miller-Schonberg three-volume *Guide to Long-Playing Records* (Knopf, 1955), which was reviewed in this column last July — that is, at least until C. G. Burke's full discography (which ran originally in this magazine from May/June 1953 through March 1954) is brought up to date between book covers, as promised for the coming year. Perhaps we also can look forward to the appearance, before the end of the anniversary year, of the long-anticipated Mozart volume in the UNESCO Archives of Recorded Music series, which has been "in preparation" (in both French and English versions) since 1950.

EVENTUALLY there probably will be a minor if not major flood of other bicentennial publications of all kinds. Yet fine as any one or several of them may turn out to be, nothing is likely to dim, let alone eclipse, the glories and appeal of the best of the existing literature summarized so cursorily above. If these works are not presently occupying places of special honor on your bookshelves, your most vital New (Mozartean) Year's Resolution should be to put them there, if at all possible, but in any case to read and re-read them until they — like the composer himself and his incomparable music — are truly "known by heart."



A NEW EXPERIENCE in record listening, from the southern coast of Africa. Conductors who have tried it in their own reproduction equipment, say that it creates an illusion of attendance at their own live performances. You'll agree, quite readily, when you use the Duotone African Diamond Needle in your equipment.

Mined in Africa, this Diamond is famed for its hardness. Polished by hand to one/ten thousandth tolerance. Set, with jewelers care, to produce a lifetime of artistic listening. Quite correct, there's a Duotone Afri-

can Diamond Needle designed for your model player and cartridge. As close to perfection as nature plus human skill can make it!

Polished better, also subjected to three rigid inspections. First the diamond — only gems perfect as those in the most luxurious rings are used; after polishing — a microscope scrutiny, plus a shadowgraph-blown up 500 times — while the gem rotates to rest for absolute concentricity. Result: only a diamond among African diamonds goes into your luxury diamond needle. Write for free literature. Duotone Co., Inc., Keyport, N. J.

Which pickup is BEST?

The Audio League,* America's authoritative consumer research organization devoted exclusively to high fidelity equipment, has tested virtually every American and imported pickup. Its verdict: first place goes to the sensational new ESL Professional and Concert series electrodynamic cartridges, which are

"by far the finest phonograph reproducing instruments... These were unquestionably the smoothest, cleanest sounding cartridges we tested."

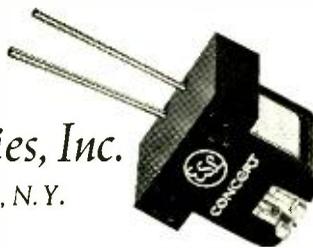
The ESL greatly increases stylus and record life, too. Hear the world's most advanced pickup at your dealer's. Write for details.

*P. O. Box 55, Pleasantville, N. Y.

FOR LISTENING AT ITS BEST

Electro-Sonic Laboratories, Inc.

35-54 Thirty-sixth Street • Long Island City 6, N. Y.



Soloist Series from \$14.95 • Concert Series \$35.95 • Professional Series arm and cartridge \$106.50



PYE Hi-Fi
Provost
 Power Amplifier HF25
Proctor
 Remote Control Unit HF25A

A top-grade High Fidelity Amplifier and Remote Control Unit from the world-famous PYE Research Laboratories in Cambridge, England. Smooth, highly flexible controls and facilities for record player, tape recorder, microphone and radio tuner inputs. Frequency response substantially flat from 2 to 160,000 c.p.s. Infinite damping factor. Intermodulation distortion under 1% at output of 25 watts.

PYE LTD., CAMBRIDGE, ENGLAND

A 4

DISTRIBUTORS U.S.A. **BRITISH RADIO ELECTRONICS**
 1833 JEFFERSON PLACE, N.W. WASHINGTON 6 D.C.
 CANADA **PYE CANADA LTD. AJAX, ONTARIO**



Looking Backward

Some of the more ardent wags around the office have suggested that this issue of HIGH FIDELITY should be dated January 1756 and prepared accordingly. Which would be a happy idea were it not for the difficulty our advertisers would have digging back two hundred years for traces and mentions of their predecessors.

We can go a little way back, however, thanks to reader Richard F. Link of Corvallis, Oregon, who dug out a twenty year old advertisement which appeared in *The Literary Digest* for December 14, 1935. It spoke at length of the wonders of the "Custom Built Royale 24-tube Twin Radio," and what is startling is how few and minor the changes required to bring it up to date. Here's the copy:

"This super radio-musical instrument was created for those discriminating and exacting few who insist on the finest, most beautiful, most precisely built radio obtainable. A set of rare distinction, musically and artistically perfect, the Royale offers over 108 features, many exclusive... the 24-tube 6-tuning range chassis is made up of a 13-tube tuning chassis and an 11-tube power supply amplifier chassis. The Trio-Sonic Reproducer Combination (three speakers) and exclusive Acousti-Spread V-Front design result in Unlimited Scope Full Fidelity, whether whispered tone or crashing crescendo. Gives 40 watts of pure, undistorted output. Audio range is 20 to 16,000 cycles per second."

So you thought high fidelity was something new? We're retrogressing! Twenty years ago we had, not high fidelity, but Unlimited Scope Full Fidelity, with three speakers, yet!

Hi-Fi Salt

Maybe the people of 1920 thought

Continued on page 26

Pilot

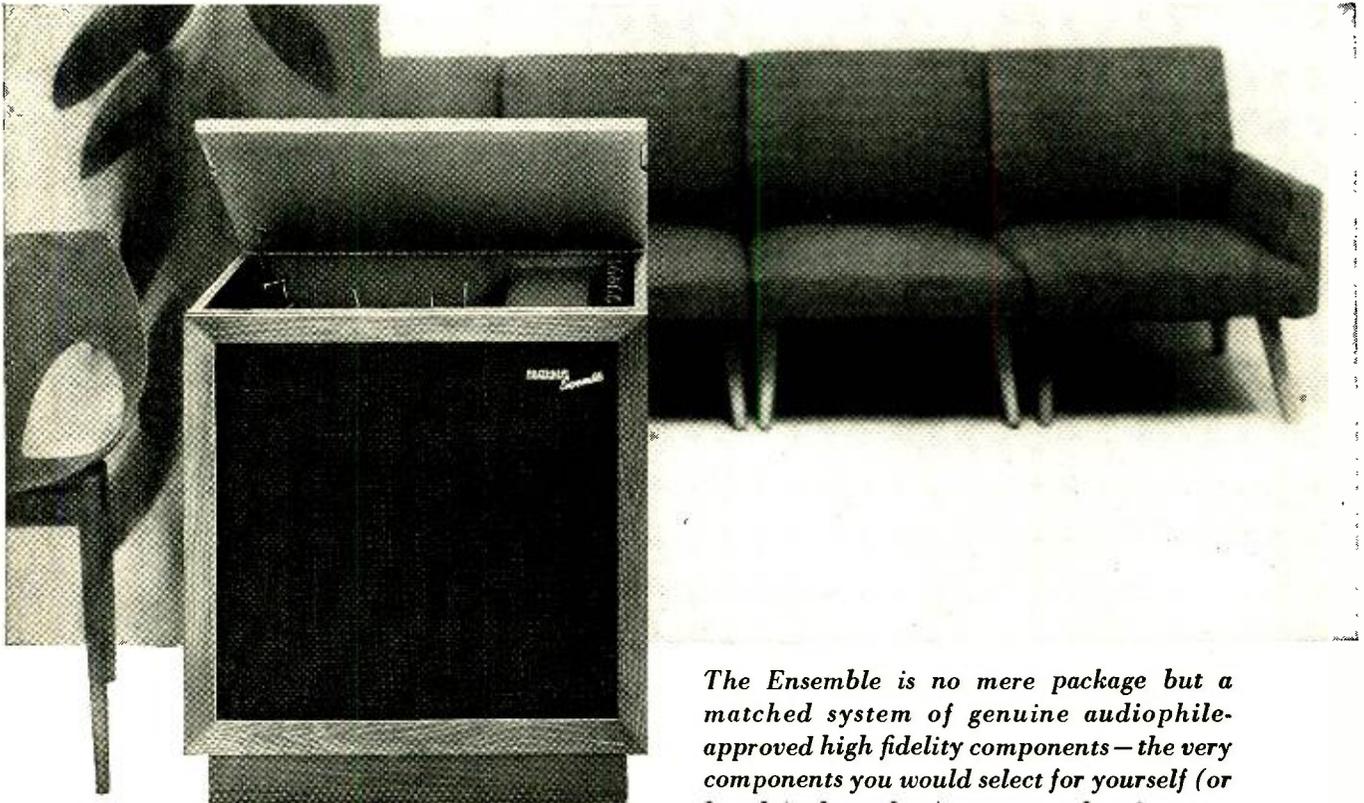
Combines

Component Quality with Console Convenience

in the

Ensemble 1030

High Fidelity Phonograph System



The Ensemble is no mere package but a matched system of genuine audiophile-approved high fidelity components — the very components you would select for yourself (or be advised to select) were you planning your own custom installation.

Here is the component line-up for the Ensemble: the Pilot AA-903 'best buy' amplifier with a full range phono preamp; the new Pilot-developed 3-way, 4-speaker system; a Garrard record changer and G.E. dual-sapphire cartridge.

And to add appearance to quality, these components are built into a hardwood console cabinet of simple graceful lines in hand-rubbed finishes to match the decor of your home.

Visit your dealer for a Pilot Hi-Fi demonstration and give the Ensemble your own critical 'sight and sound test'. You are due for a delightful experience on both counts.

Other Ensemble features include: Tuner input — auxiliary speaker output — and Acoustical Balance controls.

In Cordovan Mahogany.....\$28950

In Limed Oak..... 29950

prices slightly higher West of Rockies
Also available with built-in FM-AM tuner
in Models 1040 and 1050.

More than 35 years leadership in electronics

For complete information write to Dept. KA-2

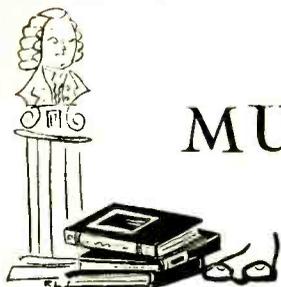
the

Pilot

RADIO CORPORATION 37-06 36th STREET, LONG ISLAND CITY 1, N. Y.

IN CANADA: Atlas Radio Corp., 50 Wingold Avenue, Toronto 10, Ontario





MUSIC LISTENER'S BOOKSHOP

A TIME-SAVING SERVICE TO OUR READERS. WE ATTEMPT TO SEND YOU THE BOOKS YOU ORDER BY RETURN MAIL.

Just send the coupon with your remittance.

NEW BOOKS

The New HIGH FIDELITY HANDBOOK: Irving Greene and James Radcliffe. 250 illustrations, diagrams and plans. A complete practical guide for the purchase, assembly, installation, maintenance, and enjoyment of high fidelity music systems.

No. 200 \$4.95

THE HIGH FIDELITY READER: edited by Roy H. Hoopes, Jr. Introduction by John M. Conly. An anthology of outstanding articles originally appearing in *HIGH FIDELITY* Magazine covering various aspects of the high fidelity phenomenon. Among the contributors are Charles Fowler, Roy Allison, Fernando Valenti, Peter Bartok, Emory Cook, and David Sarser.

No. 155 \$3.50

HIGH FIDELITY RECORD ANNUAL—A first volume of record reviews—classical music and the spoken word—from *HIGH FIDELITY* Magazine. Edited by Roland Gelatt.

No. 201 \$4.95

BINDERS FOR HIGH FIDELITY Magazine: Red Leatherette, gold stamped on front and backbone. Each binder holds 6 issues. Binders are now in stock for Volumes 3, 4a, 4b, 5a, and 5b.

Binders \$2.75 each

MUSIC LOVERS' ENCYCLOPEDIA: compiled by Rupert Hughes; newly revised and edited by Deems Taylor and Russell Kerr. 930 pages. Contains a series of essays contributed by eminent authorities on such subjects as: acoustics, counterpoint, the conductor and his art, harmony, jazz, orchestration, recorded music, etc. Extremely valuable reference work; compact and easy to use.

No. 152 \$3.50

RECORD INDEX - 1954: Complete alphabetical listings by composer or collection-title of all the classical and semi-classical, jazz and spoken word record reviews contained in *HIGH FIDELITY* Magazine in 1954. Discographies included. 50c each.

HOME MUSIC SYSTEMS (Revised Edition): Edward Tatnall Canby. 302 pages, illustrated. This popular guide to high fidelity has been completely revised. *Home Music Systems* explains the operation of a radio-phonograph, where to buy the separate parts, and how to house them. One chapter is devoted to suggested combinations of equipment.

No. 151 \$3.95

THE FABULOUS PHONOGRAPH: Roland Gelatt. A history of the phonograph tracing its progress from Thomas Edison's curious tin-foil apparatus to the astounding high fidelity sound systems of today. As one of this country's outstanding music critics, Roland Gelatt has a keen appreciation of the phonograph's importance. As a sensitive social historian, he has a discerning eye for the flavorful fact, or the pungent quotation that sets a scene and illuminates an era.

No. 154 \$4.95

NOTED WITH INTEREST

Continued from page 24

they were getting high fidelity sound when they read the advertisement quoted above, but, of course, we know better. However, did you know that the grainy white stuff most of us sprinkle liberally over our food is definitely low-fi, and no one who knows anything would think of using it? So-called common table salt is some sort of rock, or dirt, dug out of the earth (according to our informant) whereas true (hi-fi) salt is gotten from the sea. No chef worth his (hi-fi) salt (pardon) would think of cooking fish, for example, in anything but sea salt; substituting common "salt" introduces serious distortion and spoils the delicate fish flavor.

As you can see, we got quite a lecture on the subject. We were in Chicago for the high fidelity show when our man, tiring of talking about hi-fi sound, switched to hi-fi salt. It took us a few seconds to catch up and at first we took it all with the usual few grains of you-know-what, but it seems it's all true and a very serious matter. Many good chefs buy sea salt in bulk, and some fancy stores, catering to epicures, stock it . . . and if you don't believe all this, write to Trace Elements Corp., 718 Drennan St., Houston, Tex.

We tasted it, by the way; it tastes like a mouthful of sea water.

World Broadcasting Stations

One of the most complete guides to broadcasting stations which can be heard in Europe is that published recently by *Wireless World*. It lists long, medium, and shortwave stations—the first two for Europe primarily, the shortwave stations for the world, including USA. All groups are arranged two ways: by frequency and by country. Some 650 long and medium wavelength stations are listed; the shortwave group includes about 1,600 stations having at least one kilowatt of power. For shortwave enthusiasts and travelers the *Wireless World* Guide is a handy and complete reference book; copies are obtainable from Iliffe & Sons, Ltd., Dorset House, Stamford St., London S. E. 1, for 2s. 6d., plus 2d. postage; if *HIGH FIDELITY* readers are sufficiently interested, we'll ask our Book Department to stock the Guide.

Continued on page 28

Book Department
HIGH FIDELITY Magazine
Great Barrington, Mass.

I enclose \$..... for which please send me, postpaid, the books indicated by the circled numbers below. (No C.O.D.'s or charge orders, please.)

Foreign orders sent at buyer's risk. Add 55c for postage on foreign orders.

151 152 154 155 200 201

Binders: 3, 4a, 4b, 5a, 5b. Record Index 1954

NAME

ADDRESS

CITY ZONE STATE



*Following the phenomenal success
of the industry-sponsored
Philadelphia High Fidelity Music Show
held in November of this year*

THE INSTITUTE *of* HIGH FIDELITY MANUFACTURERS



a non-profit corporation devoted to the
advancement of quality in sound reproduction

ANNOUNCES that it will
hold its first

NEW YORK HIGH FIDELITY SHOW

during

SEPTEMBER 1956



These industry-sponsored shows are intended to provide the place and the opportunity for new audio developments, techniques and equipment to be seen, heard and appraised by the general public. The readers of this magazine are earnestly solicited for their views on show format and practices, that these shows may better serve the growing public interest in high fidelity.

Please address all replies to: Show Plans Committee

INSTITUTE OF HIGH FIDELITY MANUFACTURERS, INC.
25 Broad Street, New York 4, N. Y.



Tops on every count

▶ The oldest American magazine specializing in high fidelity equipment is AUDIO. From the beginning, AUDIO's guiding hand has been that of its present editor and publisher, C. G. McProud.

▶ AUDIO recently devoted an Equipment Report to a searching examination of the world-famed PRECEDENT tuner. Its conclusion:

"Our observations indicate that the PRECEDENT well justifies its reputation. It is the logical answer to the demand for a maximum of quieting, high sensitivity, and excellent stability... It would be appreciated for its engineering, for its performance, and for its external appearance—tops on every count."

▶ May we send you, without cost, a copy of AUDIO's complete report?

RADIO ENGINEERING LABORATORIES • INC.
36-40 Thirty-seventh Street • Long Island City 1, N. Y.



NOTED WITH INTEREST

Continued from page 26

Service in New York

We had a letter back in October from the Sigma Electric Co., 11 E. 16th St., New York 3, N. Y., telling us that they did not sell high fidelity equipment. Their shop is devoted exclusively to servicing electronic equipment—and that, we think, is a wonderful idea. Good service for hi-fi systems is still all too hard to find. Sigma said they provided service for several large New York dealers and distributors and were an authorized service depot for more than a dozen leading equipment manufacturers. Incidentally, they specialize in tape recording equipment but service other types as well.

This is a good address to jot down some place—high fidelity systems don't die out very often, but when they do it is always exactly one and a half hours before you are about to begin a demonstration to a carefully selected group of friends you want to win over to the cause!

Hi-Fi in Venezuela

Interest in high fidelity is spreading steadily south; witness the audio shows



in Cuba and Mexico, and also the illustration hereabouts of the attractive salon opened recently by Irvin K. Allum in Maracaibo, Venezuela. Even his delivery trucks feature "Alta Fidelidad," and Mr. Allum told us recently that business is fine indeed. HIGH FIDELITY has a significant circulation in South American countries.

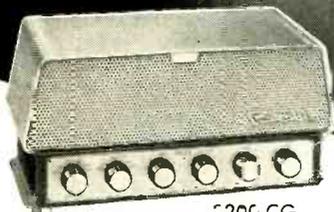
Continued on page 30

Bell

High Fidelity Amplifiers

*superb quality performance
in beautiful new styling*

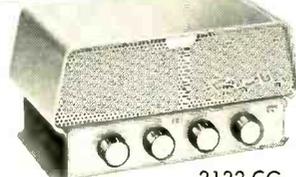
Now you can enjoy all the perfection of Bell High Fidelity "living reproduction" in an amplifier styled to blend . . . without additional cabinetry . . . with any decor. Here are the three renowned Bell high fidelity amplifiers, which have become the index of quality in the audio world, in new exterior dress, but with the same outstanding circuitry. See and hear them at your dealers, or request literature 554 for complete technical and performance data.



2200-CG
20-Watt Amplifier



2199-BG
12-Watt Amplifier



2122-CG
10-Watt Amplifier

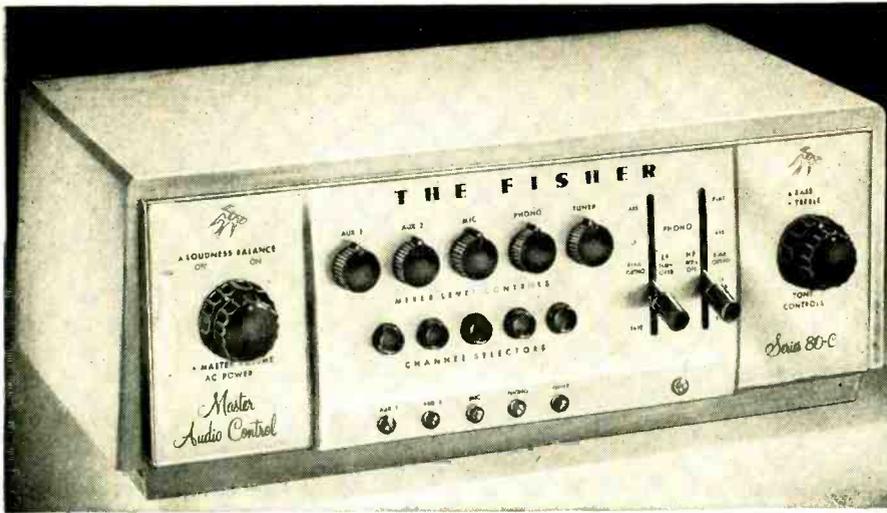
Bell 

Sound Systems, Inc.

555-57 Marion Rd., Columbus 7, Ohio
A Subsidiary of Thompson Products, Inc.

*Those who demand the finest in "living reproduction"
always choose Bell*

Export Office: 401 Broadway, N.Y.C. 13
In Canada: Charles W. Pointon, Ltd., 6 Alcina St., Toronto 17, Ont.



“Breathtaking!” — EDWARD
TATNALL
CANBY

THE FISHER

Master Audio Control

SERIES 80-C

“**S**TARTLINGLY DIFFERENT,” says Edward Tatnall Canby, *Audio Magazine*. “Has everything, at a very reasonable price for top-quality hi-fi equipment. The easiest to read and operate I’ve ever seen. The specs on performance are breathtaking and the over-all quality of its electrical operation is pretty closely comparable to that of a professional broadcast console control board. This is the current standard for really hi-fi operation of controls in the home. Hum, distortion, *et al* are so low as to be inaudible and mostly unmeasurable in the lab. And all this, mind you, in the middle price range.”

Chassis Only, **\$99.50** • Mahogany or Blonde Cabinet, **\$9.95**

Remarkable Features of THE FISHER 80-C

- Professional, lever-type equalization for all current recording characteristics.
- Seven inputs, including two Phono, Mic and Tape.
- Two cathode-follower outputs.
- Complete mixing and fading on two, three, four or five channels.
- Bass and Treble Tone Controls of the variable-crossover feedback type.
- Accurately calibrated Loudness Balance Control.
- Self-powered.
- Magnetically shielded and potted transformer.
- DC on all filaments; achieves hum level that is inaudible under any conditions.
- Inherent hum: non-measurable. (On Phono, 72 db below output on 10 mv input signal; better than 85 db below 2v output on high-level channels.)
- IM and harmonic distortion: non-measurable.
- Frequency response: uniform. 10 to 100,000 cycles.
- Separate equalization and amplification directly from tape playback head.
- Four dual-purpose tubes, all shielded and shock-mounted.
- Separate, high-gain microphone preamplifier.
- Push-Button Channel-Selectors with individual indicator lights and simultaneous AC On-Off switching on two channels (for tuner, TV, etc.)
- Master Volume Control plus 5 independent Level Controls on front panel.
- 11 Controls plus 5 push-buttons.
- Three auxiliary AC receptacles. size: Chassis, 12¼" x 7¼" x 4¼" high. In cabinet, 13-11/16" x 8" x 5¼" high. Shipping weight, 10 pounds.

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

NOTED WITH INTEREST

Continued from page 28

Time for High Fidelity

An announcement just received from Ampex states that now you can have plenty of time — to pay for your hi-fi system. They have made arrangements with the Pacific Finance Corporation so that equipment purchases made through Ampex dealers can be quickly and easily financed on a time payment plan, with up to twenty-four months to pay. Sounds like a mighty smart idea to us.

What'd You Like Most?

That's the question the Appliance Merchandisers Association in Phoenix asked in a big contest this summer. According to our correspondent, the winners wanted not a refrigerator or a combination washer-wringer-dryer with built-in defrosting compartment, but a high fidelity system — specifically, a Fleetwood television system. Wise choice!

World Tape Pals

Judging by the size of the new membership list just published by World Tape Pals, P. O. Box 9211, Dallas 15, Tex., tape-spondence is a rapidly growing activity. It's not only fun, but often a most worth-while activity. WTP has members throughout the world; the membership roster tells who they are, what their particular interests are, and what equipment they have. Copies are available from WTP.

Good Luck!

Belatedly we wish the best of success to Atlanta's WGKA which is now broadcasting good music over FM at 92.9 megacycles from 7 a.m. to midnight, and duplicating on AM (1,600 kc) from 7 a.m. to sunset. They tell us that about 95% of the schedule will be music, over half of which will be classical. Initial mailing of their program guide was to about 7,000 interested and hopeful listeners; this is a fine start — keep it up, WGKA.

Low Fidelity

Sydney J. Harris, writing in the *Detroit Free Press*, is waging a one-man campaign for low fidelity. Says that fidelity is just fine, but that he's found that for too many enthusiasts the "high"

refers to volume and not necessarily quality. So he's plumping for low (volume) fidelity.

We join him. Our ears are still ringing from the spate of audio shows we attended not too long ago.

Synchronized P.A.

Had an interesting talk this past summer with Howard Layton, who represents the English firm of Pamphonic in this country. He imports the Pamphonic speaker which was TITH'd recently; Pamphonic also makes a good deal of other equipment for commercial sound applications. While not directly related to hi-fi, some of it seemed to have some fascinating possibilities.

One gadget (?) synchronizes a public address or sound reinforcement system. The problem is: you have a long auditorium. You reinforce sound by installing a series of loudspeakers along the side walls, say. Now if you hitch all the speakers, through amplifiers, to a microphone, then the speakers at the rear of the hall reproduce the sound at the exact same instant as it originates from, say, a singer in front of the microphone. A fraction of a second later, the rear seat people get at least a whisper of the original sound, which muddies up things and causes difficult listening. So Pamphonic developed a tape delay machine which is in essence a drum which holds a continuous strip of tape around its periphery. Sound from the mike goes to a record head; around the circumference of the drum are a series of playback heads, one for each loudspeaker position. The spacing of the playback heads can be changed to provide any amount of delay. In practice, the tape delay is synchronized with the delay in arrival of original sound so that both original and reinforcement arrive at a given zone in the auditorium simultaneously. Gadget is not the word, but at least it's cute. Any hi-fi use? We'd like to play with one!

Another Pamphonic device which certainly tantalizes is what they call a line source loudspeaker system. The eleven-foot model contains a bank of thirteen woofers and nine tweeters in a long double row. It's supposed to spread the sound in a very narrow beam which is useful in highly reverberent auditoria. The horizontal coverage for this model is said to be 120° but the vertical beam spans only 10°. We

Continued on next page



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

Top Quality! Low Cost!

THE FISHER 30-Watt Amplifier

MODEL 80-AZ

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

Incomparable Features of THE FISHER Model 80-AZ

- High output — less than 0.5% distortion at 30 watts; less than 0.05% at 10 watts. Handles 60-watt peaks. ■ Intermodulation distortion less than 0.5% at 25 watts and 0.2% at 10 watts. ■ Uniform response 10 to 50,000 cycles; within 0.1 db from 20 to 20,000 cycles. ■ Power output is constant within 1 db at 30 watts, from 15 to 35,000 cycles. ■ Hum and noise level better than 96 db below full output! ■ Three separate feedback loops for lowest distortion and superior transient response. ■ Unique cathode feedback circuit for triode performance with the efficiency of tetrodes. ■ Output transformer has interleaved windings and a grain-oriented steel core. ■ Three Controls: *PowerScope*, Z-Matic and Input Level. ■ Handsome, brushed-brass control panel (with sufficient cable for built-in installations.) ■ Tube Complement: 1—12AT7, 1—12AU7A, 2—EL-37, 1—5V4-G, 1—*PowerScope* Indicator, 1—Regulator. ■ 8- and 16-ohm outputs. ■ SIZE: 15½ x 4¼ x 6¾" high. WEIGHT: 22 lbs.

Price Only \$99.50

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



AMERICA'S TOP FM TUNER IN SENSITIVITY, APPEARANCE AND WORKMANSHIP

150,000 Witnesses

HAVE VERIFIED THE FM-80'S SUPERIORITY!

THE FISHER

FM TUNER MODEL FM-80

World's Best by LAB Standards

THOSE who attended the Audio Fairs in New York, Chicago, Los Angeles, Washington, Boston and Philadelphia found that *only* Fisher Radio Corporation had set up a battery of regular production tuners so that you, the consumer, might operate them as you saw fit, in an obviously radio-difficult location, and with only the most elementary of antennas taped to the wall. More than 150,000 people made these tests, and were astonished to find FM stations coming in perfectly from 'impossible' distances. This Missouri-show-me style test has settled once and for all the question as to who makes the best tuners in America. To those who did not attend the Audio Fairs, we say: Try it before you buy it! **Chassis Only, \$139.50**

Mahogany or Blonde Cabinet, \$14.95

Outstanding Features of THE FISHER FM-80

- TWO meters. One to indicate sensitivity, one to indicate center-of-channel for micro-accurate tuning. ■ Armstrong system, with two IF stages, dual limiters and a cascode RF stage. ■ Full limiting even on signals as weak as one microvolt. ■ Dual antenna inputs: 72 ohms and 300 ohms balanced (*exclusive!*) ■ Sensitivity: 1½ microvolts for 20 db of quieting on 72-ohm input; 3 microvolts for 20 db of quieting on 300-ohm input. ■ Chassis completely shielded and shock-mounted, including tuning condenser, to eliminate microphonics, and noise from otherwise accumulated dust. ■ Three controls — Variable AFC/Line-Switch, Sensitivity, and Station Selector PLUS an exclusive Output Level Control. ■ Two bridged outputs — low-impedance, cathode-follower type, permitting output leads up to 200 feet. ■ 11 tubes. ■ Dipole antenna supplied. Beautiful, brushed-brass front panel. ■ Self-powered. ■ WEIGHT: 15 pounds. CHASSIS SIZE: 12¼" wide, 4" high, 8¼" deep including control knobs.

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

NOTED WITH INTEREST

Continued from preceding page

could think of lots of hi-fi uses, except that no claims are made for fidelity. Darn!

Back Copies

Jasper W. Croonenberghs, 209 Crestone Ave., Alamosa, Col., and H. C. Jung, 1060 Cragmont Ave., Berkeley, Calif. have complete sets of HIGH FIDELITY for sale to the highest bidder.

C. Bartholomew, R.D. 2, Gettysburg, Pa., has the following issues which someone can have for the postage: No. 2, No. 6, No. 7; 1953 and 1954 complete.

Second Shift

There is a certain Mr. E. D. Bosley in Glendale, Calif., who has a high fidelity store. Please credit him with what seems to us like some very worthwhile and considerate originality: store hours are from 4 p.m. 'til midnight! Maybe the clerks won't like this idea, but it ought to be a big success with customers.

Tape Counter

Don't remember if we included a tape counter in our Edison-in-the-House article of a good many issues ago, but maybe we should have. Some recorders have them built in, of course, but others do not . . . and for one of our readers this has been a serious enough problem for him to work out a solution. He writes: "Time and time again I would have appreciated a counter on my tape machine. The need inspired me to turn out a pulley and belt coupling that fitted on the supply reel shaft. Now I would like to make up a professional counter — I have a very fine machine shop — and would like to ask if any of your readers have designed and installed successful and dependable counters in their transport mechanisms; what parts were needed, and the best place to locate them. Incidentally, my recorder is an Ampex 350 and I do not consider it an insult to add a revolution counter to it."

If you have any ideas and thoughts write Victor E. Ottobre, 134-18 Francis Lewis Blvd., Laurelton 13, Queens, N. Y.

Continued on page 164

LETTERS



SIR:

... Try as I will I cannot resist writing to you about the new issue (November 1955) which I have just swallowed completely. Every time an issue comes out I find something in it somewhere that is flesh of my flesh, and better evidence of a magazine's continued vitality for its reader I can't imagine. . . .

The article about Bach and Brubeck by Mr. Rummell [is] surely as prime an example of exquisite blade work as exists anywhere in musical discussion.

What catches my eye in this piece in particular is the remark attributed to the author's Uncle John: "He forgets that to the listener it makes little difference, really, whether the musical idea was grabbed from the air or carefully shaped, re-shaped, and polished before utterance." I thought I was about the only heretic to whom this subversive thought had come. To my mind, it makes *no* difference whatever — unless one is impressed by circus stunts. I could never really dig this improvisation fetish so rampant among jazz artists, the mesmerizing notion that to actually think so long about the idea as to write it down robs it of all vitality, coupled with the equally stunting notion that any half-way logical improvisation is naturally superior to the most polished composition. Hence, Mr. Rummell's article makes me think I am aided and abetted in my perverse desire to see some gifted modern musicians take the stuff of jazz and compose with it.

For the most part, I find myself leaning toward Uncle John's side of the argument — yet I find the end product of the conversation a little too hard on Brubeck. Poor Dave! Now that his friends are finished with his canonization, he finds himself completely delivered over to his bitter enemies. The mere fact that Bach wrote counterpoint umpteen years ago doesn't prove anything about Brubeck,

Continued on next page



AM Quality Leader!

THE FISHER AM TUNER

MODEL AM-80

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

Outstanding Features of THE FISHER AM-80

- Features a relative-sensitivity tuning meter for micro-accurate station selection ■ Sensitivity: better than *one microvolt!* ■ Three-gang variable condenser.
- One tuned RF and two IF stages. ■ Three-position, adjustable band-width.
- Frequency response (broad position) ■ —3 db at 8 Kc. Audio section: uniform response, 20 to 20,000 cycles. ■ Built-in 10 Kc whistle filter. ■ Dual antenna inputs. Loop antenna supplied. ■ Three high-impedance inputs.
- Cathode-follower output permits leads up to 200 feet. ■ Completely shielded and shock-mounted construction, including bottom plate. ■ Flywheel tuning.
- Slide-rule tuning dial with logging scale. ■ Beautiful, brushed-brass control panel. ■ Four controls: Power/Sensitivity, Function, Tuning, Output Level Control. ■ Tube Complement: Total of Eight. 3—6BJ6, 1—6BE6, 1—6AL5, 2—6C4, 1—6X4. Size: 12¾" wide, 4" high, 8¼" deep, including knobs.

Price Only \$139.50

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

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

50-Watt, All-Triode!

THE LABORATORY STANDARD

FISHER

AMPLIFIER MODEL 50-AZ



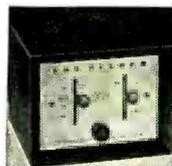
■ "Of the very best!"—*High Fidelity Magazine*. Will handle 100 watts peak. World's finest all-triode amplifier. Uniform response within 1 db from 5 to 100,000 cycles. Less than 1% distortion at 50 watts. Hum and noise content 96 db below full output—virtually non-measurable! Oversize components and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

FINE ACCESSORIES



MIXER-FADER • Model 50-M

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



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

Professional phono equalization. Separate switches for HF roll-off and LF turn-over; 16 combinations of phono equalization. Handles any magnetic cartridge. Extremely low hum. Uniform response, 20 to 20,000 cycles. Two triode stages. Fully shielded. Self-powered.

New, Low Price **\$19.95**



HI-LO FILTER SYSTEM • Model 50-F

Electronic, sharp cut-off filter system for suppression of turntable rumble, record scratch and high frequency distortion—with *absolute minimum* loss of tonal range. Independent switches for high and low frequency cut-off. Use with any high-fidelity system.

New, Low Price **\$24.95**



PREAMPLIFIER • Model PR-6

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

Only \$10.95

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

LETTERS

Continued from preceding page

except that he didn't invent it. And I don't remember Mr. Brubeck claiming that he did. Who knows, however, what those bug-eyed little monsters, the fans, might have claimed for him in his name. Brubeck is an intelligent, articulate, gifted, and sincere young man who plays the piano the way he does because he thinks he can say something with it that way that is important to get said. He has fallen hard for this improvisation clap-trap, so hard that he has come to the point of pleading for special *musical* consideration simply because he arranges as he goes along, just like all the other noodlers and tootlers, but the Brubeck emotional and intellectual impact is there and is considerable, and is a solar plexus bulls-eye consistently enough to make critics pause.

This article touches lightly in its way on a vital nerve-end of the whole question of the future of American music. To wit: Must jazz, striving to become more complex and more important as listening music, continue to be shackled to the spur of the moment abilities of its performing artists to continue to be jazz? The mere idea that something really memorable or of any scope whatever can be made up in a saxophone player's head as he goes along, particularly in terms of modern complexities of technique, seems to be pretty silly when you consider it. Yet this is what we seem to be committed to. When a daring young man ventures on the flying trapeze of extended composition in jazz idiom, you can depend upon the critics one and all to say "very clever, but it isn't jazz," which pronouncement effectively sweeps the hybrid under the carpet with the other dodos.

I'd like to see a serious discussion of this point somewhere.

Meanwhile, one wonders what a Dave Brubeck would do with (and what Mr. Rummell's Uncle John would say about) one of those extended, complex, genuinely original and gorgeously immortal piano compositions Scott Joplin used to write down on paper and call "Piano Rags."

Ray Ellsworth

New York, N. Y.

SIR:

For the past few months the high fidelity industry has conducted a series of audio shows from San Francisco to

New York, and from Havana and Mexico City to Toronto.

It seems to me that the time has come for our entire industry to establish itself on a world-wide basis.

I propose that in 1958 we plan on having an international high fidelity fair in Paris, France. The reason why I believe Europe and Paris (the cultural capital of Europe) to be the ideal location for such an event is the powerful impact American-made goods of this nature can have on the world market when shown at such a center of activity.

I, for one, am ready to sign up right now. Let's hear what others in the industry have to say.

Ed Altschuler
Berlant-Concertone
Los Angeles, Calif.

SIR:

Mr. Arenz ["Letters," October 1955] may date himself by recalling the early electrical recordings of the Bruckner Symphony No. 7 and the Mahler Symphony No. 2 by the Minneapolis under Ormandy. However, I will take the risk of dating myself back to an even earlier period and point out that in neither case was this the "first" recording.

The Bruckner had been done by the Berlin State Opera Orchestra under Oskar Fried, and the Mahler by the same orchestra and conductor assisted by Gertrud Bindernagel, Emmi Leisner, and the Domchor. These recordings appeared on the Polydor label and were made by the acoustic process nearly ten years before the Minneapolis versions.

A. F. R. Lawrence
New York, N. Y.

SIR:

It seems to me that Gerald Martin waxed a wee-bit pedantic in his animadversions on announceorial (what the ! deviations from authenticity in the matter of pronouncing foreign names, titles, words, and phrases ["Aye Aye, Trovator!" November 1955]). Then he tells us SHTENTkhen is correct for Ständchen and BOON-dess-rock for Bundestag. I can see now why announcers who give us KOIRSHell for Köchel do like they do. It's the bum steer they are given. Like in England where one of the record companies parenthesized *Ich liebe dich* as *Isb lieber dish*. There are things you just simply can't indicate with letters. The aspirated "ch" and

Continued on page 37



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

Hit of the Audio Fairs!

THE SERIES 80

FISHER FM-AM TUNERS

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

Outstanding Features of THE FISHER Series 80

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

MODEL 80-R • FOR USE WITH EXTERNAL AUDIO CONTROL



MODEL 80-T

\$199⁵⁰

MODEL 80-R

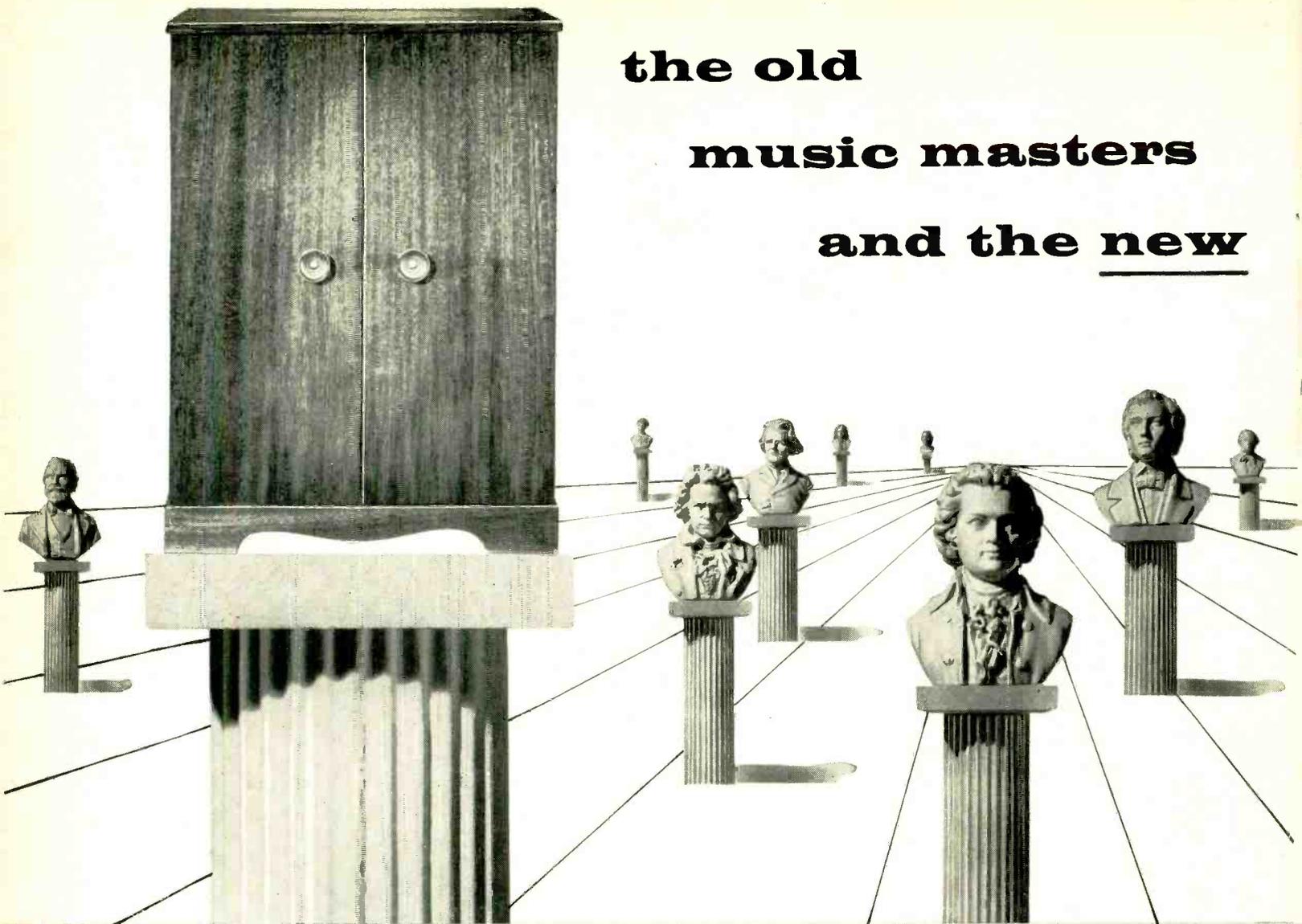
\$169⁵⁰

MAHOGANY OR BLONDE
CABINET: **\$17⁹⁵**

Write For FULL Details

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

the old
music masters
and the new



Elite and Telefunken High Fidelity Brings You a New Dimension in Sound

CAN YOU identify the great composers of old in the picture above? Can you identify the magnificent radio-phonograph console that brings the masterworks of these great composers to life like never before in the history of broadcasting and recording? It is the superb Mozart, a high fidelity audio system worthy of its name.

Bound to be one of your most prized possessions, the Mozart console is styled and engineered specifically for those whose taste inevitably leads them to the finest products in every field. And in high fidelity—Elite and Telefunken audio systems have no equal. To listen to the Mozart's glorious tone and miraculous

sound-sensitivity is truly an unforgettable experience, a delight to the ear. To look at its graceful, opulent cabinet is a delight to the eye.

Another triumph in hi fi imported from the Continent by Elite and Telefunken, the Mozart radio-phono belongs in your home. See it soon, as well as the other Elite and Telefunken high fidelity systems, priced from \$99.95 to \$549.95 at fine stores everywhere. (Slightly higher prices west of Rockies, Florida, and in Canada.)

MOZART . . . hi fi audio system with 4 speakers, 2 built-in antennas, tuning eye, tone controls. Push-button controlled, FM, Standard, Long Wave, Short Wave reception. The phono is the famed Elite Hi Fi Automatic Changer, intermixes any size record from 6" to 12", shuts off automatically after last record, equipped with sapphire needle for standard records and DIAMOND NEEDLE for long play records. Cabinet of genuine mahogany veneers.



JUBILEE

High fidelity for less than \$100. Compact table model audio system for FM, AM and plug-in for phono or tape recorder. 2 built-in antennas. 50-15,000 cycles. Cabinet of rich walnut veneers.



ELITE

Portable high fidelity system. FM, AM and Short Wave. 2 built-in antennas. Plug-in for phono, tape recorder and external speaker. Push-button controls for wave bands, charger, antenna, battery saver.

Write for free brochure on hi fi and name of nearest dealer.

Imported by

AMERICAN ELITE, INC.

Dept. 14
7 Park Avenue
New York 16, N. Y.

*The famous composers above are, left to right: Verdi, Paderewski, Beethoven, Rubinstein, Handel, Schubert, Mozart, Chopin, Mendelssohn.

QUALITY SPEAKS

Elite AND **TELEFUNKEN**

HIGH FIDELITY SYSTEMS



LETTERS

Continued from page 35

"g" are two of them. The u-umlaut and the o-umlaut are a couple more. Then there are the "broad" Gaelic "l" and "n" which can make the sassenach swallow their tongues and indeed I think that's why they have them. You tell me, if you can, why the Swedish "skinka" starts out like trying to clear a fish bone out from behind the uvula and ends up with an unmistakable "winka."

You run into the same sort of booby traps when you try transliteration. Whatever the dohickey is the Russians use in their alphabet to indicate the English "ch" sound, it comes out different according to local linguistic peculiarities. Tchaikowski (or Tchaikovsky) shows up as Czaikowski in the Polish catalogues, Tschaikowski in the German, and Ciaikowski in the Italian. Why the Italians didn't write it Ciaicovschi to be consistent baffles me. At any rate, the Poles, Germans, and Italians set the name up in their own languages in such a way as to make it *hard* for a Pole, German, or Italian to mispronounce it. Why shouldn't we do likewise? I am told that Khachaturian, generally catalogued Khatchaturian, should be pronounced Hockatoorian; that the "kh" in these Eastern tongues is like the aspirated "ch" in German. So, why don't we spell it Hockatoorian? Give the announcers a break!

Giving the announcers a break means, too, getting them off the hook when it comes to announcing the titles of the works to be performed. *Printemps qui commence* means nothing to ninety-nine and forty-four one-hundredths percent of Americans who would applaud the English approximation of "Spring has come." The Germans don't even try to clobber the bullseye on that one: to them, it's *Die Sonne sie lachte*. It sounds good in German, too! And — oh, yes — what do you do about a name like Ferenc Fricsay? If you wanted to adhere inflexibly to European pronunciation and practices, it would be necessary to call the man Fricsay Ferenc because that's the way they do in whatever the Hungarians call their country. How that is pronounced I can't even guess. Some time when I am up around 80th Street and Second Avenue I'll ask someone.

Continued on page 39

BROCINER

PRINTED CIRCUIT AUDIO AMPLIFIERS

HIGH FIDELITY Magazine says

"top quality"

Mark 30C Audio Control Center

"... distortion has been reduced almost to the vanishing point... Strictly a top-quality control unit worthy of the very finest associated equipment, and well suited to the needs of the high fidelity perfectionist." —HIGH FIDELITY Magazine



Feedback type preamplifier with extreme flexibility of control and input-output facilities. functionally designed for ease and simplicity of operation. Separate Turnover and Roll-off controls. Exact compensation for all recording curves, rigidly controlled in production. Feedback-type bass and treble controls. Rumble filter and loudness compensation front-panel controlled. Facilities for two phono inputs. Adjustable pickup load. Tape output jack. I.M. distortion virtually unmeasurable. Extremely low hum and noise level. Highly styled, legible front panel: maroon and gold cabinet. For use as remote control unit—self adjusting feature for cabinet installation. Size: 3½" x 10¾" x 6". **\$88.50**



Mark 30A Power Amplifier

30 watts of low-distortion power in a compact, attractively styled, easy-to-install package. Long life assured by novel chassis design providing perfect ventilation of components. I.M. distortion below 1% at 30 watts; ¼% at 20 watts; 1/10% at 10 watts. 43 db. multiple-loop negative feedback. Wide-band phase compensation assures absolutely stable operation with all types of speakers. Perfect freedom from transient oscillation and fast recovery time result in audibly cleaner performance. Genuine, licensed Ultra-Linear Circuit. Size 3½" x 12" x 9" **\$98.25**

Mark 10 Integrated Amplifier and Control Center

"ASTONISHED ME."

—B. H. Huggin, "The Nation"

A complete, truly high fidelity amplifier at a moderate price. Features flexibility with simplicity of control. Accurate record compensation, adjustable for all recording curves. For all high quality phonograph pickups. Bass and treble controls. Rumble filter. Loudness-compensated volume control. Tape output jack. 20 db. feedback. 10 watts at less than 1% distortion. Attractive maroon and gold finish. Compact: 4½" x 11" x 8" **\$75.00**



Available at better high-fidelity distributors. (Prices slightly higher west of Rockies). Literature on request.



BROCINER
ELECTRONICS CORPORATION

Dept. HF1
344 E. 32nd St.
New York 16, N. Y.

WEEGEE* SAYS:

"When it sounds like this



—instead of this



... IT'S TIME FOR UNIVERSITY!"



**WEEGEE, world famous photographer, author of "Naked City" and "Naked Hollywood" says, "When I first heard a University speaker it inspired me to make these photographs.*

Naturally, the clear, undistorted photograph represents University's faithful reproduction."

Fortunately, Weegee can use his art to describe his reaction to a University speaker. We, at University, can use only words, yet we find them so inadequate. How can mere words depict the quality of magnificent, concert-hall realism . . . or describe the way University captures the naturalness of the bassoon, the richness of the clarinet and the brilliance of the triangle? *They can't!* Yet University speakers and systems do have all these.

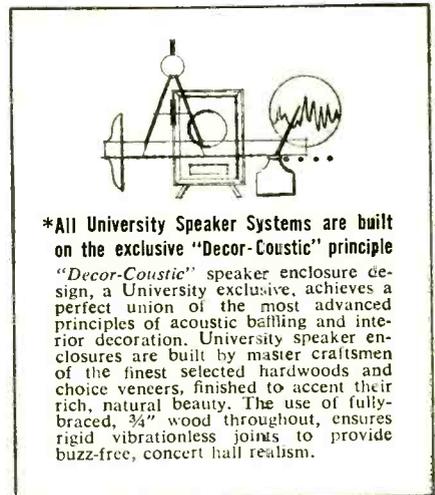
How can a page full of words take the place of your listening . . . and hearing the most beautiful and life-like sound that modern engineering can produce.

Don't take our word for it. Listen for yourself. Such perfection is no accident—University has been designed with the boldness of mature engineering experience and built with the craftsmanship of a Swiss watchmaker—from our 8" speaker to our most elaborate "Decor-Coustic" system.

Buy the best! Choose from a complete line of speaker and "Decor-Coustic" speaker systems. There's one to fit YOUR budget and space requirements.

For illustrated brochure on the world's finest speaker systems write to Desk A5.

University LOUDSPEAKERS, INC.
80 South Kensico Avenue, White Plains, N. Y.



***All University Speaker Systems are built on the exclusive "Decor-Coustic" principle**

"Decor-Coustic" speaker enclosure design, a University exclusive, achieves a perfect union of the most advanced principles of acoustic baffling and interior decoration. University speaker enclosures are built by master craftsmen of the finest selected hardwoods and choice veneers, finished to accent their rich, natural beauty. The use of fully-braced, 3/4" wood throughout, ensures rigid vibrationless joints to provide buzz-free, concert hall realism.



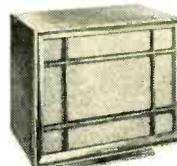
MASTER



DEAN



SENIOR



CLASSIC



TINY-MITE



COMPANIONETTE

LETTERS

Continued from page 37

I dunno, but to me it seems that this business of trying to name names, titles, etc., in foreign terms smacks of pompous affectation and superciliousness. There may be announcers who ring the bell every time, but it is undoubtedly a hard life for the lads who, having been told that in any substantially concatenated Russian name the accent is on the antepenult, come a cropper over Szostakovicz (heh!) or Chaliapin. How can they do dzhustice to sucz names or, as a matter of fact, ever be szute of *anything*?

(How do you like that Szostakovicz? That's from the old Syrena — See-ray'-nah — catalogue.)

Franck Albert

Richmond Hill, N. Y.

SIR:

I have just finished reading your November issue and feel compelled to write you a letter of appreciation. The thing that especially caught my eye was the "Noted With Interest" item, *They Want to Know*. I work part time for the only FM station in Nashville. We have a modest layout and broadcast fourteen hours of classical music a day. The music is played automatically till 5 p.m., at which time the programs are announced. At present, we have four sponsors for the evening hours. The road has not been easy. Over a year's time we have collected about eight hundred cards and letters from listeners. Yet almost every week I meet someone who listens to our programs and has never bothered to let us know. In one instance a man admitted that he had a card on his desk that he had intended to send us. The card had been lying there for three weeks . . . Such as the above has not been our real problem. Basically, the fault lies in the listener's not telling the sponsors that they enjoy their programs. At the station we have stopped asking listeners to write to us and, instead, ask that they write or tell the sponsors that their sponsorship is appreciated . . .

Turning to another article in your November issue: Gerald E. Martin, of "Aye Aye, Trovator," could be easily disposed of with no loss to the quality of your magazine. The type of announcer he asks for would

Continued on next page



CANADAS' FIRST HIGH-FIDELITY RADIO, PHONOGRAPH, RECORD AND TELEVISION CENTRE

Complete stock of Stromberg-Carlson, Fisher, Berlant-Concertone, Brociner, Scott, Weathers, Sonotone, Electro-Voice, Bogen, National and General Electric Hi-Fi equipment.

Prompt attention to mail orders — We ship from coast-to-coast in Canada, aircargo, express or freight.

Custom Sound and Vision Ltd.

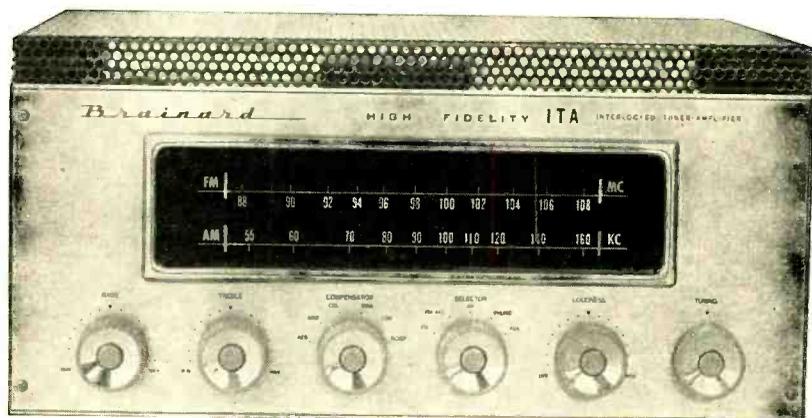
390 Eglinton West

Telephone HUDson 9-2117

Toronto, Ontario

"DERNIER CRI" IN TUNER-AMPLIFIER DESIGN!

It's the "last word" indeed in tuner-amplifier design according to audio engineers who should know. The Brainard AM-FM ITA, at a moderate price, has every feature the experts specify, plus the exclusive Brainard Acoustic Balance Control. No wonder the original demand for this advanced design was so great the company couldn't fill all orders. But production was increased, and if you search carefully you'll find an audio dealer near you with a Brainard ITA on hand. If you'd like complete specifications, write to our Engineering Department for Catalog H-1.



8586 Santa Monica Blvd./Los Angeles 46, California **Brainard** Electronics

A TURNTABLE FOR THE HOME, BUILT TO FAIRCHILD'S STUDIO EQUIPMENT STANDARDS!



FAIRCHILD

Turromatic TURNTABLE

Fairchild, now in its third decade of supplying equipment to meet the most exacting standards of recording and broadcasting studios throughout the world, presents for the first time a home turntable of compatible excellence.

You would naturally expect superlative performance in a table from Fairchild, and the new "411" gives it. Vibrationless operation makes possible utilization of the full dynamic range of modern LP recordings; its rumble content is actually lower than that of most records. The Turromatic's absence of reproduced noise is matched only by its complete acoustical silence — you will only know by the soft illumination that it is running! Flutter and wow are no longer a consideration, being completely imperceptible (typical measurements: less than 0.07% RMS at 78 and less than 0.1% at 33).

OTHER FEATURES:

All bearings poured babbit precision rifle-drilled for highest polish. (Babbitt running on polished, hardened steel is still the smoothest, most quiet, and most durable bearing devised.)

Thrust bearing is ROTATING polished steel ball turning on nylon seat . . . self-adjusting, self-aligning, practically wear-free.

Main bearing sealed to shaft—no one (including you!) can mar its mirror-like surface after assembly and final test.

Automatic Idler Pressure Release — no flats on idlers ever!

Unless you remember to "turn the switch to the off position", most turntables (probably yours) will develop "flat" spots on the idler. This naturally results in greatly deteriorated performance. With the Fairchild Automatic Pressure Release such damage is impossible. Since pressure is applied to idlers only when motor current is on, you can safely shut off the "411" from any remote point — for example, at the main control or by clock switch for lazy listening.

Turret Control

The "411" takes full advantage of all the smooth performance inherent in silent, flexible, endless-belt drive. But also, step-pulley type idlers in an ingenious turret mounting provide:

1. Instantaneous, silent, fool-proof speed shift
2. Greatly increased driving surface for positive non-slip drive.

TWO STAGES of motor isolation from frame and turntable.

Polished aluminum turntable, non-magnetic. Heavy cast-iron flywheel for greatest stability and smoothness of motion.

Built-in "45" center raises or lowers quickly and easily.

Clearance provided for playing 16" transcription with appropriate arm.

For the full story . . . see your nearest Hi-Fi dealer or write:

FAIRCHILD Recording Equipment Co., Whitestone, N. Y.

LETTERS

Continued from preceding page

surely have to have a Master's degree in music. I assure you that an announcer of the quality that Mr. Martin asks for would not work on FM as a means of livelihood. Most people do not know the correct pronunciation of musical names and those that do know can derive a feeling of superiority from hearing our mistakes. The program director and I get together and criticize each other occasionally. That way we correct mistakes. But the primary purpose of FM is to provide good music. We do a better than average job of correct pronunciation but I had rather give an interesting, well-balanced program than spend my time browsing through reference books

*Kenneth B. Carpenter
Nashville, Tenn.*

SIR:

Here's another idea on how to index those LP classical records [see "Noted With Interest," November 1955]. I use a One-Spot record index catalogue which lists all compositions by title and composer. To each record in my collection (which numbers over two hundred) I assign a number which is gum-stickered to the record jacket. This number is entered in the catalogue opposite the composition listing. It takes me about ten seconds to locate any and all recordings of a particular piece that are in my collection. No cards or cross-indexing is necessary with this system. I tried various systems but this seems to work the easiest.

*J. E. Chambers
Evanston, Ill.*

SIR:

I know that each record reviewer expresses his own opinion, and his initials go down under his piece to place responsibility on him. Still it was a bit disconcerting to find in the September issue that C. G. B. praises Scherchen and Westminster for microphone placement which captures every choir of the orchestra with clarity (p. 56) while R. A. criticizes the same people for the same thing in a recording of Liszt Rhapsodies (p. 61).

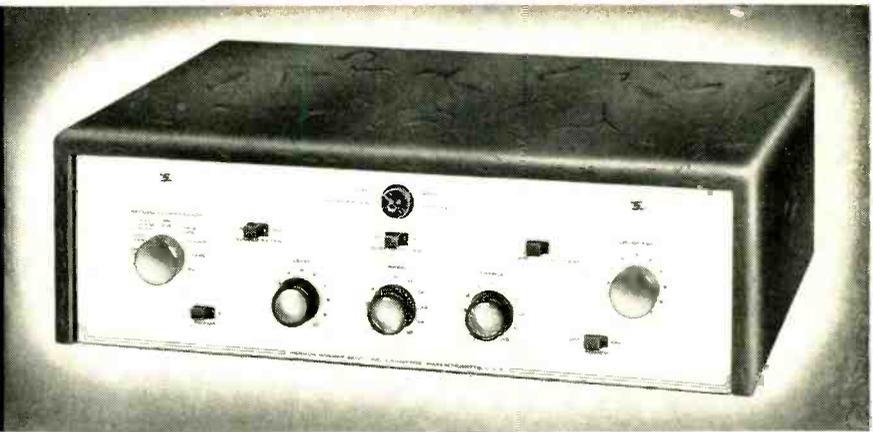
But don't get me wrong; I love the record reviews.

*Charles Wengrov
New York, N. Y.*

Continued on page 42

by
h. h. Scott

The Greatest Amplifier Buy You Have Ever Seen



99-B Transcription Amplifier \$99.95*

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

- The famous "99", a complete amplifier, now with twice the power — a brilliant 22 watts.
- Complete equalizer-preamplifier with five-position record compensator. Equalizes virtually all records.
- New adjustable rumble filter and record scratch filter reduce record noise and rumble.
- Two magnetic inputs, switched on panel, allow use of both changer and turntable.

- Special provisions for playback of pre-recorded tape through your 99-B.
- Continuously variable LOUDNESS compensation, with volume-loudness switch, gives perfect tonal balance at all listening levels.

TECHNICAL SPECIFICATIONS

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



210-D Dynaural Laboratory Amplifier, \$169.95*

by
h. h. Scott

Most Complete Amplifier Made Full 30 Watts

Includes famous DNS – makes worn records sound new again

- Complete professional equalizer-preamplifier with magnificent new 30-watt power amplifier.
- Amazing, patented DNS (dynamic noise suppressor) eliminates record noise and rumble, but *without* losing audible music as fixed filters do.
- Seven-position record compensator exactly equalizes practically any record made.
- Unique features for tape-recording, with three special inputs for recording and monitoring.

- Special provision for playback of pre-recorded tape through your 210-D.
- Continuously variable speaker damping control.

TECHNICAL SPECIFICATIONS

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

Write for **FREE BOOKLET**
HF 156 giving complete details
on entire H. H. Scott line.

h. h. Scott

385 PUTNAM AVE. • CAMBRIDGE 39, MASS.

It's smart to read
Sports Cars Illustrated—
the fashion show place
of cars from all over
the world.

An exciting adventure—
an entirely new magazine
for discriminating people.

Yearly subscription rate \$3.50

270 Madison Ave
NYC

ILLUSTRATED

SPORTS CARS

LETTERS

Continued from page 40

SIR:

I have just finished reading David S. Hoopes' article about the Harvard Glee Club in the October issue On page 63, he states: "In 1921 upon an invitation by the French Government, they became the first college musical organization to tour Europe."

This statement does not appear to be quite correct. In order to set the record straight, the St. Olaf College Band (Northfield, Minn.) toured Norway in the spring and summer of 1906. Some years later, in 1913, the St. Olaf College Choir toured Norway, Sweden, and Denmark during that summer. The tour was completed just before the outbreak of World War I.

Also on page 63 it was stated: ". . . for it was with the reformation of the Harvard Glee Club, which took place in 1919, that the renaissance, if it may be so called, of choral music in America began." Actually, this renaissance began in the Midwest with F. Melius Christiansen and the St. Olaf College Choir beginning in the period 1910-1912. Christiansen is generally recognized as the leader in this movement. Mr. Davison and others were primarily followers.

I refer Mr. Hoopes to *Music Master of the Midwest* by Leola Nelson Bergmann (published 1944 by University of Minnesota Press). This book is an expansion of Mrs. Bergmann's doctoral thesis in American civilization at Iowa State in 1943.

A. R. Bookout, Jr.
Wilmington, Del.

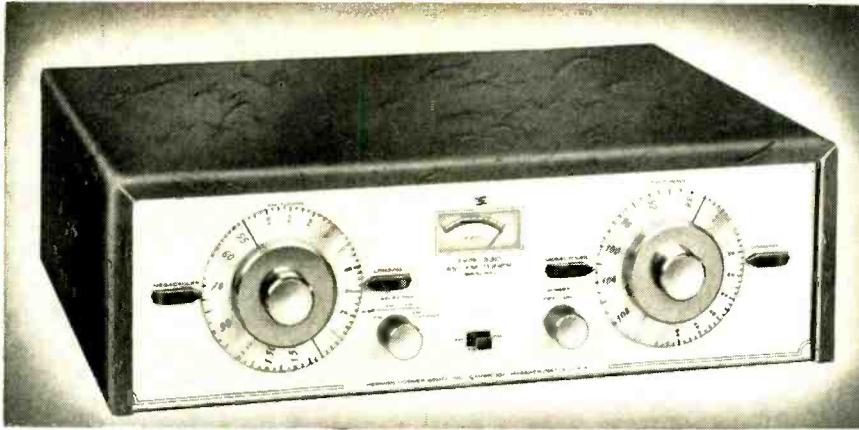
SIR:

I recently learned that NBC-TV presented an interview with Pablo Casals on Sunday, July 31. Unfortunately, the program was not carried by our local TV station. However, I am most anxious to at least hear Casals' words and I imagine that some hi-fi enthusiast . . . made a transcription on tape of the program. I would be very grateful for any suggestions you may have as to how I could contact such a person. I can use either a tape or disk recording and of course will be glad to pay all the expenses involved in copying.

George C. Klinger
183 E. 14th Ave
Columbus, Ohio

Continued on page 44

HIGH FIDELITY MAGAZINE



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

Sensational New Advance in AM-FM Tuners

by
h. h. Scott

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

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

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

TECHNICAL SPECIFICATIONS

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

by
h. h. Scott

Sensational FM Performance at a Best-buy Price



The 311 FM Tuner, \$99.95*

There are NO weak stations with this new tuner

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

TECHNICAL SPECIFICATIONS

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

310 FM BROADCAST MONITOR TUNER

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

PIONEERS IN SOUND

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

h. h. Scott

385 PUTNAM AVE. • CAMBRIDGE 39, MASS.

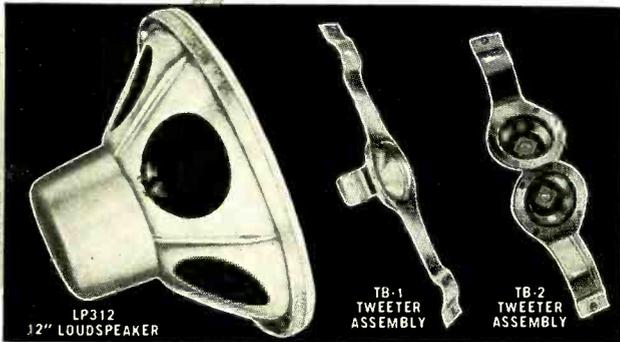
Export department: TELESCO INTERNATIONAL CORP., 270 Park Avenue, New York 17, N. Y.

right from
the start . . .
music
that lives
and grows



World Famous Quality

SPEAKERS • TWEETERS • COMPONENTS



Your Sound System GROWS UP. . . Never Grows Old

RIGHT FROM THE START, Lorenz gives you full listening enjoyment, plus the satisfaction of knowing that Lorenz years-ahead engineering and craftsmanship enables you to plan your present and future sound systems! Lorenz Speakers and Components are designed for expansion, permitting your system to Grow with your requirements — or, you can expand and improve your present system at little cost. There's no limit to your music enjoyment!

LISTEN TO LORENZ! You'll understand why Lorenz is the choice of sound engineers and high fidelity enthusiasts—acknowledged favorites for their crisp, clean tonal qualities that add the miracle of life to the magic of music reproduction. Three generations of Lorenz research and technical mastery guarantee Lorenz quality—performance.



EXPAND AND IMPROVE ANY SOUND SYSTEM WITH LORENZ



Lorenz Quality Speakers and Components are surprisingly low in cost.
See and Hear them at your high fidelity dealer

Write for Catalog HF-1

Exclusive U.S. Distributors

KINGDOM PRODUCTS, Ltd.

23 Park Place, New York 7, N. Y. • WOrth 4-8585

LETTERS

Continued from page 42

SIR:

Good things are usually accepted without comment by the public. Like FM — see your feature "They Want to Know" in the November issue's "Noted with Interest." Or like health. Mr. Rodrigues' delightful cartoons seem to fall into the same category.

Allow me, for one, to break the amused silence by thanking the artist and you for the wonderful contributions to hi-fi lore.

John J. Stern, M.D.
Utica, N. Y.

SIR:

"I went to the Audio Fair;
"The boors and the beasts were there . . ."

At my own request, my husband escorted me to the Hotel New Yorker on October 13 to take in the sights at the Audio Fair. The lines which open this letter express my feelings. With the possible exception of a subway crowd at rush hour, I have never had to cope with such rude and unmannered persons. Granted, it was the opening day; granted, it was too much to cover in the two or three hours that most visitors had probably allotted to it; and, granted, there were few women around and why should we expect courtesy as our due when we harangue for equal rights. Nevertheless, I could not help wondering if rudeness and ill manners are endemic to hi-fi maniacs.

One of our first goals was the room where HIGH FIDELITY and AUDIOCRAFT were handing out cotton and playing no music. Entitled, "Rest Your Ears," you might also have added ". . . and your eyes," for the room was competently hosted by charming ladies. We were intrigued by AUDIOCRAFT, the first issue of which we have been awaiting for a month or so, and especially interested in the original jacket covers by Rodrigues [in HIGH FIDELITY], which we think bid fair to become the best thing about your magazine.

On the whole, the Fair was valuable. That it was not more so was our own fault, for we did not allow ourselves time enough to see everything we wanted to see and ask all the questions we wanted to ask.

Mrs. John C. Pace, Jr.
East Northport, N. Y.

now everyone
can afford Ampex



the new Ampex Time Pay Plan

... is good news for the music-loving family on a budget. Now you can afford the best home music system. And there's no need to wait — no need to compromise on lesser quality which may lead to a costly succession of unsatisfying sound equipment. You can buy your Ampex today, get immediate listening pleasure, and pay for it conveniently on the new **Ampex Time Pay Plan**. It's a simplified financing plan with personalized terms designed to fit your budget. It can be easily arranged in just a few minutes by any Ampex Dealer.

Whether you choose the exciting Ampex 612 Stereophonic System or the 600 portable tape recorder and 620 Amplifier Speaker, you can be sure of this fact: **Ampex tape equipment is a lasting investment.**

It's durable, trouble-free, clearly performs with the highest professional quality. The recognized Ampex reputation for quality maintains the market value of an Ampex with less depreciation than any other sound equipment. Therefore an Ampex is well worth financing — and now it's easier than ever on the new **Ampex Time Pay Plan**.

There's an Ampex dealer near you



Dealers in principal cities (see your local Telephone Directory under "Recording Equipment"). Canadian distribution by Canadian General Electric Company

SIGNATURE OF PERFECTION IN SOUND

934 Charter Street, Redwood City, California

Klipschorn®

CORNER HORN
LOUDSPEAKER SYSTEM

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



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



KLIPSCH AND ASSOCIATES
HOPE, ARKANSAS

TELEPHONES PROspect 7-3995
PROspect 7-538
PROspect 7-5575
PROspect 7-5514

swap·a·record



The following are lists of records for trade: if any records listed here interest you, write directly to the person offering them and give him your trade list. The records listed below are stated to be in good condition; however, we cannot be held responsible for any records obtained through this column.

Lists submitted for publication in this column must be limited to ten records for trade and ten which are wanted. Composer, title, performers, recording company, record number and speed must be supplied by the trader. Only 33 $\frac{1}{3}$ and 78 rpm records will be listed.

Ferdinand F. E. Kopecky, 311 Franklin Ave., Ridgewood, N. J., has the following LPs for trade:

Sitwell-Walton: *Facade*. Edith Sitwell, chamber orchestra (text). COLUMBIA ML 2047, 10-in.

Copland: *Appalachian Spring*; *Piston: Incredible Flutist*. Rother, Radio Berlin Orch. URANIA 7092, 12-in.

Berlioz: *Funeral and Triumphal Symphony*. Straub, Chorus, Cologne Brass and String Orch. LYRICHORD LL 40, 12-in.

Dvorak: *Violin Concerto*. Oistrakh, USSR State Orch. VANGUARD VRS 6016, 12-in.

Dvorak: *Piano Concerto*. Wührer, Vienna Sym. Orch. VOX PL 7630, 12-in.

Mozart: *Two Flute Concertos*. Wanausek, Pro-Musica Chamber Orch. VOX PL 8130, 12-in.

Honegger: *Symphony for Strings*; Johnson: *Piano Concerto*. Hull, Rochester Chamber Orch. CONCERT HALL CHS 1189, 12-in.

Tchaikovsky: *Romeo and Juliet*. Koussevitzky playing double bass and conducting Boston Symphony Orch. VICTOR LCT 1145, 12-in.

Victor Herbert: *Cello Concerto*; McDowell: *Indian Suite*. Greenhouse, American Recording Society Orch. ARS 111, 12-in.

In exchange Mr. Kopecky would like to acquire the following LPs:

Mussorgsky Program. Süskind and Philharmonia Orch. MGM E 3030, 12-in.

Vaughan Williams: "Sea Symphony." Boult, London Philh. LONDON LL 972/3, two 12-in.

Vaughan Williams: *Symphony No. 5*. Boult, London Philh. LONDON LL 975, 12-in.

Borodin: *Symphony No. 2*; Tchaikovsky: *Suite No. 1*. Mitropoulos, Philh.-Sym. Orch. COLUMBIA ML 4996, 12-in.

Shostakovich: *Symphony No. 10*. Mitropoulos, Philh.-Sym. Orch. COLUMBIA ML 4959, 12-in.

Rev. R. R. McMurtry, St. Ann's Episcopal Church, 503 W. Jackson St., Woodstock, Ill., wants to trade the following LPs:

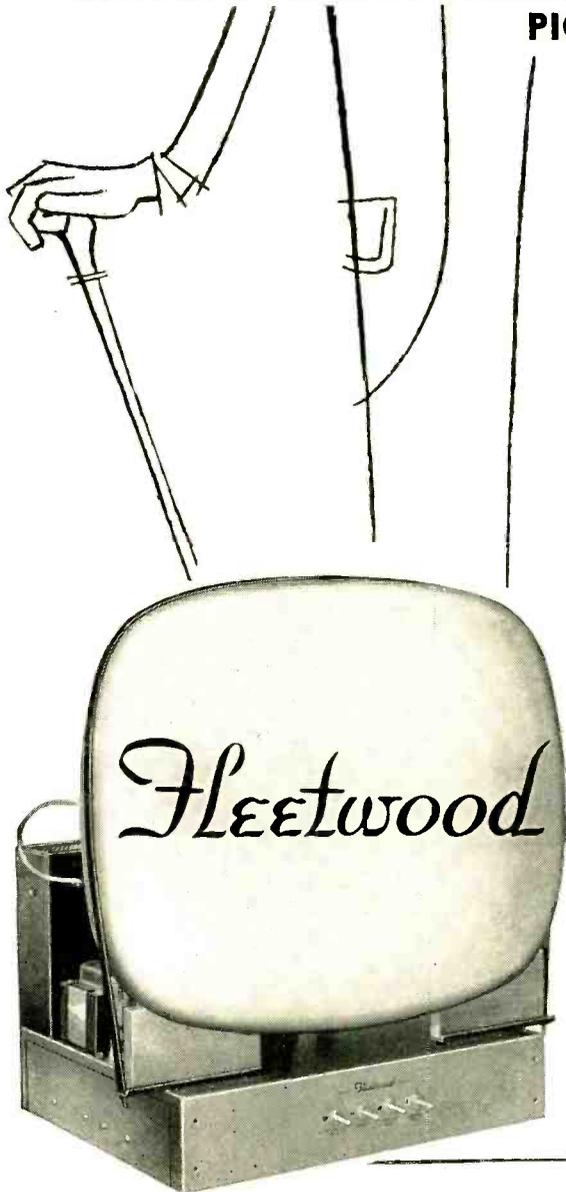
Continued on page 50



Knobby, what!



THE NEW FLEETWOOD HAS A DEFINITION CONTROL THAT LETS YOU TAILOR PICTURE TEXTURE TO YOUR TASTE



● Home users everywhere choose custom Fleetwood for its superb quality . . . because they can have it where they want it, the way they want it to look. Some prefer Fleetwood because they can play it through their hi fi. Others like the convenience of chair side tuning, afforded by Fleetwood remote control systems (completely electronic remote — no motors or ratchet devices). But, friends, you haven't seen anything, 'till you've set eyes on Fleetwood's latest with the brand new definition control! With a mere twirl of the knob, this ingenious device lets you vary the picture texture all the way from a hard, sharp daylight newsreel look, to a soft, diffused art photography quality.

Have a look soon at your Fleetwood dealer's. And, while you're there, note the keyed automatic gain control feature — a real boon to you who live in strong signal areas where overload is a problem. Ask, too, for your free copy of the booklet, "A Fleeting Glance at Fleetwood" — it's full of installation ideas.

CUSTOM TELEVISION

Manufactured by **CONRAC, INC.**,

GLENDORA, CALIFORNIA

Export Division:
Frazar & Hansen, Ltd.
301 Clay Street
San Francisco 11, California, U.S.A.

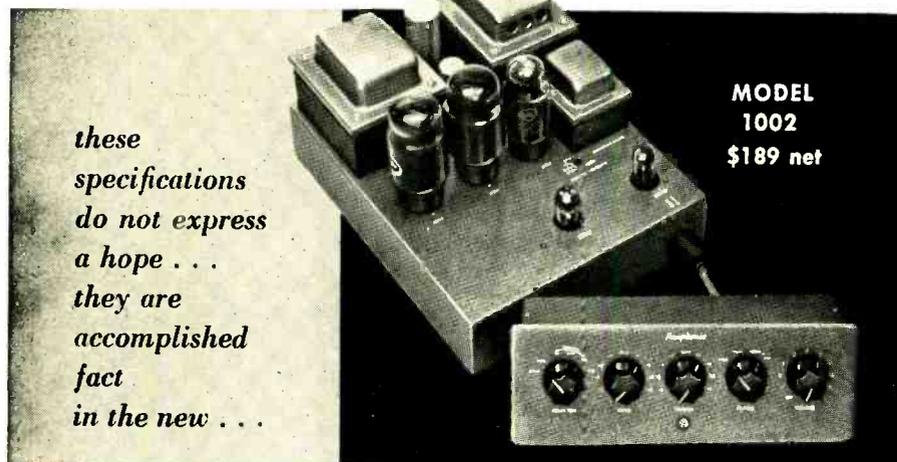
Conrac is the Canadian name for Fleetwood Television.



R E M O T E C O N T R O L

FLAT...FROM 2 TO 100,000 CYCLES!

hum or noise 90db below full
output...total distortion only .05%



*these
specifications
do not express
a hope . . .
they are
accomplished
fact
in the new . . .*

**MODEL
1002
\$189 net**

PAMPHONIC

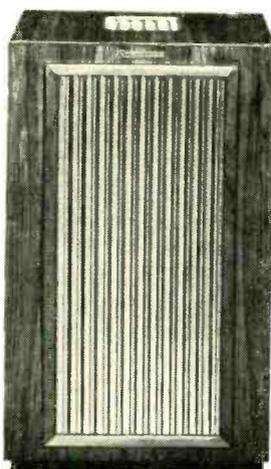
25 WATT AMPLIFIER AND CONTROL CENTER

Are you among those who have purchased an amplifier believing it to be the ultimate...only to find your perception now demands something better? Then Pamphonic "1002" from England is for you. Exhaustive research and engineering...individual hand-crafting...have produced this new standard in amplifier performance hitherto obtainable only in the laboratory. Provides 25 watts of absolutely faithful reproduction all the way from 1 to more than 100,000 cycles. Hum or noise are 90db below full output on each unit (this is the quietest amplifier yet offered the American market) and total harmonic distortion is less than .05% @ 15 watts (1000 cycles).

PAMPHONIC

SR. REPRODUCER

Designed and constructed for most nearly perfect tonal balance and realism. No spurious resonances or coloration can be imparted by this "dead" enclosure of 1" thick heavy woods, internally braced. Components and enclosure *made exclusively for each other!* Employs rear wall for dispersal of highs...reflex design with tuned chamber for smoother bass. 15" (16,000 gauss) woofer. Control matches acoustics of your room.



\$295 net

AT YOUR AUDIO CENTER

PAMPHONIC absolute fidelity

JOHN OULD LTD, (U.S.A.) • 519 SOUTH FIFTH AVENUE, MOUNT VERNON, N. Y.

SWAP-A-RECORD

Continued from page 46

Haydn: *The Creation* (Complete). Krauss. Vienna Philh., soloists, chorus. HAYDN SOCIETY HSLP 2005, three 12-in.

Bruckner: *Symphony No. 8, in C minor, Te Deum*. Jochum, Hamburg Philh., Munich Radio Sym. Orch. and chorus. DECCA DX 109, three 12-in.

Strauss: *Le Bourgeois Gentilhomme*. Reiner, Pittsburgh Sym. COLUMBIA 2062, 10-in.

Schubert: *Symphony No. 9, in C*. Toscanini, NBC Sym. Orch. VICTOR LM 1040, 12-in.

Martini: *Sinfonietta Giosoca*. Leroux. Krombholz, Czech Philh.; Janacek: *Lach Dances*. Jirak, Czech Radio Sym. Orch. MERCURY MG 10040, 12-in.

Roussel: *Symphony No. 4, in A, Op. 53*. Suite in F, Op. 33. Tzipine, Lamoureux Orch. of Paris. CAPITOL P 8104, 12-in.

Kodály: *Suite from "Hary Janos"*. Hazlaz, Austrian Sym. Orch. REMINGTON 149-44, 10-in.

Adam: *Giselle Suite*; Bliss: *Miracle in the Gorbals*. Lambert, Ballet Orch. COLUMBIA ML 2117, 10-in.

Hindemith: *Theme and Variations (The Four Temperaments)*. Foss, Zimmler Sinfonietta. DECCA 7501, 10-in.

Frank Picarello, Jr., 368 Innes Road, Wood-Ridge, Bergen County, N. J., would like to donate his library of 78-rpm records (too lengthy to list here) to a collector. Anyone interested contact Mr. Picarello. The records are "in perfect condition, always played with a cactus-type needle; not warped, having always been stored in proper place and temperature; all electrically recorded; some quite rare."

Joseph Schinnagel, 147 Greenville Ave., Jersey City 5, N. J., offers the following LPs for trade:

Berlioz: *The Trojans at Carthage* (Complete). Scherchen, Paris Orch. WESTMINSTER WAL 304, three 12-in.

Glière: *Red Poppy*; "Ilya Mouromety." Scherchen, Vienna Orch. WESTMINSTER WAL 210, two 12-in.

Music of Spain. Jorda, Orch. Paris Cons. LONDON LLP 191, 12-in.

Oklahoma. Original Cast. DECCA DL 8000, 12-in.

Holiday in Rome. Michel Legrand. COLUMBIA CL 647, 12-in.



Mr. Schinnagel is interested in obtaining the following:

Tchaikovsky: *Swan Lake*. Fistoulari, London Sym. LONDON LL 565/6, two 12-in.

Respighi: *Pines of Rome*. Toscanini, NBC Sym. VICTOR LM 1768, 12-in.

Vaughan Williams: *Greensleeves*. Boult, London Philh. LONDON LL 569, 12-in.

Vaughan Williams: "London Symphony." Boult, London Philh. LONDON LL 569, 12-in.

Smetana: *My Fatherland*. Kubelik, Chicago Sym. MERCURY OL 2-100, two 12-in.

At the Thought of Mozart

by AARON COPLAND



PAUL VALERY once wrote: "The definition of beauty is easy: it is that which makes us despair." On reading that phrase, I immediately thought of Mozart. Admittedly, despair is an unusual word to couple with the Viennese master's music. And yet, isn't it true that any incommensurable thing sets up within us a kind of despair? There is no way to *seize* the Mozart music. This is true even for a fellow-composer, any composer — who, being a composer, rightfully feels a special sense of kinship, even a happy familiarity, with the hero of Salzburg. After all, we can pore over him, dissect him, marvel or carp at him. But in the end there remains something that will not be *seized*. That is why, each time a Mozart work begins — I am thinking of the finest examples now — we composers listen with a certain awe and wonder, not unmixed with despair. The wonder we share with everyone; the despair comes from the realization that only this one man at this one moment in musical history could have created works that seem so effortless and so close to perfection. The possession of any rare beauty, any perfect love, sets up a similar distress, no doubt.

Mozart had one inestimable advantage as compared with the composers of later times: he worked within the "perfection of a common language." Without such a common language the Mozartean approach to composition and the triumphs that resulted would have been impossible. Matthew Arnold once put it this way: during such a time "you can descend into yourself and produce the best of your thought and feeling naturally, and without an overwhelming and in some degree morbid effort; for then all the people around you are more or less doing the same thing." It has been a long time since composers of the Western world have been so lucky.

Because of that, I detect a certain envy mixed with their affectionate regard for Mozart as man and musician. Composers, normally, tend to be sharply critical of the works of their colleagues, ancient or modern. Mozart himself exemplified this rule. But it doesn't hold true for other composers and Mozart. A kind of love affair has been going on between them ever since the eight-year-old prodigy made the acquaintance of Johann Christian Bach in London. It cooled off somewhat in the romantic nineteenth century, only to be renewed with increased ardor in our own time. It is a strange fact that in the twentieth

century it has been the more complex composers who have admired him most — perhaps because they needed him most. Busoni said that Mozart was "the most perfect example of musical talent we have ever had." Richard Strauss, after composing *Salome* and *Elektra*, paid him the ultimate compliment of abandoning his own style in order to refashion himself on a Mozartean model. Schoenberg called himself a "pupil of Mozart," knowing full well that such a statement from the father of atonality would astonish. Darius Milhaud, Ernst Toch, and a host of composer-teachers quote him again and again as favored example for their students. Paradoxically, it appears that precisely those composers who left music more complicated than they found it are proudest to be counted among the Mozart disciples.

I number myself among the more critical of Mozart admirers, for I distinguish in my mind between the merely workaday beautiful and the uniquely beautiful among his works. (I can even complain a bit, if properly encouraged, about the inordinate length of some of the operas.) I like Mozart best when I have the sensation I am watching him think. The thought-processes of other composers seem to me different: Beethoven grabs you by the back of the head and forces you to think with him; Schubert, on the other hand, charms you into thinking his thoughts. But Mozart's pellucid thinking has a kind of sensitized objectivity all its own: one takes delight in watching him carefully choose orchestral timbres, or in following the melodic line as it takes flight from the end of his pen.

Mozart in his music was probably the most reasonable of the world's great composers. It is the happy balance between flight and control, between sensibility and self-discipline, simplicity and sophistication of style that is his particular province. By comparison Bach seems weighted down with the world's cares, Palestrina otherworldly in his interests. Composers before him had brought music a long way from its primitive beginnings, proving that in its highest forms the art of music was to be considered on a par with other strict disciplines as one of man's grandest achievements.

Mozart, however, tapped once again the source from which all music flows, expressing himself with a spontaneity and refinement and breathtaking rightness that has never since been duplicated.



The Miracle of Mozart

by SACHEVERELL SITWELL

WALKING ALONG PICCADILLY by the side of the Green Park, one lovely summer morning of last year, I heard the beat of drums in the distance through the trees. It was the band playing for the changing of the Guard in front of Buckingham Palace, and the tune was "Non piu andrai" from *Figaro*, which is the slow march of one regiment of the Brigade of Guards. What a magical experience in the middle of London! A few days later, browsing in a life of Beethoven, I read of him as a young man strolling about with a friend at one of the open-air concerts in Vienna that were held on summer evenings and listening to the finale of Mozart's Piano Concerto in C minor, K. 491. The finale is a set of variations, one or two of which are of decidedly military character, and it is the work immediately preceding *Figaro*, which is K. 492. These are little incidents which can stand for themselves; but for the giving of delight and pleasure in all the keys of the emotions, is there any artist in all the arts who is comparable to Mozart? That this most gifted of human beings should be buried in a pauper's grave is perhaps in sign that he now belongs to all humanity.

In explanation of his genius we have to consider his career as a musical prodigy and the fact that music may have been as much a form of natural expression to him as the power of speech. His Symphony No. 1 in E-flat major of 1764, written in London when he was eight years old, is already so finished in style that it could be mistaken for a work by either C. F. Abel or another German musician working in London, Johann Christian Bach, son of the great Johann Sebastian. From this it is evident that Mozart was, already, an artist who could be shown something, and produce as good or better. And as he matured he attached his interest to one musical subject after another in order to study it and surpass it.

By 1775, when he was nineteen years old and writing his violin concertos, Mozart was in his maturity, or it could be said, in adult plumage; and what other music was ever so perfect an expression of the brilliance of youth? Shortly after this time he visited Paris, and his talent was still further refined by disillusionment in the capital of France. A pair of marvelous works dating from this period are his Sinfonia Concertante for Wind Quartet and Orchestra, K. App. 9, with exquisite variations in the finale, and his Concerto for Flute and Harp, written for a French duke and his daughter to play. The surpassing youthful elegance of this latter work has to my mind its only parallel in the First Canto of *The Rape of the Lock*, written when Alexander Pope was twenty-four years old, and a perfect expression or epitome of a young man's talent in a golden age.

But Mozart was to reach to the perfection or zenith of his genius in the years 1784-1786: the period of *Le Nozze di Figaro* and of the piano concertos, no fewer than twelve of which date from the years in question. If I

Genius at six: music came as naturally as speech.



was deprived of all music for the rest of my life I would never be able to forget the adagio of the G major, K. 453, its beautiful opening (in the first movement), or the sparkling finale again in variation form; or the finale of the B-flat major, K. 456. Everyone has his or her own favorite among the piano concertos, some fifteen of which, thanks to the gramophone, I know by heart.

As for *Figaro*, this is surely among the miracles of human skill, a miraculous graft upon Neapolitan comic opera, and upon Cimarosa in particular, whose cadences it copies and surpasses, the turns of phrase being so similar that it is an enchantment to listen to them and drink in that Italian air. It has always seemed to me that Lorenzo da Ponte, the librettist of *Figaro*, is underrated as a poet.

What could be more exquisite than the words of "*Voi che sapete*," or of "*Non so piu cosa son, cosa faccio*," another of Cherubino's arias? But, of course, the music is singing in one's ear, and who but Mozart could create such shape and form? Another instance of his "Italian" music is the *Sinfonia Concertante* for Violin and Viola, K. 364, which I do not think Mozart could have written had he not known Italy. It should always be remembered of him that he had witnessed the Venetian Carnival; just as, in listening to the adagios of his piano sonatas, more still in playing them, it must not be forgotten that Mozart was a young man who had been in love with opera singers. If we set against the *Sinfonia Concertante* his *Concerto for Two Pianos*, K. 365 (of 1779), we are in another facet of his genius, for this is written in French style. Mozart had lately returned from Paris, where he had heard the comic operas of Grétry and the French school of composers, and he was writing in the light manner that might impose itself above the chatter of French voices.

Mozart had a gift, which is among the marvels of his musical endowment, for the invention of themes for his many sets of variations. Could anything be more beautiful than the andante theme for his four-hand *Variations*, K. 501? Besides its intrinsic beauty in itself, it has the magical workmanship of a toy that can be taken to pieces and put together again. The subjects of his rondos are nearly always so neat and brief that they could have vari-

ations written upon them; after passages of emotional poignancy and sadness, as in his string quintets, he can always turn to gaiety in his last movement. One of the delights in listening to a work of Mozart's for the first time is the anticipation of what he will bring out at the end.

Another miracle in Mozart is that in addition to his uncanny power of inventing a tune in perfect shape he also had in reserve his extraordinary faculty for improvisation. I think that this is particularly apparent in his *Prague* Symphony where, it seems to me on frequent hearing, his second subjects are inventions of the moment. And it is perhaps the opposition in these two moods of composition, or methods of handling, that makes the *Prague* Symphony more beautiful as a work than the *G minor* Symphony, which seems to me all forethought and artifice to the point, even, that it is too flawless and artificial. The Mozart recordings by Sir Thomas Beecham call for mention here because they are works of art in themselves and none are better. The andante of the *A major*, K. 201, seems to me beyond criticism in his performance. It, again, is in "Italian" mood.

But on the whole I would not think that Mozart's symphonies are his greatest masterpieces—even the trio of symphonies, including the *Jupiter*, which he wrote in 1788. There is a tendency to take them, and also *The Magic Flute*, as the summing up

Continued on page 139

Perfection was achieved here—the Burgtheater in Vienna, where The Marriage of Figaro was given its first performance in 1786



by R. D. Darrell

Would Mozart have been a **HI-FI FAN?**

Mr. Darrell long has been both a hi-fi fan and a Mozart fan, and very highly regarded, as such, by members of both breeds. He was the obvious choice to probe this provocative 1756-1956 problem.



WHAT a preposterous question! In the first place, sound recording and reproducing means were utterly unknown in Mozart's lifetime; the phonograph was not invented until 1877, nearly a century after his death; the concept of "high fidelity" was not formulated until the early 1930s and hi-fi cultism is strictly a post-World-War-II phenomenon. In the second place, it is surely an audacious impertinence, if not downright aesthetic sacrilege, to associate the creator of the most ethereal and graciously proportioned music the world has ever known with fanaticism of any sort — particularly one as extravagant as contemporary audiophiles' obsession with the sheerly physical aspects of sound.

And yet — overlooking the anachronism — *is* the notion itself entirely impertinent? Could Mozart the man really have been wholly immune to such enthusiasms? Could Mozart the musician really have been so exclusively concerned with spiritual expression that he completely disdained the innate physical characteristics of the materials with which he worked so deftly . . . or remained insensible to the sensationally dramatic appeal of loudness and frequency extremes . . . or absent-mindedly tolerated tonal distortions and imbalances in his own and others' performances?

Approached in this way, the query posed in my title perhaps begins to seem somewhat less nonsensical. And if it is frankly designed to catch the casual reader's shocked attention, it well may prove to be more deeply provocative than it appears at first glance. At any rate, while the specific question itself is of course unanswerable, the fanciful effort to accumulate data on which a hypothetical answer might be based has turned out to be the most fascinating Mozartean research project I've ever attempted. For, taking the seemingly facetious question quite seriously, I have used it as a kind of beachhead for a systematic investigation of the World of Mozart as it is known to us today — seeking every scrap of evidence I could find which might have any relevance.

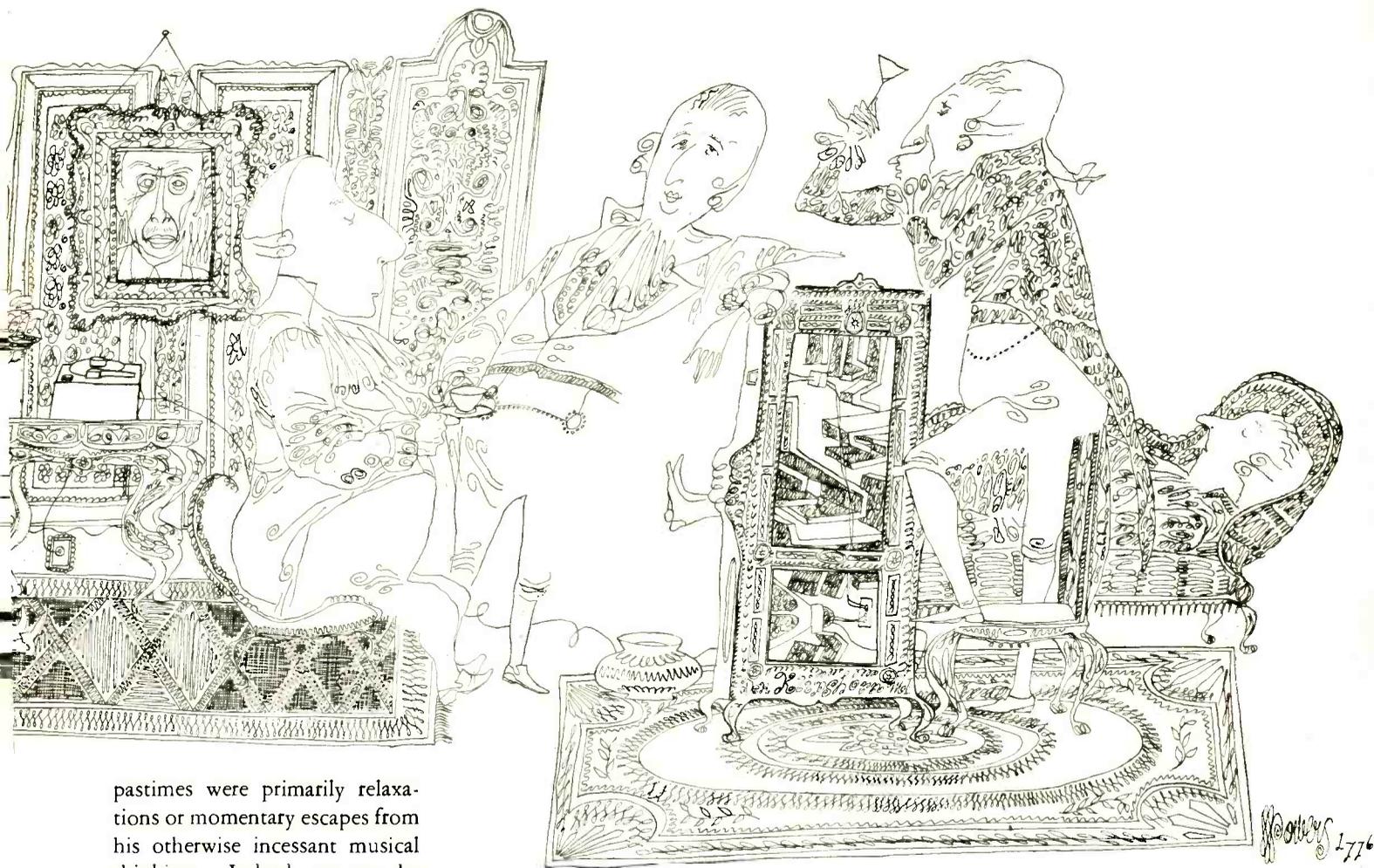
A large part of this "evidence" is necessarily entirely indirect, yet it is nevertheless essential to my "case" in

that it provides arresting psychological clues to the nature of Mozart's character and personality, and thus to his personal susceptibility to novelties, fads, and hobbies in general. The fact that he was an "enthusiast," both from childhood and throughout his incandescent adult life, is attested — and constantly reiterated — throughout the three volumes of *The Letters of Mozart*, in their superb translation by Emily Anderson*. There are innumerable references to Mozart's passionate fondness (in most cases shared by other members of his family) for a wide variety of games and pastimes: cards, target-shooting, billiards, bowling, dancing, charades, amateur theatricals, fencing, and riding — to cite only the most prominent ones and to say nothing of his comparable relish for riddles, jokes, private codes, pet dogs and birds, fancy clothes and food.

The relevant point here is, however, not so much that Mozart relished such pastimes, but that he pursued his favorites with an excess of enthusiasm that surely justifies the adjective "fanatical." Indeed, such enthusiasm was a characteristic from childhood, as attested by the family friend and court trumpeter Andreas Schachtner (quoted in W. J. Turner's *Mozart*): "Whatever he was given to learn, he gave himself so completely that everything else, even music, was laid aside." And in later years this characteristic became even more pronounced. There were only too many occasions which warranted his worried father's rebuke of February 23, 1778: "all your letters convince me that you are ready to accept, without due consideration and reflection, the first wild idea that comes into your head or that anyone puts there . . ."

In fairness, of course, I must stress that despite Mozart's temperamental predispositions it doesn't necessarily follow that he would have inevitably succumbed to the particular "wild idea" of high fidelity. After all, his favorite

*For details on this and the other publications mentioned in my text, please refer to the "Listener's Bookshelf" on page 10 of this issue. For all my quotations I am indebted to the Anderson edition of the *Letters* unless they are specifically credited to other sources.



pastimes were primarily relaxations or momentary escapes from his otherwise incessant musical thinking. Indeed, we can be sure that one aspect of the hi-fi mania — building and wiring equipment — would have had no appeal at all for him. For all his digital virtuosity on keyboards, there is no indication that Mozart had any mechanical dexterity (or inclination). And in fact, between his piano playing and manuscript writing, he often suffered excruciatingly from cramps in his fingers.

But if — just *if* — Mozart could have been tempted by a ready-made high fidelity system, we can be sure that it would have been the best obtainable, even if its purchase meant still another loan from the generous Puchberg. Despite his poverty, he always remembered his father's injunction (October 26, 1771) that "to buy shoddy stuff is no economy." And in his own letter of September 28, 1782, he asserts that "I should like all my things to be of good quality, genuine and beautiful . . ."; adding wistfully, in terms only too familiar to any of us, "Why is it, I wonder, that those who cannot afford it would like to spend a fortune on such articles and those who can, do not do so?"

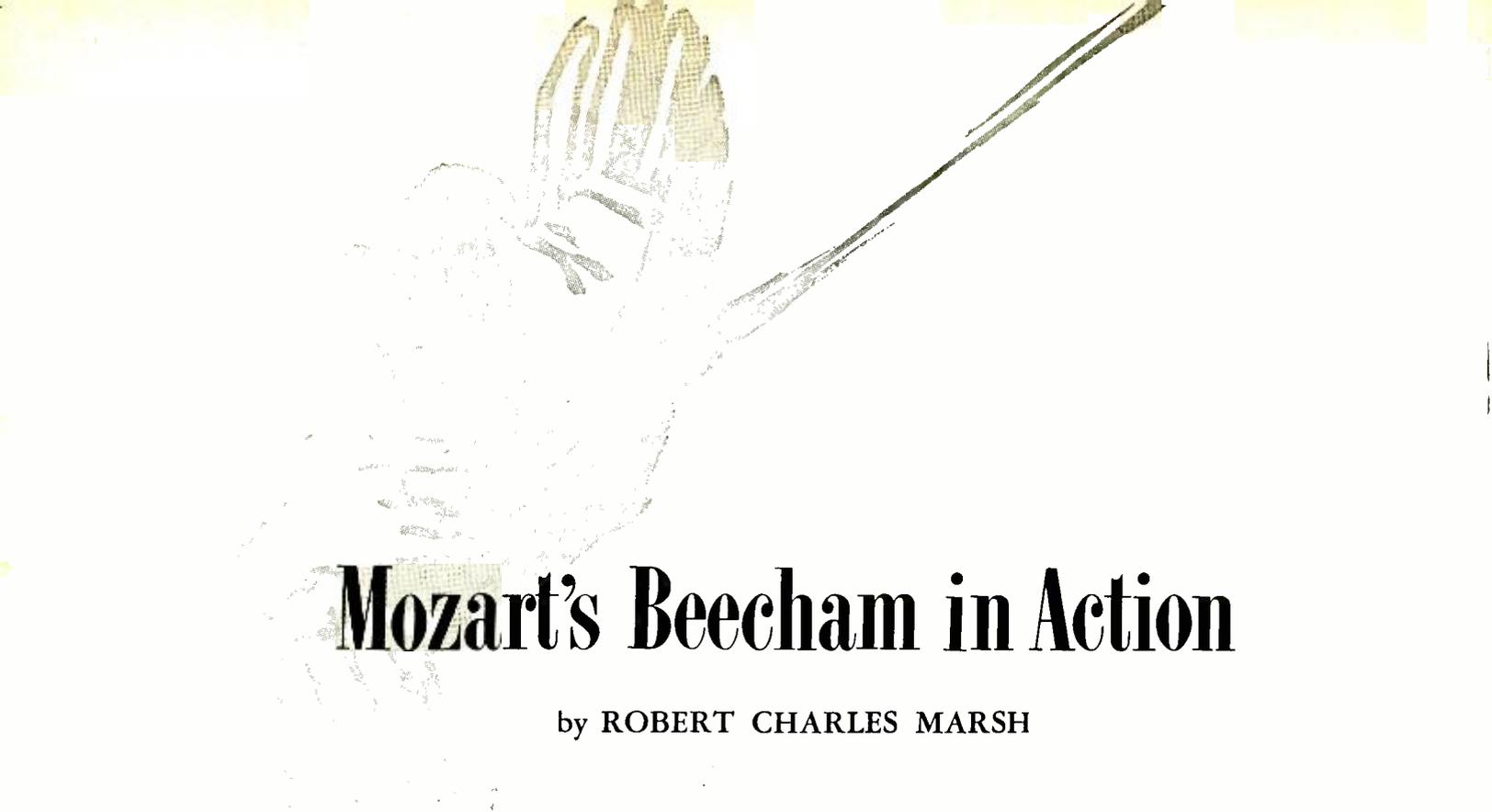
Turning from psychological clues to more direct evidence of Mozart's sonant tastes, it's probable that Schachtner's anecdote (again quoted by Turner) of the child's "insurmountable dread" of the sound of the trumpet is wholly apochryphal; for in later years,

at any rate, he revealed no such terrors — rather an inexhaustible fascination with *all* kinds of sonorities and tonal colors. Even noisiness had its place, for he frankly admits (in his letter of September 26, 1781) that the first act of *Die Entführung* will "wind up with a great deal of noise, which is always appropriate at the end of the act. The more noise the better, and the shorter the better, so that the audience may not have time to cool down with their applause." And during the preparation of *Idomeneo* a long exchange of letters with his father (November-December 1780) discussed in great detail the treatment of the "subterranean-voice" scene, which "must be terrifying — must penetrate." Leopold himself reveals fidelitarian potentialities when he observes approvingly, "If this rumbling is properly reproduced, one peal of thunder following another, it will have a tremendous effect on the audience."

Mozart probably never heard of "standing waves" (although his father, who was more widely read — if less instinctively knowing — in acoustics, may have), but they both were keenly aware of the necessity of moving around in order to judge sound qualities from various listening locations. Leopold writes (December 22, 1770) that "during the rehearsal [of *Mitridate*] I placed myself in

Drawing by R. M. Powers

the main entrance Continued on page 140



Mozart's Beecham in Action

by ROBERT CHARLES MARSH

No one so much as Sir Thomas Beecham is responsible for our realizing today that Mozart was no mere lace-collared prodigy with a headful of pretty tunes, but a truly mighty master of musical thought and drama.

REHEARSALS, I have come to think, are more interesting than concerts, and recording sessions than records. Obviously it is a personal thing, but I find the process of creating a performance fascinating to a degree that the finished performance, however fine, cannot quite duplicate.

Especially is this so when the performance is being shaped by Sir Thomas Beecham, Bart., the dean of British conductors and chief priest of Mozarteans the world over. Indeed, a Beecham recording session is different from any other, as I learned lately by attending one.

To begin, as I approached the hall I saw the stately, well-used Rolls Royce parked plumb opposite the door, in contrast to the orderly row of smallish cars (representing the musicians of the Royal Philharmonic Orchestra) along the edge of the drive. Inside the prevalent mood was of order and courtliness—and I use the word advisedly. Seated in a straight armchair on a dais, the score on a stand at knee level, and his baton a scepter in the thinnest of disguises, Sir Thomas surveyed the musicians and singers arrayed before him in a manner not unlike a monarch before his retainers. Not a hair moved from the position in which his brush had placed it before the session. His white shirt was crisply starched, his blue foulard tie deftly knotted, and the dark blue, double-breasted suit quietly asserted the look of Savile Row. Rubber-soled suede slippers on his sensitive feet provided the only informal touch.

This note of neatness and good taste even carried over to the engineering. The cables, which normally clutter up the recording hall floor, had been gathered into a

single, thick bundle of many strands. The power supply units for the microphones, which are likely to be scattered all over the place, were carefully arranged in a row according to size. The recording director, who commonly works from the control room through an intercom, hovered a few feet behind Sir Thomas, together with a uniformed chauffeur and the Beecham general staff. A discreet telephone linked them to the control room. Never was there any doubt but that the proceedings were fully and firmly under the hand of the man with the baton.

The work of the short, white baton, like many miraculous things, looked like simplicity itself. Leaning back, as if perfectly relaxed, Beecham beat a neat pattern, modifying it as expression demanded, but never seeming to do anything unclear. Sometimes to produce a strong entrance he would lean forward and the firm downward stroke would appear to lunge forward, and in such moments his left hand, which normally did little more than flip over the pages of his score, would be extended with the fingers closing tightly as if to draw more tone from the men. For those who judge conductors by athletics or choreography, it would have been dull; for those who rely on their ears, there was no mistaking the authority of the performance.

"Let's do the whole thing and see how it sounds," he announced after an hour of preliminary work. It sounded fine, but Sir Thomas wanted an immediate playback. There was a pause while the engineers checked the speaker line, and Sir Thomas launched into a story. "I was at the Hollywood Bowl when Frank Sinatra was making an appearance there, and when he came on to the stage suddenly

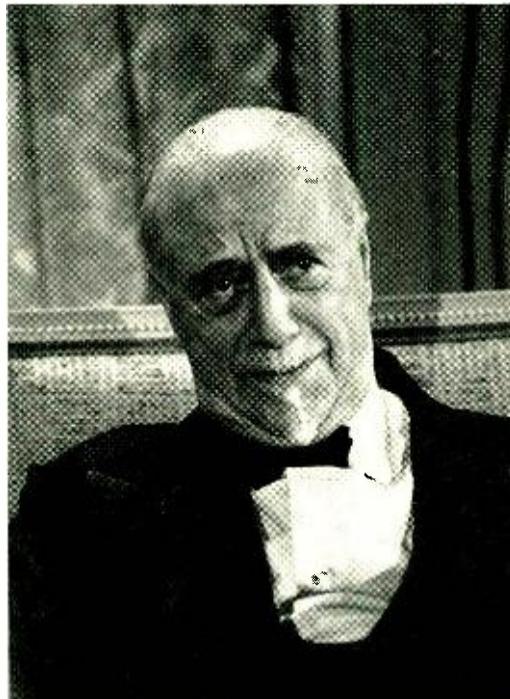
ten thousand California virgins, or so I was told . . . but at this point the playback began, and the story remained unfinished.

A tea break followed the playback, but Sir Thomas stayed in his chair and thought about what he wanted to do over. When his forces reassembled, they worked for another forty minutes and then had an hour for lunch. Sir Thomas laid down his baton, took up a cigar, and retired to the control room to hear the tape again.

It is notable that, despite the fact that he was known to be ailing and had been forced to cancel a pair of concerts the same week, Sir Thomas always seemed to keep on working while the men of the orchestra were given chances to rest and refresh themselves. People around him were solicitous, but he himself seemed indifferent to comfort beyond the need to conserve his forces. During one playback, he rose from the chair for a moment to allow a couple of pillows to be added, then settled back with a cigar and a glass of what looked like orange juice and, letting his eyes roll up to an invisible point near the ceiling, concentrated on the music, his left hand sometimes moving restlessly as if to reshape a phrase. As the players straggled back, full of tea and biscuits, they found him there, alone among the empty chairs, deep in contemplation of the score. Another fifty minutes of retakes and he let them go. As they packed up to leave the hall, tired and a little tense, some commented on the comments in the press about the state of Beecham's health. He was healthy enough to wear them out, one said. Beecham had put in seven hours of work that day; the musicians had played for only five.

Beecham's devotion to Mozart goes back to his childhood, and certainly one influence on its formation was an early music teacher who was an unabashed Mozartean when such a dereliction from Handel was the next thing to treason in Britain. Among people who like to claim that the full curriculum of a conservatory is the only sure recipe for proper musical training, it is fashionable to stress that Beecham never attended any music school whatever. This is perfectly true, but he was nonetheless well taught privately. His father, the millionaire manufacturer of Beecham's Pills, although devoted to music, gave his son a gentleman's education at a public (i.e., private) school and Wadham College, Oxford. In both places young Thomas achieved distinction as a football player.

Oxford's ways were more than young Beecham was



"The prevalent mood . . . order and courtliness."

prepared to take, while his breaches of discipline* were more than the authorities were likely to accept from the heir of an untitled patent-medicine tycoon. After eighteen months of academic life, to the general relief of everyone, he decided to leave. The head of his college seasoned his farewell with the comment: "Your untimely departure has perhaps spared us the necessity of asking you to go . . ." Possibly in revenge, Beecham kept himself on the college books (as a student who had gone out of residence) for many years, until the sight of this celebrated name, later embellished by knighthood (in 1915) and the title of baronet (which his father received in 1914 and Sir Thomas inherited in 1916), among the current adolescent crop, finally broke down even Oxford prejudices and he was made a Doctor of Music, *honoris causa*.

Beecham spent the years between his departure from Oxford in 1898 and his London debut in 1905 in the pursuit of practical musical experiences such as can be obtained, in part, in a conservatory, but can be duplicated with perhaps greater effect in a round of musical activities and intensive, self-directed study. Immediately after returning home he made his first appearance as a conductor, when Hans Richter fell ill before a concert of the Hallé at Beecham's birthplace, St. Helen's, Lancashire. Beecham senior was the sponsor of the concert, and Beecham junior took up the baton in public for the first time at the age of nineteen. About three years later he obtained a rugged course in conducting during a tour of the provinces with a slapdash opera company.

Between 1898 and 1905 we see Beecham as a young man of great ability but still uncertain whether his vocation is composing, conducting, or collecting old and unfamiliar music. After 1906 it is perfectly clear that Beecham is aware of where his greatest abilities lie and is in a position to put them to the best use. Of particular interest to us is that at the age of twenty-seven he is giving readings of Mozart that appear to have been as vital as any heard in later years. The following review (from *The Times*, of London) of a Beecham concert on November 2, 1906, is thus worth quoting at length:

[The orchestra] played with fine energy and that deference to the wishes of the conductor which was conspicuously absent from the performance . . . a year ago, when the same conductor suffered, as many a new conductor has suffered before, from what was practically insubordination on the part of his players. Last night he got many effects that can only be got by a fine musician with his forces absolutely at his command; and, while the details of the phrasing were often admirable, they were presented as a part of one organic whole. Most striking was the performance of Mozart's well known symphony in D called Number 38. In the first and second

*Chief among them: a jaunt to hear opera in Dresden, involving a week's illegal absence.

movements there were parts with the utmost beauty of interpretation, and the finale was worked up with great spirit.

If asked, then, when Beecham discarded the common nineteenth-century notion that (to borrow one of his own phrases) Mozart was not a creature of overflowing vigor and passion but an anemic epicene in a rococo frame, the answer is that there is no reason to suppose that he ever believed it at all. Certainly (and one knows how Sir Thomas is in these matters) he won't *admit* to having ever believed it, and the record quite plainly shows that from the very beginning of his career he was playing Mozart in the dramatic manner we have come to associate with him. To understand how a young man, scarcely nine years removed from the juvenile atmosphere of a British secondary school, could have arrived at a level of artistic maturity such as to permit him to give readings of Mozart challenging those of the most eminent musicians of his times, is to understand in part what Dame Ethel Smyth meant when she said: "Thomas Beecham was the most remarkable man I had ever met, and, as a product of our race, an absolutely inexplicable phenomenon."

The five interests reflected in Beecham's early seasons were Mozart, Berlioz, Delius, unfamiliar old music, and noteworthy new music. So far as London was concerned, these were all lost causes which could not possibly justify themselves at the box office. For Beecham that only served to increase the interest of the business. He would form both orchestra and audience and, as the record shows, did so with consistent success. Three times he has turned his back on an orchestra which he felt was unable to continue to give him what he desired. The first of these di-

ENCORES

THE LIBRETTO of *Così fan tutte* is absurd, and so much the better. Need a dream be probable? May not true fantasy, pure and thorough sentiment, plane above the laws of life? In the land of the ideal, as in the forest of *As You Like It*, are not the lovers freed from the necessities which constrain us and the chains under which we crawl? These lovers wear the disguise of Turks to test the attachment of their mistresses; they feign to poison themselves; the waiting-maid is physician and notary by turns; and their mistresses believe it all. I also would fain believe in these follies for a moment, for as few moments as you choose; and it is just for this reason that the emotion I feel is so delightful. I will do as the musician does: I will forget the intrigue. The piece is satirical and comic; with him I will look upon it as sentimental and tender. On the boards there are two Italian coquettes who laugh and lie; but *in the music* no one laughs and no one lies. At the most they smile; and even tears are next neighbors to smiles. When Mozart is gay, he never ceases to be noble. He is not a *bon vivant*, a mere brilliant epicurean, as Rossini is. He makes no mockery of his feelings. He is not satisfied with a vulgar joy. There is supreme delicacy in his gaiety. . . . Mozart is as good as he is noble, and it seems to me that were I a woman I could not help falling in love with him.

— Hippolyte Taine: *Notes sur Paris* (Paris, 1867) p. 159.

vorcements occurred in 1908, when he left the New Symphony Orchestra (which he had founded only three years before). In 1909 he reappeared with The Beecham Orchestra and won immediate success. One of the scores he revived was the Berlioz *Te Deum*, which London had not heard in decades. (If, as *Grove's* remarks, "To Beecham is due the initiation and maintenance of the Mozart cult in Britain . . ." — and why not be less insular and read for 'Britain' 'the World'? — it should not be forgotten that Beecham was staging a Berlioz renaissance long before anyone else thought of doing so.) *The Times* greeted the new orchestra with approval:

[The ensemble] is remarkably fine, and the players know how to obey the beat of their conductor. Every man seemed to have but one aim, to do justice to the music and Mr. Beecham's vigorous interpretation of it.

Actually Beecham has founded and built from the ground up a large number of musical groups of all kinds. There are two more orchestras that have to be noted. In the period 1923-32 he led the London Symphony Orchestra (which played as the old RPO for the concerts of the Royal Philharmonic Society). In August of 1932 he left it, claiming that its artistic standards had declined beyond redemption, and reappeared in September with the London Philharmonic, that superb and personal instrument with which his best prewar recordings were made. Unfortunately, the LPO was too deeply marked by the war (even today it is nothing like its former self), and in 1947, with a characteristic remark to the effect that there was no longer an orchestra in Britain capable of upholding *his* reputation, Beecham again joined forces with the Royal Philharmonic Society and recruited the RPO of today. It is the finest British orchestra with a "fixed" personnel. The Philharmonia can outdo it, as it did in preparation for the recent American tour, only by raiding all the major British orchestras and fielding a team that consists of all the virtuoso players in the country *except* Beecham's.

In the light of this, the slanders that one heard about Beecham's alleged limitations of technique and musicianship, slanders such as those that also outraged Serge Koussevitzky until his death, have to be regarded in the proper light as the compensatory attacks, for the most part, of frustrated people. Beecham, it is true, could provide himself with initial opportunities because of his wealth, but he could not have had the career he has had or done a fraction of the things he has done if he were not a conductor of unusual powers.

We are today unaccustomed to regarding Beecham as the champion of the new, but it was not so in 1909. In a letter to Ethel Smyth, Delius wrote:

[Beecham] is wonderfully gifted and destined to play, perhaps, the most important part in the development of modern music in England. My prophecy! Don't forget it! . . . Handel paralysed music in England for generations and they have not yet quite got over him. As far as I can judge, the English are lacking in emotion, the essential part of music. Conventionalism and respectability did it, and they live and think and work in cut and dried forms.

Read with this a review from

Continued on page 144

ON FIRST HEARING MOZART

by Gerald Abraham

The most important aspects of a master are his masterpieces, but this is not to say that less important aspects — lesser works — may not be quite or almost as interesting. Until lately, much treasurable Mozart has gone, perforce, unheard.

NO, I don't mean the experience of being rapt for the first time into the world of *Zauberflöte* or *Figaro*, of hearing for the first time (say) the G minor Symphony, the C minor Piano Concerto or the A major, K. 488, or of reading with all-too-clumsy childish fingers the variations of the Piano Sonata, K. 331. In point of fact, do you clearly remember all those "firsts"? Operas stand out sharply enough, but was there ever a time when one didn't know the E-flat Symphony or the *Jupiter*? I myself reached them first through playing them as piano duets, which was a fine way but somewhat dulled the impact of their greatness; it was like approaching a wonderful building from a great distance and keeping it in full view all the time. Or the Clarinet Quintet: I know I first heard it on the radio and thought it was lovely, yet who played it or when I honestly can't remember.

But I don't mean this kind of experience: one's first hearing of the best of Mozart. I mean this new experience, new to almost everyone, of hearing Mozart *all round*, of hearing him solid (as it were) instead of as a brilliant superficiality; it is an experience new even to musical scholars, who have hitherto known a great deal of Mozart only on paper and with the mental ear. We owe it, of course, to the LP record and to the manufacturers whose enterprise it has stimulated so remarkably.

Mozart is by no means the only great composer who has — like the moon — always kept half of himself hidden from the public. We may know practically all, at least all that matters, of Beethoven and Brahms and Wagner — even perhaps of Bach, except for the church cantatas. But Handel? We know his operas hardly at all and even the oratorios nowadays only by *Messiah* and two or three others. We know perhaps ten percent of Haydn's symphonies or Schubert's songs: no more. And we know their work as a whole by a percentage very much lower still. Tchaikovsky is still extremely popular: that is to say, a few of his works are; yet how many people are familiar with even his orchestral music *as a whole*? As for the operas, which are an equally important part of Tchaikovsky's output, they are — bar *Onegin* — almost totally unknown outside Russia.

All this is a natural consequence of a state of things in which the financial organization of the concert-giving world, the conservatism of the majority of the public, and the average performer's lack of crusading zeal (I will not say his downright laziness) are equally blameworthy. Radio — particularly the BBC's Third Programme

in Britain — has done something to break this ring of inertia. The LP record has probably done more. In Mozart's case it has already given us all the symphonies, all the piano concertos (and most, if not all, of the concertos for other instruments), most of the serenades and divertimentos, all the string quartets, all the piano sonatas (including those for four hands), all the violin sonatas. It has not yet given us the complete operas, though it has added one unfamiliar masterpiece, *Idomeneo*, to the familiar ones, and it has not yet given us all the church music; but it has already made it possible for us to hear practically everything of Mozart's that one could want to hear. Anyone with enough money or — more probable case — with access to a really first-rate record-lending library can now do something that no one has ever been able to do before: hear Mozart whole.

With what result? I must make it clear at once that I have not yet completed this extraordinary experience myself; but on the basis of a pretty extensive aural knowledge of Mozart supplemented by the mental-aural knowledge gained in a good many years of score reading and browsing, I think I may safely lay down a little law on what the average music-lover is going to gain by seeing Mozart stereoscopically instead of seeing him flat. "But is he really going to gain?" someone may be asking. "Or is he more likely to be disenchanted, to discover to



WARREN B. SYER

About 1,200 sides, on 750 disks, comprise the Mozart collection of C. G. Burke, who names his favorites elsewhere in this issue.

his sorrow that even Mozart could compose dull music? In our haste to disinter forgotten works and to document them in sound, are we in danger of doing a disservice to Mozart?" There I can answer with confidence. He will find that a great deal of the Mozart he has not known before is second-rate Mozart, even third-rate Mozart; but he will be very foolish if he allows himself to be disenchanted on that account. Even Mozart the composer of commercial dance music can be enchanting — listen to the *Deutsche Tänze*, K. 600 or K. 605, for example — although Mozart the composer of dance music is not even so much as third-rate as Mozart ratings go.

The explorer will find nothing in the unknown symphonies before K. 338 (I pay him the compliment of assuming that the wonderful "little G minor," K. 183, will not be unknown to him) comparable with the six or seven final masterpieces, but he will find some delightful entertainment-music, notably in the little group which Köchel numbered 200, 201, and 202. K. 200 is one of the most delicious bits of musical nonsense I have ever come across, while the A major, K. 201, has a fire and passion which place it almost on a level with the "little G minor." This is a younger Mozart than the Mozart we know better, but it is unmistakably the same man; all in all, it is perhaps more remarkable that K. 183 should have been written by a seventeen-year-old than that K. 550 should have been composed by the same person fifteen years later. And nobody will be surprised to find the youthful Mozart offering us "delicious nonsense" as a symphony who is aware that even the first movement of the supposedly majestic *Jupiter* embodies a snatch of comic arietta.

Similar things might be said of the youthful string quartets and piano concertos. There are no lost masterpieces among them, but a great deal of charming and amusing music — beside some that is merely well made and conventionally attractive — and much of their value to us lies just in this, that they show us Mozart forming himself: first modeling himself on his elders and supposed betters, Johann Christian Bach, Johann Schobert, and such nonentities as Honauer and Raupach, then evolving his own creative personality from the mass of imitation and convention until he emerges in full artistic manhood. Follow him patiently through his juvenilia, preferably with the help of one of the great classic guides — the two fat volumes of Hermann Abert's *W. A. Mozart* or the five of Wyzewa and Saint-Foix's *W. A. Mozart: sa vie musicale et son oeuvre* — and you will find you know Mozart in the round, and through and through, as you never knew him before; and you will find yourself in a far better position to enter into and properly evaluate the final masterpieces than the man who knows just those and little else of Mozart's. Only remember to judge the final masterpieces by the earlier ones and the juvenilia, not the other way round. And remember that some things which pass as Mozartean juvenilia, and have recently been recorded as such, are not really his but only his models; the piano concertos, K. 37, 39, 40, and 41, are simply *pasticcis* by the eleven-year-old Mozart or his father

on sonata movements by Honauer, Raupach, and others.

Apart from these boyish *pasticcis*, the piano concertos repay this sort of chronological study more richly than any other field of Mozart's instrumental music. The real No. 1 is K. 175, written at the age of seventeen, and most of them are works of early or full maturity. Few are conventional in any sense; practically every one is amply rewarding for its own sake. As a series, Mozart's piano concertos are more important, more truly Mozartean, than either his symphonies or his string quartets. By not knowing the less often played of Mozart's mature concertos, the average music-lover has lost far more than through his ignorance of Mozart's first thirty symphonies. The Köchel numbers, rough and inaccurate guides as they are, tell the tale: there are only five symphonies with Köchel numbers over 400; there are seventeen piano concertos. How many of those seventeen have you ever heard in the concert hall? How many do you know as well as you know the G minor or the E-flat or the *Jupiter* Symphony — or would you know at all if you had no gramophone? Yet these are the very cream of Mozart's instrumental music: the ripest, subtlest products of his mind — apart from his operas.

Next to the piano concertos I should place the string quintets. Everybody knows the G minor Quintet, just as everyone knows the C minor Piano Concerto, the A major, K. 488, and one or two others. Yet the D major Quintet, K. 593, is hardly its inferior and the E-flat, K. 614, comes not far behind. These are what one must call "late period" Mozart with all its musical and emotional marks — the tendency to canon and fugato, the autumnal melancholy seeping in, the rather wry humor; it is represented in the keyboard music by the F minor organ piece, K. 594, by the B minor Adagio, the Schikaneder variations, the A minor Rondo, and the G major Gigue for piano. Few of us are overfamiliar with this side of the master's work, yet unless one does know it — and know it pretty well — one is far indeed from knowing Mozart whole. There are hints of last-period feeling also in the C major Quintet, K. 515, another masterpiece. But the powerful and passionate C minor, K. 406, is even greater in its original form as a serenade for wind instruments, K. 388.

The serenades and divertimentos represent yet another relatively unfamiliar side of Mozart's musical personality. The one really well-known specimen, the ever-delightful *Kleine Nachtmusik* (or *Nacht-Musick* as Mozart himself spelled it), is hardly characteristic of the genre, which as a whole in Mozart's hands is outstanding for the interest of the scoring. The outdoor origins of this kind of music nearly always seem to have influenced Mozart even when the particular work was not intended for outdoor performance, while in some cases the string parts are clearly meant to be taken by soloists, in others by several players. The general result is that the serenades and divertimentos are remarkable not only for the diversity but for the boldness and originality of the instrumentation. It is here, rather than in the symphonies

Continued on page 155

From Glyndebourne to Salzburg . . .

The Tapes are Twirling

by SIMON BOURGIN

During 1956, it is safe to say, almost as many minutes of Mozart's music will be engraved on disks as have been since recording began. To much of this, authenticity will be lent by its Old World origin.

EUROPE'S RECORDING STUDIOS, in preparation for the Mozart bicentenary, have been resounding to almost nothing else during the past several months but the gamut of music that stretches from K. 1 to K. 626. Every major company has used the prospect of the Jubilee Year to expand its catalogue. Westminster has been busily recording the entire list of Mozart symphonies with the "Philharmonic Symphony Orchestra of London" (in reality the Royal Philharmonic) under Erich Leinsdorf's direction. Les Discophiles Français is in process of capturing every note Mozart wrote for the piano — both solo and in combination with other instruments — in performances by Lili Kraus. (English Columbia — Angel in America — has already finished a similar chore, with Walter Gieseking as keyboard collaborator.) Deutsche Grammophon recording teams in Hannover and Berlin have been occupied with a large segment of the Mozart literature, from the Adagio and Rondo in C minor all the way down the alphabet to *Die Zauberflöte* (in a performance conducted by Ferenc Fricsay, with Rita Streich as Queen of the Night and Dietrich Fischer-Dieskau as Papageno). The far-flung EMI combine has undertaken various Mozartean recording projects, mostly based in England, the results of which will be issued in America on the RCA Victor and Angel labels; one of them is a new Glyndebourne performance of *Figaro*.

But the most costly and ambitious of all the bicentennial recording programs are undoubtedly the ones that owe to the enterprise of Decca Record Company Limited (London Records in the U. S. A.) and Philips Electrical Industries (Epic Records in the U. S. A.). Appropriately and understandably, the Decca and Philips efforts have been concentrated in Mozart's own homeland — in the town of his birth and the city where he worked and died.

The congregation of recording expeditions in Austria is easy to explain. Austria has a superfluity of accomplished Mozart singers and instrumentalists. Of the world's opera companies, only the Vienna State Opera is capable of mounting two productions of any Mozart work on the very same evening. Austria also has an abundance of unused eighteenth-century palaces that can be converted for purposes of recording. Mozart himself played in one of them: the Vienna Redoutensaal, where Decca recorded three of its four Mozart-year operas. For the rest,

Austria has the advantage of being indisputable Mozart locale. Obviously it is hoped that "Recorded in Austria" on record labels will have the effect of "Mozart slept here."

Two Philips recording teams were sent to Austria early in the spring of 1955. The first, captained by Marius van der Meulen, the company's top technician, set up shop in the Brahms Room of the Vienna Konzerthaus. Their first recording was *Don Giovanni*, featuring the Vienna Opera's Canadian-born George London in the title role. The second Philips team, under the technical supervision of Franz Simek, took over the reception hall of Schloss Klessheim in Salzburg. A stately palace of the Baroque period, Klessheim has connotations that are more political than musical. Adolf Hitler used the castle as a guest house and held wartime entertainments in the very hall where the Jubilee Edition recordings were made.

Both teams were bossed by Bernhard Paumgartner, a big shaggy man possessed of enormous energy who is considered the leading Mozart expert in Mozart's home town. He is also Philips' *éminence grise* for the Mozart year. As director of the Jubilee Edition, he selects the artists, supervises the jacket annotations, and records with the Vienna Symphony and his own Camerata Academica Orchestra. Through most of the summer and autumn Paumgartner worked a fifteen-hour day at Klessheim. Operas, divertimentos, symphonies, and quartets were



Paumgartner records beneath Schloss Klessheim's chandeliers.

recorded with what seemed like assembly-belt efficiency.

The Decca schedule was every bit as rigorous, if not quite so ambitious in scope. Decca's recording director, Victor Olof, and his technical associates moved to Vienna in mid-May from their headquarters in London. The next six weeks probably encompassed the most intense workout that Mozart has ever been given anywhere. It was sixteen hours of Mozart a day, sometimes including week ends. By the end of June, four operas — *Don Giovanni*, *Le Nozze di Figaro*, *Così fan tutte*, and *Die Zauberflöte* — were on tape.

IN THE history of recording, 1955 will go down as the year of the *Dons*. Philips had no sooner recorded its *Don Giovanni* in the Vienna Konzerthaus than Decca moved in to perform the same task, with Cesare Siepi in the role. (When Siepi arrived at the Sacher Hotel, he found awaiting him a portrait of George London in costume, inscribed: "To my favorite Don Giovanni.") It might have been a tale of three *Dons* in Austria were it not for a shortage of qualified singers. Walter Legge cancelled a proposed EMI-Angel recording under Herbert von Karajan's direction for lack of a suitable and uncommitted Don. However, a third *Don Giovanni* was actually recorded in 1955 — by Cetra in Italy; its American release, sometime during the bicentennial year, will be on the Capitol label. Max Rudolf, of the Metropolitan Opera, conducts in this Italian recording and Giuseppe Taddei has the name part. "It's a case of survival of the fittest," says Decca's Victor Olof. "Of course, nobody can be expected to buy all three of them." Patently, Mr. Olof has a very firm notion of which *Don* will prove the fittest.

Marius van der Meulen, recording director for the Philips-Epic *Don*, is a violinist who became intrigued with the musical side of acoustics and changed his vocation for that of sound engineer. He believes that "Mozart at his most dramatic does everything with music" and that there is no need to rely on any kind of extraneous sound effects in a recording. But, in order to avoid monotony, "acoustical direction" is needed. The process, as Van der Meulen explains it, begins long before the first recording take. "To begin with," he says, "I read through the score. Then I study productions of the opera in the theater and annotate the acoustical approach in the score. Finally, I break down the score into scenes of acoustical importance. I've actually done the opera at least five times before we record it."

The Philips-Epic *Don Giovanni* embodies Van der Meulen's notions of "acoustical direction." "It's possible," he says, "to give the orchestra a drier sound during the Overture and a more festive sound just before the Don's party. The problem is to avoid monotony and still convince the listener that he isn't just listening to a group of singers in front of a microphone." The singer in turn has to be so relaxed that he "undresses himself musically." "What we try to accomplish is not so much to get a singer to make records as to make ourselves available (our recording equipment is kept outside the studio) and let him

sing. I like to let the singer 'cook' for a while. When he warms up to his best, we move in for a take."

Victor Olof, who brings to his work as Decca recording director twenty years' experience as violinist and conductor, feels that recording Mozart is "a very personal business." He lets his friend the conductor Charles Munch define his job: "Recording Mozart is a little like preparing for an operation. If you're going to have it done, you need a good surgeon — like Olof." Watching Olof in action, one quickly appreciates how astute his judgment is both in the domain of music and in that of sound engineering. Certainly, the world-wide success of recordings bearing the "ffrr" trademark must be credited in large degree to his rare talents as musical-technical coordinator. According to Olof, the Vienna Philharmonic Orchestra — "which plays Mozart like no other orchestra in the world" — was reason enough for coming to Vienna. Indeed, the only drawback to Vienna, as he sees it, is the perplexingly large number of accomplished singers and instrumentalists active in that city. For example, there are two young American singers now coming to prominence in Vienna — though little known as yet in their own country — whom Olof was considering for important roles in the Mozart opera recordings. Eventually, however, it was decided at Decca to stick to singers of well-established reputations. Olof understands the commercial considerations behind such a policy, but he is not convinced that it is always in the best long-term artistic interests of his company. One of the big failings of large record companies, he believes, is their reluctance to build artists. It should be added here, parenthetically, that Decca-London is one of the least culpable in this respect. The company has something of a reputation for contracting promising youngsters, then occupying them with ten-inch "recital" records until the time and vehicle arrive which may promote them to disk-stardom.

THE Decca-London Mozart issues from Austria may lack new names but they have many of the old well-known ones from the Vienna State Opera. This fact, plus the choice of conductors, should put these recordings high in the Mozart sweepstakes. Josef Krips, who made the Vienna Mozart ensemble great in the immediate post-war years, directs *Don Giovanni*; Karl Böhm, present director of the Vienna State Opera, conducts *Così* and *Die Zauberflöte*; *Le Nozze di Figaro* is conducted by Erich Kleiber. This is not the place to evaluate the four recordings, which have been — or will shortly be — issued in the U. S. A. But the results, with conductors of this stamp in charge, are certain to be of considerable merit. At least so they appeared to me when I attended many of the recording sessions in Vienna last year.

The Philips Jubilee Edition, over half of which was recorded in Austria, overshadows even the magnificent operatic splurge made by Decca. The records from Philips' factories are now being stamped "1756-1956" in honor of the Mozart year. Actually, Philips intends to continue recording Mozart until every one of the Köchel numbers, plus later discoveries, are on disks. *Continued on page 153*

Twenty Analysts in Search of a Soul

by Nathan Broder

As Aaron Copland says, it is difficult to seize Mozart's music, or what lies behind it. This has not kept people — often brilliant and perceptive people — from trying. Some conclusions are assayed here.

MOZART, who was buried in a pauper's grave and whose widow had to apply to the Emperor for relief, was still, as a composer, successful. When he died many of his works had been published and had achieved widespread distribution, and his biggest hit was at that moment enjoying an astonishing run in Vienna. It was his bad fortune (and ours) that he had no lucrative post at a time when there were no copyright laws and when publishers did not give their composers royalty contracts. As was customary in those days, most of his publications were pirated, and Mozart seldom received any payments for his operas other than the fee for writing them. But so popular were his compositions, and so powerful an attraction was his name when attached to a piece of music, that we find Franz Niemtschek complaining, only seven years after Mozart's death, about the multitude of arrangements and of works by other men being palmed off as by Mozart.

This popularity never diminished. On the contrary, it spread so far and so quickly that Constanze Mozart could report proudly, in 1828, that her first husband's works were heard with delight in the Philippines. And so it has continued to this day, confirming the prophecy made by Schlichtegroll in the first biography of Mozart, published in 1793: that "he established a reputation that will not decline as long as a temple of the muse of the tone-art will stand." But if the attitude towards Mozart is one of universal admiration, it has not always been one of unmixed adulation; he has not always been admired for the same reasons; and even in our own time admiration has not always been accompanied by understanding. To trace these fluctuations and developments is the purpose of what follows.

Franz Niemtschek was a Bohemian musician who met Mozart when the master visited Prague. In his biography

of Mozart, published in 1798, he stresses the composer's originality. When *Die Entführung* was performed in Prague, he tells us, everyone was astounded by the new harmonies, by the original, hitherto unheard of, treatment of the wind instruments. He goes on in this vein: the *Prague* Symphony is full of surprising transitions. In every new work of Mozart's that appears one is struck by the novelty of the style. Even those works that people regard as failures show the "power of his pathbreaking spirit." Some say: "But Mozart's works are so difficult, so serious, complicated, and offer so little for the ear." The difficulty in his works — Niemtschek replies — is not deliberate, it is only a consequence of the greatness and originality of his genius. From an opera to a simple song, from a symphony to an easy little dance, his works bear everywhere the stamp of the richest fantasy, the most penetrating feeling, the finest taste. They give the art of music a great impetus, a new direction — which, however, Mozart's imitators, like all imitators, dissipate and spoil.

There, in a nutshell, is the late-eighteenth-century attitude towards Mozart's virtues and defects, as transmitted by an intelligent and sensitive musician of the time. The complaints about the difficulty and complexity of his music are confirmed from other sources. Nissen, Constanze's second husband, reports in his biography of his predecessor that in Vienna Mozart's instrumental music was considered too hard to play, and too confused, since everyone could not grasp it immediately. On the other hand, an anonymous critic writing in a German annual for 1794 complains that nothing can be performed with success unless it is by Mozart. Not that Mozart does not deserve this success, says the writer, but let us not go overboard: his symphonies, "despite all their fire, their pomp, and their brilliance, nevertheless lack that unity, that clarity and transparency which we rightly mar-



Goethe



George Sand



Kierkegaard



Delacroix



Stendhal

vel at in Haydn's symphonies." And, he adds, anyone who compares Mozart's writing for the voice with that of other good composers will find defects in it. This latter opinion, incidentally, was shared by the French, according to Niemschek. In England, Mozart was known principally for his instrumental works until about 1810, when — says the London *Examiner* in 1812 — "a society of amateurs, who were capable of perceiving where true merit was to be found, laudably exerted themselves to diffuse the delight his vocal works had given themselves."

WITH the turn of the century came the first waves of the flood of Romanticism that was to inundate Europe for generations. Curiously enough, it is the literary figures and the philosophers of this early period who are most deeply affected by the emotional power of Mozart's music. It will be remembered that Goethe thought so highly of *The Magic Flute* that he wrote a libretto intended to serve as a sequel to it. And it was his profound admiration for *Don Giovanni* that caused Goethe to say that Mozart was the man who should have composed *Faust*. Stendhal, that "romantic realist," cannot get enough of Mozart. To this precursor of Proust in the minute dissection of the emotion of love, Mozart above all other composers has the masterly ability to paint the different shades of love in music. And what he finds most moving in Mozart's operas (he scarcely mentions the instrumental music) is their all-pervading melancholy. To him Mozart is seldom gay — even in *Figaro*! He is "the union of an exquisite ear with an impassioned heart." Despite Stendhal's limited knowledge of music, he does not hesitate to launch into criticism: "Mozart is an inventor from every point of view and in the fullest sense of the word. He resembles no one else, while Rossini is always a bit of Cimarosa, Guglielmi, Haydn, and goodness knows who" (*Life of Rossini*, 1814).

There is a revealing moment in Pushkin's *Mozart and Salieri* (1830), a poetic dialogue based on a legend that has long been discredited. Mozart is about to play something new for Salieri. Pushkin makes him say:

*Just imagine someone — well
Let's say myself — a trifle younger, though —
In love — but not too deeply — just enamored —
I'm with some lady — or a friend — say, you
I'm cheerful . . . Suddenly a glimpse of death,
The dark descends — or something of the sort.
Now listen.*

George Sand was moved to an encomium the first part of which could easily have served as the motto of Alfred Einstein's recent book: "Here he is, the master of masters! He is neither an Italian nor a German. He is of all times and of all lands, like logic, poetry, and truth. He can cause all passions, all feelings, to speak in their own tongue. Never does he seek to astound and confuse you, he enchants you unceasingly. Nothing in his works gives you the impression of effort. He is learned and his knowledge is not perceptible. He has a burning heart, but

also a proper spirit, a clear mind, and a calm glance. He is great, he is beautiful, he is simple, like nature."

It was *Don Giovanni* that made the deepest impression. That arch-Romanticist, E. T. A. Hoffmann, devoted to it one of his fantastic tales (in the *Phantasiestücke in Callots Manier*, 1814). This may still be read with profit, for embedded in the exuberant imaginativeness of the prose is a penetrating psychological study of the characters in the opera. The same masterwork inspired the Danish mystic and philosopher, Sören Kierkegaard, to write a long essay in which aesthetics and analysis are mingled (extracts and a commentary may be found in W. J. Turner's *Mozart*). His reverence for the master, and a typically Romantic, almost Russian, self-abasement lead him to write: "And I shall ask Mozart to forgive me if his music instead of inspiring me to great deeds has turned me into a fool who has lost the little sense he had, so that I now spend my time in melancholy, humming softly what I don't understand, what hovers round me like spirits day and night. Immortal Mozart, you to whom I owe everything, to whom I owe it that once again my soul has lost itself in wonder, yes, is thrilled to its depths, to whom I owe it that I have not gone through this life without being deeply shaken, that I have not died without having loved, even though my love has been unfortunate!"

SUCH was the attitude of writers and philosophers in the first half of the nineteenth century. That of the composers and critics was somewhat different. There is still no diminution in their love of Mozart. In fact, I know of no composer of any consequence, active in the more than a century and a half since Mozart's death, who did not consider him among the greatest of the masters. But the early Romantic composers were facing an entirely new set of aesthetic and technical problems. They had to come to terms with the upheaval touched off by the revolutionary music of Beethoven, with the currents sweeping in from Romantic literature and drama, with turbulent political events and the rising tide of nationalism. Few of these composers were historically minded, and most of them had the usual indifference of any actively creative epoch towards what it considers the worn-out style of the preceding generation. And so we find them unaware of those elements in Mozart's music that aroused the emotions of his contemporaries, and misunderstanding and criticizing those of his procedures that did not conform with the new outlook. Buffeted by the storm and stress of the new forces enveloping them, they looked back upon Mozart as upon a distant hill of Olympian serenity, overshadowed by the close, dark, and craggy mountain of Beethoven.

This new approach is summed up by Robert Schumann. "Cheerfulness, repose, grace, the characteristic traits of the ancient works of art, are also those of the Mozart school," he wrote. To him the G minor Symphony was a work of "Grecian lightness and grace." Berlioz called Mozart "this angelic genius, whose brightness was slightly dimmed by intercourse with Italians and contrapuntal pedagogues." He storms against the "wretched vocalises" that "disfigure" some of Mozart's *Continued on page 146*

Portraits of a Genius

by OTTO ERICH DEUTSCH

So abrupt was Mozart's rise to fame — and so short his life — that portrait painters hardly had the time to discover him. As a result, there is still with us the question of what he really looked like.



Boy with book: "naïve misattribution."



Latter-day imaginative prettification.

THERE is hardly a genius of modern times of whose face we have a vaguer notion than Mozart's. Of the thirty or more portraits that are supposed to represent him, scarcely a dozen are authentic or even quasi-authentic. Among the ten authenticated portraits there are two in which his head is so small that it is of no iconographic value. Some of the remaining eight are poor pictures, which bear small resemblance to and contradict the better ones. What is left is the Veronese oil-painting of 1770, formerly attributed to Fra Felice Cignaroli but now to his nephew Saverio della Rosa (see Page VI of *W. A. Mozart: A Pictorial Essay*, following this article); the oil-painting of the family group, done by Johann Nepomuk della Croce at Salzburg in 1780-81 (page VIII); the sketch in oils painted by Mozart's brother-in-law Josef Lange at Vienna in 1782-83 (page XI); and the somewhat schematic silhouette by Hieronymus Löschenkohl, engraved in 1785 at Vienna (shown in the heading). The relief by Leonhard Posch, Vienna 1788, and the silverpoint etching by Dora Stock, Dresden 1789, are already flattering and lead to the Rococo-Mozart of whom the nineteenth century could not get enough.

The twentieth century passed from sugaring the Mozart portrait to falsifying it. There are two kinds of these fake Mozart pictures: deliberate falsifications and naïve misattributions. To be sure, naïveté is required also to believe in the falsifications, to buy them, and to display or reproduce them. A notorious silhouette-faker by the name of Josef Kuderna has bestowed upon us, among hundreds of childish portraits, several pictures of Mozart and his father, showing them as they were in Raab (the Hungarian Győr) in 1768, in Erfurt around 1781, or at some indefinite time in Graz — all places where they never were. Kuderna also confected a silhouette of Wolfgang, attributed to his sister, which landed in the Berlin State Library. All of these false silhouettes were accepted as authentic by scholars and seriously discussed. A fake group-picture of the Mozart family, allegedly silhouetted by a certain Breilkopf (otherwise unknown) wound up in the famous Goethe collection of Anton Kippenberg. The Museum of the City of Prague and the Bertramka Villa in Prague contain false silhouettes not only of Mozart but also of the singers in the first performance of *Don Giovanni* in Prague. Incidentally, the playbill of this performance was falsified in 1887 (an original one of 1787 has never been found). Such are the deliberate fakes.

What I have termed "naïve misattributions" are of another sort: several pictures of youngsters with jabot and powdered wig that were arbitrarily published by biographers as representative of Mozart. The latest example of this type is the botched knee-length picture from a recently formed Viennese private collection, photographs of which

Philips' Phonographic Industries presented to its visitors in Salzburg when it celebrated the fulfillment of the first stage in its recording of Mozart's complete works. This miniature shows a young man holding in his hand a book whose cover displays the initials A M; the M may also be inverted and read as a W: therefore, Wolfgang Amadeus Mozart, *quod erat demonstrandum*. It is perhaps the most ridiculous misattribution of all; but this picture too will find some believers.

When we consider the narrow choice of authentic pictures of Mozart, we will not be surprised to find that the best Mozart portrait is apparently a posthumous one, indeed a picture that goes back to one well-known and one lost painting of his time and that comes from an important artist.

To clarify what follows, certain facts must be presented first. Mozart's mother died at Paris in 1778; Wolfgang moved in 1781 from Salzburg to Vienna, where he married Constanze Weber in 1782; in 1784 Nannerl, Wolfgang's sister, married Johann von Berchtold zu Sonnenberg at St. Gilgen; Mozart's father died in 1787 at Salzburg. After Mozart's death (1791) Constanze married Georg Nikolaus von Nissen in 1809 and moved with him from Vienna to Copenhagen. In 1801 Nannerl, after the death of her husband, returned to Salzburg, whither Constanze and her second husband, Nissen, also moved in 1820. Nannerl possessed, among other family relics, three portraits: a miniature of Mozart dating from 1772 or 1773, apparently identical with the authenticated picture on ivory in the Mozart Museum, which seems to have been painted by Martin Knoller in Milan; the large family picture by Della Croce of 1780-81; and finally a small portrait of Mozart dating from 1783, apparently identical with the reduced copy of Lange's painting that Wolfgang had sent to his father in Salzburg at that time and which unfortunately has disappeared. Its counterpart was evidently the picture of Constanze that came back to Wolfgang in 1787 and is now in Glasgow (page XI).

With these facts in mind we can introduce Josef Sonnleithner, erstwhile secretary of the Court Theater in Vienna, founder of the Society of the Friends of Music, and author of the first libretto for Beethoven's *Fidelio* among other things. In the early years of the nineteenth century Sonnleithner occupied himself with laying out a gallery of pictures of famous musicians. This collection later came into the possession of the Society of the Friends of Music, in Vienna, and is preserved there. As early as 1799 Sonnleithner had acquired a historic picture of the theorist Johann Joseph Fux, but it was not until between 1820 and 1830 that his extensive gallery came into existence. It included several pictures that were especially commissioned by him. One of these is the Mozart portrait by Barbara Krafft (1764-1825), an important, perhaps the most important,

Austrian female painter, who lived in Salzburg from 1803 to 1821. This picture of Mozart (page I and cover) remained unnoticed until 1936, when the discovery of the following letter placed it in its proper light. Since then it has become known through a picture postcard issued by the Austrian Post Office and through the new boxes of the Salzburg "Mozart-Kugeln" (chocolate bonbons popular there). The best color reproduction up to now appeared in August 1936 on the title page of the magazine *Bergland*.

The letter, written by Nannerl to Sonnleithner in 1819, is in the rich autograph collection of the late Mr. Geigy-Hagenbach of Basel, and reads:

Honored Sir:

I received your valued letter of June 23rd on June 26th. It will be a pleasure for me to lend you one of the three portraits for copying, but I do not know the painter Kraft [Krafft] personally, nor can I judge her skill, moreover my poor health and my age do not permit me to undertake such a project, so I have asked Councillor Drossdick to take care of this whole matter. He sent the painter to me so that she might look at all three pictures. The one that was painted to show him as he looked when he returned from the journey to Italy is the oldest; he was then only sixteen, but since he had just recovered from a very severe illness, the picture looks sickly and quite yellow. The likeness in the family portrait, when he was twenty-two, is very good, and the miniature painting, when he was twenty-six, is the latest that I have. I therefore showed the artist this last one first. I gathered from her silence that it would not be so easy to enlarge such a picture; I therefore had to show her the family group and the other one also. She compared the miniature with the portrait in the family group and thought, so she said, that they were quite similar, only that the small one looked somewhat older. Since that one is painted in profile while the features and the colors are exactly the same, she will copy from the family painting and only introduce the lines from the small picture, so that he will look somewhat older than in the large one.

The painter went from me directly to Councillor von Drossdick, in order to tell him about it. You will therefore perhaps receive a letter from him in the same post that brings this one. The thing that does not suit me at all about this [matter] is that the artist cannot copy the picture from the family group at my home; it must be brought to her. It is very difficult to transport without being damaged, especially on the narrow stairs; she will be responsible for it.— You must send

Continued on page 158



*Mozart
you know better
they recognized together
Prof. Kuderna*

Josef Kuderna made and sold several such fake silhouettes of the various Mozarts.

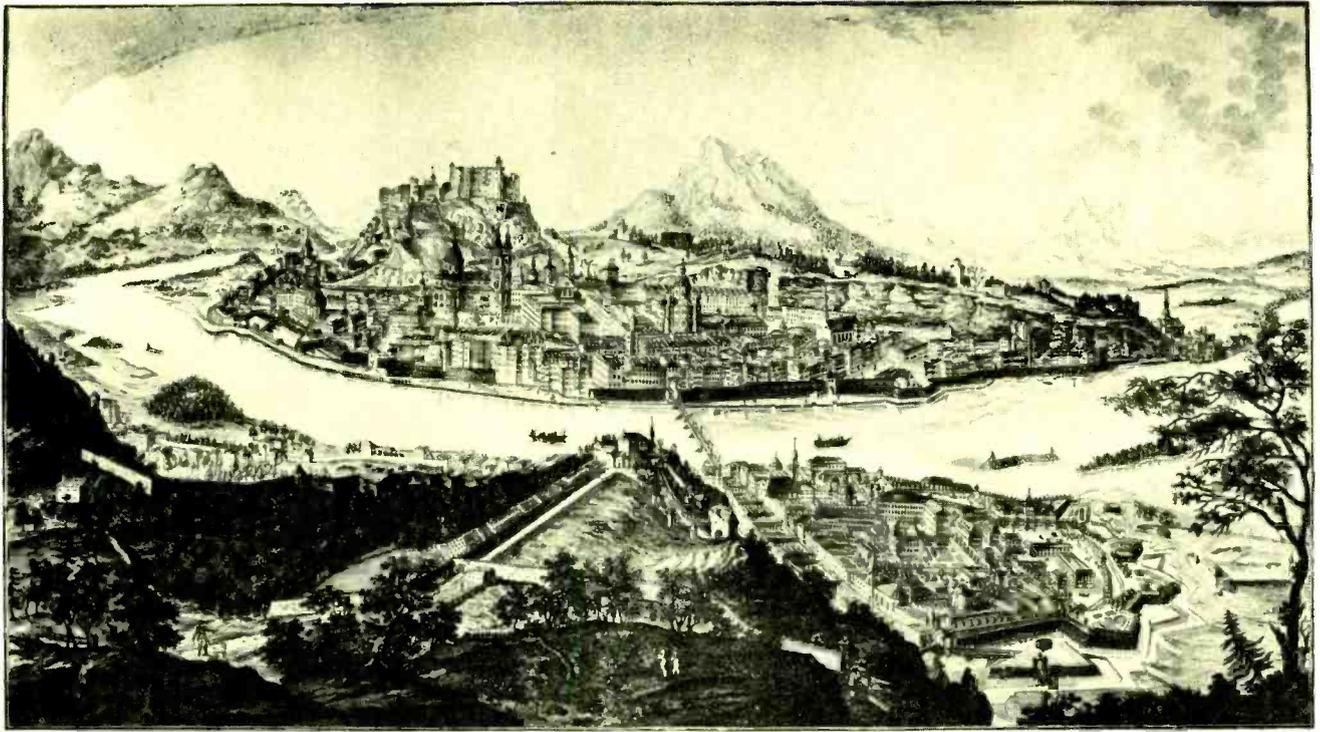


Portrait of Mozart, by Barbara Kraft (1819).

W. A. MOZART

A Pictorial Essay

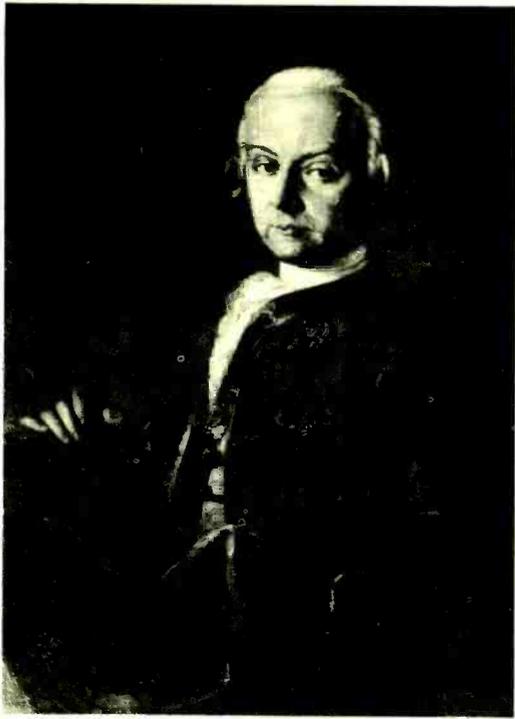
Being a collection of paintings, engravings, and photographs illustrative of Mozart's life and times, of the places in which he lived and worked, and of the people with whom he was associated. Edited by Roland Gelatt, with the assistance of Simon Bourgin, O. E. Deutsch, and Roy Lindstrom.



Salzburg viewed from across the Salzach River, as it was in the eighteenth century and as it is in 1956.



Photo Rainer Kvaus-EPIC.

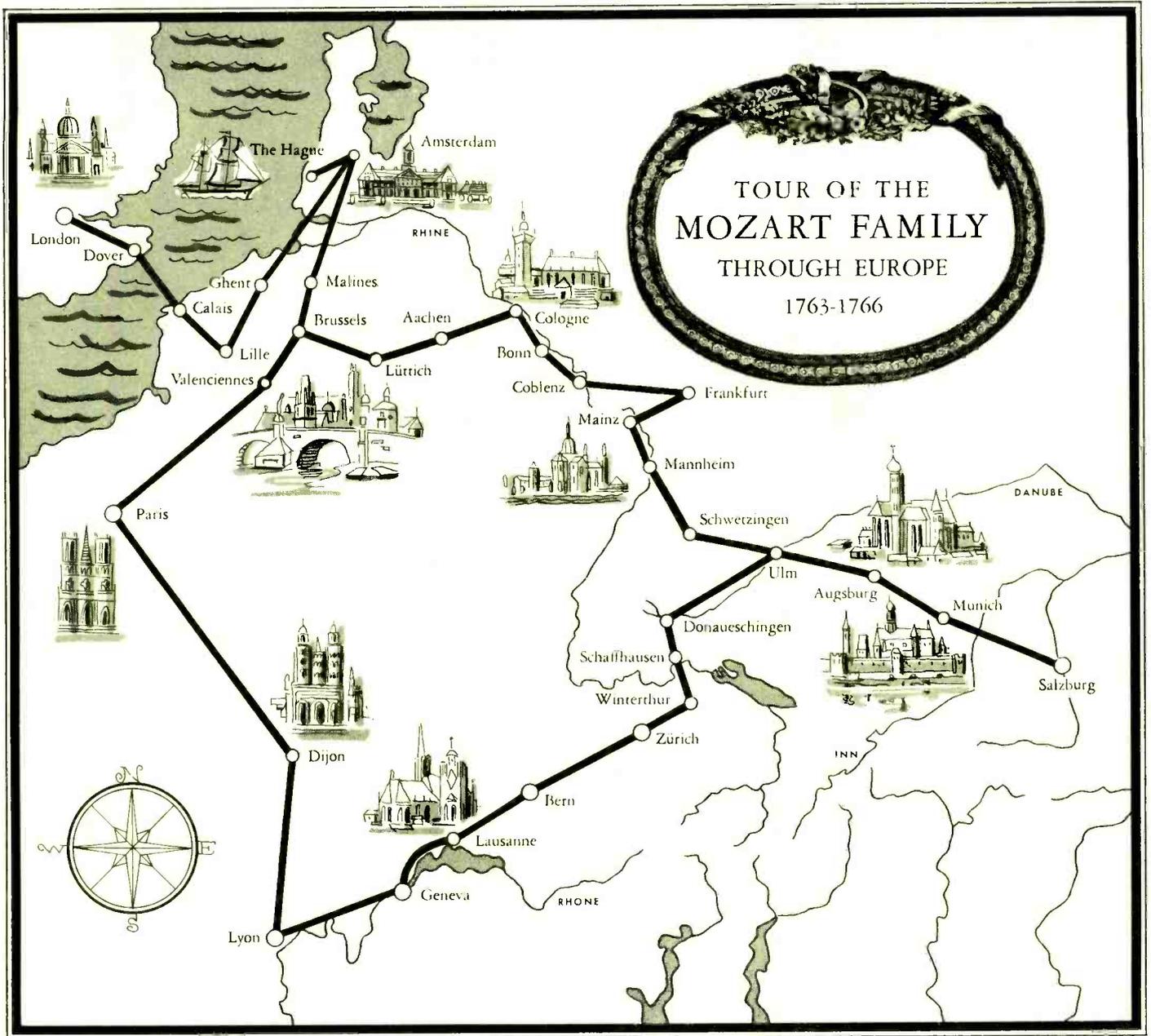


Mozart's parents, Leopold and Anna Maria, in the 1770s.

Photo Rainer-Kraus-EPIC.



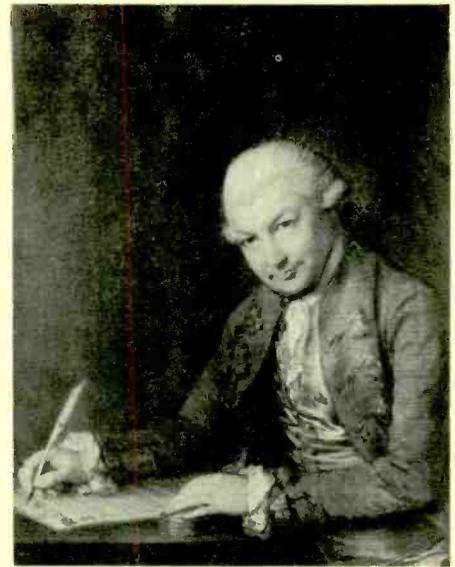
In the white house on Salzburg's Universitätplatz, Wolfgang Amadeus Mozart was born, January 27, 1756.



Mozart journeyed widely over the face of Europe during his short life in search of financial rewards that never came. The first of his several Grand Tours, on which he was accompanied by his father and sister, is traced on the map above. This tour lasted three years, from 1763 to 1766.



Watercolor by Carmomelle.



Painting by Thomas Gainsborough.

In Paris he performed with his father and sister (left) and helped entertain the guests at an afternoon tea given by the Prince de Conti (below). In London he met Johann Christian Bach (above), who strongly influenced the boy's musical development.

Painting by Michel-Barthélemy Ollivier.

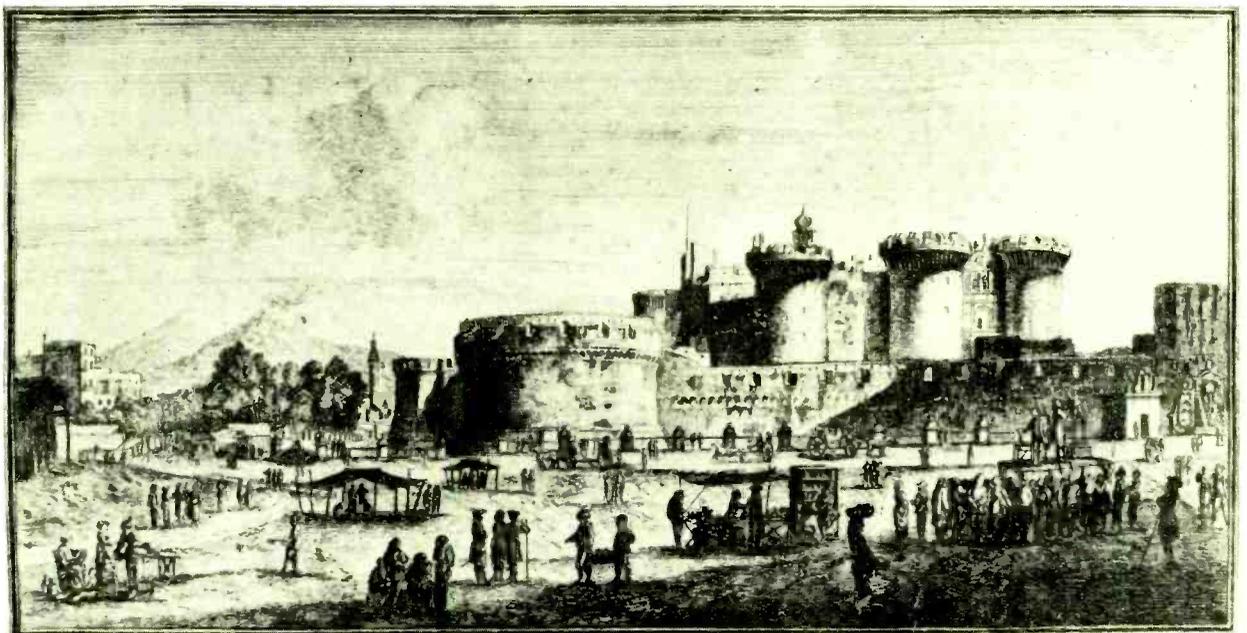


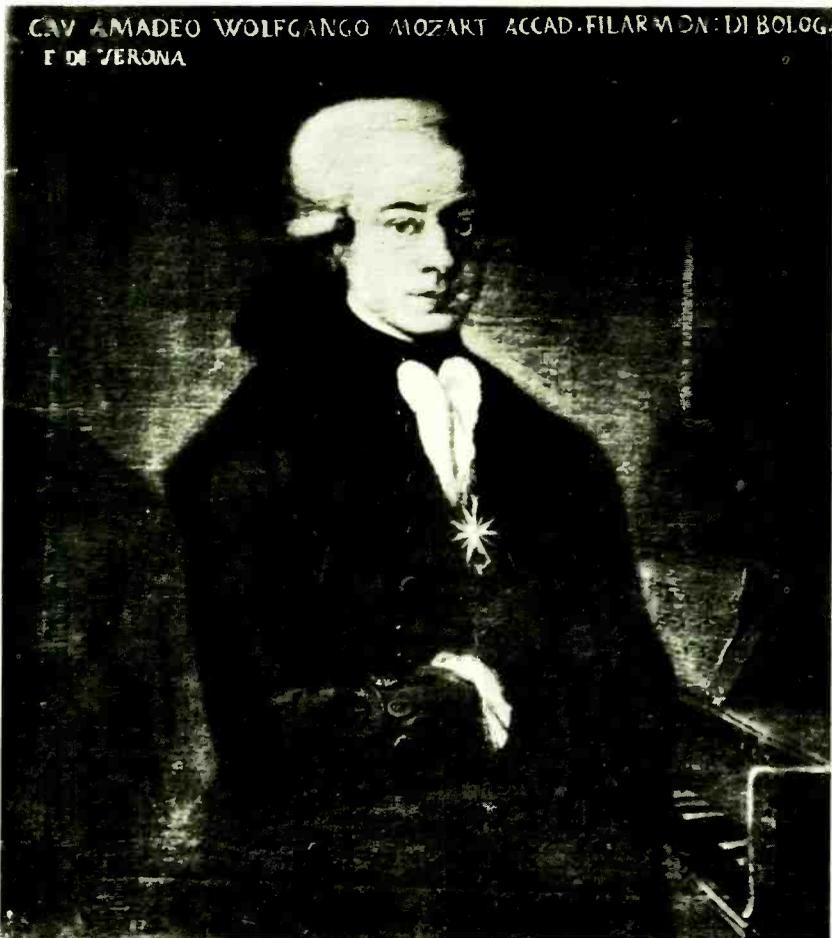
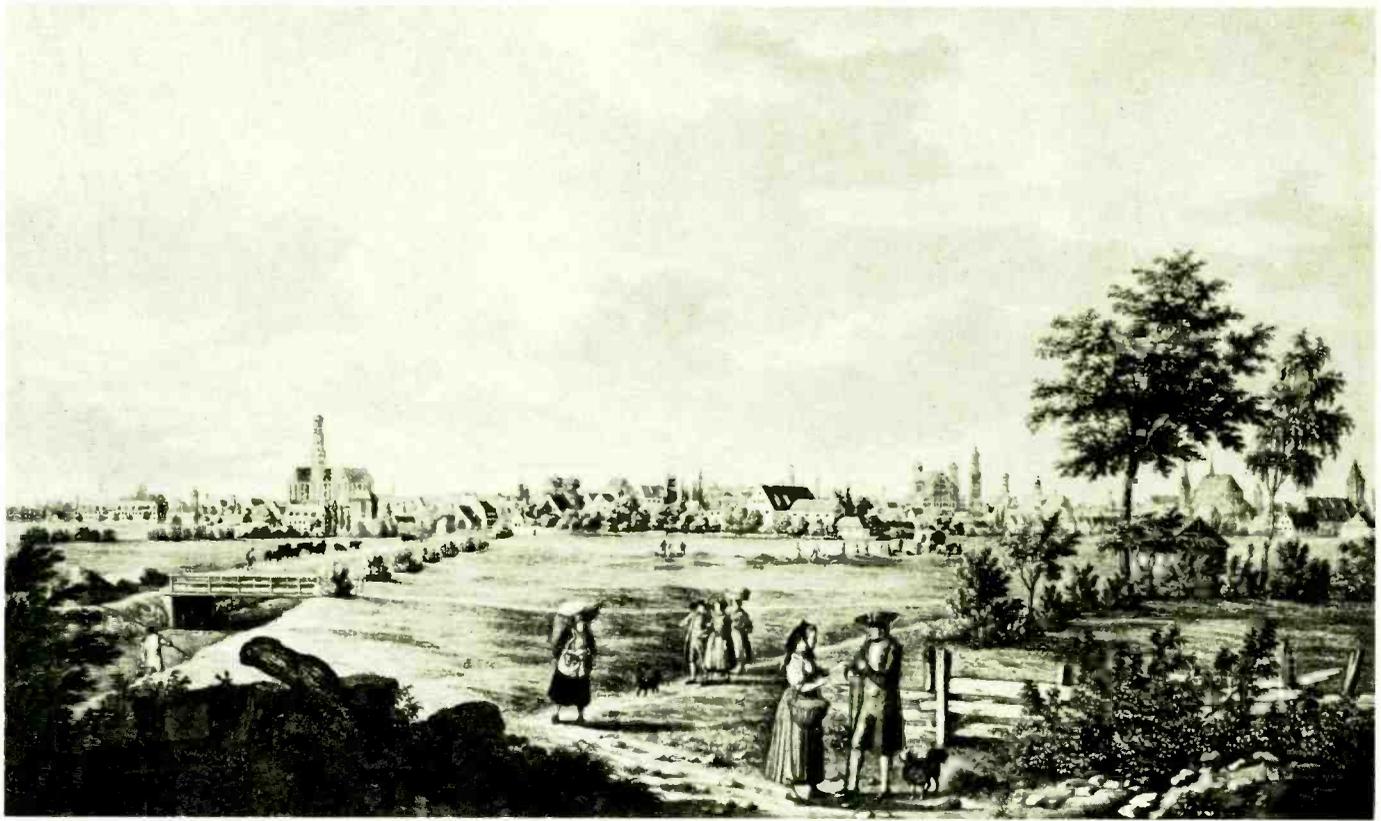


Painting by Saverio della Rosa. Collection Alfred Cortot.



In 1769, Mozart and his father set out on a tour of Italy that was to last fifteen months. He had his portrait painted in Verona just before his fourteenth birthday (left) and in Bologna was acclaimed by the venerable, respected Padre Martini (above). As a memento of Naples, the Mozarts brought home the engraving below.





At the age of twenty-one (when portrait at left was painted) Mozart began another long tour. In Augsburg (above) he played for the first time on a Stein piano, and in Mannheim he heard Europe's finest orchestra and conceived a one-sided romance with Aloysia Weber (below).





Mozart family portrait (Nannerl, Wolfgang, Leopold) painted by Della Croce (1780-81).

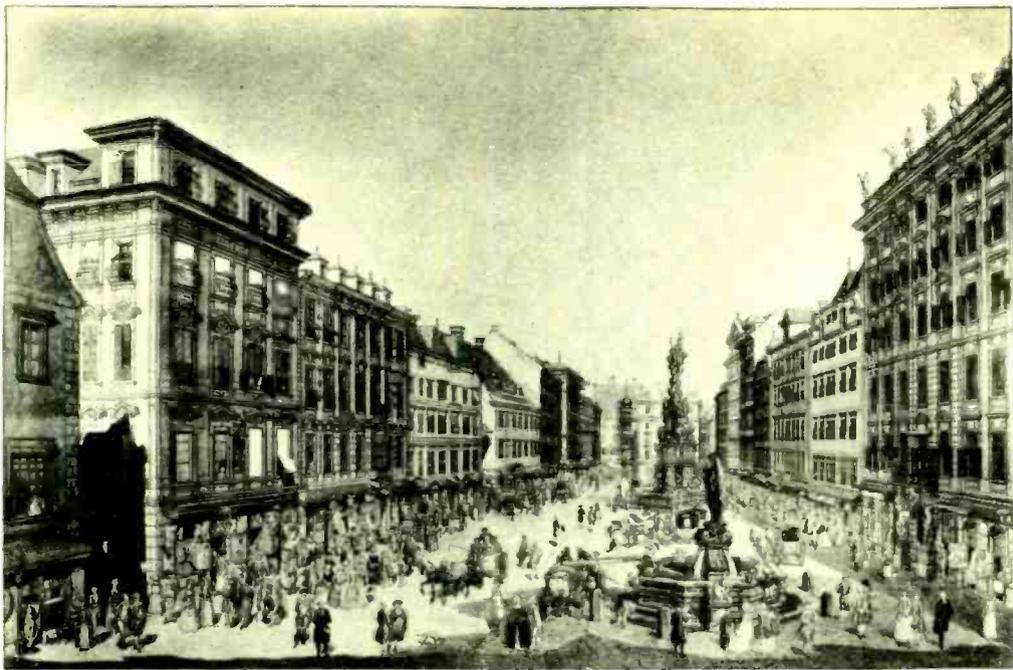


In 1779, Mozart accepted—with misgivings—the post of composer and organist to the court and cathedral in Salzburg. His superior was the archbishop, Count Colloredo (left), with whom he got on badly. Mozart's instrumental music was performed in the Residenz (below), his church music in the Cathedral (page opposite).



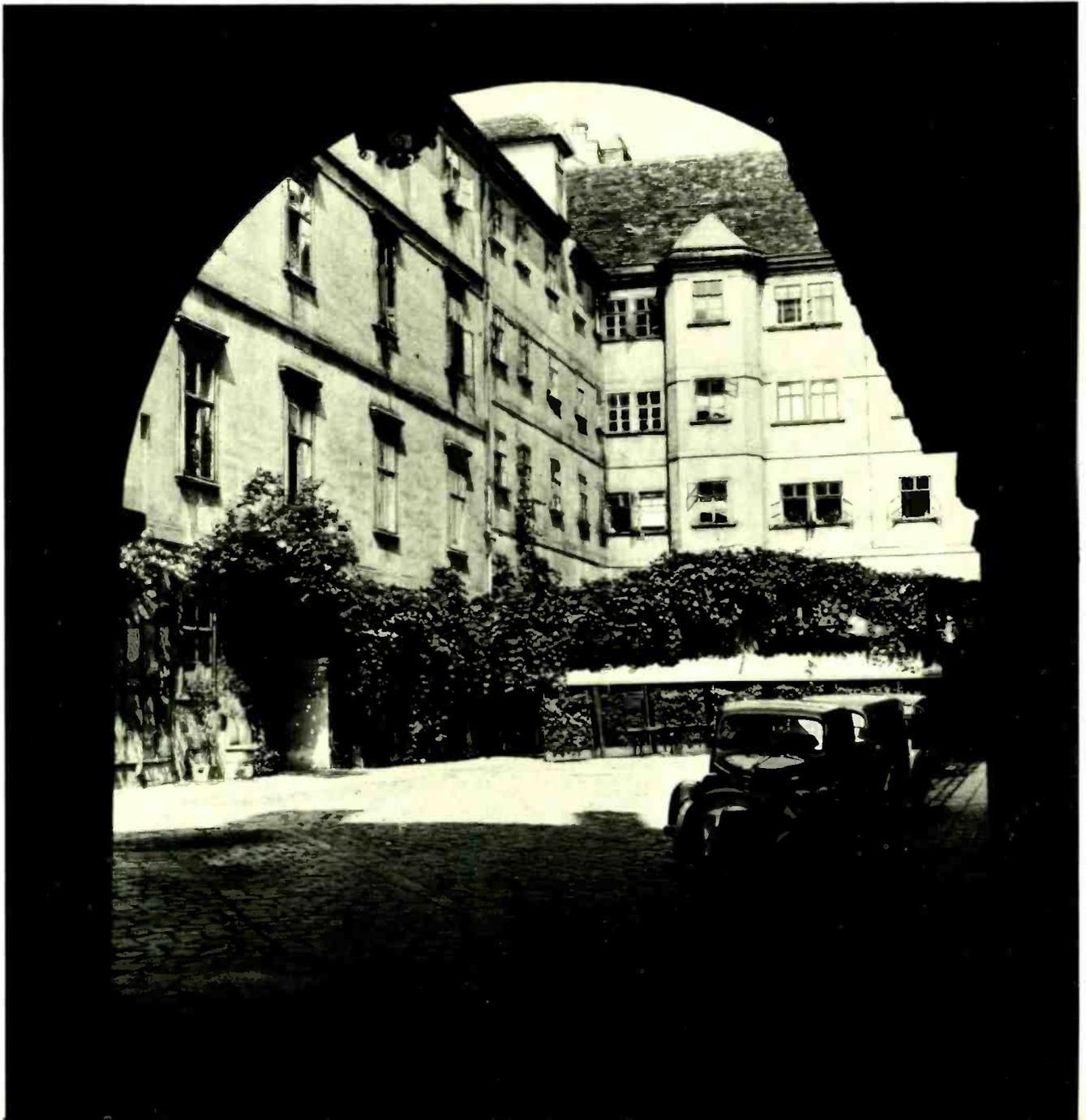


Photo Rainer-Klaus-EPIC.



Mozart moved to Vienna in 1781. During his first year in the Austrian capital, he lodged in the Deutsches Haus (below) and in an apartment on the Graben (above).

Photo Kraus.





University of Glasgow Collection.



Life in Vienna began reasonably well. Mozart gave concerts of his music in the Augarten (below) and in 1782 he married Constanze Weber (above). Constanze's portrait and Mozart's (at right) were painted that year by Josef Lange.





Nancy Storace — Susanna



Francesco Benucci — Figaro



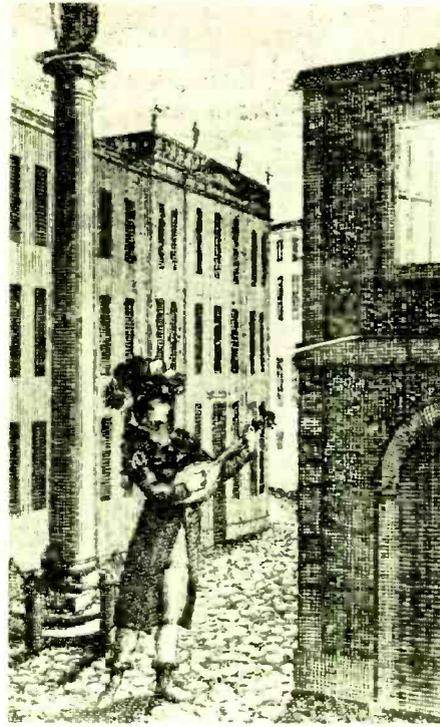
Michael Kelly — Don Basilio



Laschi-Mombelli — Countess

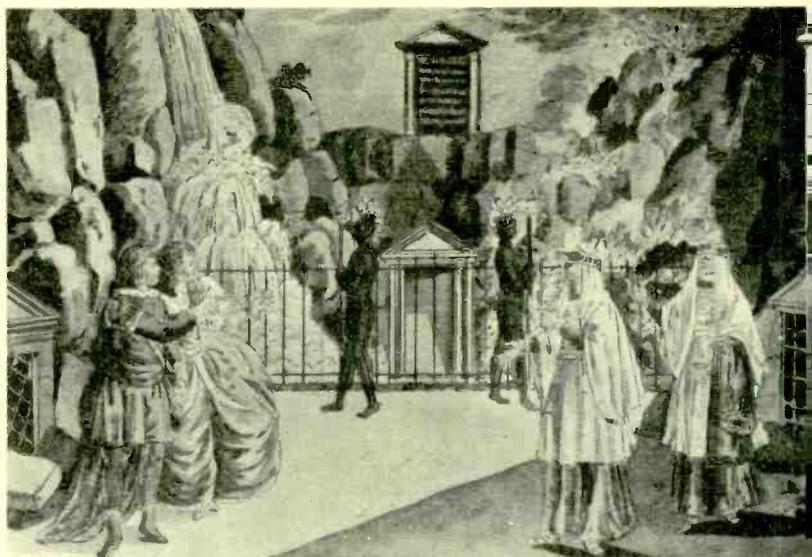
Le Nozze di Figaro was composed when Mozart lived in this building on the Schulerstrasse. Members of the original *Figaro* cast are silhouetted above.

Photo Rainer-Kraus-EPIC.



Josepha Duschek, an old friend of Mozart's, encouraged the Prague Opera to commission a work from him. It was *Don Giovanni*, set to a libretto by Lorenzo da Ponte and first performed at the National-Theater of Prague (below) in 1787, with Luigi Bassi in the title role. Da Ponte, Bassi, and Mme. Duschek are pictured above.



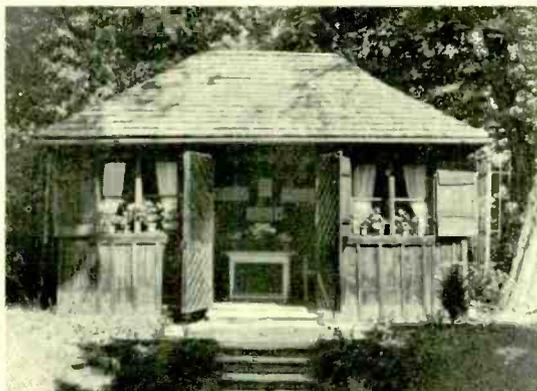


Designs, by Gayl and Nessthaler, for the original production of *Die Zauberflöte* in 1791.

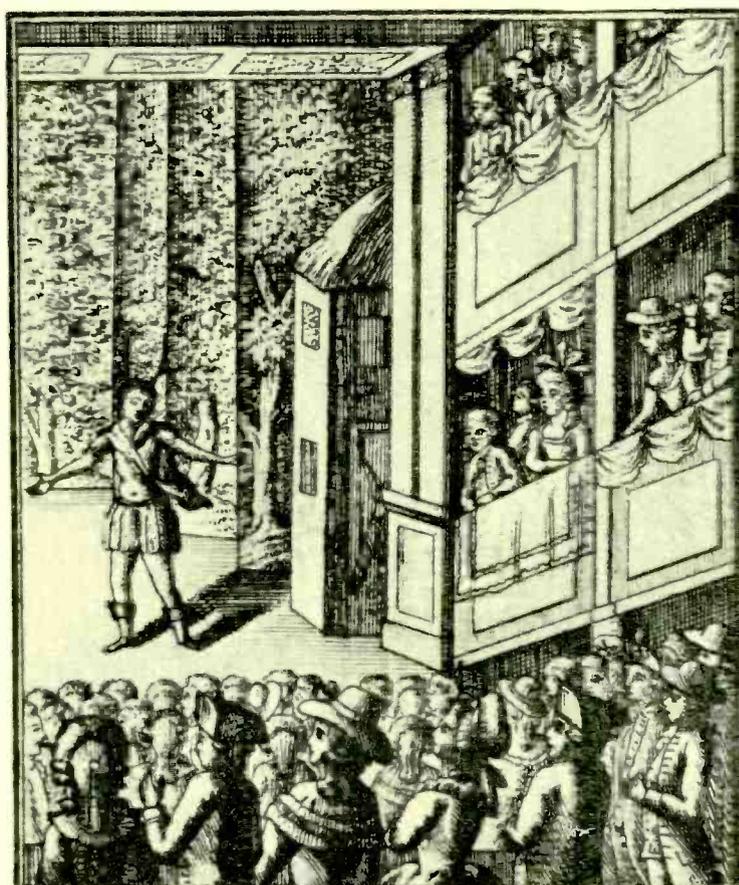
Bettmann Archive



Emanuel Schikaneder, librettist and producer of *Die Zauberflöte*, costumed for the role of Papageno.

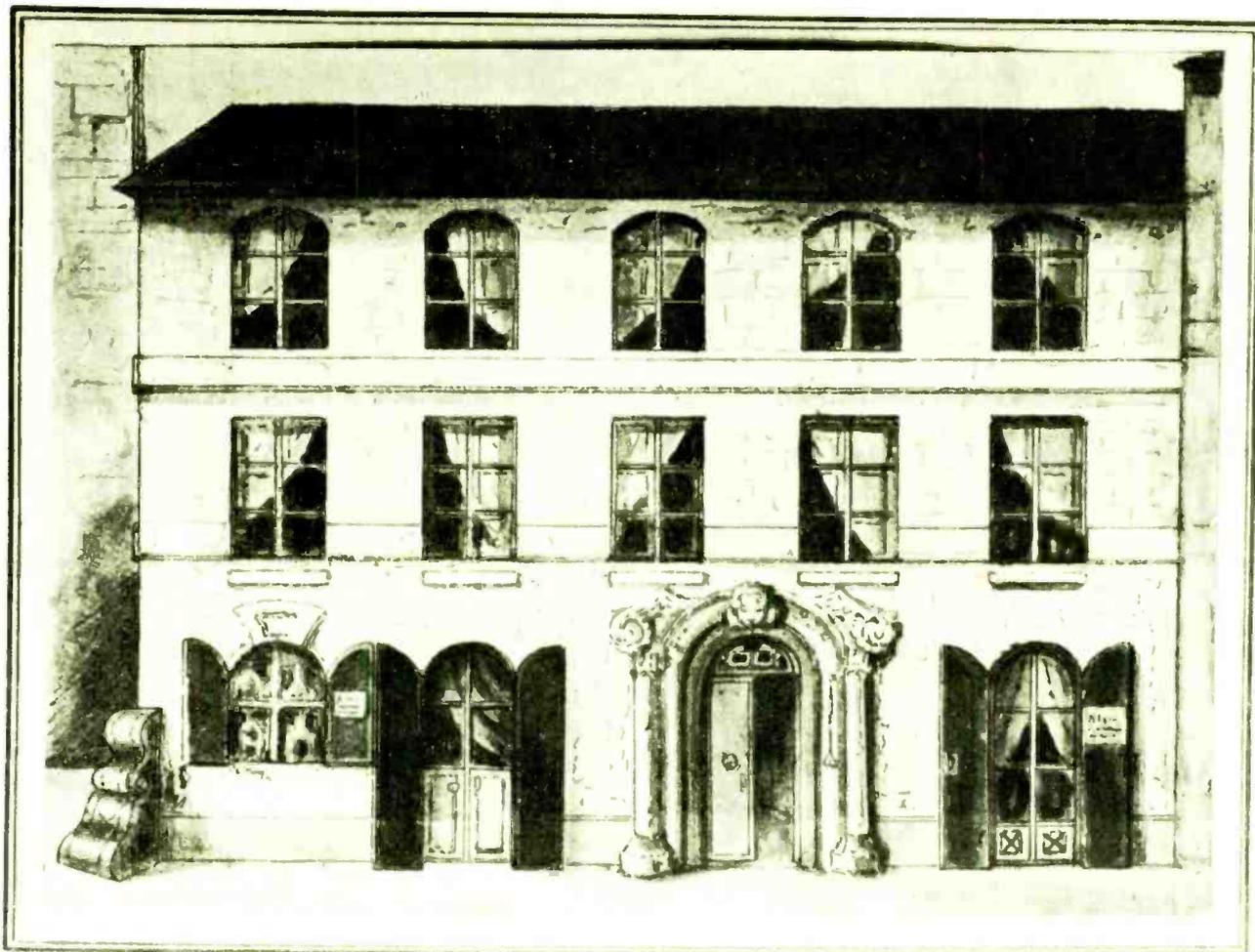


Mozart is said to have composed parts of *Die Zauberflöte* in this wooden hut, which once belonged to Schikaneder.



*Almanach
für
Theaterfreunde
auf das
Jahr 1791.
Wien, bey Mathias Ludwig in
der Singerstraße.*

Interior of the Freihaustheater (also known as Theater auf der Wieden), where *Die Zauberflöte* was first performed.



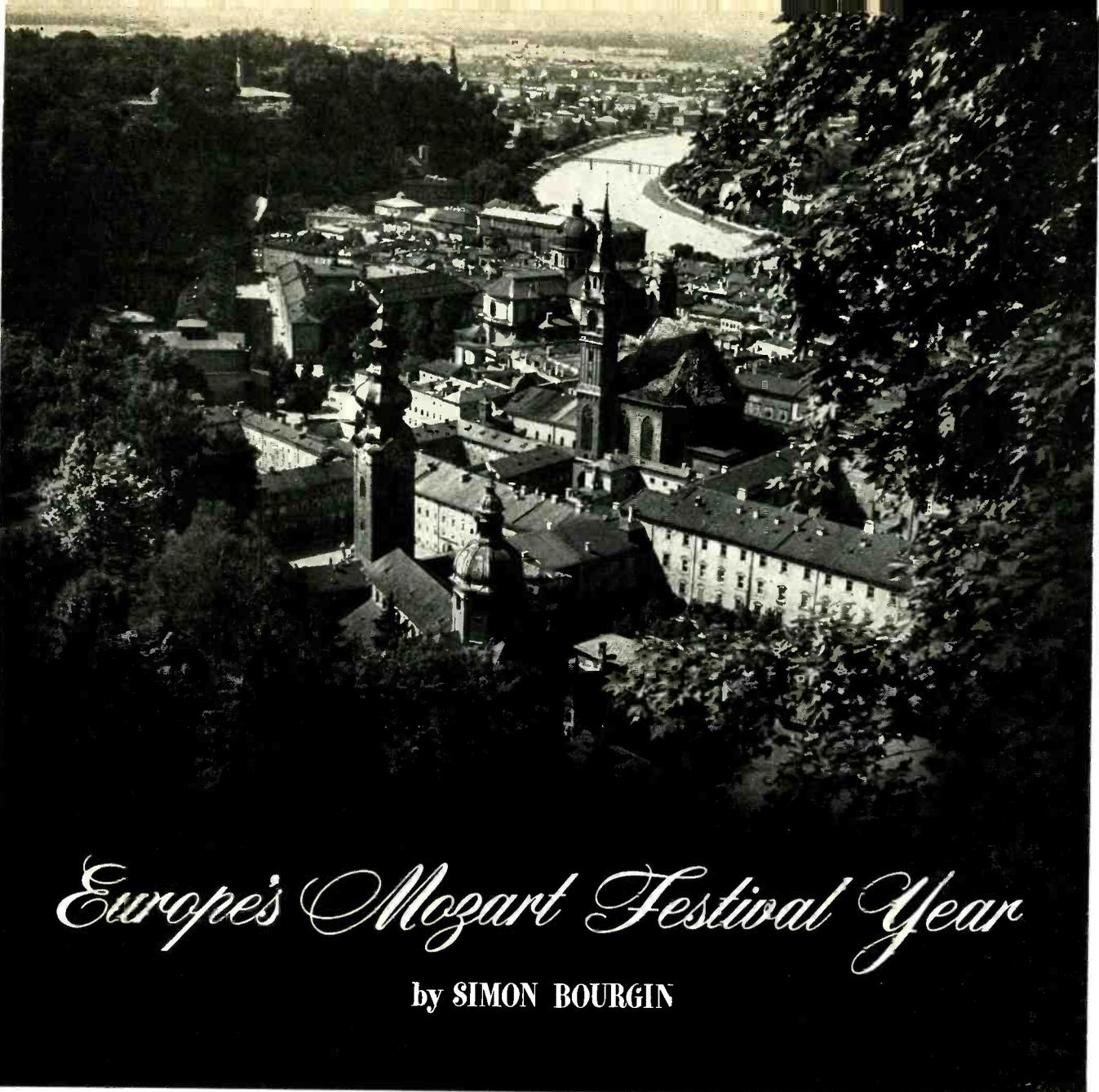
During the last months of his life, when Mozart was continually harassed by creditors, he lived at No. 934 Raubensteingasse in Vienna (above), and there he died on December 5, 1791. A wealthy music patron, Baron Gottfried van Swieten (below, left), offered to help out the disconsolate Constanze in this hour of need. He arranged for the cheapest burial possible. Vigneron's picture entitled "The Pauper's Funeral" (below, right) originally had nothing to do with Mozart, but Beethoven owned a print of it, and for him — and for posterity — it evoked Mozart's sad interment.





Photo Rainer-Kraus-EPIC.

Nobody knows exactly where Mozart was buried in the St. Marx cemetery. None of his family or friends was present at the burial; the day was cold and wet. Posterity has tried to make partial amends by carefully tending a monument erected to his memory.



Europe's Mozart Festival Year

by SIMON BOURGIN

RAINER-KRAUS

MUSIC LOVERS who are looking for an excuse to visit Europe this year need look no further. All they have to do is take a pin, jab it at random on a map of Europe, and be certain they will have hit a spot where the Mozart bicentennial is being celebrated with a gala festival of music. The traveler in Europe in 1956 will be under no necessity to hunt down the music of Mozart. Whether his wanderlust takes him to England or France, Holland or Belgium, Germany or Austria, Switzerland or Scandinavia, he will be sure to stumble upon musical doings in honor of Mozart. Now that American citizens are being allowed to journey behind the Iron Curtain, it will even be possible for a systematic Mozartean to follow along every step of the composer's travels — even to Prague, the birthplace of *Don Giovanni* and the effervescent Symphony in D major that bears that city's name.

In Austria, of course, there will be more Mozart per square mile than anywhere else. Mozart is at once that nation's favorite musical son and most valuable musical property, and he will be commemorated on a lavish scale throughout the Jubilee Year. Fortunately, Austria's newly

won independence has brightened the tourist's lot there considerably. During the past decade, many large hotels were requisitioned by the four occupying powers. These have now been vacated, and most of them will be reconditioned in time to help meet the demands of the coming Mozart Year influx. It is by now no secret that Austrian hotel prices are just about the lowest in Europe. And it is surely unnecessary to point up the beauties of Austria's countryside and the picturesque charm of its towns and cities Mozart Year or any year. The moral to be drawn from all this seems obvious: make your reservations early.

The Jubilee Year in Austria is already in progress. It began on December 2, 1955, with a performance of the Requiem in St. Stephen's Cathedral. Eugen Jochum conducted the Vienna Symphony, and the singers included Irmgard Seefried and Anton Dermota. A second performance of the Requiem exactly one year later in St. Stephen's will usher the Mozart Year out. In between, there will be almost continuous Mozart music-making throughout Austria.

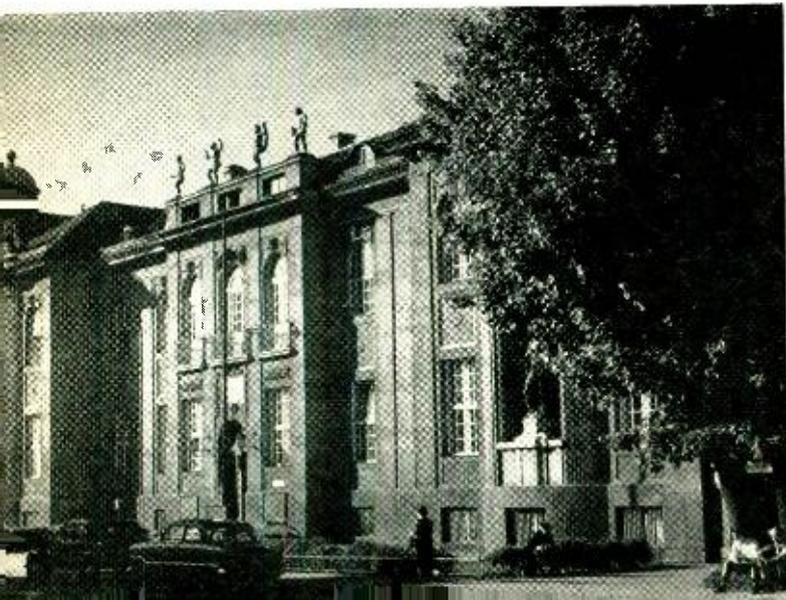
A ten-day winter season in Salzburg opens on January 21

with a performance of *La finta semplice* in the Landestheater under Bernhard Paumgartner's direction. Later, Paumgartner will take this production on a European tour. *Idomeneo* will also be given during the winter season, in the Festspielhaus on January 27 and 29. The cast will include Christl Goltz, Leonie Rysanek, Waldemar Kmentt, and Rudolf Schock, with Karl Böhm and the Vienna Philharmonic in the pit. Symphony concerts will be given in the auditorium of the Mozarteum. The Vienna Philharmonic conducted by Edwin Fischer and Karl Böhm will be on hand, also the Philharmonia Orchestra of London under von Karajan's direction, also the Bamberg Symphony led by Joséph Keilberth, also Paumgartner's own Camerata Academica Orchestra. Among the soloists engaged for these concerts are the pianist Wilhelm Backhaus and the clarinetist Leopold Wlach.

Of course, no Mozart celebration would be complete without a full quota of speeches and the *Huldigungen* (overtures) that Salzburgers love so dearly. There will be more than enough of these, over a ten-day period. The day before Mozart's birthday, special ceremonies are to be held at the Mozart Monument. That night all of Salzburg's windows will be candle-lit, and at the stroke of twelve the bicentennial is to be announced by trumpet blasts from church towers. On January 27, homage will again be paid to Mozart in another ceremony at the house where he was born. Because of the age of this building, only forty people are permitted in it at one time. The rest of Salzburg will watch on television.

The simultaneous presence of four orchestras in Salzburg should fill the streets with the sweet discordant sound of rehearsing. Just to make sure that this will be so, Salzburg's lawmakers passed a decree forbidding the blowing of automobile horns within city limits during the month of January. Another Salzburg law enacted for the Jubilee Year, the so-called "Lex Mozart," is a more serious affair. It forbids the naming of commercial products after the composer and empowers a committee from the Mozarteum to act as a licensing body. This has already led to numerous complications. Salzburg already has a Mozart hotel, café, bridge, laundry, bath house, and cinema, not to mention Mozart candles and Mozart pumpnickel. They apparently will be allowed to continue undisturbed.

In the famous Mozarteum, earnest committees solemnly decide . . .



But the fate of Mozart handkerchiefs, key rings, and sightseeing buses (called "Der kleine Mozart") is in the hands of the Mozarteum committee. To everybody's relief, the popular Salzburg chocolate confection known as "Mozart Kugeln" will not be challenged.

For every *Huldigung* that Salzburg has scheduled, Vienna has one to match. Birthday celebrations begin in the Austrian capital with a performance by the Vienna Choir Boys of the *Missa Brevis* in the Waisenhaus Church on the Rennweg. Afterwards wreaths will be placed on the symbolic Mozart grave (the actual location of the burial plot is unknown) in St. Marx cemetery. To the accompaniment of another choir, a plaque will be unveiled at Am Hof 13, one of the many spots in Vienna where Mozart lived. On the night of the 27th, *Die Zauberflöte* is scheduled at the State Opera. That same evening, *Reich mir die Hand, mein Leben* — an Austrian-made color movie — will have its world premiere. It is billed as showing how Mozart, despite his premonition of death, found a great love with a young singer in his last weeks. The script, based on a novel by Fritz Habeck, is the work of Karl Hartl, who also directed the film. Oskar Werner, a gifted young Burgtheater actor, plays the part of Mozart. In a sequence showing scenes from *Die Zauberflöte*, Burgtheater players do the acting while Irmgard Seefried, Anton Dermota, Erich Kunz, and Gottlob Frick are heard on the sound track. Keyboard music used in the movie will be performed by Isolde Ahlgrimm on a replica of Mozart's own piano. (It can be imagined how horrified the director was one day to discover Mozart wearing a wrist watch — just after a long scene had been shot.)

Also in Vienna on January 27, the International Mozart Youth Orchestra will make its debut. This ensemble comprises forty-five high-ranking student instrumentalists from Europe's leading music conservatories. They will spend a month in Vienna as the city's guests and during that time will play a dozen Mozart concerts under the direction of a young Viennese conductor named Wolfgang Gabriel.

The Mozart season thus begun promises not to lose its momentum. The 1956 program of the Gesellschaft der Musikfreunde, Vienna's heavyweight music society, will

Continued on page 159

. . . how many cafes, candies, and cigars may be named for Mozart.





music makers

by ROLAND GELATT

FRITZ REINER, a man with an attentive and discriminating ear, poked his head into a cubicle at RCA's Twenty-fourth Street Studio a few weeks ago so that he might listen more carefully to some Mozart issuing from a loud-speaker. Inside the cubicle he found Jack Pfeiffer, a Victor recording director, seated in front of the speaker and following the score of the Piano Sonata in B-flat, K. 333. Reiner listened for a minute or so, and then declared: "That must be Landowska playing. No one else has that touch." He was right. It was Wanda Landowska, who — after many years of recording only Bach and playing only the harpsichord — has returned to her first instrument, the piano, for a forthcoming Victor album devoted to the music of Mozart.

Like her other recent recordings, these are being made in her home at Lakeville, Connecticut, on one of two Steinways presented to her several years ago by a wealthy and generous admirer. To date, only one sonata has been recorded; but Victor's schedule calls for completion of the remaining work by March 1 so that the disks can be issued this fall. The two-LP album will contain four sonatas (E-flat, K. 282; G, K. 283; F, K. 332; B-flat, K. 333), the Rondo in A minor, K. 511, and the Fantasy in D minor, K. 397 — the latter having been particularly requested by me and solemnly promised by WL.

When I paid a pre-Christmas visit to Lakeville, I quickly steered the conversation to Mozart with the red-flag-before-the-bull technique. "Do you agree," I asked, "with those people who believe that the sonatas for piano are, in general, inferior Mozart?" This query had the desired effect. "Of course not," the lady of the house expostulated. "Such people are stoo-peed. They do not understand. You know, most people never hear Mozart's piano music properly performed. It is usually played too fast and strictly *à la lettre*." Here Landowska made some uncomplimentary references to a few Mozart piano recordings issued during the last year

or two. "But I do not want really to talk about these," she added. "Years ago I was competitive, combative. I was always engaging in battle. Nowadays I do not care. Let others play Mozart the way they want. I play Mozart the way I want."

Landowska's "way" results in some very imaginative and revealing interpretations of Mozart's solo piano music, but they are interpretations sure to arouse comment and probably no little controversy. To begin with, Landowska does not believe in playing Mozartean allegros at the fast clip currently fashionable. Mozart himself inveighed against too speedy tempos, she says; and for substantiation, she cites his letter of January 17, 1778, to Leopold Mozart wherein he complains about the way Herr Vogler "scrambled through" one of his concertos. "It is much easier to play a thing quickly than slowly . . ." wrote Mozart, "but is that beautiful music?" I seriously doubt whether he would complain (at least not on the score of too fast tempos) about the first movement of the K. 333 Sonata as played by Lan-



Wanda Landowska: she has a piano, too. OTTO HESS

dowska, for she conceives it as a leisurely pastoral dialogue first heard from afar and then from near by.

Far more controversial even than her unconventional tempos is her practice of embellishing certain passages which in the printed score are barren of frills. She does not always play Mozart exactly "as written," but on occasion improvises embellishments where she feels they are needed. Of course, there is good musicological

evidence for so doing. The eighteenth century was an improvisatory age, and musical performers were in the habit of adding all sorts of ornaments to the written music. Carl Philipp Emanuel Bach, who wrote at length on this subject, laid it down that: "No one doubts the necessity for ornaments . . . without them the best melody is bare and ineffectual." But how and when to execute them? C. P. E. Bach and other writers of the time threw out a good many hints, and an excellent summary of their precepts can be found in Robert Donnington's article "Ornamentation" in the new edition of *Grove's*; but ultimately the practice of embellishment depends on taste — good taste.

Landowska is frank to admit that intuitive taste is a more important factor in her playing of Mozart than musicological research. "Nothing will prevent me from playing Mozart the way I think he ought to be played," she says with firm serenity. "If you ask me why I do thus and so, my best answer is that I know the music and I know Mozart. Interpretation is a risky adventure, and it cannot always be explained."

Bach, I should hasten to add, has by no means been banished from the Landowska household. Indeed, if there were any close neighbors (which there are not), they would be hearing Bach through the night. Landowska has long been afflicted with insomnia, but has only recently become afflicted with discophilia. Not long ago, she acquired a portable record player, which she has had installed next to her bed along with LPs of all the Bach cantatas in the catalogue; instead of counting sheep, she turns on the phonograph. If you should think that anything in Schwann has escaped Landowska's notice, you would be quite mistaken. Moreover, she has developed all the enthusiasms and partialities of the dedicated record collector. The day I spent with her, she could talk of nothing but the recording of Cantata No. 39, *Brich dem Hungrigen dein Brot*, on Decca DL 9672.

She was voluble in its praise and could not say enough for the work of the conductor, Fritz Lehmann: "He is more than a conductor; he is a creator." From all of which the reader may possibly gather that Landowska is, as usual, full of energy and *joie de vivre*. Happy New Year, Wanda.

NATHAN BRODER'S NEW EDITION of the Mozart piano sonatas and fantasias (to be published this month by Theodore Presser) came up more than once during my conversations with Landowska. It is being eagerly awaited in Lakeville — and in many other quarters — for it promises to be a most thorough and useful edition of these much-played sonatas.

Why, someone may ask, is a new edition of Mozart needed at this late date? I asked that question of Broder myself and learned to my surprise that even the so-called *Urtext* edition of the piano sonatas is blemished with errors in notation and with unauthentic editorial additions. For his raw material, Broder obtained — whenever possible — photographic reproductions of the original manuscripts. The last edition of the Köchel-Verzeichnis tells where the manuscripts were located at time of publication (1937); but much has happened to the world since then, and locating the manuscripts in the 1950s was not always easy. During World War II the collection of the Prussian State Library in Berlin, at one time the prime source of Mozart manuscripts, was scattered in hiding places throughout Germany. Only part of the collection came back to Berlin after the war. A big chunk of it stayed in West Germany and is now housed in the Westdeutsche Bibliothek in Marburg, where it is readily accessible. Other items, however, ended up in less approachable locales. For example, the manuscript of the D major Piano Sonata, K. 311, formerly belonging to the Prussian State Library, is now reported to be in Poland. Broder's attempt to obtain information about it through the Polish Embassy here was unsuccessful.

But the most tantalizing and frustrating search was for the manuscript of K. 457, the Sonata in C minor, which is presumably tucked away somewhere on this side of the Atlantic. The second edition of Köchel (1905) reported that this manuscript belonged to a certain W. M. Doane, of Cincinnati, Ohio. After much correspondence between New York and Cincin-

nati, Broder discovered that the daughter of the aforesaid Doane had recently died, in New Jersey, and that the estate was being administered by her private secretary, a Mrs. Bell. Broder got in touch with Mrs. Bell and spent several days going through boxes and boxes



Merry Mozarteans: Serkin and Schneider.

of Doane belongings in the hope of discovering some sheets of music in Mozart's distinctive hand.

He found, alas, no manuscript of the C minor Sonata. What he did find was a newspaper clipping about Doane, forty or fifty years old, which described his library of "manuscripts by composers both ancient and modern." This collection amassed by a wealthy American musical amateur seems to have disappeared from the face of the earth. Nathan Broder would still like to uncover its whereabouts and will welcome any clues or suggestions.

RUDOLF SERKIN, who is represented by surprisingly few Mozart recordings in the LP catalogue, is currently working hard to repair this deficiency. During the month of November he recorded for Columbia no less than six concertos: four (K. 451, 467, 488, 595) with a small orchestra conducted concertmaster-fashion by Alexander Schneider, two (K. 453, 503) with members of the Cleveland Symphony conducted by George Szell. Judging from the one session I attended in New York, the results will be something to anticipate with pleasure. I only wish that Columbia could include with each record a motion picture film showing Alexander Schneider conducting. The spectacle is highly diverting. Schneider is very much the "mad Russian" type in ap-

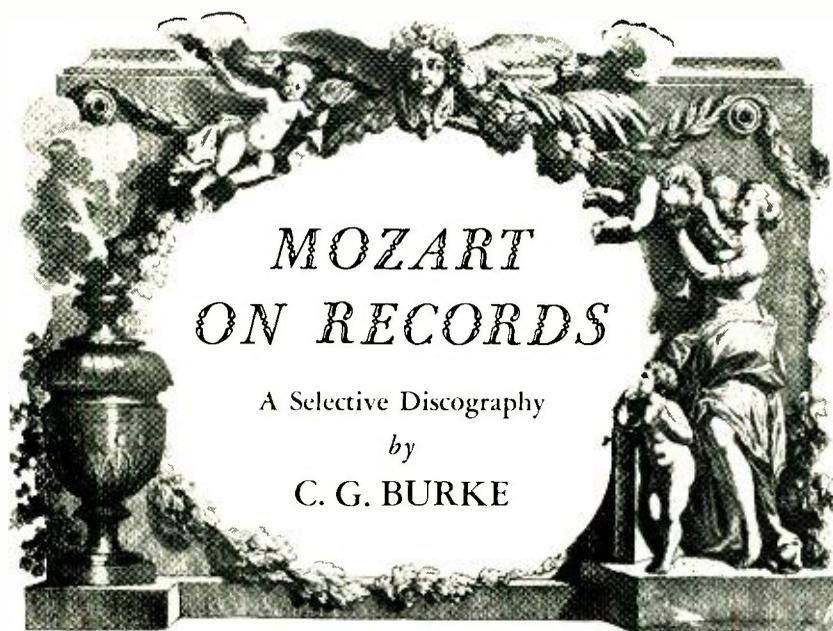
pearance to begin with, and his grimacings, flailings, and bobbings up and down during the course of a concerto ought to be relished by a wider audience. The end product of all this activity is musically more than satisfactory. Serkin seemed extraordinarily well pleased with the work of the orchestra and at the close of the last session gave a champagne party in Columbia's Thirtieth Street Studio to express his thanks to the thirty-odd instrumentalists.

Serkin, by the way, does not believe in embellishing Mozart's piano music, though he recognizes that to do so was standard procedure in the eighteenth century. "It was all right for Mozart to embellish his own music," he says, "but it is not for me. How can I know how Mozart would have played it? Besides, I like the music well enough just as it is in the printed score."

AT WESTMINSTER the chief Mozart project of the year centers on the symphonies — all forty-one of them, including the one (No. 37) that was really composed by Michael Haydn. Kurt List, Westminster's musical director, has for many years wanted to engage Erich Leinsdorf in an important recording venture. An opportunity came last May, when Leinsdorf began conducting the entire list of Mozart symphonies for Westminster. The sessions were held in the town hall of Walthamstow, in the northeast corner of Greater London, with the "Philharmonic Symphony Orchestra of London" (better known under its real name as the Royal Philharmonic Orchestra). Symphonies Nos. 22 to 41 were recorded during the course of five weeks last year; the remaining twenty-one will be put on tape this August.

Kurt List left the sessions last spring with an increased appreciation of the difficulties involved in recording a Mozart-size orchestra. "The relationship between strings and wind is particularly tricky," he says. "Mozart sometimes employs the wind as solo, sometimes merely as an added color. The problem in recording is not to have it sound like a solo when it is being used for color and at the same time to keep it from being submerged by the strings." List wiped his forehead in memory of his travail. "The first record will be issued in January. Then you can judge for yourself how successful we were."

Records in Review



WE COULD, if it seemed worth while, try to compute a fantastic equation relating what Mozart received to what he gave. It is when we think of this that our awe begins and our homage transcends mere verbalizing. He had scant thirty-six years of life, say thirty for composing, and he made half a thousand memorable pieces of music. We dare not try to compute how much more appalling our civilization would be without those five hundred. We think of it for a moment, then put the *Posthorn Serenade*, the *Sinfonia Concertante*, KV 364, and the *Clarinet Quintet* on the turntable. What we feel about them will be our homage to their maker.

The record companies have one absolutely obvious way to give their homage: by faltering in no particular in the reproduction of Mozart's music according to their purest intentions and most thoroughgoing talents. Several companies are now trying to do this. Before the bicentennial, homage was often modified by thrift, acumen, ignorance, and other qualities dear to our age. In the calculations of competition it was considered profitable to get there first, even with the worst.

Hence the haphazard appearance of the catalogue, so admirably extensive, of Mozart recordings. The redundant excellences of the *Clarinet Quintets* and *Prague Symphonies* are counterbalanced by the absence of really good versions of some of the great operas, of half of the symphonies and piano concertos, and of more than half of the minor masterpieces. The pleasure we take from *Symphony No. 39* becomes after a time contaminated by the realization that the most beautiful performance has a drab sound, and no matter what disk we have of the *Petits Riens* we apprehend at the third or fourth hearing that it is not good enough.

The bicentennial ought to enhance our pleasure in this music. The manufacturers of records, some at least, are on their mettle. There is a plain intention on their part to match music with interpreters appropriate to it; and no manufacturer has a right nowadays to offer to a critical public records below a high standard of reproductive accuracy.

The following listing of the works of Mozart on records may be regarded as in some sense a point of departure. It represents what has been presented in a hurry in most cases. It will be superseded by what is prepared and issued in contemplative leisure, excepting a lofty twenty-five per cent too good for supersession. We are just beginning to realize that many records are definitive, but none has yet been final.

This is not a complete discography as the term is used in HIGH FIDELITY. It is a list of works that have been recorded, and is critical only in the selection of a version considered the most desirable of each work. Selection does not imply approval: frequently the version chosen is no better than least bad. The method will certainly seem ruthless, but a complete critical discography requires a measure of space for its reasoning far beyond the capacity of a single issue of this magazine. However, in many cases two or more versions have been listed, when there is a conflict of values hard to estimate.

The operas, with the hundreds of places in all where there cannot possibly be coincidence of delivery among several performances, require special comment. The method has been to choose the editions with a clear preponderance of musical and dramatic satisfaction as revealed by the combination of the four factors of direction, singing, orchestra and recording. In every choice

except that of a *Don Giovanni* the decision was strongly dictated and left no doubt in the writer's mind that it was the only one possible for discophiles who will restrict themselves to one version. Thus the well-sung London *Figaro* — the only edition absolutely complete — easily the best in sound, the best in orchestral quality and outstanding in direction, has a commanding aggregate of superiority over two editions of warmer vocal appeal unaccompanied by other advantage. Owning the London exclusively deprives us of the Jurinac Countess on the new Victor, the Jurinac Cherubino on Columbia, the Domgraf-Fassbaender *Figaro* of the old Victor, the Kunz *Figaro* of Columbia and the Cuenod Basilio of the new Victor, but the superiorities offered by London in compensation make the losses endurable.

The London *Magic Flute* is preferred to two patently better performances solely on the basis of its much richer and truer sonics. There are no gross defects in the London performance, but its singers are not the like of the ones in the older sets. The Columbia edition, whose sound is pretty good except in the vocal ensembles, displays consistently excellent singing which anyone would be reluctant to forego, but which in most cases will be foregone when the vigorous distinction of the London reproduction is brought into comparison. The splendid old Beecham set on Victor has no splendor left in its sound.

Così fan tutte, as Angel presents it, is a serenely expert and delicately stylized integraton of all the elements lavished by Mozart to transform an undistinguished farce into an exquisite lyric comedy. Columbia's recording of the Metropolitan Opera's production, in English, is first class, but the tread is by design more plebeian.

We do not yet require a better *Bastien und Bastienne* than Columbia's airy production from Vienna.

Quick and highly-seasoned, sportful comedy whose deadly dangers are of no importance, the Decca *Abduction from the Seraglio* prevails easily over two less animated versions inclined to greater seriousness.

Idomeneo, a heroic early effort by the Haydn Society, mingling good singing with bad, satisfactory in sound, is worth having until another company, with as much conscience and greater resources, dares to try again.

The music of the unfinished *Zaide*, the performance promoted by Polymusic, and the recording accomplished in Paris all seem to improve with rehearsals. As a whole the records were prepared with skill, and it is to be suspected that they will not easily be displaced.

The Arcadian charm of *Il Re Pastore* is fairly well presented in its only recording. *Der Schauspieldirektor (Impresario)*, in the only surviving version, is unsatisfactory.

There is no unblemished *Don Giovanni*. The best performance, in the sense that no one is really bad, is the old Glyndebourne, but two decades have tamed the sound of this. The new London edition has many beauties negated by a *Don Giovanni* and a *Donna Anna* whose voices are simply uncut to the pattern, and by a direction overbland. The new Epic, with the best average among the women's voices in four editions, breaks down under the handicap of a *Don Giovanni* of new design, something on the order of Mr. Al Barlick, who calls balls and strikes impressively in the National League. There are other faults in this recording, but the primary one's aggressiveness makes them matter little.

The Haydn Society album of 1950, without any truly great singing but with only one true failure (*Donna Anna*), with telling ensembles and fervent direction projected in sonics occasionally primitive but usually solid and close, seems to these ears after careful comparisons to present a *Don Giovanni* consistently more effective than any of the three others. The instrumental coloration here is a positive force missing elsewhere, and in no other edition are orchestra and singers so definitely united in telling the same story. The drama delivered by the conductor Swarowsky is of a convinced decisiveness that emphasizes painfully the absence of it in the London and Epic conductors. Cetra has a fifth version to issue in the near future. It will not have to be wonderful to be the best.

— All Mozart LP's except eighteen which could not be found were heard and scrutinized for this survey. A number of these are no longer in circulation. Excerpts — arias from operas, movements from long works, and

music severely cut — have been ignored except in a few instances. It is hoped that every title is included, but oversights are almost inevitable in this kind of compilation, and the writer would be grateful to readers kind enough to call any discovered to his attention.

Only the most obvious abbreviations have been used, and distinctive symbols have been kept to a handful:

* means an outstanding presentation of the title under which a recording is so distinguished.

means sonics worth special praise.

& indicates that the name immediately preceding is that of the conductor.

(10) following the name of a manufacturer indicates a ten-inch disk.

The figure preceded by a dash, at the termination of the data after each title, indicates the number of versions investigated. When this figure is greater than the number of versions listed in the LP catalogues, it means that the present compilation includes something no longer in circulation.

Continued on page 96

ADVERTISING INDEX

Angel Records	108
Capitol Records	117
Chambers Radio Corp.	137
Colosseum Records	132
Columbia Records	95, 113
Columbia LP Record Club ..	119
Decca Records, Inc.	118, 123
Elektra Records	137
Epic Records	92
Ercona Corp.	135
Esoteric Records	135
Leslie Creations	137
Lippincott, J. B., Co.	111
London International, Inc.	122
London Records	97
Louisville Philharmonic Society	121
Music Box	136
Nuclear Products Co.	133
Perspective Records	137
RCA Victor Division	101, 115
Record Review Index	129
Record Market	137
Remington Records	127
Robins Industries Corp.	137
Schwann, W.	133
Smith, H. Royer	137
Sonotape Corp.	132
Vanguard Recording Corp.	129
Vox Productions, Inc.	103
Walco (Electrovox Co., Inc.) ..	126
Westminster Recording Co.	99, 128
Williams Co.	137

The Sound of Genius . . .

MOZART ON COLUMBIA



SYMPHONIES

The Birth of a Performance: Bruno Walter and the Columbia Symphony Orchestra in a complete rehearsal and "Finished" performance of Symphony No. 36 in C Major (K. 425) ("Linz"). SL 224

Symphony No. 39 in E-Flat Major (K. 543) and Symphony No. 40 in G Minor (K. 550): Beecham and the London Philharmonic Orchestra. ML 4674

Symphony No. 35 in D Major (K. 385) ("Haffner") and Symphony No. 36 in C Major (K. 425) ("Linz"): Beecham and the London Philharmonic Orchestra. ML 4770

Symphony No. 34 in C Major (K. 338) and Symphony No. 29 in A Major (K. 201): Beecham and the London Philharmonic Orchestra. ML 4781



OPERAS

Così Fan Tutte: Eleanor Steber, Roberta Peters, Blanche Thebom, Richard Tucker, Frank Guarrera with the chorus and orchestra of the Metropolitan Opera Association, Fritz Stiedry, cond. SL 122

The Marriage of Figaro: Elizabeth Schwarzkopf, George London, the Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Herbert Von Karajan, cond. SL 114

Bastien und Bastienne: Ilse Hollweg, Waldemar Kmentt, Walter Berry, the Vienna Symphony Orchestra, John Pritchard, cond. ML 4835



CONCERTI

Concerto No. 24 in C Minor (K. 491) and Concerto No. 26 in D Major (K. 537) ("Coronation"): Robert Casadesu, pianist, with George Szell and the Columbia Symphony Orchestra. ML 4901

Concerto No. 20 in D Minor (K. 466): Rudolf Serkin, pianist, with Ormandy and the Philadelphia Orchestra. ML 4424

Concerto No. 4 in D Major (K. 218): Joseph Szigeti, violinist, with Beecham and the London Philharmonic Orchestra. ML 4533



CHAMBER MUSIC

The Last Quartets: Quartets No. 20 in D Major (K. 499) ("Hoffmeister"); No. 21 in D Major (K. 575) ("Cello"); No. 22 in B-Flat Major (K. 589) and No. 23 in F Major (K. 590) performed by the Budapest String Quartet. SL 228

The Early Quartets: Quartets in D Major, G Major, C Major and F Major (K. 155-158) played by the New Music Quartet. ML 5003

Sonata in B-Flat Major (K. 454) and Sonata in E-Flat Major (K. 481): George Szell, piano, Joseph Szigeti, violin. ML 5005

Quintet in E-Flat Major (K. 425): Rudolf Serkin, pianist, members of the Philadelphia Woodwind Quintet. ML 4834

These are only a few of the performances by great artists that make up the fabulous Mozart catalog of COLUMBIA® RECORDS

© Columbia® © P. T. M.

CASSATIONS, DIVERTIMENTOS AND SERENADES

(These works are collected under a common heading because they are thought of, not incorrectly, as different facets of the same thing; and because they resist a more confined classification, their variety including chamber music, orchestral music, terrace music, and some wonderful hybrids above nomenclature.)

CASSATIONS

NO. 1, oboes, horns, and strings, in G, KV 63. Haarth & Ch. Orch. of Radio Berlin. URANIA RS-7-32 (withdrawn). Zimble sinfonietta DECCA 8520. -3

NO. 2, oboes, horns, and strings, in B-flat, KV 99. Sacher & Vienna Sym. Orch. EPIC LC 3043. -2

(A good work in E-flat for four wind instruments has been attributed to Mozart and recorded twice. It is impossible to discern his mind in it.)

DIVERTIMENTOS

(Habit having obtained acceptance of the numeration of seventeen divertimentos regardless of their type, those seventeen numbers are used here lest a clarification bewilder. They are listed first, followed by eleven more in their Köchel succession.)

NO. 2, flute, oboe, bassoon, 4 horns, and strings, in D, KV 131. Blech & London Mozart Players. LONDON LL 586. -3

NO. 3, oboes, bassoons, and horns, in E-flat, KV 166. Winds from Vienna Philh. Orch. *WESTMINSTER 18011. -1

NO. 4, oboes, bassoons, and horns, in B-flat, KV 186. As above. -1

NO. 5, 2 flutes, 5 trumpets, and drums, in C, KV 187. Salzburg Wind Ensemble. STRADIVARI 622.

NO. 6, 2 flutes, 5 trumpets, and drums, in C, KV 188. As above. -2

NO. 7, 2 horns and strings, in D, KV 205. P. Walter & Mozarteum Orch. PERIOD 528 (withdrawn). -1

NO. 8, oboes, bassoons, and horns, in F, KV 213. Mayerhofer et al. WESTMINSTER 5103. -1

NO. 9, oboes, bassoons, and horns, in B-flat, KV 240. Winds from Vienna Philh. Orch. *WESTMINSTER 18011. -1

NO. 10, 2 horns and strings, in F, KV 247. Members of the Vienna Octet. LONDON (10) LS 682. -2

NO. 11, oboe, 2 horns, and strings, in D, KV 251. Casals & Perpignan Fest. Orch. COLUMBIA ML 4566. -2

NO. 12, oboes, bassoons, and horns, in E-flat, KV 252. Sextet from Vienna Sym. Orch. EPIC LC 3081. -1

NO. 13, oboes, bassoons, and horns, in F, KV 253. As above. -2

NO. 14, oboes, bassoons, and horns, in B-flat, KV 270. As above. -2

NO. 15, 2 horns and strings, in B-flat, KV 287. Prohaska & Vienna State Opera Orch. VANGUARD 444. -3

NO. 16, oboes, bassoons, and horns, in E-flat, KV 289. Winds from Vienna Philh. Orch. *WESTMINSTER 18011. -2

NO. 17, 2 horns and strings, in D, KV 334. Prohaska & Vienna State Opera Orch. *VANGUARD 441.

Seven from Vienna Octet. *LONDON LL 235. Vienna Konzerthaus Quartet et al. #WESTMINSTER 5276. -4

SUPP. 1, strings, in D, KV 136. Münchinger & Stuttgart Ch. Orch. LONDON (10) LS 385. -1

Vicars & London Mozart Ensemble. On 7.5 ips tape. OMEGATAPE 6001. -1 (KV 136, 137, and 138 were written for string quartet



— more effective with the parts multiplied — and published as divertimentos. Some learned fellows, in their mischievous musical way, have enriched confusion by insisting on other titles — symphony, overture, suite — inappropriate in an erudite way. Divertimento fits best, and has been retained.

Although this is a catalogue of disks, the tape is mentioned because there is no disk of KV 137 and 138.)

SUPP. 2, strings, in B, KV 137. Vicars & London Mozart Ensemble. On 7.5 ips tape. OMEGATAPE 6001. -1

SUPP. 3, strings, in F, KV 138. As above. -1

SUPP. 4, oboes, clarinets, bassoons, and horns, in E-flat, KA 226. Octet from Vienna Philh. Orch. *WESTMINSTER 5349. -1

SUPP. 5, oboes, clarinets, bassoons, and horns, in B-flat, KA 227. As above. -1

SUPP. 6, 2 clarinets and bassoon, in B-flat, KA 229, No. 1. Wlach et al. WESTMINSTER 5213. -1

SUPP. 7, 2 clarinets and bassoon, in B-flat, KA 229, No. 2. Wlach et al. WESTMINSTER 5022. -1

SUPP. 8, 2 clarinets and bassoon, in B-flat, KA 229, No. 3. Wlach et al. WESTMINSTER 5020. -1

SUPP. 9, 2 clarinets and bassoon, in B-flat, KA 229, No. 4. Wlach et al. WESTMINSTER 5213. -1

SUPP. 10, 2 clarinets and bassoon, in B-flat, KA 229, No. 5. Wlach et al. WESTMINSTER 5213. -1

SUPP. 11, violin, viola, and violoncello, in E-flat, KV 563. Pougnet et al. WESTMINSTER 5191. -6

SERENADES

NO. 1, orchestra, in D, KV 100. Zimble Sinfonietta. DECCA 8520. -1

NO. 3, orchestra, in D, KV 185. Oubradous and a Ch. Orch. MERCURY 10031. -1

NO. 4, orchestra, in D, KV 203. Maag & New Sym. Orch. LONDON LL 1206. -2

NO. 5, orchestra, in D, KV 204. Swoboda & Vienna Sym. Orch. WESTMINSTER 5005. -1

NO. 6, 2 orchestras (string quartet; strings and timpani), in D. ("Serenata Notturna"). KV 239. Haas & London Baroque Ensemble. DECCA 9776. -5

NO. 7, orchestra, in D ("Haffner"), KV 250. Leitner & Bamberg Sym. Orch. DECCA 9636. -3

NO. 9, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, strings, and drums, in D ("Posthorn"), KV 320. Barylli Quartet with string bass and Vienna Philh. wind group. *WESTMINSTER 18033. -3

NO. 10, 2 oboes, 2 clarinets, 2 corni di basseto, 2 bassoons, 4 horns, and bass, in B-flat ("Gran Partita"), KV 361. Wind group from Vienna Philh. Orch. *WESTMINSTER 5229. Steinberg & "Los Angeles Woodwinds." *CAPITOL P 8181. -5

NO. 11, 2 oboes, 2 clarinets, 2 bassoons, and 2 horns, in E-flat, KV 375. Kell Chamber Players. *DECCA 9540. -5

NO. 12, 2 oboes, 2 clarinets, 2 bassoons, and 2 horns, in C minor, KV 388. As above. -4

NO. 13, strings, in G ("Eine kleine Nachtmusik"), KV 525. Keilberth & Bamberg Sym. Orch. TELEFUNKEN 66025. Jochum & Bavarian Radio Ch. Orch. DECCA 9513. Moralt & Vienna Sym. Orch. EPIC LC 3069. Walter & Columbia Sym. Orch. COLUMBIA ML 5004. -23

CHAMBER MUSIC

ADAGIO, cor anglais and strings, in C, KV 580a. Haas & London Baroque Ensemble. DECCA (10) DL 4055. -1

ADAGIO, 2 clarinets and 3 corni di basseto, in B-flat, KV 411. Haas & London Baroque Ensemble. DECCA (10) DL 4055. -1

ADAGIO AND FUGUE, strings, in C minor, KV 546. Grillier Quartet. LONDON LL 4. Karajan & Vienna Philh. Orch. COLUMBIA ML 4370. -2

ADAGIOS AND FUGUES, string trio, after J. S. Bach and W. F. Bach, KV 404a. Pasquier Trio (play four only). HAYDN SOCIETY HSL 108. Janssen & Janssen Sym. Orch. (play two only). COLUMBIA ML 4406. -2 (exc)

ADAGIO AND RONDO, tuned glasses, flute, oboe, viola, and violoncello, in E-flat, KV 617. Carl Swoboda (celesta instead of glasses) et al. VOX PL 8550. -1

QUARTETS, flute and strings:

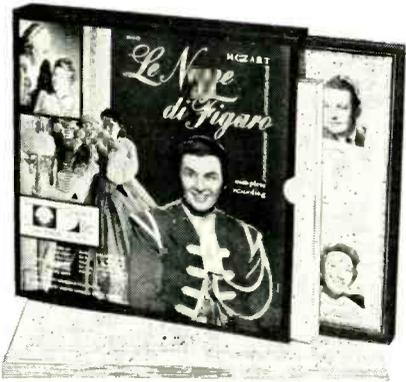
NO. 1, in D, KV 285. Julius Baker et al. OXFORD OR 101. -2

NO. 3, in C, KA. 171. Julius Baker et al. OXFORD OR 101. -1

Continued on page 98

New COMPLETE OPERAS

For THE MOZART YEAR -
Three Operatic Masterpieces



LE NOZZE DI FIGARO

Figaro Cesare Siepi
Susanno Hilde Gueden
Contessa Lisa Della Casa
Almaviva Alfred Poell
Cherubino Suzanne Danco
Bartolo Fernando Corena
Marcellina Hilde Rössl Majdan
Basilio Murray Dickie

Barberina Anny Felbermayer
Don Curzio Hugo Meyer-Welfing
Antonio Harold Pröglhof
CHORUS OF THE VIENNA STATE OPERA. THE VIENNA PHILHARMONIC ORCHESTRA. conductor: ERICH KLEIBER. 4 - 12 inch records with complete vocal score. XLLA.35 \$19.92

DIE ZAUBERFLOTE (The Magic Flute)

Tamino Leopold Simoneau
Pamina Hilde Gueden
Papageno Walter Berry
Queen of the Night Wilma Lipp
Sarastro Kurt Boehme
Papagena Emmy Loose
Speaker Paul Schoeffler
Monostatos August Joresch

Supporting Cast

CHORUS OF THE VIENNA STATE OPERA. THE VIENNA PHILHARMONIC ORCHESTRA. conductor: KARL BOHM. 3 - 12 inch records with complete vocal score. XLLA.33 \$14.94



DON GIOVANNI

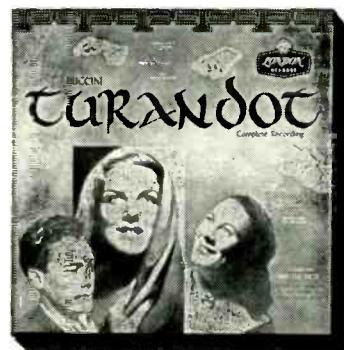
Don Giovanni Cesare Siepi
Leporello Fernando Corena
Don Ottavio Anton Dermota
Donna Anna Suzanne Danco
Donna Elvira Lisa Della Casa
Zerlina Hilde Gueden
Masetto Walter Berry
Commendatore Kurt Boehme

CHORUS OF THE VIENNA STATE OPERA. THE VIENNA PHILHARMONIC ORCHESTRA. conductor: JOSEF KRIPS. 4 - 12 inch records with complete vocal score. XLLA.34 \$19.92

Another PUCCINI TRIUMPH on ffr TURANDOT

Turandot Inge Borkh
Calaf Mario del Monaco
Liu Renata Tebaldi
Timur Nicola Zaccaria
Ping Fernando Corena
Pang Mario Carlin
Pong Renato Ercolini
Altoum Gaetano Fanelli
Mandarin Ezio Giordano

CHORUS AND ORCHESTRA OF L'ACCADEMIA DI SANTA CECILIA, ROME
conductor: ALBERTO EREDE
3-12 inch records with Italian-English libretto. XLLA.36 \$14.94



LONDON

RECORDS



NO. 4, in A, KV 298. Julius Baker et al. OXFORD OR 101. -1

QUARTET, oboe and strings, in F, KV 370. Tabuteau et al. COLUMBIA ML 4566. -4

QUARTETS, piano and strings:

NO. 1, in G minor, KV 478. Curzon et al. LONDON LL 679. -3

NO. 2, in E-flat, KV 493. Szell et al. COLUMBIA ML 4080. -2

QUARTETS, strings:

Milanese

NO. 1, in A, KA 212.

NO. 2, in B-flat, KA 210

NO. 3, in C, KA 211.

NO. 4, in E-flat, KA 213.

Barchet Quartet. VOX PL 7480. -1

NO. 1, in G, KV 80. Barchet Quartet. VOX PL 8510. -1

NO. 2, in D, KV 155. Quartetto Italiano. LONDON LL 665. -3

NO. 3, in G, KV 156. Barchet Quartet. VOX PL 8510.

Barylli Quartet. WESTMINSTER 18053. -2

NO. 4, in C, KV 157. Barchet Quartet. VOX PL 8510.

Barylli Quartet. WESTMINSTER 18053. -2

NO. 5, in F, KV 158. Barchet Quartet. VOX PL 8690.

Barylli Quartet. WESTMINSTER 18053. -2

NO. 6, in B-flat, KV 159. Griller Quartet. LONDON LS 656. -3

NO. 7, in E-flat, KV 160. Barchet Quartet. VOX PL 8690.

Barylli Quartet. WESTMINSTER 18092. -2

NO. 8, in F, KV 168. Barylli Quartet. WESTMINSTER 18092. -2

NO. 9, in A, KV 169. Barylli Quartet. WESTMINSTER 18092. -1

NO. 10, in C, KV 170. Barylli Quartet. WESTMINSTER 18103 (announced). -1

NO. 11, in E-flat, KV 171. Loewenguth Quartet. VOX PL 6420.

Barylli Quartet. WESTMINSTER 18103 (announced). -2

NO. 12, in B-flat, KV 172. Barylli Quartet. WESTMINSTER 18103 (announced). -1

NO. 14, in G, KV 387. Budapest Quartet (1953 edition). COLUMBIA ML 4726. Budapest Quartet (1950 edition). COLUMBIA ML 4360. -8

NO. 15, in D minor, KV 421. Budapest Quartet (1953 edition). COLUMBIA ML 4726. -7

NO. 16, in E-flat, KV 428. Budapest Quartet. COLUMBIA ML 4727. -4

NO. 17, in B-flat ("Hunt"), KV 458. Budapest Quartet. COLUMBIA ML 4727. Griller Quartet. LONDON LL 658. -6

NO. 18, in A, KV 464. Roth Quartet. MERCURY 10110. Budapest Quartet. COLUMBIA ML 4728. -4

NO. 19, in C ("Dissonant"), KV 465.

Guilet Quartet. MUSICAL MASTERPIECE SOCIETY (10) 122.

Budapest Quartet. COLUMBIA ML 4728. -5

NO. 20, in D, KV 499. Roth Quartet. MERCURY 10133. -4

NO. 21, in D, KV 575. Amadeus Quartet. RCA VICTOR LHMV 32. -7

NO. 22, in B-flat, KV 589. Roth Quartet. MERCURY 10134.

Barchet Quartet. VOX PL 8260. -4

NO. 23, in F, KV 590. Roth Quartet. MERCURY 10134.

Barchet Quartet. VOX PL 8260. -5

QUINTET, clarinet and strings, in A, KV 581. DeBavier, Quartetto Italiano. *LONDON LL 573.

A. Boskovsky et al. LONDON LL 1167. -10

QUINTET, horn and strings, in E-flat, KV 407. Stagliano et al. BOSTON 201. Speth et al. CONCERT HALL 1188. -4

QUINTET, piano and winds, in E-flat, KV 452. Serkin et al. COLUMBIA ML 4834.

Veyron-Lacroix et al. OISEAU-LYRE 50016. -5

QUINTETS, strings:

NO. 1, in B-flat, KV 174. Pascal Quartet & Gerhard. CONCERT HALL 1185. -1

NO. 2, in B-flat, KV 46 (Serenade No. 10 in part rewritten). Pascal Quartet & Gerhard. CONCERT HALL 1188. -1

NO. 3, in C minor, KV 406 (Serenade No. 12 rewritten). Budapest Quartet & Katims. COLUMBIA ML 4143. -2

NO. 4, in C, KV 515. Pascal Quartet & Gerhard. CONCERT HALL 1185. -3

NO. 5, in G minor, KV 516. Budapest Quartet & Katims. COLUMBIA ML 4469. Pascal Quartet & Gerhard. CONCERT HALL 1186. -4

NO. 6, in D, KV 593. Pascal Quartet & Gerhard. CONCERT HALL 1187.

Budapest Quartet & Katims. COLUMBIA ML 4143. -3

NO. 7, in E-flat, KV 614. Vienna Konzerthaus Quartet & Stangler. WESTMINSTER 5007. -3

TRIO, piano, clarinet, and viola, in E-flat, KV 498. Montanari et al. VOX PL 8493. -4



TRIOS, piano, violin, and violoncello:

NO. 1, in B-flat, KV 254. Badura-Skoda et al. *WESTMINSTER 5284. -3

NO. 2, in G, KV 496. Badura-Skoda et al. *WESTMINSTER 5242.

Trio di Bolzano. *VOX PL 8493. -3

NO. 3, in B-flat, KV 502. Badura-Skoda et al. WESTMINSTER 5242.

Trio di Bolzano. VOX PL 8493. -4

NO. 4, in E, KV 542. Badura-Skoda et al. *WESTMINSTER 5267.

Trio di Trieste. *LONDON LL 1177. -5

NO. 5, in C, KV 548. Badura-Skoda et al. *WESTMINSTER 5267. -3

NO. 6, in G, KV 564. Badura-Skoda et al. WESTMINSTER 5284.

Trio di Bolzano. VOX PL 8493. -4

TRIO (Divertimento), violin, viola and violoncello, in E-flat, KV 563. Pougnet et al. WESTMINSTER 5191. -6

INSTRUMENTAL MUSIC

For One or two Instruments

BASSOON AND VIOLONCELLO:

SONATA, in B-flat, KV 292. Walt, Mayes. BOSTON 210. -1

ORGAN:

ADAGIO AND ALLEGRO (orig. for clockwork organ), in F minor, KV 594. Ellsasser on Hammond Museum organ. M-G-M E 3075. -1

ADAGIO (orig. for tuned glasses), in C, KV 356. As above. -1

ANDANTE (orig. for clockwork organ), in F, KV 616. As above. -1

FANTASY AND FUGUE (orig. for clockwork organ), in F minor, KV 608. As above. -1

PIANO (Or Harpsichord):

ADAGIO, in B minor, KV 540. Gieseking. ANGEL 35070. -5

ADAGIO (orig. for tuned glasses), in C, KV 356. Gieseking. ANGEL 35068. -2

ALLEGRO, in B-flat, KV 3. Gieseking. ANGEL 35068. -2

ANDANTINO, in E-flat, KV 236. Gieseking. ANGEL 35069. -2

CAPRICCIO, in C, KV 395. Gieseking. ANGEL 35077. -1

FANTASY, in C minor, KV 396. Gieseking. *ANGEL 35076

Firkusny. *COLUMBIA ML 4356. -4

FANTASY, in D minor, KV 397. Kraus. *EDUCO 3004. -5

FANTASY, in C minor, KV 475. Gieseking. *ANGEL 35071.

Firkusny. *COLUMBIA ML 4356.

Kraus. *HADYN SOCIETY 124. -10

FANTASY AND FUGUE, in C, KV 394. Gieseking. ANGEL 35072.

Kirkpatrick (18th-century piano). BARTOK 912. -6

FUGUE, in G minor, KV 401. Gieseking. *ANGEL 35073. -1

FUNERAL MARCH, in C minor, KV 453a. Gieseking. ANGEL 35070. -1

GERMAN DANCES ("Teutsche"), KV 509. Gieseking. ANGEL 35078. -1

GERMAN DANCES, KV 600. Kramer. MAGIC-TONE 1011. (Labeled "12 Waltzes";

Continued on page 100



A GIGANTIC ENTERPRISE!

LEINSDORF

CONDUCTS THE COMPLETE SYMPHONIES OF

W. A. Mozart

200TH "JUBILEE" EDITION

Giant among Mozartean, Leinsdorf leads inspired performances by the Philharmonic Symphony Orchestra of London. Great music greatly played, and faithfully re-created in your home by the magic of "Natural Balance" recording technique.

First release: WN, SWN 18116, Symphonies Nos. 38 ("Prague"), 39

At your record dealer now.

Watch for forthcoming releases throughout this Mozart year.



LISTEN, TOO, TO THESE OTHER WESTMINSTER LIBRARIES OF MOZART:

- The complete Piano Trios : Paul Badura-Skoda, piano; Jean Fournier, violin; Antonio Janigro, cello.
- The complete String Quartets and Quintets : The Barylli Quartet.
- The complete Piano Sonatas : played by Reine Gianoli. *To be released soon.*

contains 6 dances besides the 6 of KV 600.) -1

GIGUE, in G, KV 574. Gieseeking. ANGEL 35074. -4

MINUETS

in G, KV 1. Gieseeking. ANGEL 35068. -2

in F, KV 2. Kraus. EDUCO 3004. -3

in F, KV 4. Gieseeking. ANGEL 35068. -2

in F, KV 5. Gieseeking. ANGEL 35068. -2



in D, KV 94. Gieseeking. ANGEL 35068. -1

Set of 8, KV 315a. Gieseeking. ANGEL 35078. -1

in D, KV 355. Gieseeking. ANGEL 35069. Landowska (harpsichord). RCA VICTOR LM 1217. -6

RONDOS

in D, KV 485. Gulda. LONDON LL 756. Landowska (harpsichord). RCA VICTOR LM 1217. -6

in F, KV 494. (Published and usually played as the finale to the unfinished Sonata KV 533.) Gieseeking. ANGEL 35073. -3

in A minor, KV 511. Kraus. HAYDN SOCIETY 127. -4

in F, KV 616. (The Andante for Clockwork Organ, transcriber unknown.) Gieseeking. ANGEL 35068. -1

SONATAS

NO. 1, in C, KV 279. Gieseeking. *ANGEL 35072. Kraus. #HAYDN SOCIETY 127. -3

NO. 2, in F, KV 280. Gieseeking. *ANGEL 35070. Kraus. #HAYDN SOCIETY 127. -4

NO. 3, in B-flat, KV 281. Kraus. *EDUCO 3004. (All versions excellent.) -4

NO. 4, in E-flat, KV 282. Gieseeking. ANGEL 35069. -5

NO. 5, in G, KV 283. Novaes. VOX PL 9080. -4

NO. 6, in D, KV 284. Gieseeking. *ANGEL 35073. -3

NO. 7, in C, KV 309. Gieseeking. ANGEL 35077. Spagnolo. #LONDON LL 1212. -3

NO. 8, in A minor, KV 310. Gieseeking. ANGEL 35070. Kraus. VOX PL 6310. -5

NO. 9, in D, KV 311. Gieseeking. *ANGEL 35072. Kraus. *HAYDN SOCIETY 126. -3

NO. 10, in C, KV 330. Balsam. CONCERT HALL 11116. -5

NO. 11, in A ("Alla Turca"), KV 331. Gieseeking. *ANGEL 35069. Badura-Skoda (18th-century piano). *WESTMINSTER 18028. Kraus. *VOX PL 6310. -9

NO. 12, in F, KV 332. Kraus. *HAYDN SOCIETY 123. -5

NO. 13, in B-flat, KV 333. Kraus. HAYDN SOCIETY 122. -4

NO. 14, in C minor, KV 457. Kraus. *HAYDN SOCIETY 124. Badura-Skoda (18th-century piano). WESTMINSTER 18028. -7

NO. 15, in C, KV 545. Kraus #EDUCO 3004. -9

NO. 16, in B-flat, KV 570. Kraus. HAYDN SOCIETY 127. Gilels. ANGEL 35132. -7

NO. 17, in D, KV 576. Gieseeking. ANGEL 35075. -8

NO. 18, (incomplete), in F, KV 533. Gieseeking. ANGEL 35073. Badura-Skoda (18th-century piano). WESTMINSTER 5153. -4

NO. 19, in F. KA 135 (KV 547a). Gieseeking. *ANGEL 35074. -2

SONATA MOVEMENTS

ALLEGRO, in G minor, KV 312. Kraus. EDUCO 3004. -3

ALLEGRO AND MINUET, in B-flat, KA 136 (KV 498a). Gieseeking. ANGEL 35078. -1

ALLEGRO, in B-flat, KV 400. Gieseeking. ANGEL 35078. -1

SUITE, in C, KV 399. Gieseeking. ANGEL 35069. -2

VARIATIONS

Dutch Folksong, in G, KV 24. Gieseeking. ANGEL 35068. -2

"Willem van Nassua," in D, KV 25. Gieseeking. ANGEL 35068. -2

Original Theme, in F, KV 54. Gieseeking. ANGEL 35070. -1

Minuet by J. C. Fischer, in C, KV 179. Gieseeking. ANGEL 35070. -1

Air by Salieri, in G, KV 180. Gieseeking. ANGEL 35068. -1

Dezède's "Lison Dormait," in C, KV 264. Gieseeking. ANGEL 35075. -1

"Ab, vous dirai-je, maman," in C, KV 265. Gieseeking. *ANGEL 35069. -2

March by Grétry, in F, KV 352. Gieseeking. ANGEL 35077. -1

"La belle Françoise," in E-flat, KV 353. Gieseeking. *ANGEL 35071. -2

Dezède's "Jesuis Lindor," in E-flat, KV 354. Gieseeking. *ANGEL 35076. -2

Paisiello's "Salve tu, Domine," in F, KV 398. Gieseeking. *ANGEL 35074. -3

Gluck's "Unser dummer Pöbel meint," in G, KV 455. Gieseeking. *ANGEL 35075. -3

Sarti's "Come un' agnello," in A, KV 460. Gieseeking. *ANGEL 35076. -2

Allegretto in B-flat, KV 500. Gieseeking. *ANGEL 35074. -1

Minuet by Duport, in D, KV 573. Gieseeking. ANGEL 35074. -1

"Ein Weib ist das herrlichste Ding," in F, KV 613. Gieseeking. ANGEL 35072. -2

VARIOUS

"THE EIGHT-YEAR-OLD MOZART," 23 little pieces from a Chelsea sketchbook. Lonny Epstein (18th-century piano). #SPA 35. -1

(In choosing the representative records for piano solo, one is not for one minute unaware of the enormous presence of Walter Gieseeking, no matter who may be for the moment playing. He is still the best artisan of all the pianists who have recorded any considerable part of this music, and in the immaculate shaping of design and ornament it is impossible to give precedence to anyone else. But if one hears his records consecutively, or many in a short time, one must succumb to an impression that he has wrought a prison with his perfect manipulation, a prison for strong feeling that might injure the chasteness of pattern. The exact but small etching of the sound abets the promulgation of a sense of aloofness from conflict, and at first comparison any of the more robust versions seems preferable. Later comparison makes the preference uncertain. Repeated experience suggests the operation of a tough conviction behind the cool hands, confirmed when the Gieseeking records are not played consecutively, or many parts of them in a short time.

The warm understanding of Miss Kraus, on the other hand, backed by the solid sound permitted by the French engineers, is immediately appealing, and her admirers will be delighted that the vagaries characteristic of so many of her postwar records are not in evidence here.

When Variations are the musical matter, the Gieseeking way, in its dictatorial transparency, is not subject to dispute.)

PIANO, 4 HANDS:

ANDANTE AND VARIATIONS, in G, KV 501. Badura-Skoda, Demus. WESTMINSTER 5069. -1



SONATAS

NO. 1, in D, KV 381. Kraus (plays both parts). EDUCO 3002. -3

Continued on page 102



it's
the
performance
that
makes
the
difference
!

hear your favorite Mozart music on RCA VICTOR Records featuring performances by the world's greatest artists

It is possible today to choose most of the works of Mozart from any catalog of more than a score of recording companies. But *only* RCA Victor offers you his compositions performed by artists of such unrivalled stature as Heifetz, Horowitz, Iturbi, Monteux, Reiner, the Robert Shaw Chorale, Risë Stevens and so many, many more! See the dealer nearest you today and prove to yourself that it's the *performance* on RCA Victor Records that makes all the difference in the world! Only \$3.98 for each 12-inch Long Play record!

New! In "New Orthophonic" High Fidelity Sound!



**Complete. Risë Stevens and famous soloists with the Glyndebourne Festival Orchestra, Vittorio Gui, Cond. A Glyndebourne Production with Italian-English libretto, story of the Mozart Opera, and notes by Edward J. Dent. Four Long Play Records (LM-6401) \$15.98



**Symphony No. 36 in C (K-425); Symphony No. 39 in E-Flat Major (K-543); Symphony No. 40 in G Minor (K-550) and Symphony No. 41 in C Major ("Jupiter") (K-551) with Fritz Reiner conducting the Chicago Symphony Orchestra. Two Long Play Records (LM-6035) \$7.98

Definitive Mozart performances you'll want to own:

Don Giovanni (Complete with libretto). With famous soloists and Glyndebourne Festival Orchestra, Busch, cond. Three Long Play Records (LCT-6102) \$11.98

Concerto No. 4, in D, K. 218. Jascha Heifetz. Sir Thomas Beecham, Bart. conducting the Royal Philharmonic Orchestra. Long Play (LM-1051) \$3.98

Sonata No. 12, in F, K. 332. Vladimir Horowitz, Pianist. Long Play (LM-1027) \$3.98

Concerto for Two Pianos in E-Flat. José and Amparo Iturbi; José Iturbi conducting RCA Victor Orchestra. Concerto in D Minor. José Iturbi, Pianist and Conductor; RCA Victor Orch. Long Play (LM-1717) \$3.98

***Concerto No. 12, in A; Concerto No. 18, in B-Flat*. Lili Kraus, Pianist. Pierre Monteux, cond.. Boston Symphony Orchestra. Long Play (LM-1783) \$3.98

***"New Orthophonic" High Fidelity Nationally Advertised Prices



NO. 2 in B-flat, KV 358. Badura-Skoda, Demus. WESTMINSTER 5060. -2

NO. 3, in G, KV 357. As above. -1

NO. 4, in F, KV 497. Badura-Skoda, Demus. WESTMINSTER 5082. -1

NO. 5, in C, KV 521. As above. -1



TWO PIANOS:

SONATA, in D, KV 448. Luboshutz, Nemenoff. REMINGTON 199-147. -3

PIANO (or Harpsichord) AND VIOLIN:

SONATAS

(All systems of numeration have been proved in some respects irrational. The old one used here has no merit except in the acceptance given to certain of its numbers. The only sure identification is in the K numbers.)

NO. 6, in G, KV 11. Heksch (18th-century piano), DeKlijin. #EPIC LC 3131. -1

NO. 19, in F, KV 57. Kraus, Boskovsky. HAYDN SOCIETY 132. -1

NO. 20, in E-flat, KV 58. Badura-Skoda, Barylli. WESTMINSTER 5145. -2

NO. 22, in E minor, KV 60. Kraus, Boskovsky. HAYDN SOCIETY 133. -1

(The authorship of KV 57, 58, and 60 is disputed.)

NO. 24, in C, KV 296. Badura-Skoda, Barylli. WESTMINSTER 5130. Kirkpatrick (harpsichord), Schneider. COLUMBIA SL 152. -4

NO. 25, in G, KV 301. Badura-Skoda, Barylli. *WESTMINSTER 5130. -4

NO. 26, in E-flat, KV 302. Kirkpatrick (harpsichord), Schneider. COLUMBIA SL 152. -2

NO. 27, in F, KV 303. Kraus, Boskovsky. HAYDN SOCIETY 131. -1

NO. 28, in E minor, KV 304. Badura-Skoda, Barylli. WESTMINSTER 5130. Heksch (18th-century piano), DeKlijin. EPIC LC 3034. -5

NO. 29, in A, KV 305. Badura-Skoda, Barylli. WESTMINSTER 5145. Kirkpatrick (harpsichord), Schneider. COLUMBIA ML 4617. -3

NO. 30, in D, KV 306. Heksch (18th century piano), DeKlijin. EPIC LC 3131. -2

NO. 34, in F, KV 376. Badura-Skoda, Barylli. *WESTMINSTER 5394. -2

NO. 35, in F, KV 377. Kraus, Goldberg. DECCA DX 103. -2

NO. 36, in B-flat, KV 378. Kirkpatrick (harpsichord), Schneider. COLUMBIA SL 152. Zakin, Stern. COLUMBIA ML 4301. -6

NO. 37, in G, KV 379. Badura-Skoda, Barylli. WESTMINSTER 5109. Heksch (18th-century piano), DeKlijin. EPIC LC 3034. -6

NO. 38, in E-flat, KV 380. Kraus, Goldberg. DECCA DX 103. -1

NO. 39, in B-flat, KV 454. Badura-Skoda, Barylli. *WESTMINSTER 5109. Kentner, Menuhin. RCA VICTOR LHMV 1053. -9

NO. 40, in E-flat, KV 481. Rosen, Peters. LONDON LL 674. -7

NO. 41, in A, KV 526. Taylor, Grinke. LONDON LL 739. -3

SONATA FRAGMENTS

ANDANTE AND ALLEGRO, in A minor, KV 402. Badura-Skoda, Barylli. *WESTMINSTER 5394. -1

ANDANTE AND ALLEGRO in C, KV 404. Kraus, Goldberg. DECCA DL 8505. -1

VARIATIONS:

ON "Hélas, j'ai perdu mon amant," in G minor, KV 360. Heksch (18th-century piano), DeKlijin. EPIC LC 3131. -1

VIOLIN AND VIOLA

DUO NO. 1, in G, KV 423. Goldberg, Riddle. DECCA DL 8523. -2

DUO NO. 2, in B-flat, KV 424. J. Fuchs, L. Fuchs. DECCA DL 8510. -2

ORCHESTRAL MUSIC

CONCERTOS

Bassoon and orchestra, in B-flat, KV 191. Cermak; Emmer & a Vienna orch. *VOX PL 8870.

Helaerts; Collins & London Sym. Orch. *LONDON LL 1135. -4

Clarinet and orchestra, in A, KV 622. Wlach; Rodzinski & Vienna State Opera Orch. *WESTMINSTER 5307.

Cahuzac; Wöldike & Danish Radio Orch. *HAYDN SOCIETY HSL 1047. -11

Flute and orchestra:

NO. 1, in G, KV 313. Wummer; Casals & Perpignan Festival Orch. COLUMBIA ML 4567.

Glass; Reinhardt & So. German Ch. Orch. TELEFUNKEN 66019. -6

NO. 2, in D, KV 314. Barwahser; Pritchard & Vienna Sym. Orch. EPIC LC 3033.

Rampal; Goldschmidt & Lamoureux Orch. PERIOD 564. -4

Flute, harp, and orchestra, in C, KV 299. Glass, Stein; Reinhardt & So. German Ch. Orch. TELEFUNKEN 66019. -3

Horn and orchestra:

NO. 1, in D, KV 412. D. Brain; Karajan & Philharmonia Orch. ANGEL 35092. -2

NO. 2, in E-flat, KV 417. D. Brain; Karajan & Philharmonia Orch. ANGEL 35092. -2

NO. 3, in E-flat, KV 447. D. Brain; Karajan & Philharmonia Orch. ANGEL 35092. -3

NO. 4, in E-flat, KV 495. D. Brain; Karajan & Philharmonia Orch. ANGEL 35092. -3

Oboe and strings (presumptive original of Flute Concerto No. 2), in C, KV 314. Saillet; Paumgartner & Mozarteum Orch. RENAISSANCE X 29. -2

Piano and strings, after J. C. Bach, KV 107: No. 1, in D; No. 2, in G; No. 3, in E-flat. Balsam; Ackermann & Winterthur Sym. Orch. CONCERT HALL 1164. -1

Piano and orchestra:

NO. 1, in F, KV 37. Balsam; Goehr & Winterthur Sym. Orch. CONCERT HALL 1119. -1

NO. 2, in B-flat, KV 39. Balsam; Goehr & Winterthur Sym. Orch. CONCERT HALL 1119. -1

NO. 3, in D, KV 40. Balsam; Ackermann & Winterthur Sym. Orch. CONCERT HALL 1163. -1

NO. 4, in G, KV 41. Balsam; Ackermann & Winterthur Sym. Orch. CONCERT HALL 1163. -1

NO. 5, in D, KV 175. Balsam; Gimpel & a Sym. Orch. RENAISSANCE X 29. -1

NO. 6, in B-flat, KV 238. Balsam; Goehr & Winterthur Sym. Orch. CONCERT HALL 1120. -2

NO. 7 — See Concerto for 3 Pianos, below.

NO. 8, in C, KV 246. Balsam; Goehr & Winterthur Sym. Orch. CONCERT HALL 1120. -2

NO. 9, in E-flat, KV 271. Kempff; Münchinger & Stuttgart Ch. Orch. augmented. *LONDON LL 998. -6

NO. 10 — See Concerto for 2 Pianos, below.



NO. 11, in F, KV 413. Rivkin; Dixon & Vienna State Opera Orch. WESTMINSTER 5244. -1

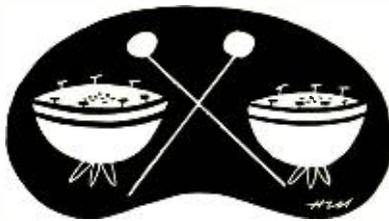
NO. 12, in A, KV 414. Scholz; Paumgartner & Mozarteum Ch. Orch. *ARCHIVE ARC 3012.

Haebler; Hollreiser & a Vienna Orch. VOX PL 8710. -5

NO. 13, in C, KV 415. Balsam; Swoboda & a Sym. Orch. CONCERT HALL 1116. -1

NO. 14, in E-flat, KV 449. Gulda; Collins & London Sym. Orch. *LONDON LL 1158. Istomin; Casals & Perpignan Fest. Orch. COLUMBIA ML 4567. -4

NO. 15, in B-flat, KV 450. Kempff; Münchinger & Stuttgart Ch. Orch. augmented. *LONDON LL 998. -4



NO. 16, in D, KV 451. Balsam; Desarzens & Winterthur Sym. Orch. CONCERT HALL 1405. -2

NO. 17, in G, KV 453. Kirkpatrick; Schneider & Dumbarton Oaks Ch. Orch. HAYDN SOCIETY HSL 1040.
Fischer; Fischer & a Ch. Orch. RCA VICTOR LCT 6013-1. -5

NO. 18, in B-flat, KV 456. Haebler; Hollreiser & a Vienna Orch. VOX PL 8300.
Henkemans; Pritchard & Vienna Sym. Orch. EPIC LC 3047. -4

NO. 19, in F, KV 459. Haskil; Swoboda & Winterthur Sym. Orch. WESTMINSTER 5054.
Henkemans; Pritchard & Vienna Sym. Orch. EPIC LC 3047. -4

NO. 20, in D minor, KV 466. Schnabel; Süsskind & Philharmonia Orch. RCA VICTOR LHMV 1012.
Fischer; Sargent & London Philh. Orch. RCA VICTOR LCT 6013-2.
Meyer; Hewitt & Hewitt Orch. HAYDN SOCIETY HSL 88. -11

NO. 21, in C, KV 467. Casadesus; Munch & N. Y. Philh-Sym. Orch. COLUMBIA ML 4791.
Jensen; Wöldike & Danish Radio Orch. HAYDN SOCIETY HSL 1054. -5

NO. 22, in E-flat, KV 482. Serkin; Casals & Perpignan Fest. Orch. *COLUMBIA ML 4569. -5

NO. 23, in A, KV 488. Gieseeking; Karajan & Philharmonia Orch. COLUMBIA ML 4536. -6

NO. 24, in C minor, KV 491. Badura-Skoda; Prohaska & Vienna Sym. Orch. WESTMINSTER 5097.
Fischer; Collingwood & London Philh. Orch. RCA VICTOR LCT 6013-1.
Johannesen; Ackermann & Netherlands Philh. Orch. MUSICAL MASTERPIECE SOCIETY 46. -8

NO. 25, in C, KV 503. Fischer; Krips & Philharmonia Orch. *RCA VICTOR LHMV 1004. -3

NO. 26, in D ("Coronation"), KV 537. Seemann; Lehmann & Berlin Philh. Orch. DECCA 9631.
Demus; Horvath & Vienna State Opera Orch. WESTMINSTER 5183.
Casadesus; Szell & Columbia Sym. Orch. #COLUMBIA ML 4901. -8

NO. 27, in B-flat, KV 595. Horszowski; Casals & Perpignan Fest. Orch. COLUMBIA ML 4570.
Foldes; Goldschmidt & a Paris Orch. VOX PL 6810.
Haebler; Hollreiser & a Vienna Orch. VOX PL 8710. -6

2 Pianos and orchestra, in E-flat, KV 365. Vronsky, Babin; Mitropoulos & Robin Hood Dell Orch. COLUMBIA ML 4098. -6

3 Pianos and orchestra, in F, KV 242. Lhevinne, Vronsky, Babin; Scherman & N. Y. Little Orch. COLUMBIA ML 4098.

Badura-Skoda, Gianoli; Scherchen & Vienna State Opera Orch. (in Mozart's reduction to 2 pianos). WESTMINSTER 5095. -3

Violin and orchestra:

NO. 1, in B-flat, KV 207. Stucki; Lund & Ton-Studio Orch. PERIOD 549. -1

NO. 2, in D, KV 211. Grumiaux; Paumgartner & Vienna Sym. Orch. EPIC LC 3157. -2

NO. 3, in G, KV 216. Grumiaux; Paumgartner & Vienna Sym. Orch. *EPIC LC 3060.
Fournier; Horvath & Vienna State Opera Orch. #WESTMINSTER 5187. -7

NO. 4, in D, KV 218. Grumiaux; Paumgartner & Vienna Sym. Orch. EPIC LC 3060. -8

NO. 5, in A ("Turkish"), KV 219. Heifetz; Sargent & London Sym. Orch. RCA VICTOR LM 9014.
Fournier; Horvath & Vienna State Opera Orch. #WESTMINSTER 5187. -10

NO. 6, in E-flat, KV 268. Ferras; Münchinger & Stuttgart Ch. Orch. LONDON LL 1172. -2

NO. 7, in D, KV 271a. Oistrakh; Kondrashin & Nat. Orch., Moscow. CLASSIC 3002. -4 (†)

†The number of editions, four, may be disputed, since it includes a Colosseum disk, 154, with the first and third movements occupying each other's places.



Are you putting your hi-fi set to sleep with ordinary recordings?

It's a plain fact: ordinary run-of-the-mill records played on your hi-fi set are still ordinary... even more so. Wake up your hi-fi set with these VOX recordings... for hi-fi in all its glory, excitement and perfection.

what can your set do?

"THIS IS HIGH FIDELITY"

(A Guide to Sound Listening) DL 130

This will open your ears to the many possibilities of your sound equipment... to all that high fidelity can give you. A De Luxe album, written and produced by Tyler Turner, narrated by Art Hanes.

what can your ears take?

"SPOTLIGHT ON PERCUSSION"

DL 180

Sixty-one percussion instruments! Features Arnold Goldberg, chief percussionist of the New York City Ballet Orchestra, and Kenny Clarke, noted jazz drummer... narration by Al "Jazzbo" Collins... booklet by R. D. Darrell... produced and directed by Ward Botsford. De Luxe album.

how about a hi-fi "home concert"?

On one record:

SMETANA: DIE MOLDAU

KODALY: DANCES OF GALANTA

ENESCO: ROUMANIAN RHAPSODY #1, OP. 11

DVORAK: SCHERZO CAPRICCIOSO, OP. 66

Bamberg Symphony—Jonel Perlea, conductor.....PL 9500

did someone "mention" Mozart?

MOZART: PIANO CONCERTO #15, B FLAT MAJOR, K. 450

PIANO CONCERTO #18, B FLAT MAJOR, K. 456.....PL 8300

PIANO CONCERTO NO. 12, K. 414

PIANO CONCERTO NO. 27, K. 595PL 8710

PIANO CONCERTO NO. 6, B FLAT MAJOR, K. 238

PIANO CONCERTO NO. 8, C MAJOR, K. 246.....PL 9290

PIANO CONCERTO NO. 17, G MAJOR, K. 453

PIANO CONCERTO NO. 26, D MAJOR, K. 537,

"CORONATION"PL 9390

Ingrid Haebler, piano

for sound reasons—

VOX Ultra High Fidelity · 236 West 55th Street, New York 19, N. Y.

CONCERTOS NOT SO CALLED, AND CONCERTO MOVEMENTS

ADAGIO, *violin and orchestra, in E, KV 261*. Milstein; Steinberg & RCA Orch. RCA VICTOR LM 1064. -2

ANDANTE, *flute and orchestra, in C, KV 315*. Wanausek; Anon. & a Vienna Orch. VOX PL 8550. -3

CONCERTONE, *2 violins, oboe, violoncello, and orchestra, in C, KV 190*. Swoboda & Vienna Sym. Orch. WESTMINSTER 5013. -1

Rondos, piano and orchestra:

NO. 1, *in D, KV 382*. Seemann; Lehmann & Bamberg Sym. Orch. DECCA 9631. -4

NO. 2, *in A, KV 386*. Seemann; Lehmann & Bamberg Sym. Orch. DECCA (10) 4079. -2

Rondos, violin and orchestra:

NO. 1, *in B-flat, KV 269*. Swärdström; Lund & Ton-Studio Orch. PERIOD 548. -1

NO. 2, *in C, KV 373*. Milstein; Steinberg & RCA Orch. RCA VICTOR LM 1064. -2

SINFONIA CONCERTANTE, *oboe, clarinet, bassoon, horn, and orchestra, in E-flat, KA 9 (KV 297b)*. Wind Quartet from Vienna Philh. Orch.; Swoboda & Ch. Orch. of Vienna State Opera. WESTMINSTER 5020. -6

SINFONIA CONCERTANTE, *violin, viola, and orchestra, in E-flat, KV 364*. Stern, Primrose; Casals & Perpignan Fest. Orch. *COLUMBIA ML 4564. -5

Sonatas

Organ and orchestra:

NO. 1, *in E-flat, KV 67*. Messner; P. Walter & Mozarteum Orch. PERIOD 534. -2

NO. 2, *in B-flat, KV 68*. As above. -1

NO. 3, *in D, KV 69*. As above. -1

NO. 6, *in B-flat, KV 212*. As above. -1

NO. 8, *in A, KV 225*. As above. -1

NO. 15, *in D, KV 328*. Wismeyer; Kugler & a Ch. Orch. MERCURY 10086. -1

NO. 16, *in C, KV 329*. Messner; P. Walter & Mozarteum Orch. PERIOD 534. -1

NO. 17, *in C, KV 336*. Wismeyer; Kugler & a Ch. Orch. MERCURY 10086. -1

Symphonies

NO. 1, *in E-flat, KV 16*. Ackermann & Netherlands Philh. Orch. CONCERT HALL 1165. -1

NO. 2, *in B-flat, KV 17*. As above. -1

NO. 3, *in E-flat, KV 18*. As above except CONCERT HALL 1178. -1

NO. 4, *in D, KV 19*. As above except CONCERT HALL 1166. -1

NO. 5, *in B-flat, KV 22*. As above except CONCERT HALL 1165. -1

NO. 6, *in F, KV 43*. As above. -1

NO. 7, *in D, KV 45*. As above except CONCERT HALL 1177. -1

NO. 8, *in D, KV 48*. As above. -1

NO. 9, *in C, KV 73*. As above. -1

NO. 10, *in G, KV 74*. As above except CONCERT HALL 1166. -1

NO. 11, *in D, KV 84*. As above. -1



NO. 12, *in G, KV 110*. As above except CONCERT HALL 1177. -1

NO. 13, *in F, KV 112*. As above except CONCERT HALL 1178. -1

NO. 14, *in A, KV 114*. As above except CONCERT HALL 1166. -1

NO. 15, *in G, KV 124*. As above except CONCERT HALL 1178.

NO. 16, *in C, KV 128*. As above.

NO. 17, *in G, KV 129*. Ackermann & Netherlands Philh. Orch. MUSICAL MASTERPIECE SOCIETY. 23A. -2

NO. 18, *in F, KV 130*. Swoboda & Vienna Sym. Orch. WESTMINSTER 18046. -2

NO. 19, *in E-flat, KV 132*. Ackermann & Netherlands Philh. Orch. CONCERT HALL 1193. -2

NO. 20, *in D, KV 133*. As above. -1

NO. 21, *in A, KV 134*. As above. -2

NO. 22, *in C, KV 162*. As above except CONCERT HALL 1194. -2

NO. 23, *in D, KV 181*. Swoboda & Vienna Sym. Orch. WESTMINSTER 5013. -2

NO. 24, *in B-flat, KV 182*. Ackermann & Netherlands Philh. Orch. CONCERT HALL 1194. -2

NO. 25, *in G minor, KV 183*. Solti & London Sym. Orch. *LONDON LL 1034. Walter & Columbia Sym. Orch. *COLUMBIA ML 5002. -11

NO. 26, *in E-flat, KV 184*. Lehmann & Bamberg Sym. Orch. DECCA (10) 4045. -3

NO. 27, *in G, KV 199*. G. Jochum & Bamberg Sym. Orch. OISEAU-LYRE (re-edition) 50039. -4

NO. 28, *in C, KV 200*. Walter & Columbia Sym. Orch. (*Bruno* Walter; not to be confounded with another Walter on another disk.) COLUMBIA ML 5002. -4

NO. 29, *in A, KV 201*. Singer & a Vienna Orch. REMINGTON 199-112. -10

NO. 30, *in D, KV 202*. Keilberth & Bamberg Sym. Orch. TELEFUNKEN 66025. -5

NO. 31, *in D ("Paris"), KV 297*. Beecham & Royal Philh. Orch. *COLUMBIA ML 4474. -6

NO. 32, *in G, KV 318*. Benda & Berlin Philh. Orch. CAPITOL H 8131 (withdrawn). Lehmann & Bamberg Sym. Orch. DECCA 4045. -3

NO. 33, *in B-flat, KV 319*. Van Beinum & Concertgebouw Orch. LONDON LL 491. -7

NO. 34, *in C, KV 338*. Böhm & Vienna

Philh. Orch. LONDON LL 1198. Swoboda & Vienna State Opera Orch. MUSICAL MASTERPIECE SOCIETY (10) 65. -6

(The Böhm version alone includes the Minuet, KV 409, composed later than the rest. That is not why the record was chosen: it is the only entirely adequate edition, with or without the supernumerary movement.)

NO. 35, *in D ("Haffner"), KV 385*. Beecham & Royal Philh. Orch. *COLUMBIA ML 5001.

Steinberg & Pittsburgh Sym. Orch. CAPITOL P 8242. -18

NO. 36, *in C ("Linz"), KV 425*. Walter & Columbia Sym. Orch. (rehearsal and performance, 2 disks). *COLUMBIA SL 224. Busch & Danish Nat. Radio Orch. RCA VICTOR LHMV 1019. -10

NO. 37, *in G, KV 444* (in great measure the work of Michael Haydn). Swoboda & Vienna Sym. Orch. WESTMINSTER 18046. -1

NO. 38, *in D ("Prague"), KV 504*. Solti & London Sym. Orch. *LONDON LL 1034. Böhm & Vienna Philh. Orch. *LONDON LL 1198.

Beecham & Royal Philh. Orch. *COLUMBIA ML 4313. -11

NO. 39, *in E-flat, KV 543*. Weingartner & London Philh. Orch. COLUMBIA ML 4776. Karajan & Vienna Philh. Orch. COLUMBIA-ENTRE RL 3068.

Szell & Cleveland Orch. COLUMBIA ML 4109. -10

NO. 40, *in G minor, KV 550*. Leinsdorf & Rochester Philh. Orch. COLUMBIA-ENTRE RL 3070.

Furtwängler & Vienna Philh. Orch. RCA VICTOR LHMV 1010. -21

NO. 41, *in C ("Jupiter"), KV 551*. Walter & N. Y. Philh.-Sym. Orch. COLUMBIA ML 4880.

Steinberg & Pittsburgh Sym. Orch. CAPITOL P 8242. -14

MISCELLANEOUS

ADAGIO AND FUGUE, *strings, in C minor, KV 546* (orig. for 2 pianos, as KV 426). Karajan & Vienna Philh. Orch. COLUMBIA ML 4370. -1

ADAGIOS AND FUGUES, *string trio, after J. S. Bach and W. F. Bach, KV 404a*. Janssen & Janssen Sym. Orch. (play two only). COLUMBIA ML 4406. -1

VARIOUS DANCES

KV 509, *6 German Dances*. Kloss & Frankland Sym. Orch. LYRICHORD 31. -2

KV 534, *Contra-Dance ("The Thunderstorm")*. Litschauer & Vienna State Opera Orch. VANGUARD 426.

KV 571, *6 German Dances*. Kloss & Frankland Sym. Orch. LYRICHORD 31. -1

KV 600, 6 *German Dances*. As above. Litschauer & Vienna State Opera Orch. (Nos. 1-5). VANGUARD 426. -2

KV 602, 4 *German Dances*. Litschauer & Vienna State Opera Orch. (No. 3). VANGUARD 426. -1

KV 605, 3 *German Dances*. Litschauer & Vienna State Opera Orch. VANGUARD 426. -3

KV 606, 6 *Ländler*. Litschauer & Vienna State Opera Orch. (Nos. 1-5). VANGUARD 426. -1

KV 609, 5 *Contra-Dances*. Litschauer & Vienna State Opera Orch. VANGUARD 426. Haas & London Baroque Ensemble. DECCA (10) DL 4055. -2

FANTASY AND FUGUE, in G minor, KV 608. (Orig. in F minor, for Clockwork organ; orchestration by Serly.) Autori & New Sym. Orch. BARTOK 302. -3

KLEINE NACHTMUSIK, (Eine) — See *Serenade No. 13*.

MARCHES:

KV 248, in F. Lund & Ton-Studio Orch. PERIOD 545. -1

KV 249, in D ("Haffner"). P. Walter & Mozarteum Orch. PERIOD 534. -1

KV 335, in D. Paumgartner & Scarlatti Orch. COLOSSEUM 1035. -1

MASONIC FUNERAL MUSIC, KV 477. Paumgartner & Vienna Sym. Orch. EPIC LC 3062. -3

MINUETS

KV 599 (6). Hewitt & Hewitt Orch. HAYDN SOCIETY 101. -1

KV 601 (4). As above. -1

KV 604 (2). As above. -1

MUSICAL JOKE, in F, KV 522. Lange & Ch. Orch. of Radio Berlin. URANIA 7109. Vienna Konzerthaus Quartet with bass and 2 horns. WESTMINSTER 5315. -3

"PARIS" OVERTURE, in B-flat, KV 311a. Swarowsky & Ch. Orch. of Vienna State Acad. of Music. LYRICHORD 32. -1

(Other Overtures are noted under the operas to which they are prefixed.)

PETITS RIENS, (Les). Ballet: Overture and 13 other numbers, KA 10. Lund & Ton-Studio Orch. PERIOD 559. -3

VOCAL MUSIC

ARIAS

(Other than those in the Mozart operas.)

AH, LO PREVIDI! *Secna*, sop. and orch., KV 272. Laszlo; Quadri & Vienna State Opera Orch. WESTMINSTER 5179. -2

ALCANDRO, LO CONFESSO. *Recitative and aria*, bass and orch., KV 512. Tajo; Rossi & Orch. of Radio Italiana. CETRA 50019. -1

ALMA GRANDE E NOBIL CORE. *Aria*, sop. and orch., KV 578. Zadek; Paumgartner & Vienna Sym. Orch. EPIC LC 3135. -1

BASTA, VINCESTI. *Recitative and aria*, sop. and orch., KV 486a. Zadek; Paumgartner

& Vienna Sym. Orch. EPIC LC 3135. -1

BELLA MIA FIAMMA, ADDIO! *Recitative and aria*, sop. and orch., KV 528. Laszlo; Quadri & Vienna State Opera Orch. WESTMINSTER 5179. -3.

CH'IO MI SCORDI DI TE? *Recitative and rondo*, sop. and orch., KV 505. Laszlo; Quadri & Vienna State Opera Orch. WESTMINSTER 5179. -2

CHI SA, CHI SA, QUAL SIA? *Aria*, sop. and orch., KV 582. Laszlo; Quadri & Vienna State Opera Orch. *WESTMINSTER 5179. -1

CON OSSEQUIO, CON RISPETTO. *Arietta*, ten. and orch., KV 210. Kmentt; Paumgartner & Vienna Sym. Orch. EPIC LC 3076. -1

COSI DUNQUE TRADISCHI. *Recitative and aria*, bass and orch., KV 432. Tajo; Rossi & Orch. of Radio Italiana. CETRA 50019. -1

MENTRE TI LASCIO, O FIGLIA. *Aria*, bass and orch., KV 513. Pinza; Walter & Met. Opera Orch. *COLUMBIA ML 4036. -3

MIA SPERANZA ADORATA. *Recitative and rondo*, sop. and orch., KV 416. Stich-Randall; Paumgartner & Scarlatti Orch. COLOSSEUM 1035. -1

MISERO! O SOGNO! *Recitative and rondo*, ten. and orch., KV 431. Kmentt; Paumgartner & Vienna Sym. Orch. EPIC LC 3076. -1

NEHMT MEINEN DANK. *Arietta*, sop. and orch., KV 383. Nentwig; Reinhardt & a Stuttgart Ch. Orch. VOX PL 7370. -1

OMBRA FELICE! *Recitative and aria*, sop. and orch., KV 255. Michaelis; Reinhardt & a Stuttgart Ch. Orch. VOX PL 7370. -1

PER PIETA, NON RICERCATE. *Rondo*, ten. and orch., KV 420. Kmentt; Paumgartner & Vienna Sym. Orch. *EPIC LC 3076. -1

PER QUESTA BELLA MANO. *Aria*, bass and orch., KV 612. London; Walter & a Los Angeles Orch. COLUMBIA ML 4699. -2

RIVOLGETE A LUI LO SGUARDO. *Aria*, bass and orch. (composed for *Così fan tutte* but withdrawn from that opera) KV 584. London; Walter & a Los Angeles Orch. COLUMBIA ML 4699. -2

SE AL LABBRO MIO NON CREDI. *Aria*, ten. and orch., KV 295. Kmentt; Paumgartner & Vienna Sym. Orch. EPIC LC 3076. -1



SI MOSTRA LA SORTE. *Aria*, ten. and orch., KV 209. Kmentt; Paumgartner & Vienna Sym. Orch. EPIC LC 3076. -1

UN BACIO DI MANO. *Arietta*, bass and orch., KV 541. Tajo; Rossi & Orch. of Radio Italiana. CETRA 50019. -1

VA, DAL FUROR PORTATA. *Aria*, ten. and orch., KV 21. Kmentt; Paumgartner & Vienna Sym. Orch. EPIC LC 3076. -1

VADO, MA DOVE? *Aria*, sop. and orch., KV 583. Laszlo; Quadri & Vienna Nat. Opera Orch. *WESTMINSTER 5179. -1

(The Variations on *Ab, vous dirai-je, maman*, of which there are a pair of recordings, are a vocalization by Adolph Adams of Mozart's piano variations on the song, and their extrinsic acrobatics are amusingly alien to the Mozart genius.)

CANTATAS

DIR, SEELE DES WELTALLS. *Ten.*, chor. and orch., KV 429. Christ; Paumgartner & Vienna Sym. Orch. with Vienna Ch. Choir. EPIC LC 3062. -1

IHR UNSERE NEUEN LEITER. (*Masonic ritual*). *Ten.*, male chor., and orch., KV 484. Edwards; Indiana University Choir; Nettl (piano). MUSIC AND RECORD 101. -1

KLEINE DEUTSCHE KANTATE *Ten* and orch., KV 619. Edwards; Nettl (piano). MUSIC AND RECORD 101. -1

KLEINE FREIMAURER-KANTATE *2* ten. and bass, chor., and orch., KV 623. Christ; Majkut, Berry; Paumgartner & Vienna Sym. Orch. with Vienna Ch. Choir. EPIC LC 3062. -2

MAURERFREUDE. *Ten.*, chor and orch KV 471. Christ; Paumgartner & Vienna Sym. Orch. with Vienna Ch. Choir. EPIC LC 3062. -2

ZERFLIESSET HEUT. (*Masonic ritual*) *Ten.*, male chor., and orch., KV 483. Edwards; Indiana University Choir; Nettl (piano). MUSIC AND RECORD 101. -1

LITURGY

ALMA DEI CREATORIS. *Offertory*, KV 277. Soloists, chor., and orch. ANTHOLOGIE SONORE 34. -1

BENEDICITE ANGELI. *Finale to an offertory composed earlier*, KV 342. As above. -1

DIXIT ET MAGNIFICAT, KV 193. Schneider & Mozarteum Orch. and Chor. with soloists. LYRICHORD 18. -1

EXSULTATE JUBILATE, *Motet*, KV 165. Schwarzkopf; Süskind & Philharmonia Orch. COLUMBIA ML 4649. -6

INTER NATOS MULIERUM, *offertory*, KV 72. Sternberg & Mozarteum Orch. and Chor. PERIOD 519. -1

JUBILATE. *Finale to an offertory composed earlier*, KV 117. Chor. and orch. ANTHOLOGIE SONORE 34. -1

KYRIE, in D minor ("Munich"), KV 341. Sternberg & Mozarteum Orch. and Chor. PERIOD 519. -1

LACRYMOSA, for a projected Mass, KA 21. Chor. and orch. ANTHOLOGIE SONORE 34. -1

MISERICORDIAS DOMINI, *offertory*, KV 222. As above. -1

MISSA BREVIS (*Short Mass*), in F, KV 192. Schneider & Mozarteum Orch. and Chor. with soloists. LYRICHORD 18. -1

Continued on next page

MISSA BREVIS, *in D*, KV 194. Grossmann & Vienna Sym. Orch. with Akademie Choir and soloists. VOX PL 7060. -1

MISSA BREVIS, *in C* ("Sparrow Mass"), KV 220. As above. -1

MISSA SOLEMNIS, *in C* ("Coronation"), KV 317. Gillesberger & a Vienna Orch. with Akademie Choir and soloists. HAYDN SOCIETY (10) 2005. -2

MISSA SOLEMNIS, *in C minor (incomplete)*, KV 427. Zallinger & Vienna Sym. Orch. with Akademie Choir and soloists. MUSICAL MASTERPIECE SOCIETY 2026. -2
(Restored by Paumgartner.) Moralt & Vienna Sym. Orch. with Vienna Ch. Chor. and soloists. EPIC SC 6009. -1

MISSA PRO DEFUNCTIS (REQUIEM), *in D minor*, KV 626. Scherchen & Vienna State Opera Orch. with Akademie Choir and soloists: Laszlo, Rössel-Majdan, Munteanu, Standen. *WESTMINSTER 5233. -5

REGINA COELI LAETARE, *hymn*, KV 276. Soloists, chor., and orch. *ANTHOLOGIE SONORE 34. -1

SANCTA MARIA MATER DEI, *graduale*, KV 273. Chor. and orch. ANTHOLOGIE SONORE 34. -1

VESPERAE DE DOMINICA, KV 321. Reinhart & Winterthur Sym. Orch. with 2 choirs and soloists. CONCERT HALL 1083. -1

VESPERAE SOLEMNES DE CONFESORE, KV 339. Kugler & Bavarian Radio Orch. with chor. and soloists. MERCURY (10) 15014. -1

OPERAS

(Includes all music for the lyric stage except pantomime.)

APOLLO ET HYACINTHUS, "Latin Comedy" in 1 act, KV 38. Bales & Nat. Gallery Orch. (Overture only). WCFM 3. -1

BASTIEN UND BASTIENNE, *pastorale in 1 act*, KV 50. Pritchard & Vienna Sym. Orch. with Hollweg, Kmentt, Berry. *COLUMBIA ML 4835. -3

CLEMENZA DI TITO, (*La*), *opera seria in 2 acts*, KV 621. Lund & Ton-Studio Orch. (Overture only). PERIOD 559. -3
("Deb, se piacer mi vuoi" and "Ecco il punto" only.) Zadek; Paumgartner & Vienna Sym. Orch. *EPIC LC 3135. -2

(A recording of the opera was issued in 1952 and withdrawn after a short sojourn. Excerpts from this may be found on RENAISSANCE X 56.)

COSI FAN TUTTE, *opera buffa in 2 acts*, KV 588. Karajan & Philharmonia Orch. and Chor. with Schwarzkopf, Merriman, Otto, Simoneau, Panerai, Bruscantini. *ANGEL 3522.
In English: Stiedry & Met. Opera Orch. and Chor. with Steber, Thebom, Peters, Tucker, Guarrera, Alvary. COLUMBIA SL 122. -4

DON GIOVANNI, *dramma giocoso in 2 acts*, KV 527. Swarowsky & Vienna Sym. Orch. and Chor. with Grob-Prandl, Konezni, Heusser, Handt, Stabile, Pernerstorfer, Poell. HAYDN SOCIETY 2030. -4
(Just before press time the mails brought

a *Don Giovanni* on tape — Berkshire Recording Corporation's No. B9001 of the Extended DeLuxe Series: one 7-inch reel recorded double-track at 3¾ ips. The performance — two hours and 44 minutes long — is that on Haydn Society's disk album. Despite the tape's slow speed, its tone range is comparable with that of the disk set. The voices on the tape are a little clearer than on the disks, especially when the latter involve inner-groove distortion.)

ENTFUEHRUNG AUS DEM SERAIL, (*Die*), *comic Singspiel in 3 acts*, KV 384. Fricsay & RIAS Sym. Orch. and chor. with Städler, Streich, Häffiger, Vantin, Greindl. DECCA DX 133. -3

FINTA GIARDINIERA, (*La*), *opera buffa in 3 acts*, KV 196. Reinhardt, & Ton-Studio Orch. with Guillaume, Junker-Giesen, Jenne, Plümacher, Hohmann, Pfeifle, Neidlinger. PERIOD 531 (withdrawn). -1 (Excerpts from this opera may be found on PERIOD 532.)

Reinhardt & Ton-Studio Orch. (Overture only). PERIOD 559. -4

FINTA SEMPLICE, (*La*), *opera buffa in 3 acts*, KV 51. Bales & Nat. Gallery Orch. (Overture only). WCFM 3. -1

IDOMENEO, RE DI Creta, *opera seria in 3 acts*, KV 367. Zallinger & Vienna State Opera Chor. and Vienna Sym. Orch. with Menzel, Hopf, Grob-Prandl, Taubmann, Handt, Majkut, Heiller. HAYDN SOCIETY 2020. -1
Zallinger & Vienna Sym. Orch. (*Ballet Music* only). HAYDN SOCIETY 2042. -2



Busch & Glyndebourne Fest.Orch. and Chor. (1951) with Jurinac, MacNeil, Lewis, Young (excerpts). *RCA VICTOR LHMV 1021. -1

LUCIO SILLA, *dramma per musica*, KV 135. Bales & Nat. Gallery Orch. (Overture only). WCFM 3. -1

MITRIDATE, RE DI PONTO, *opera seria in 3 acts*, KV 87. Bales & Nat. Gallery Orch. (Overture only). WCFM 3. -1

NOZZE DI FIGARO, (*Le*), *opera buffa in 4 acts*, KV 492. Kleiber & Vienna Philh. Orch. and Staatsoper Chor. with Gueden, della Casa, Danco, Rössel-Majdan, Dickie, Siepi, Poell, Corena. LONDON XLLA 35. -5

RE PASTORE, (*Il*), *pastoral opera or cantata in 2 acts*, KV 208. Lund & Ton-Studio Orch.

with Giebel, Nentwig, Plümacher, Weikemeier, Hohmann. PERIOD 553. -1

SCHAUSPIELDIREKTOR, (*Der*), *comic Singspiel in 1 act*, KV 486. Herz & ch. group (Leinsdorf leading an orch. in the Overture) with Gordon, Hunt, Vellucci (in English). MERCURY (10) 15025. -2

SPOSO DELUSO, (*Lo*), *fragmentary opera buffa*, KV 430. Bales & Nat. Gallery Orch. (Overture only). WCFM 3. -1

THAMOS, KOENIG IN AEGYPTEN, *incidental music to a heroic drama*, KV 345. Paumgartner & Vienna Sym. Orch. and Ch. Choir with Boesch, Hollweg, Nussbaumer-Knoflach, Kmentt, Berry. EPIC LC 3158. -2

ZAIDE, *unfinished German opera in 2 acts*, KV 344. Leibowitz & Paris Philh. Orch. with Dobbs, Cuenod, Peyron, Demigny, Riley. POLYMICUS 901-902. -1

ZAUBERFLOETE, (*Die*), *Singspiel in 2 acts*. KV 620. Böhm & Vienna Philh. Orch. and Staatsoper Chor. with Gueden, Lipp, Simoneau, Jaresch, Berry, Böhme, Schoeffler. LONDON XLLA 33. -3

SONGS, VOICE AND PIANO

ABENDEMPFINDUNG, KV 523. Danco, sop. LONDON (10) LS 699. -5

ALS AUS AEGYPTEN ISRAEL, KV 343, No. 2. Thompson, bne. (in English). MUSIC AND RECORD 101. -1

ALS LUISE DIE BRIEFE, KV 520. Warner, sop. COLUMBIA ML 4365. -1

AN CHLOE, KV 524. Danco, sop. LONDON (10) LS 699. -3

DANS UN BOIS SOLITAIRE, KV 308. Warner, sop. COLUMBIA ML 4365. -3

GESELLENREISE (*Masonic Song*), KV 468. Edwards, ten. MUSIC AND RECORD 101. -1

LASST UNS MIT GESCHLUNGEN HAENDEN, KV 623. Bayless, ten. MUSIC AND RECORD 101. -1

LIED DER TRENNUNG, KV 519. Warner, sop. COLUMBIA ML 4365. -1

O GOTTES LAMM, KV 343, No. 1. Thompson, bne. MUSIC AND RECORD 101. -1

O HEILIGES BAND, KV 148. Hale, ten. (and organ). MUSIC AND RECORD 101. -1

VEILCHEN, *Das*, KV 476. Warner, sop. COLUMBIA ML 4365. -4

WARNUNG, KV 433. Berger, sop. RCA VICTOR (10) LM 133. -3

ZAUBERER, *Der*, KV 472. Berger, sop. RCA VICTOR (10) LM 133. -1

TRIOS FOR SOPRANOS AND BARITONE ACCOMPANIED BY WOODWIND TRIO:

DUE Pupille Amabili, KV 439.

ECCO Quel Fiero, KV 436.

LUCI Care, KV 346.

MI Lagnerò, KV 437.

PIU Non Si Trovano, KV 549.

SE Lontan, KV 438.

All the above by vocal trio accompanied by clarinets and basset-horns. DECCA DL 9776. -1



ALLAN SANGSTER SUGGESTS SOME
MOZART YOU MAY HAVE MISSED



building your record library

number twenty-eight

FIRST, perhaps I'd better say why I think I may have some useful suggestions about Mozart. During the past four years I have been producing a series of programs for the Canadian Broadcasting Corporation in which every work of Mozart's that has been recorded was played. While I cannot claim to have heard all seventeen versions of *Eine kleine Nachtmusik* (which is C. G. B.'s achievement), I have heard at least six of them. And I have listened, at least four times and more often seven or eight, to everything of Mozart's which diligent searching could find on disks. Perhaps I should add, too, the basis on which this selection is made. Super-hi-fi was not the criterion. Sonic splendor has been no deterrent, of course, but it has not been the *sine qua non*. Rather, I have asked myself, after nearly five years' intense preoccupation with Mozart's music, which recordings do I still enjoy, which do I remember with high pleasure, which do I like to hear again? Without, I should add, plodding the beaten track to the *Jupiter* Symphony.

One which leaps to mind is the little *Offertory for the Festival of Saint John the Baptist*, K. 72, on Period 519. This work, composed by the boy of fifteen, must surely be placed among the happiest church music in existence, and the performance here is carried off with great élan. On the same disk you get also the D minor Kyrie, K. 341, and two motets by Heinrich Schütz.

Lyricord 32 has the only LP recording, by the Chamber Orchestra of The Vienna State Academy under Hans Swarowsky, of the "*Paris*" Overture, K. 311a (old KA. 8). This is only an eight-minute overture, and there's even some doubt that it is by Mozart. But outweighing all that is the opening section, an Andante Pastorale of Schubertian innocence and lyricism. And despite the overture's brevity, the buyer is neither short-changed nor short-sided by this disk, for it also contains the only recordings to date of two Haydn symphonies — No. 54, in G, and No. 70, in D. Performances are competent to very good; sound is crisp and clean throughout.

In the chamber music field a disk which gets full marks and a bonus for both performance and recording is Oiseau-Lyre OL 50016, containing a cassation of doubtful authenticity and no Köchel number (but pleasant, nonetheless), and the undoubtedly authentic *Quintet in E-flat*, K. 452. Not only is this piano and wind quintet at the very top of its field — you may remember that Mozart thought it the best thing he had written up to that time — but Messrs. Veyron-Lacroix, Pierlot, Coursier, Lancelot, and Hongne have done it proud, in a smooth, easy, well-integrated performance. And, in turn, the engineers have done *them* proud with piano, oboe, horn, clarinet, and bassoon sounding like themselves and nobody else. What more can any record collector ask? Surfaces? Almost perfect.

What about, then, "the vile squealing of the wry-necked life"? Let's not forget Oxford 101, on which Julius Baker and three string-playing colleagues give us three of the four *Flute Quartets*, K. 285, 285b, and 298. Someone may have heard better flute recording, but I never have; it comes off this disk round and mellow, even including those little raggednesses on the edge of the tone that mark even the best flute playing.

Has it occurred to you that the woodwinds and brasses are more neglected as solo instruments than they deserve to be? The oboe, the bassoon, even the French horn (when a really good player can be found), are able to make music as delectable as any. If you'd like to find out just how delectable, try Westminster WL 5103, on which you'll find *Four Divertimentos*, K. 213, 252, 253, and 270, all beautifully played and splendidly recorded. Most people, even on a single hearing, find these little works irresistible.

My single recommendation for solo piano takes us to the pair of works which to my mind, and taken together, form the greatest of all Mozart's compositions for that instrument, the *Fantasia and Sonata in C minor*, K. 475 and 457. On Columbia ML 4356 they are played together, as Mozart intended them to be, by Rudolf

Firkusny, in as thoughtful and musicianly a performance as you're likely to want, or find.

From solo piano to piano with orchestra is an easy step; let us make it by way of Haydn Society 1040. Ralph Kirkpatrick, a John Challis "Mozart piano," and the Dumbarton Oaks Chamber Orchestra under Alexander Schneider's direction here collaborate on the *Piano Concerto in G*, K. 453. This is one of the good concertos (though perhaps not among the truly greatest), and the performance in its slow, quiet way is outstanding. The Challis instrument on which Mr. Kirkpatrick plays lets us come as close as we're likely to come to hearing one of Mozart's concertos as he himself heard it. On the reverse we hear Mr. Schneider in the second best known of Mozart's violin concertos, the one in D, K. 218. Even now, five years after the Ampexes rolled, both sides give us some of the best sound yet engraved.

The *Piano Concertos in B-flat*, K. 450 and 456, are not among those which send critics into rhapsodies and dollars into box offices. But, like the divertimentos mentioned above, if heard by a listener in the mood for graceful, undemanding music of unrivaled charm, they are likely to send him into beatific ecstasy. For these you can't possibly do better than Vox PL 8300, which has them played by Ingrid Haebler and The Pro Musica Symphony of Vienna.

On the other hand, if you don't want grace and charm, but do want the greatest of Mozart's piano concertos — great in the sense in which that word is applied to Beethoven's music — you must have the *Piano Concerto in C*, K. 503. For this my recommendation (as well as practically everyone else's) goes to RCA Victor LHMV 1004, on which Edwin Fischer and the Philharmonia Orchestra under Josef Krips present a just, unmannered performance, backed up by unmannered recording. And all this is backed up by Bach's Concerto for Three Pianos, in C.

It has always seemed to me that Mozart's only concerto for two violins, the *Concertone in C*, K. 190, is more neglected than its quality justifies. The only LP is Westminster WL 5013, which also has the D major Symphony, K. 181. This is now quite an old disk, as LPs go, and may not be in the catalogue for long; but it's still by no means offensive to the ear and is suggested to advanced or dyed-in-the-wool Mozarteans, or those approaching that stage. For those who haven't yet investigated the master's lighter orchestral music — the divertimentos, serenades, and cassations which he poured out with such amazing ease and elegance — there can hardly be a better introduction than the *Serenade in D*, K. 320, usually called "The Posthorn Serenade." Of the two versions heard, London LL 502 and Haydn Society 1012, I prefer the latter for its more solid recording and less stolid performance, but I see that the redoubtable C. G. B. prefers Westminster 18033, with which I am unacquainted.

Penultimately, it seems to have escaped almost all attentions, including those of the recording companies, that in addition to the tenor arias included in his own operas, Mozart wrote several others — some for operas by other composers, a few strictly as concert pieces. Belatedly, Epic has filled a part of this gap with LC 3076, on which Waldemar Kmentt and the Vienna Symphony under Paumgartner display six of these *Tenor Arias* from the very first aria, which Köchel lists K. 21, through 209, 210, 295, 420, to 431. These are all here recorded for the first time, and thus interesting to anyone anxious to enlarge his knowledge of Mozart. On top of that, moreover, the arias themselves are by no means negligible; in fact, Alfred Einstein says of *Per pietà, non ricercate*, K. 420, that "if it were in *Don Giovanni* it would be world-famous."

And finally, if you would hear *Eine kleine Nachtmusik* as Mozart originally wrote it, for string quartet and double-bass, it's expertly played on Westminster WL 5315. With it comes one of the few examples of genuine and genuinely musical humor ever perpetrated by a great master — *Ein musikalischer Spass*, K. 522. Not recommended to tin ears, but to others it should be a delight.

Capricorn



January

RELEASES

at the sign of
the "recording Angel"



OPERA

PERGOLESI: LA SERVA PADRONA (1733)

La Piccola Scala recording. 1st recording made in the new Little Scala, 600-seat "daughter" of the great Scala, designed for works best suited to a small theatre.

Rosanna Carteri (soprano), *Serpina*

Nicola Rossi-Lemeni (bass), *Uberto*

A merry musical tale of the pretty maid servant who wants to be mistress and who, through feminine wiles, tricks her master into marriage.

One 12" Record Album Angel 35279/L

Illustrated libretto including story of Piccola Scala

PIANO

EMIL GILELS: 1ST AMERICAN RECORDING

Chopin: "Funeral March" Sonata No. 2, B flat minor

Shostakovich: Three Preludes and Fugues

One 12" record Angel 35308

Previously released: Rachmaninoff Concerto No. 3 (35230), Saint-Saens Concerto No. 2 coupled with Mozart Piano Sonata No. 16 in B flat (35132), Beethoven Concerto No. 3 (35131). All recorded with Paris Conservatoire Orchestra; André Cluytens, conductor.

MALCUZYNSKI: GHOPIN MAZURKAS AND POLONAISES

8 Mazurkas: No. 32 in C sharp minor, 20 in D flat major, 7 in F minor, 15 in C major, 47 in A minor, 27 in E minor, 41 in C sharp minor, 17 in B flat minor.

3 Polonaises: No. 4 in C minor, 5 in F sharp minor, 6 in A flat major.

Other Angel-Malcuzyński Records include: Liszt Piano Concerto No. 2 and Sonata in B minor (Angel 35031), Chopin Piano Concerto No. 2 and Fantaisie in F minor (35030), Brahms Piano Concerto No. 1 (35014). All concerti with Philharmonia Orchestra.

CHAMBER MUSIC

I MUSICI PLAY PERGOLESI

Another superb recording of early Italian music by "The Musicians," the group of 12 young musician-virtuosi whom Toscanini hailed as "un' orchestra da camera perfetta."

(American concert tour this month and next)

6 Concertini for Strings

Sonata in Stile di Concerto

Sinfonia per Violoncello e Basso Continuo

Two 12" records Angel Album 3538 B (35251-2)

Booklet with notes

ON THE BLUE LABEL

IRISH FESTIVAL SINGERS: ALBUM 2

Director and Accompanist, Kitty O'Callaghan

Second recording of this popular group (2nd American tour: January-April 1956) contains groups of Patriotic Ballads (incl. *The Bold Fenian Men*), songs by Hamilton Harty, by Thomas Moore (incl. *The Last Rose of Summer*, *The Harp that once through Tara's Halls*), and by C. V. Stanford.

One 12" record Angel Blue Label 65025

SCOTTISH "SPECIAL"

BURNS NIGHT: SONGS AND POEMS OF ROBERT BURNS

To celebrate Burns Night (Jan. 25) when glasses are lifted the world over to the memory of the beloved Scottish poet...

Speakers: Ian Gilmour and Meta Forrest

Music: The Saltire Music Group, Hans Oppenheim, director. Zorian Quartet.

Poems and songs include *Tam O'Shanter*, *Mary Morison*, *John Anderson My Jo*, *Comin' thro the Rye*, *To a Mousie*, *My Heart is Sair*, *Scots wha hae etc.*

One 12" record Angel 35256

Illustrated booklet with pictures of the Burns country, artists, essay, excerpts from poems.

A Best-Seller (reminder): *The Scots Guards — Regimental Band and Massed Pipers* (35271).

FOR THE MOZART YEAR

• GIESEKING PLAYS MOZART PIANO CONCERTI

D minor, K. 466; C major, K. 503

Hans Rosbaud, conductor Philharmonia

One 12" record Angel 35215

• GIESEKING PLAYS MOZART PIANO SOLOS

6th of the series of 11 records, devoted to Mozart's music for piano solo, previously available only in the complete gala Limited Edition.

Album 6: Sonata No. 6 in D, K.284; Fugue in G minor, K.401; Sonata No. 18 in F, K.533; Rondo in F, K.494; Allegro of a Sonata in G minor, K.312.

One 12" record Angel 35073

Note: The 1st 5 records of the series are Angel 35068, 69, 70, 71, 72.

• OTHER MOZART MASTERPIECES ON ANGEL RECORDS

Così Fan Tutte with Elisabeth Schwarzkopf, Nan Merriman, Lisa Otto, Leopold Simoneau, Rolando Panerai, Sesto Bruscantini.

Herbert von Karajan, conductor Philharmonia
Three 12" records Angel Album 3522 C/L

Mozart Horn Concertos Dennis Brain, soloist

Herbert von Karajan, conductor Philharmonia
One 12" record Angel 35092

Elisabeth Schwarzkopf Sings Mozart Arias

from *Marriage of Figaro*, *Don Giovanni*, *Idomeneo*

One 12" record Angel 35021

Eine Kleine Nachtmusik

Sinfonia Concertante in E flat, K.297 b

Herbert von Karajan, conductor Philharmonia
One 12" record Angel 35098

Quartet Italiano in Mozart String Quartets

No. 14, K.387; No. 15, K.421

One 12" record Angel 35063

Angel Records

ANGEL RECORDS, ELECTRIC & MUSICAL INDUSTRIES (U.S.) LTD., 38 WEST 48 ST., NEW YORK CITY
a subsidiary of Electric & Musical Industries Ltd., Hayes, Middlesex, England

Records in Review

Reviewed by PAUL AFFELDER NATHAN BRODER C. G. BURKE
 RAY ERICSON ALFRED FRANKENSTEIN ROLAND GELATT
 JAMES HINTON, JR. ROY H. HOOPES, JR. JOHN F. INDCOX
 ROBERT KOTLOWITZ JOHN S. WILSON



Mozart on Records, A Selective Discography	93	Spoken Word	130
Building Your Record Library	107	Music Between	132
Classical Music, listed by composer	109	The Best of Jazz	134
Recitals and Miscellany	128	Dialing Your Disks	134

CLASSICAL

BACH
Brandenburg Concertos
 Chamber Orchestra of Basel, Paul Sacher, cond.
 EPIC SC 6008. Two 12-in. \$7.96.

The two top-ranking sets of the six *Brandenburg* Concertos (Prohaska's on Vanguard and Münchinger's on London) must now, it seems to me, move over to make room for a third. Sacher, previously known to me only as a fine conductor of Baroque choral works, turns in an excellent job here. He uses flutes instead of recorders in Nos. 2 (like Prohaska) and 4 (like Münchinger), and there are some small blemishes in matters of balance—the horns sound a bit muffled and the bass a little thin in No. 1, the harpsichord is too loud in parts of No. 4, and the flute is not loud enough in No. 5. The fantastically difficult trumpet part in No. 2 is managed well enough, though not with the superb assurance shown by Prohaska's man. But Sacher's tempos are convincing and his players perform so well together that they even trill as one man. In the matter of embellishments Sacher is bolder than the other conductors: he adds many unwritten ornaments at likely places, a procedure that was very probably followed in Bach's time. My own preference still remains with the Prohaska set, but anyone who prefers the Münchinger or the present one will get no argument from me.

A friendly aside to Epic: could not Karl Geiringer's informative notes be printed in a pamphlet or some other handy form instead of being sprawled over the back of the case and both sides of the two sleeves? Aside from the difficulty in finding the

next "page," one never knows which record is in which sleeve. N. B.

BACH
Sonata for Violin and Clavier, in F minor, BWV 1018; Sonata for Unaccompanied Violin, in G minor, BWV 1001
 †Vitali: *Chaconne*
 David Oistrakh, violin; Lev Oborin, piano (in the F minor Sonata); Igor Oistrakh, violin (in the G minor Sonata); Igor Oistrakh and Abram Makarov, piano (in the Vitali).
 COLOSSEUM CRLP 193. 12-in. \$3.98.

Igor Oistrakh, son of the celebrated David, seems to be following closely in his father's footsteps. He draws from the instrument the same type of clean, sweet tone (perhaps a bit too sweet in the Vitali) and negotiates the difficult unaccompanied sonata in the same modest but efficient and musicianly manner as that in which his father plays the lovely work in F minor. Only in the Presto does Igor scramble a little towards the end. The piano reproduction is not the best that is obtainable nowadays, and there is a tendency towards distortion in loud passages. N. B.

BACH
Suites for Orchestra, Nos. 1-4
 English Baroque Orchestra, Hermann Scherchen, cond.
 WESTMINSTER 2201. Two 12-in. \$9.96.

Bach is at his gayest and most charming in the dances of these suites, and Scherchen does full justice to those qualities as well as to the graver moods of the overtures. While the orchestra sounds like a fairly large one, it skips about lightly, the strings never overpowering the winds. The fast movements are taken briskly and the slow ones

do not drag. The harpsichord is handled with discretion and imagination, particularly in the famous Air of Suite No. 3; and while it is not called for in the second Bourrée of No. 1, its use there is effective. Less convincing is the descending bassoon line that is added in the Gavotte of No. 4. This, the only other departure from the printed score except for some ornaments, is more than made up for by the general vitality of the performances, which is enhanced by nuances of dynamics and phrasing that are immanent in the notes but not always brought to the ear—at least in so tasteful a fashion. The excellent orchestra is faithfully reproduced. N. B.

BEETHOVEN
Concerto for Piano and Orchestra, No. 5, in E-flat ("Emperor"), Op. 73
Variations on Turkish March, Op. 76
 Friedrich Wührer, piano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond.
 VOX PL 9490. 12-in. \$4.98.

The pianist, often admired here, surrenders to athleticism after five minutes of the conductor's demonstration of unpreparedness. A poor *Emperor*. The Variations are an unwonted perturbation, hardly worth considering in the wake of the Hugo Steurer simplicity for Urania. C. G. B.

BEETHOVEN
Concerto for Violin and Orchestra, in D, Op. 61
 Nathan Milstein, violin; Pittsburgh Symphony Orchestra, William Steinberg, cond.
 CAPITOL P 8313. 12-in. \$4.98.

Continues an excellent series of standard concertos by the same alliance, and is patently high in the pile of records devoted to this music, very near the favorite of this department—the Ricci-Boult expression on London LL 562. Of the soloist let it be

said briefly that he is in form, plays without transgression, and demonstrates a value already many times demonstrated. More individuality is possible for the orchestra, whose tread is firmer and crisper here than is general for the concerto. The sonics — spacious, easy, and distinct — give force to the orchestral determination without hurting or slighting the violin, and the character of the woodwind is to be noted.

C. G. B.

BEETHOVEN

Fidelio: The Four Overtures ("Leonora No. 1," Op. 138; "Leonora No. 2," Op. 72; "Leonora No. 3," Op. 72a; "Fidelio," Op. 72b)

Philharmonia Orchestra, Otto Klemperer, cond.

ANGEL 35258. 12-in. \$4.98 (or \$3.48).

The conductor is a practitioner of full-voiced, full-blooded romanticism, which he gives us here, with some surprises. Except

in the *Fidelio* Overture so named, we have some marks of impatience where we expect deliberation. Only the first *Leonora* seems to show damage from the briskness of its adagio, the two greater ones, in their resilience, being nearly invulnerable to either delay or haste, as long as the line is kept in its proportions. A comparison with the only other record containing all four Overtures (Westminster 5177) reveals instructive differences. The Klemperer strokes — strong, broad, and impulsive, manly without fault — collide with a tense, calculated, and iron-spined delicacy of delineation from Dr. Scherchen that in such a verbal description as this seems a most unfruitful way of playing Beethoven. Well, it was done to be heard, not to be described. Briefly, the Scherchen analysis builds and maintains a continuity of drama with all its details significant, while the Klemperer plunge produces a series of strong renewals of climax.

Two methods, each entrusted to a formid-

able exponent. It is remarkable that both can seem right. That this observer prefers the Scherchen method, and by far, does not mean that he depreciates the Klemperer. It is an imposing demonstration of the standard method. But Dr. Scherchen lifts a veil behind which the standard method does not disturb.

The disparity of the sonic types gives additional value to the disks as an instrument of revelatory comparison. One might say, warm hall for Westminster, cold for Angel. The latter is more brilliant, sharper in timbre and harder. The good detail has been obtained by the engineers. The detail in the Westminster is the achievement of the conductor. The less demanding performance on Angel is the smoother in execution.

C. G. B.

BEETHOVEN

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

Egon Petri, piano.

A Complete Orchestral Brahms by Sir Adrian Boult

EACH RECORD of this Boult-Brahms collation contains on its two sides a symphony and one of the shorter works. All the latter have been assembled on a single disk announced for imminent issuance. It is not impossible that the symphonies will be available singly in the future.



The complete edition brings with it a gratuity in the form of a handsome, substantial and convenient album covered with fluted silk or a simulacrum, and looking not unlike virgin aluminum roofing. Some point is made here of the album because it is an uncommon type less hurtful to records than most — perhaps not hurtful at all, with its facility for lying flat, its inner chemises of soft polyethylene permanently in place, and the ease it accords to the removal and reinsertion of delicate disks.

Another reason for considering the edition as an entity is more cogent. This is a continuous statement of the love of Sir Adrian Boult for the music of Johannes Brahms, and the omission of episodes will destroy the integrity of an odd, pertinacious loyalty to standards of conducting — superbly realized — almost never applied to this

music. Any one of these symphonies, heard without knowledge of its kinship in directorial style to the others, will probably disappoint hearers accustomed to a more equestrian leadership. That was the experience of this writer starting with the First Symphony and continuing into the Second, but the manner had become manifest and seemed reasonable at the Third, and had begun to acquire the charm of old-fashioned flowers, old leather, forgotten dignities.

Not that the four Brahms symphonies should be played in succession, as the critic had to play them. God forbid. But each should be played with the knowledge that it is not accidental, that it is a facet of an imperturbable conviction and a dogged indifference to anyone else's conviction. With this knowledge, the hearer is likely to make a semantic about-face and accept as "stately," interpretations just as easily qualified as "stolid," without a preliminary sympathetic disposition to look deeply.

Certain characteristics are fairly constant. The long line, the climax gradually built, the steady accent in accord with the regularity of tempo, and the clear but discreet formation of episode are all evident early and stay to the end. The orchestra is organized into a unity of deep, rich glow, remarkably apparent in the massed strings and chorused brasses. Reproduction — which for proper expression ought to be kept at high volume — is excellent without being sumptuous, although string articulation has probably never been better and there is a minimum of noticeable distortion.

Symphony No. 1. A sturdy, undeviating eye-on-the-goal performance with its strength reserved for the coda of the finale. Neater orchestral playing is a rarity.

Symphony No. 2. Suggests here the essential chamber music many have found in the symphonies of Brahms, but the great blocks of beautifully formed tuttis are in strong disapproval. The slow pace of the first movement and of the first theme of the third movement reconciles the mood too much with the second and subdues interest, making too long a preparation for a firm and spirited finale. The vertical structure,

in this opulent orchestral blend, commands as much attention as the lateral progress.

Symphony No. 3. Slow and indeed rather static until the climaxes, hugely stated — an athlete preparing his muscles until the time comes to use them. Sir Adrian is not disordered by impatience.

Symphony No. 4. Has a reticent first movement until the stunning coda; an effective dark mystery in the andante despite its pace faster than usual; an erratic, disjointed scherzo to perfection, and a finale of disciplined force and sweep. This is the symphony that will appeal most at a first hearing of these performances.

Alto Rhapsody. Compelling in a restrained way, but the singer is the force in this music, and Miss Sinclair, with all her determined merit, merely reminds us how magnificent Kathleen Ferrier was (London LL 903).

Haydn Variations. Exquisitely analytic and impressive in this orchestral revelation.

Academic Festival. Very hearty swing of collegiate jubilation and display of detail seldom heard make this one of the best.

Tragic Overture. Determined, dramatic, taut, imaginative, and forceful, superbly registered, this is easily the most informative of all the recorded versions. The cohesion of the strong staccato chords is a joy in itself. The timbres are splendid, and in fact the orchestration seems to fit the record without a wrinkle.

C. G. BURKE

BRAHMS

Symphonies: No. 1, in C minor, Op. 68; No. 2, in D, Op. 73; No. 3, in F, Op. 90; No. 4, in E minor, Op. 98; Rhapsody for Alto, Male Chorus, and Orchestra, Op. 53; Variations on a Theme by Haydn, Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81

"Philharmonic Promenade" Orchestra, Sir Adrian Boult, cond. (with Monica Sinclair, alto, and Chorus from the Croyden Philharmonic Society, in the Rhapsody).

WESTMINSTER 4401. Four 12-in. \$19.92.

ALLEGRO-ROYAL 1598. 12-in. \$5.95.

Hard to surpass in serene naturalness of delivery joined to accuracy of reproduction. The maturity of the pianist's experience imbues these sonatas — especially Op. 109 — with an aura of confident command unusual but not unwelcome in late Beethoven. There are already a distinguished group of records of this music, and the new one must be considered one of the best. C. G. B.

BEETHOVEN
Symphony No. 7, in A, Op. 92

Rochester Philharmonic Orchestra, Erich Leinsdorf, cond.
COLUMBIA RL 6622. 12-in. \$1.98.

The bent of this conductor for a virile pulse, explicit contrasts, and dramatic clarity is richly satisfied by the exuberant disorder of the Seventh Symphony. The perceptive distribution of force and the maintenance of a decided rhythmic stroke distinguish this exciting "straight" performance from others in essence like it. Drums, horns, and trumpets are given more than usual license and have more than usual rhapsodic effect, and some display of roughness in the strings is not detrimental to music frenzied with animal animation. The sound is robust, reinforced by a reverberation not excessive, and every instrument is apparent. Reproduced at high volume, the persuasive value of this Seventh has a naked gusto eclipsing all other editions.

However. Pre-echo and imitation, that antiphony of sonic seepage from the walls adjacent to a recorded groove, that distasteful corollary to longest-play, may revolt hearers of this record into adamant opposition. It depends on one's degree of toleration for the intruder. Here it is comparatively loud and regularly recurrent. It is particularly disturbing in a work like the Seventh Symphony where the dynamic alternations of loud and soft are frequent. When soft yields to loud, in comes the intruder by anticipation; and when loud ceases for soft, we hear the intruder tinning a frail repetition. The record is heartily recommended to those resigned or indifferent to the intrusions.

The conductor respects the repeat of the exposition in the first movement, a rare event. C. G. B.

BIZET
L'Arlésienne: Suites Nos. 1 and 2

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.
WESTMINSTER W-LAB 7006. 12-in. \$7.50.

Westminster continues its clinical dissection of musical masterpieces. The transparency of Bizet's orchestration is particularly well suited for such auditory exposition, but this music deserves a better performance than the plodding effort by Rodzinski here. A playing time of 29 minutes, against the average time of 38 minutes, indicates that some severe cuts have been made, also that some sections are only explored up to a point — though such deficiencies may

Next Issue:
Prokofiev on Microgroove
by Alfred Frankenstein

make little difference to those interested in purchasing a record of this kind. The sound is tremendous, and the booklet issued with the record is highly informative on technical matters affecting this and other high fidelity recordings. J. F. I.

BLOCH
Quintet for Piano and Strings, in C

Johana Harris, piano; Walden String Quartet.
M-G-M E 3239. 12-in. \$3.98.

The epical, rhetorical, clangorous Bloch in one of his biggest and most celebrated expressions. Beautifully played and recorded. A. F.

CHAUSSON
Concerto for Violin, Piano, and String Quartet, in D, Op. 21

Yehudi Menuhin, violin; Louis Kentner, piano; Pascal Quartet
†Vieuxtemps: *Concerto for Violin and Orchestra, No. 5, in A minor, Op. 37*
Yehudi Menuhin, violin; Philharmonia Orchestra, John Pritchard, cond.
RCA VICTOR LHMV 30. 12-in. \$4.98.

Another Chausson Concerto, hard on the heels of the fine Francescatti-Casadesu-Guilet Quartet recording for Columbia, is scarcely anything to get excited about. Menuhin, Kentner, and the Pascals do well enough by the work, playing with more romantic sweetness but less emotional fire than their competitors. Sonically, the Columbia recording has a slight edge over the RCA-HMV. As to the Vieuxtemps, it is a short, unimportant, two-movement work, well performed by Menuhin, but it need not affect the choice of this record one way or the other. P. A.

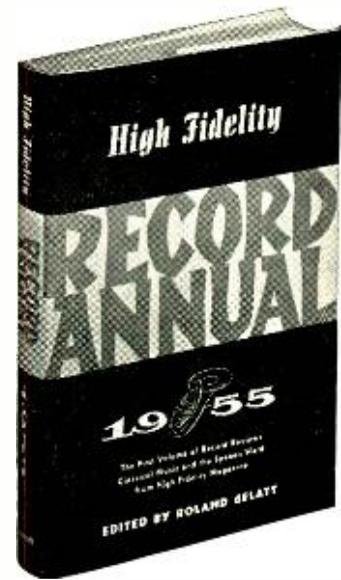
CLEMENTI
Sonatas for Piano: in G minor, Op. 34, No. 2; in F minor, Op. 14, No. 3; in F-sharp minor, Op. 26, No. 2

Vladimir Horowitz, piano.
RCA VICTOR LM 1902. 12-in. \$3.98.

Practically everybody who has taken piano lessons for more than a year or so must have struggled with the sonatas of Clementi, but very few music lovers have had an opportunity to become acquainted with his remarkable sonatas and symphonies. One remembers a recording of his sonata *Didone abbandonata* issued many years ago by the Friends of Recorded Music in an excellent performance by Arthur Loesser, author of the notes for the present disk. But there is very little on LP, and this recording of three representative works is therefore doubly welcome. Clementi, who lived to be eighty, was born four years before Mozart and died five years after Beethoven, so that his life spanned the whole so-called Classic era and reached into the Romantic period.

The present sonatas were written in the last two decades of the eighteenth century and display a curious mixture of elements from both periods. What is unusual about them for their time, aside from certain formal procedures, is the intensity of their paths, which reminds one at times of the "sensibility" of C. P. E. Bach, at others of

Here's the book you've been asking for . . .



the High Fidelity
RECORD ANNUAL
1955
edited by Roland Gelatt

● Don't fail to get the first volume (containing *High Fidelity* record reviews from July 1954 through July 1955) in what is planned as a permanent and continuing series — the only one which will keep you up-to-date with the thousands of long-playing records released every year.

● These are the reviews that one reader called "marvels of literacy" — delightfully readable as well as fair and accurate audio and musical criticism.

● Edited by Roland Gelatt, the reviews have been entirely rearranged and organized for easy reference. In permanent form they will be a treasured addition to your library as well as an invaluable shopping guide.

Composers (from Albeniz to Zeller) are arranged alphabetically; performers are indexed.

● More information about more records for less money than in any other record review collection — only \$4.95.

Published by J. B. Lippincott.

SEND FOR YOUR COPY NOW

HIGH FIDELITY Magazine
The Publishing House
Great Barrington, Mass.

Please send me, by return mail, a copy of *The HIGH FIDELITY RECORD ANNUAL—1955*. \$4.95 enclosed
Sorry, no C.O.D.s

NAME

ADDRESS

the emotional power of certain works of Mozart, and at still others of the drama and passion in some of the early sonatas of Beethoven. It is easy to see why Clementi's works had an influence on those of Haydn and Beethoven. Horowitz seems to have made a profound study of these sonatas, and one cannot imagine a better performance of them. The recording is marred by a slight flutter, not serious.

In his notes, Mr. Loesser, an eminent pedagogue and author of the lively *Men, Women and Pianos*, seems to have succumbed to an occupational disease of liner-writers—the urge to build up the hero in question at almost any cost. Thus Mr. Loesser attributes the eclipse of Clementi's reputation partly to an "unfair stricture" by Mozart, "never a good colleague," on Clementi's playing. Now Mozart needs no defense from this reviewer's rickety typewriter, but people do read notes, and they are entitled to accurate information. Mozart's comment dates from 1781; he criticizes Clementi's playing as skillful but mechanical. Well, some twenty-five years later Clementi himself admitted to a pupil that he used to concentrate on brilliance and facility but that later, after he had listened carefully to famous singers, he had

developed a nobler and more songful style. As to Mozart's "never" being a good colleague, we have only to read his warm and admiring comments about Johann Christian Bach and Haydn to realize how inaccurate such a statement is.

Instead of such highly questionable opinions, we could have been given some relevant facts, such as that Op. 14 started life as a set of sonatas for four hands and was dedicated to the great love of Clementi's life, whose father prevented their marriage after Clementi had carried her off; or that Op. 34, No. 2, which is larger in scope than the other two sonatas, seems to have been originally a symphony that was transcribed for piano by Clementi. We might have been told, too, whether Horowitz used the usual version of Op. 14, No. 3, or the little-known revision that Clementi made some twenty-odd years later and the manuscript of which is now in the Library of Congress. N. B.

CORELLI
Concerti Grossi, Op. 6

English Baroque Orchestra, Argeo Quadri, cond.

WESTMINSTER 3301. Three 12-in. \$14.94.

Noble music, nobly presented. The elegant art of this great composer, violinist, conductor, and teacher is seen at its best in these fine works, which, when they were published soon after his death, became popular throughout Europe and influenced such men as Bach and Handel as well as a host of lesser figures. The first eight are church compositions, with organ continuo (No. 8 is the celebrated *Christmas Concerto*); the remaining four are chamber works, with harpsichord continuo. All twelve are for strings, the solo group consisting of two violins and a cello and the orchestra comprising violins, violas, and basses.

In form they vary considerably: each work contains from four to six movements of different lengths following no special pattern except for some of the dances in the chamber concertos. Common to them all are a purity of line, a contrapuntal skill, a harmonic power that can reach extraordinary heights of expressiveness, and a rhythmic verve that are characteristic of Corelli at his best. They are very well played here, and granted full-sounding recording. Bows occasionally dig into strings

Continued on page 114

Reward for Patience: *Gerontius* Dreams on Vinyl

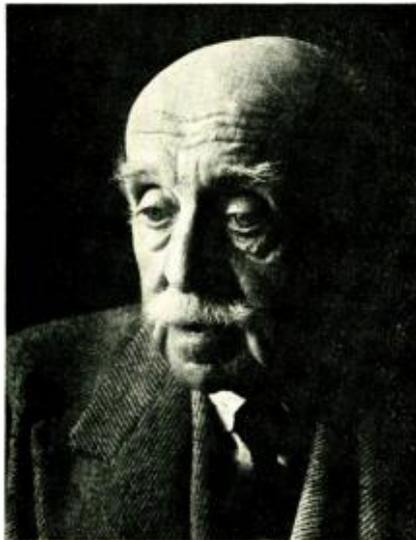
IF ONLY because *Gerontius* is practically a national institution in England, the work deserves a place in the LP catalogue, for hardly a choral festival—and they are legion in England—goes by without a performance of the work. It has had its successes outside of England too, but in America it has hardly survived into our day. In any case, its continuous tradition of performance in England undoubtedly accounts for the mellow perfection of this recorded version.

For such a peculiarly English work, it has a noncharacteristically English text—and it was this that in part accounted for its initial failure when first performed in 1900. Elgar's oratorio is a setting of most of a long mystical poem by the famous convert to Catholicism, Cardinal Newman. In it, *Gerontius* lies on his deathbed, ravaged by spiritual agony, surrounded by a priest and his assistants. Then *Gerontius*' soul, guided by his particular angel, makes the journey to see the Almighty before he sinks into Purgatory. The poem, intensely felt and rich with the repetition of ritualistic phrases, struck a sympathetic note in Elgar, who considered it for ten years before he finally composed the oratorio expressly for the 1900 Birmingham Musical Festival.

Anyone who responds favorably to late-nineteenth-century romantic music should find *Gerontius* a compelling work. It has some of the same mesmeric power to involve the listener as do the Grail scenes in *Parsifal*. There are, in fact, Wagnerisms in the writing, along with recurrent musical motives, but its themes are more open, more sweet, and the text is set in a flowing rather than declamatory style. What is concretely impressive is the masterly dis-

position of the orchestral and choral voices at all times, the way they color and support the words, the way they weave in and out with constantly changing emphases and textures yet never disclosing a break in the fabric. For page after page, the sound never becomes thick or clotted, even when the chorus is split up into eight or more parts and the orchestra is going full speed ahead. Beyond this, I find extremely impressive the inspired transmutation into sound of such intangibles as the soul in torment, the serenity of timelessness, the vision of the Almighty—the musical ideas being effected without fatuousness or bombast.

Sir Malcolm has conducted *Gerontius* time and again. His experience with the



Sir Edward Elgar

work has resulted in a speckless performance of a long, intricate, and hazardous score. Yet this might also be a first performance, for its radiant serenity bespeaks a fresh and ardent love of the music. Richard Lewis, as *Gerontius*, has a long, high-lying vocal line to sustain, which he does with ease, producing an ever-lovely tone and catching the passion and wonder of his part with wonderful intensity. Marjorie Thomas has a purity of voice suitable to her part as the Angel, and she communicates compassion that is most stirring, particularly in the pianissimo Alleluias. Mr. Cameron handles his two lesser solo passages flawlessly. The glorious Huddersfield chorus sings with a ravishing tone, loudly or softly, and with a technical proficiency that allows them to provide the slightest nuance Sir Malcolm calls for. And the Liverpool Philharmonic gives the impression here of being a remarkably beautiful orchestra.

Angel has caught the performance on disks with a full, rich, immediate sound, generally superbly balanced between orchestra, chorus, and soloists. There are minor blemishes; occasionally the chorus' esses become too sibilant; occasionally the middle voices of the chorus have less strength than the two extremes. But I would not give further thought to these matters in what is a great performance of a great work.

RAY ERICSON

ELGAR
The Dream of Gerontius

Richard Lewis, tenor; Marjorie Thomas, mezzo-soprano; John Cameron, baritone; Huddersfield Choral Society and Liverpool Philharmonic, Sir Malcolm Sargent, cond. ANGEL 3543B. Two 12-in. \$9.96.

"We know of no pianist like him of any age."

Paul Hume—Washington Post

"In no way inferior to such artists as Landowska or Serkin."

Musical Courier

"One of the most auspicious debuts in some time."

John Briggs—N. Y. Times

Cause of these rave reviews is young (22 year-old) Canadian pianist Glenn Gould, who makes his record debut with a brilliant performance of Bach's "Goldberg Variations."

This phenomenal talent has recently signed a long term contract to record exclusively for **COLUMBIA**  **RECORDS**

Ask your dealer for ML 5060



Other January releases on Columbia:

Tchaikovsky: Symphony No. 5 in E Minor—Mitropoulos and the Phil-Symph. Orch. of N. Y. ML 5075

Tchaikovsky: Symphony No. 4 in F Minor—Ormandy and the Philadelphia Orchestra. ML 5074

Songs from the Bay of Naples—Efrem Kurtz and the Columbia Symphony Orchestra. CL 773

Mozart: Early Quartets Nos. (K. 155 thru K. 158)—The New Music Quartet ML 5003

Mozart: The Last Quartets, Nos. 20, 21, 22, 23—The Budapest String Quartet SL-228. Also available singly.

Haydn: Symphony No. 96 in D Major ("Miracle") and Symphony No. 102 in B-Flat Major—Bruno Walter and the Phil-Symph. Orch. of N. Y. ML 5059

Lily Pons Gala. 11 of her most famous arias and songs. ML 5073

© "Columbia" © T. M.

too deeply, but it is probably better to have an excess of zeal than an excess of refinement. N. B.

GABRIELSKI

March for Toys and Orchestra—See Mozart, Leopold: *Cassatio in G*.

GLUCK

Ballet Suite No. 1 (arr. Mottl)

†Grétry: *Ballet Suite* (arr. Lambert)

New Symphony Orchestra (London), Robert Irving, cond.

LONDON LL 1234. 12-in. \$3.98.

The dance music of Gluck—spontaneity shaped by dignity, excitement restrained by grace, lofty sentiment implied by the aspects of motion—is perhaps beyond the capacity of human dancers. Ears cannot resist its miraculous simplicity. The familiar Suite assembled by Felix Mottl from three operas is perhaps the best possible introduction to the composer most neglected by records. Grétry, a smaller great man and the most fastidious of all, has been obscured with the eclipse of the kind of theater for which he composed. The nose-gay of dances collected by the late Constant Lambert (including the music from *Céphale et Procris* also arranged by Mottl and once available on Capitol L 8135) is endowed with a seductiveness to enchant anyone, and it is to be hoped that this record will direct serious attention to the composer's voluminous production.

The disk is a good one, especially in the delivery of a smooth, relaxed orchestral sound attractive even at low volume. The playing is marked by careful detail within a direction as a whole easygoing, pleasant but hardly a revelation, soft on accent in the quick movements of the Gluck, reluctant to interrupt the even flow by violence. An old Urania disk had more storm in it, but its sonics cannot please now. C. G. B.

GRETRY

Ballet Suite (arr. Lambert)—See Gluck: *Ballet Suite No. 1*.

HAYDN

Symphonies: No. 46, in B; No. 96, in D

Netherlands Philharmonic Orchestra (in No. 46); Winterthur Symphony Orchestra (in No. 96), Walter Goehr, cond.

MUSICAL MASTERPIECE SOCIETY 129. 10-in. \$1.65.

Symphony No. 46, in the curious key of B major, never used before or again by Haydn in a symphony, and seldom by any other composer, is a first recording. It has a slow movement of odd color and motion, and three movements less distinctive. Conducted for this disk with the competent assurance of a veteran fire-horse obedient to the principal duty, it is a fair if not enlightening experience. The sonics too are efficient without being imposing, a little taut despite an echo as of an empty hall.

The later symphony, sometimes called the *Miracle*, has been issued before in this performance. On that record too (No. 6) the associated music is without LP competition: the *Isola Disabitata* Overture. The performances are like that of No. 46, but there is a higher pitch in the more recent

Miracle, suggesting that something went amiss in transfer. C. G. B.

HAYDN

Symphonies: No. 94, in G ("Surprise"); No. 101, in D ("Clock")

Rochester Philharmonic Orchestra, Erich Leinsdorf, cond.

COLUMBIA RL 6621. 12-in. \$1.98.

Both are admirable expressions of the brimming vitality implicit in the light-hearted scores. In fact, if vitality is the quality most fancied, this record must contain the preferred edition of both symphonies. In second fact, the value-per-dollar is stunning beyond that of any but a narrow handful of disks, including two by this conductor and orchestra for this manufacturer. The *Surprise* has not the finesse of Sir Thomas Beecham's urbane vivacity on Columbia ML 4453; and Mr. Leinsdorf, a fast conductor, perhaps puts the Andante of his *Clock* on summer time not to its advantage, but the bursting health of the quick movements as presented in the spacious and imperative sonics here extorts ungrudging commendation for its free propulsion of a great light music made to give lasting and uncomplicated pleasure. C. G. B.

HAYDN, MICHAEL

Concerto for Flute and Orchestra, in D
Symphony in G

Vienna Orchestral Society, F. Charles Adler, cond.

UNICORN 1007. 12-in. \$4.98.

The conductor has been impressive in greater and harder works than these, but his metro-nomy is not impressive here, in spite of a nice feeling for dynamics. Naturally it is valuable to have more recorded music of Haydn's brother, but the church music is far better than these routine instrumental things. Sound good in sum, albeit obdurate. C. G. B.

HOFFMANN

Symphony for Toys and Orchestra in D
—See Mozart, Leopold: *Cassatio in G*.



Erich Leinsdorf: propulsion for Haydn.

HUMMEL

Quartet No. 2, in G, Op. 30, No. 2

†Schumann: *Quintet in E-flat, Op. 44*

Hollywood Quartet; Victor Aller, piano (in the Quintet).

CAPITOL P 8316. 12-in. \$4.98.

Those who remember the smart little Hummel quartet, with its enticing minuet, from

the old Coolidge version on Victor 78s will welcome its arrival on LP. The welcome may be less than enthusiastic, since the violins in the very clear recording are dry, fault of the players or the room; but the interpretation is neat and spirited. The Schumann Quintet, no novelty on records, is endowed with some novelty in the performance—irregularities of tempo and force conscientiously practiced and rather beautiful in themselves albeit excrement. Like beauty patches, they draw attention from the main thing. Notable piano sound, and strings crisply clear, with the upper dryness noted. C. G. B.

LALO

Concerto for Cello and Orchestra, in D minor

†Saint-Saëns: *Concerto for Cello and Orchestra, No. 1, in A minor, Op. 33*

André Navarra, cello; Orchestra of the Paris Opera, Emanuel Young, cond.

CAPITOL P 8318. 12-in. \$4.98.

The French cellist André Navarra, who showed such promise in his recent recording of the Dvorak Cello Concerto, proves once again that he is a most accomplished and polished performer on his chosen instrument. Neither of these concertos could be ranked as great or profound music; both are melodic showpieces with poor orchestral backgrounds. Yet Navarra infuses the music with as much warmth and dignity as he can, and the results are most gratifying. This is the best disk version of the Lalo that I have encountered, but many are likely to prefer the greater stylistic freedom that Leonard Rose puts into the Saint-Saëns in his superb recording for Columbia. P. A.

LISZT

Mephisto Waltz; Hexameron

†Strauss, Johann, Jr.: *The Blue Danube; Artist's Life; Fledermaus Fantasy*

Vera Appleton and Michael Field, duopianists.

ALLEGRO-ROYALE 1587. 12-in. \$5.95.

Liszt's two-piano version of his *Mephisto Waltz* strikes me as more effective than the solo version, simply because two pianists can supply the necessary strength and speed to make the opening theme come off—something few solo pianists can do. The transcription is definitely worth hearing. The *Hexameron* is an interesting curiosity, written for an 1837 charity concert. It consists of variations on the "March of the Puritans" from Bellini's *I Puritani*, written by Chopin, Pixis, Thalberg, Czerny, Herz, and Liszt. In Liszt's two-piano arrangement, it is impossible to distinguish between the styles of these six pianist-composers, and the work emerges as an entertaining, typically Lisztian virtuoso showpiece. Appleton and Field, who are credited with having introduced into this country the two transcriptions, play with exciting virtuosity and dash.

In Abram Chasins' free and lively arrangements of the Strauss waltzes a superficial, night-club gloss is avoided, and the performances could not be more musical. Fair sound, somewhat shallow and dry, but clean in texture. R. E.

Continued on page 116

*to Charles Munch, Conductor of the Boston Symphony...
to Arthur Fiedler, Conductor of the Boston Pops...*



BATON DESIGNED BY VAN CLEEF & ARPELS

A BATON WORTHY OF A TRULY MAGNIFICENT ORCHESTRA!

RCA Victor salutes the brilliant Boston Symphony on its 75th Anniversary with five great Diamond Jubilee Albums!

Here you see Frank Folsom, President of RCA, presenting a diamond-studded baton to conductors Charles Munch and Arthur Fiedler in honor of the Boston Symphony's 75th Anniversary. And you, too, can share in this musical celebration with the latest and greatest

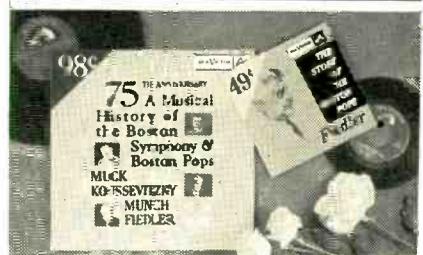
RCA Victor "Boston" albums, especially recorded for this diamond jubilee anniversary. Hear them today at your favorite RCA Victor Record store!



All new! All in RCA Victor glorious "New Orthophonic" High Fidelity Sound! And only \$3.98 for each 12" Long Play record . . . only \$1.49 for each 45 EP record. Here are thrilling classics, performed by Charles Munch conducting the Boston Symphony Orchestra . . . superb

music in a lighter vein by Arthur Fiedler and the Boston Pops. Visit your nearest record dealer and enjoy these outstanding RCA Victor recordings of the magnificent "Boston" . . . an orchestra so versatile that it can change its whole personality with the flourish of a baton!

RCA VICTOR 



Only 98¢ — worth \$3.98. 12" Long Play Historical Highlights of the Boston Symphony & Boston Pops. Only 49¢ — worth \$1.49. 45 EP Story of the Boston Pops; with excerpts from Arthur Fiedler's sparkling repertoire. Collector's items. *Nationally advertised prices*

MOZART, LEOPOLD

Cassatio in G

†Hoffmann: *Symphony for Toys and Orchestra, in D.*

†Gabrielski: *March for Toys and Orchestra*

Vienna Orchestral Society, F. Charles Adler, cond.

UNICORN 1016. 12-in. \$3.98.

An article by Mr. H. C. Robbins Landon in the *Saturday Review* a few years ago expunged one of the most charming (and characteristic) Haydn stories, temporarily, in attributing the authorship of the delightful *Toy Symphony* to Mozart's father. Here is the aural evidence, and printed substantiation is on the jacket. Whoever invented the details of the genial prank that Haydn never perpetrated was a kindly liar, not without talent, and his lie will probably survive the exposure of it.

Leopold Mozart's *Cassatio*, here recorded for the first time, contains the three familiar movements of the old *Toy Symphony*, and four other movements. The movements common to both are almost identical, the principal difference being the use of G major in the original against the C of the "Haydn." Whoever made the adaptation selected the best movements.

The contemporaneous symphony for toy instruments and orchestra by Leopold Hoffmann is in the same spirit of well-mannered fun, but is tauter formally and less engaging. The Gabrielski March, a more portly entertainment, was composed probably in the third decade of the last century.

Standards of performance in benign frivolities like these remain mysterious, and we have no right to cavil at the mock-solemnity of Mr. Adler's presentation, but it does seem that the sport would have been more complete with the interpolation of some wantoning breezes. The conductor gives the three minuets of the *Cassatio* really lovely dignity and grace, and this style is continued beyond its term. The registration of toy trumpet, drum, rattle, and bird-calls is above reproach. C. G. B.

MOZART

Concerto for Piano and Orchestra, No. 9, in E-flat, K. 271; Rondo for Piano and Orchestra, No. 2, in A, K. 386

Clara Haskil, piano; Vienna Symphony Orchestra, Paul Sacher (in the Concerto) and Bernhard Paumgartner (in the Rondo), conds.

EPIC LC 3162. 12-in. \$3.98.

The restraint which seems misplaced in Concerto No. 23 (noted below) becomes an adornment in No. 9 played by the same participants. This bold and inventive music is unfixed in temperament, and the intimate, intense style manages to convey the involvement of thought and feeling without committing itself to a dominant aspect. Sage playing, but neat and effective, admirable in balance and disarmingly unostentatious. With volume low, reproduction will be nice in detail for the orchestra and entirely satisfactory for the piano. The short Rondo is competently delivered. C. G. B.

MOZART

Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 23, in A, K. 488

Clara Haskil, piano; Vienna Symphony Orchestra, Bernhard Paumgartner (in No. 20) and Paul Sacher (in No. 23), conds.

EPIC LC 3163. 12-in. \$3.98.

Deprecating the excess of brilliance so frequently encountered in Mozart concertos, the players deprecate too much in No. 23, making its external movements dull in an earnest lassitude. No. 20, that tough and startling crow in the aviary, receives an interpretation honorable like a number of others. The reproduction shows enough commendable points to induce regret that the level of merit is not constant. Orchestral bass is very good, balance is honest, the winds are individually audible and the tuttis are big. But the piano is not well defined and the violins in No. 23 are unlovely. The Vienna Epic could profit by imitating the Netherlands Epic in the technique of recording the piano. (At low volume the Haskil piano is pretty good, but the low volume tames No. 23, already docile, to inconsequence.) C. G. B.

MOZART

Concertos for Violin and Orchestra: No. 3, in G, K. 216; No. 6 (or 7), in E-flat, K. 268

Christian Ferras, violin; Stuttgart Chamber Orchestra, Karl Münchinger, cond.

LONDON LL 1172. 12-in. \$3.98.

No. 3 has telling stretches in spite of an underlying preciosity that binds its wings with mauve ribbons. There are several better versions, notably that of Grumiaux-Paumgartner on Epic LC 3060. No. 6, half Mozart, has only one other edition, which music-lovers are urged not to discard, although it is less than a masterly record. The Ferras-Münchinger coalition, fatly endowed and not aware of it, offers lovely sounds in a languid succession of tidy flabbiness, a calculated perversion. Velvety sound. C. G. B.



Bruno Walter hearkens back to Mirabell.

MOZART

Die Entführung aus dem Serail

Maria Stader (s), Konstanze; Rita Streich

(s), Blonde; Ernst Häfliger (t), Belmonte; Martin Vantin (t), Pedrillo; Josef Greindl (bs), Osmin. RIAS Chorus and Orchestra (Berlin), Ferenc Fricsay, cond. DECCA DX 133. Two 12-in. \$9.96.

It is a musical comedy and it is played like one, flip wherever possible, sentimental when necessary, broadly funny, and in rapid motion when the set pieces permit. In this edition, like the earlier one, enough dialogue is retained to carry the story, but here the dialogue is spoken by actors other than the singers. The movement and force of the new version, particularly in the concerted numbers including the finales, make it a good deal more entertaining than the rather flabby and hesitant London edition of 1950. Furthermore, the recording has the additional brightness we expect after a passage of years, even with the excess of echo here and the fluctuations in the audible strength of the voices.

Osmin, the comic factotum of the harem, must supply most of the fun, and Josef Greindl is first-class in his impersonation, more amusing and more musical than his counterpart on the early London. Both tenors improve on their predecessors, especially Ernst Häfliger as Belmonte in a good display of chubby German tenorism. Miss Streich makes the difficulties of her part graceful and engaging, and Miss Stader gives a conviction to her even more difficult role which more than suffices to compensate for minor uncertainties of control.

Under Mr. Fricsay's hard drive there is plenty of animated entertainment. Patently the better of the two editions, this one would have gained in value with more studied balances before the microphones. The performance is good enough to merit the very best techniques in sound reproduction. A libretto in German and English is presented with the album. C. G. B.

MOZART

"In the Gardens of Mirabell"

German Dances, K. 605; Masonic Funeral Music, K. 477; Minuet from K. 568; Minuet from K. 599; Serenade No. 13 ("Eine kleine Nachtmusik"), K. 525; Overtures to: *Così fan tutte*, *Le Nozze di Figaro*, *Der Schauspieldirektor*, and *Die Zauberflöte*.

Columbia Symphony Orchestra, Bruno Walter, cond.

COLUMBIA ML 5004. 12-in. \$4.98.

Every one of these works was composed well after Mozart's escape from his hated natal Salzburg. The formal gardens of the handsome renaissance chateau of Mirabell did not resound to this music while its creator lived. They do now, in a sadly delayed penance.

All eleven pieces except one of the minuets have been recorded before. The six most important, particularly the *Figaro* and *Magic Flute* Overtures, the Funeral Music, and *Eine k N*, are the kind of complete realizations we expect from a master conductor. (Probably a lesser master would have stooped for a closer scrutiny of the three "Teutsche" and the two minuets, whose humbler outlines dance more gaily when the inner lights are uncovered.) The



PENNARIO: he dared it alone

Ravel's great orchestral suite, *La Valse*, is a brilliant study of the composer's own disillusionment. It is also magnificent music. But because it is so intricately scored, playing it has become a merciless test of an orchestra's competence.

If 100-piece symphony orchestras have trouble expressing *La Valse* (and they do) what pianist would dare go it alone? First, it would take a genius to score such a work for single piano. Then another genius to play it properly.

Imagine the astonishment, then, that greeted pianist Leonard Pennario's new Capitol "FDS" Recording of *La Valse*—from a score for single piano by Ravel himself.

Pennario, probably the most gifted and *certainly* the most respected young American pianist, sought out Ravel's original French publishers to unearth the score that had been "overlooked" for 40 years. His delight was in the challenge.

Your delight will be in the performance when you hear it. Delight, and possibly awe.



Capitol's "Full Dimensional Sound" symbol denotes an exceptional performance, flawlessly recorded. It is the purest high fidelity achieved by the recorder's art.





One Moment, Please ...

This is the time for turning over a new leaf, making resolutions and preparing for a bright new year. But before you look ahead, take one more good look at 1955. This past year, Decca brought you an exciting *New World of Sound*—fresh, brilliant personalities combined with new techniques of musical presentation and arrangement. Sure, there are great things ahead, but now is a good time to make some of 1955's wonderful *New World of Sound* albums a part of your collection!

Larry Elgart's superb Decca album, *Music For Barefoot Ballerinas* (DL 8034, ED-712) will please everyone from the hi-fi enthusiast to the lover of new and exotic musical experiences. Fred Reynolds in *Hi Fi Music At Home* says of the album, "It is . . . one of the most electrifying hi-fi recordings ever released. The vignettes are alive, volatile, vibrant, tender, and ever unpredictable."

The sparkling vocal personality of a new talent of 1955 is spotlighted in two highly successful Decca albums, *Starring Sammy Davis, Jr.* (DL 8118, ED 2214-6) and *Just For Lovers* (DL 8170, ED 2285-7). Sammy sings some of the best of Tin Pan Alley. We think Sammy Davis, Jr. definitely deserves many recorded encores in 1956, don't you?

In 1955, we were hosts to four of the greatest gals you'll ever hear. Their visit produced these four exciting albums of vocal moods: Jeri Southern served up a little singing in *The Southern Style* (DL 8055, ED-740), then, Carmen McRae vocalized *By Special Request* (DL 8173, ED 2279-80, 81) and *Sylvia Syms Sings* (DL 8188, ED 2305-7). Last, but not least of these wonderful albums, is *Sweet and Hot* (DL 8155, ED 2251-3), by that redoubtable lady of talent, Ella Fitzgerald. Hear these four different vocal moods by four wonderful gals!

NOTICE: Movie marquees across the nation ablaze with *Guys And Dolls*! Hear Decca's Original Cast Album of *Guys And Dolls* (DL 9023, ED-803) starring Vivian Blaine, B. S. Pully, Stubby Kaye and other stars of both the film and the original Broadway production! And, Sammy Davis, Jr. sings *Selections From Guys And Dolls* (ED 2308). Both sets are great listening!

"DL" indicates 33 1/3 Long Play Recordings
 "ED" indicates 45 Extended Play Records

DECCA® RECORDS
a New World of Sound
 "You Can Hear The Difference!"



sound, bright, solid, and distinct, is that of an orchestra more substantial than the minimal Mozart. It has more impact than ingratiating, being a little hard at *fortes*, but it is good enough, in view of the sensitive direction and responsive playing, to give the disk a commanding position except in the five small items cited. C. G. B.

MOZART
Serenade No. 4, in D, K. 203
 New Symphony Orchestra (London), Peter Maag, cond.
 LONDON LL 1206. 12-in. \$3.98.

It is possible that the way we esteem most for the playing of diversions like this marvelous confection of gallantry compounded from the old concerto grosso and the new melodic particularism—a compound opposing a small body of strings to a larger orchestra of strings and drums—is a way that Mozart and his contemporaries would have scoffed at as pretentiously overlabored. It is equally possible that they would not; that they would have admired the subtle shadings of a Beecham or a Rodzinski just as we do. At any rate, there is no such shading in this honest interpretation which parades its happy humors along an unbroken line well maintained by smooth string-playing and bright, satisfying sonics. It has a good deal less style than the only other edition, and a much greater luxury of sound. C. G. B.

MOZART
Sonatas for Piano and Violin: No. 37 (No. 34), in G, K. 379; No. 39, in B-flat, K. 454
 †Mozart-Kreisler: *Rondo*
 Lev Oborin, Vladimir Yampolsky, Abram Makarov, pianists; David Oistrakh, Igor Oistrakh (Rondo), violinists.
 COLOSSEUM 194. 12-in. \$3.98.

The pianists would not recognize their work in sound which is a reflection of a reflection—no use designating which piece each played with an Oistrakh. The Oistrakhs wear veils. Experience reminds us that records of Russian provenance are usually most sonically acceptable when they are "authorized" by the Leeds Music Corporation. This veiled dud has not been so authorized. C. G. B.

MOZART
Sonatas for Piano and Violin: No. 39, in B-flat, K. 454; No. 40, in E-flat, K. 481
 George Szell, piano; Joseph Szigeti, violin.
 COLUMBIA ML 5005. 12-in. \$4.98.

Forgive a sentimentalist for his surrender to heartfelt musicianship like this, in performances wherein a wavering bow, in the most knowing of hands, is only too apparent. There is eloquence in the scrape of these hairs on these strings: the soul is still steady. The pianist is immune to such qualifications: he is in accord with the spirit moving both. The registration is good enough to evoke the word "faultless," which is an impossibility. Of course, there are better performances of both, but this record attracts a true love tolerant of imperfections. C. G. B.

Continued on page 120

YOUR CHOICE OF THE WORLD'S GREATEST MUSIC,
PERFORMED BY THE WORLD'S FINEST ARTISTS!

FREE

Any One of these Superb, High Fidelity
12" COLUMBIA  RECORDS

if you join the Columbia  Record Club now and agree to take as few as 4 records in the coming year.



PICTURES AT AN EXHIBITION (Moussorgsky-Ravel)
FIREBIRD SUITE (Stravinsky)
The Philadelphia Orchestra,
Eugene Ormandy, conducting
ML 4700



STRAUSS WALTZES BY
ANDRE KOSTELANETZ
Andre Kostelanetz and his
Orchestra play ten Strauss
Waltzes, including the Blue
Danube Waltz
CL 805



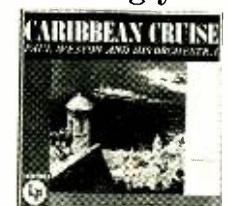
THE PAJAMA GAME
Original Broadway Cast with
John Raitt, Janis Paige,
Carol Hanes, Eddie Foy, Jr.,
Produced for records by
Goddard Lieberson ML 4840



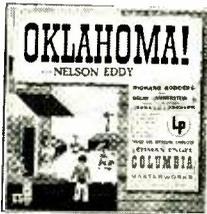
LOUIS ARMSTRONG PLAYS
W. C. HANDY
Louis Armstrong and his
All-Stars really go to town
on the St. Louis Blues and
ten other numbers
CL 591



SYMPHONY NO. 2 (Beethoven)
SYMPHONY NO. 4 (Beethoven)
Philharmonic-Symphony
Orchestra of New York,
Bruno Walter, conducting
ML 4596



CARIBBEAN CRUISE
Here's Paul Weston and his
Orchestra playing the music
of Jerome Kern, Cole Porter,
Hoagy Carmichael, Harold
Arlen and others
CL 572



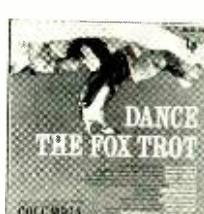
OKLAHOMA!
(Rodgers-Hammerstein)
Nelson Eddy with Supporting
Cast—Orchestra and Chorus
conducted by Lehman Engel
(Produced for records by
Goddard Lieberson) ML 4598



BENNY GOODMAN PRESENTS
FLETCHER HENDERSON
ARRANGEMENTS
Top performers of French,
Honeyuckle Rose, Night and
Day—and 9 more Henderson
arrangements
CL 524



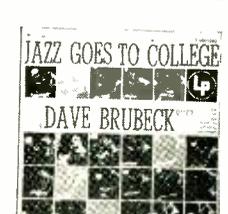
SYMPHONY NO. 41 ("Jupiter")
SYMPHONY NO. 38 ("Prague")
(Mozart)
Sir Thomas Beecham, Bart.,
conductor The Royal
Philharmonic Orchestra ML 4313



DANCE THE FOX TROT
Harry James, Les Brown,
Woody Herman, Ray Noble,
Sammy Kaye, Dick Jurgens,
Hal McIntyre, Tony Pastor,
George Siravo and their
orchestras
CL 533



MUSIC FROM HOLLYWOOD
Percy Faith and his orchestra
present memorable music from
memorable movies: Themes
from "The Great Caruso",
"Moulin Rouge", "The Bad
and the Beautiful"
CL 577



JAZZ GOES TO COLLEGE
The Dave Brubeck Quartet
playing jazz in a new and
exciting way. Included are
Balcón's Rock, Out of Nowhere,
Le Souk, The Song Is You
CL 566

Which of the magnificent 12" high fidelity Columbia  records shown here shall we send you FREE . . . to start your membership in the exciting new Columbia  Record Club? Take your choice. You do not pay a penny for it now or later!

How is it possible to offer such valuable Columbia  records free of cost? The answer is: *another innovation by Columbia Records.* Yes, the same famous recording company that originated the  record and pioneered high fidelity recording now launches the Columbia  Record Club . . . the surest, easiest way to obtain outstanding records—brilliant names in every field, from classical to jazz—at tremendous savings.

THE RECORDS YOU WANT DELIVERED TO YOUR DOOR

Each month you'll have your choice of the Club's top Selections in four musical Divisions: 1. Classical; 2. Listening and Dancing; 3. Broadway, Movies, Television and Musical Comedies; 4. Jazz.

The records you want are delivered to your door by mail, direct from the Columbia factory.

FREE BONUS RECORDS

For every two records you buy, you will receive a Bonus record FREE—special 12" Columbia  records made exclusively for Club members, not available elsewhere at any price.

4 MUSICAL DIVISIONS TO PLEASE EVERY TASTE

CLASSICAL. Music of the immortals played by the world's finest orchestras under famous conductors. Great music brilliantly performed.

LISTENING AND DANCING. Your favorite music played by your favorite orchestras for your enjoyment in listening or dancing.

HOW THE CLUB OPERATES

Each month the Club's informative Magazine, sent to you free, gives complete, advance news of the forthcoming Selection and an alternate choice in each Division.

If the Selection for the Division in which you have enrolled is a record you want, you simply let it come to you, automatically. If you do *not* want it, you notify the Club by returning the handy mailing form always provided. You may order the alternate record for your Division, or records from other Divisions. Or you may take *no* record that month.

You are billed for the Club Selections or alternates you accept at the regular list price, usually \$3.95, but occasionally \$4.98 when the list price requires. A small charge is added for mailing. Your only obligation is to accept at least four records a year from almost 100 offered. You may cancel your membership any time after purchasing four records.

ACCEPT THIS FREE OFFER

Decide now which of the superb records shown above you want free to start your membership. Indicate your choice on the coupon. You may enroll by taking the coupon to any established Columbia Records dealer's shop, or by sending it direct to the Club. In either case, your gift record is mailed to you free. Mail the coupon or see your dealer at once.



BROADWAY, MOVIES, TELEVISION AND MUSICAL COMEDIES. Prized albums of the great current shows and hits to come.

JAZZ. The cream of Columbia's famous collection. Every style of jazz from "ragtime" to "cool" played and sung by all-time greats.

COLUMBIA  RECORD CLUB, 165 WEST 46th ST., NEW YORK 36, N. Y.

® "Columbia",  Morcos Reg.  T.M.

TAKE OR MAIL THIS COUPON TO YOUR COLUMBIA RECORDS
DEALER OR IF THERE IS NONE NEAR YOU MAIL DIRECT TO

COLUMBIA  RECORD CLUB, DEPT. 270
165 WEST 46TH STREET, NEW YORK 36, N. Y.

Please send me as my FREE gift for joining . . .

(TITLE OF RECORD DESIRED—CATALOG NUMBER)

. . . and enroll me in the following division:

Classical; Listening and Dancing; Jazz.
 Broadway, Movies, Television and Musical Comedies.

My only obligation as a Member is to accept at least four Columbia  records within the next twelve months from the Club's monthly Selections and alternate recommendations. These records will be mailed to me at the regular list price, plus a small mailing charge, and, for every two records I purchase, I am to receive a Bonus record FREE. I reserve the right to cancel my membership after buying four records.

Name

Please Print

Address

City

Zone State

NOTE: Please return this coupon only if you have
a 33-1/3 rpm record player.

If you desire, you may order any of the following Club Selections now, no money in advance, to be sent with your free record. These records count as credits toward Bonus records.

- Gaité Parisienne**—Ballet (Offenbach); Les Sylphides—Ballet (Chopin) The Philadelphia Orchestra, Eugene Ormandy, conducting
CL 741, \$3.95
- Concerto in E Minor for Violin and Orchestra, Op. 64 (Mendelssohn); Concerto in D Major for Violin and Orchestra, Op. 35 (Tchaikovsky)** Zino Francescatti, Violin, with the Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos, conducting
ML 4965, \$4.98
- Music of Irving Berlin**—Andre Kostelanetz and his Orchestra
CL 768, \$3.95
- Soft Lights, Sweet Trumpet**—Harry James and his Orchestra
CL 581, \$3.95
- Love Me or Leave Me** (From the Sound Track of the MGM Production) Doris Day, with Orchestra conducted by Percy Faith
CL 710, \$3.95
- Kismet** (Orchestral music from the Broadway production) Percy Faith and his Orchestra
CL 550, \$3.95
- Satch Plays Fats**—Louis Armstrong and his All-Stars
CL 708, \$3.95
- The Three Herds**—Woody Herman and his Orchestra
CL 592, \$4.95

MOZART

Symphonies: No. 40, in G minor, K. 550; No. 41, in C ("Jupiter"), K. 551

Orchestra of the Théâtre des Champs-Elysées (Paris), Hermann Scherchen, cond. LONDON DTL 93020. 12-in. \$4.98.

The orchestra is presented not in replica of public performance, with a recognizable panoramic character, but as it were vertical, with the instruments arranged for a near-equality of distinctness and some readjustment of relative force. The effect is startling, particularly when reproduction is loud, like a cataract of sound, solid but coruscating, making a spiny tangible pillar in the

hearer's room. Of course this results in a clarification of the by-ways of a score that the panoramic registration cannot obtain, but it is imperious and seldom restful. The exposure of all the crossing routes in the finale of the *Jupiter* is an impressive counterbalance to the harshness of proximity.

This kind of sound gives a becoming fierceness to the G minor Symphony, tensely conducted in spite of the slow pace of the first movement. The interplay of lights in the minuet and finale is very apparent, and in both symphonies the contrasts of mass and episode are striking in the care given by the conductor and the discrimination of the sound. The *Jupiter* does not depart

from tradition, but the harmonic substance is in evidence more than anywhere else, and the colors flash—sometimes garishly—as we seldom see them.

An edition that must be heard, even by those who will deplore it. C. G. B.

MOZART

Die Zauberflöte

Hilde Gueden (s), Pamina; Wilma Lipp (s), Queen of the Night; Emmy Loose (s), Papagena; Leopold Simoneau (t), Tamino; August Jaresch (t), Monostatos; Walter Berry (bs), Papageno; Kurt Boehme (bs),

Continued on page 122

After Twenty Years, a New Glyndebourne *Figaro*

RETURNING to Glyndebourne, where HMV recorded the first, abbreviated, *Figaro* in 1934, HMV and Victor have produced a new version highly superior to the first in the average of the singing, superior in the vitality of recorded sound, immensely superior in that the *recitativo secco* has been included, and inferior in many details of the direction.

The old Glyndebourne set of records belongs of course to history and ought not to be used to contest for pre-eminence with editions benefiting from twenty years of technical progress. There are three other editions not sonically disqualified, of which one, the best of all vocally, the Columbia representation of the Vienna Staatsoper under Herbert von Karajan, is disqualified by its excisions identical with those of the early Glyndebourne; and another, the London representation of the Vienna Staatsoper under Erich Kleiber, issued two months ago, is the only one to offer the score without dismemberment. This is a brilliant edition, well sung, strikingly conducted, and the most proficiently registered of all.

The Cetra version, vocally the poorest although not bad, formerly valued because of its retention of most of the recitative, is ground to relative insignificance between the glittering revolutions of the London and the new Victor disks.

Glyndebourne of 1955 follows London's textural integrity except for some trifling omission of recitative and the rejection of Marcellina's aria in the fourth act, "*Il capro e la capretta*," seldom included in public performances of the opera. It has been maligned and is worth the singing. It may be heard only in the London edition, entrusted to the singer of Susanna's part, not Marcellina's. Both editions include Basilio's "*In quegli anni*," equally disdained in the opera house, equally worth display.

Glyndebourne has not such a happy balance among her three leading sopranos as London, but in sum they are probably not inferior. The surprise will be Graziella Scitti, a Susanna young and vivid, mistress of her voice, alertly alive to shades of characterization, a little less warm vocally than Hilde Gueden for London but just as true in the vocal line. Sena Jurinac is of course indispensable for Mozart opera, and that rich comforting voice with the infallibly delicate vibrato, pure in aria and recitative, compelling in staccato and

mobile in intonation, distinguishes her Countess beyond the distinction of any other, as it distinguished Cherubino in the Columbia *Figaro* and Elvira in the Epic *Don Giovanni*.

The drop from this pair to the rather coarse and swaggering Cherubino of Risé Stevens is precipitous; but considered without contrast this Cherubino is no worse than the average in the average opera house, although admittedly the assurance with which the *maladresse* is flaunted accents a blemish. (Miss Danco for London is excellent; and so is Miss della Casa as the Countess, although not, in defiance of nature, a second Jurinac.)

The intelligent and active *Figaro* of Sesto Bruscantini for Victor is notably more successful than the equally intelligent but less wieldy *Figaro* of Cesare Siepi for London: difference of the bulk and lie of the voices. Mr. Siepi's is the richer instrument, but it has the weight of riches. Mr. Bruscantini is making a *basso cantante* of his *buffo* through what one assumes to be study and practice. The inflection of his *Figaro*—in air and recitative—is of a knowingness beyond instinct.

The Glyndebourne Count Almaviva is more satisfactory than the London Count, whose honeyed voice has been misled into plebeian stylization. The two fresh-voiced and lusty Bartolos can be considered equal.



VOSE GREENOUGH

Hugues Cuenod: "crafty, agile nastiness."

Basilio in the Victor performance steps out of obscurity in the crafty, agile nastiness of Hugues Cuenod, whose innuendos will be admired and imitated as much for their vocal quality as for their clear-eyed characterization. The keen communication by London's Basilio is shaded by such a projection.

Remain the orchestra, the direction, and the sound. All considerations favor London. The Vienna Philharmonic glows with a warmth almost to be called sentient, and varies its color and strength with a joyous responsiveness to the conductor's never-stable demands. The sound is deep but detailed and kind to the voices and instruments both. Orchestral refinements are apparent that are not essayed from Glyndebourne, and the hard, brilliant Glyndebourne sound, anemic from a shortage of bass, makes a glitter even where there should be only tenderness.

In the great Mozart operas the conductor must intervene to contribute. The scores are not explicit: the conductor must know from instinct or analysis when to swell his orchestra during the course of an aria or an ensemble; when to yield to the voices, when to blend and when, occasionally, to dominate. He must keep the drama alive and undulant, lest it have ascents and falls of interest dependent on the vagaries of singers. He must know when the cadence following an aria is formal and when it is significant and hit accordingly. This knowledge, insight, experience—this *sine qua non* of direction in the Mozart operas—is a Kleiber property and not yet a Gui. It is a property that bends the scales in London's favor. The hearty sound against the unhearty bends them lower. Despite Sena Jurinac and Hugues Cuenod, the best *Marriage of Figaro* is London's. C. G. BURKE

MOZART

Le Nozze di Figaro

Graziella Scitti (s), Susanna; Sena Jurinac (s), Countess Almaviva; Risé Stevens (ms), Cherubino; Monica Sinclair (c), Marcellina; Hugues Cuenod (t), Don Basilio; Sesto Bruscantini (bs), Figaro; Franco Calabrese (bs), Count Almaviva; Ian Wallace (bs), Don Bartolo. Chorus and Orchestra of the Glyndebourne Festival, 1955; Vittorio Gui, cond.

RCA VICTOR LM 6401. Four 12-in. \$15.98.



a magnificent new adventure in music

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

presents a limited edition of original compositions by contemporary masters

The new, 1956 series of six 12" Long Playing, High-Fidelity Records for release bi-monthly by subscription only. Order now and receive a FREE Bonus Record from the history-making 1955 series. These recordings are made in consultation with the composers and are engineered by Columbia Masterworks technicians.

This is a rare opportunity to possess the newly commissioned works of contemporary composers brilliantly recorded in high-fidelity sound by the internationally renowned Louisville Orchestra. Here, in limited edition, is a priceless collection of new, provocative music, representing the finest expressions of living composers the world over. For those seeking an exciting listening adventure, here is a magnum opus of historic dimension.

The Louisville Orchestra and its unique project of commissioning new works by contemporary composers has won the acclaim of maestros, critics and music lovers everywhere. Time Magazine reported: "The over-all quality was higher than critics dared hope." The Philadelphia Inquirer said: "Provocative works, superbly performed and recorded in highest fidelity." Dimitri Mitropoulos commented: "Your encouragement of contemporary music and composers has had repercussions all over the world . . . you definitely put Louisville on the map as a world musical center." These superlative works are used in contemporary music courses by virtually all universities and are being broadcast throughout the world via the Voice of America.

Now, in a special series of six 12" Long Playing records, you can procure this exclusive, new music on a subscription plan described in the application coupon. And as a special introductory offer, The Louisville Orchestra will include with each subscription a bonus record from the history-making 1955 series. This 12" Long Playing bonus record will contain the works of one or more of these masters: Paul Creston, Henry Cowell, Heitor Villa-Lobos, Peter Mennin, Jacques Ibert, Alan Hovhaness, Mario Castelnuovo-Tedesco, Boris Blacher, Darius Milhaud, Luigi Dallapiccola, Gottfried Von Einem, Gian-Francesco Malipiero, Wallingford Riegger and Alberto Ginastera.

The first record in the new series, with the De luxe Album to house the series and the bonus record, will be mailed to you immediately upon receipt of your application. Fill it out now. A rich, new musical experience awaits you!

COLUMBIA RECORDS WILL SEND YOU THESE ORIGINAL COMPOSITIONS BI-MONTHLY FOR A YEAR

1. HILDING ROSENBERG LOUISVILLE CONCERTO
CHOU WEN-CHUNG AND THE FALLEN PETALS
CAMARGO GUARNIERI SUITE IV CENTENARIO
2. ALEXANDRE TANSMAN CAPRICCIO
FELIX BOROWSKI THE MIRROR
INGOLF DAHL THE TOWER OF ST. BARBARA
3. ERNST KRENEK ELEVEN TRANSPARENCIES
ROBERTO CAAMANO MAGNIFICAT, OP. 20
Choir of Southern Baptist Theological Seminary
4. GEORGE ANTHEIL THE WISH (OPERA)
Moritz Bomhard, Conductor
5. JUAN ORRERO-SALAS SERENATA CONCERTANTE, OP. 42
HAROLD SHAPIRO Credo FOR ORCHESTRA
ROBERT MUCZYNSKI CONCERTO NO. 1 FOR PIANO & ORCH.
Robert Muczynski, Soloist
6. HENK BADINGS THE LOUISVILLE SYMPHONY
BEN WEBER PRELUDE AND PASSACAGLIA
LEO SOWERBY ALL ON A SUMMER'S DAY

MAIL TODAY for immediate delivery!

LOUISVILLE PHILHARMONIC SOCIETY
830 S. Fourth St., Louisville 3, Ky.

Please enroll me as a subscriber to your 1956 Record Plan. Send me the first record in the new series, the FREE bonus record and de luxe album. If, within thirty days, I am dissatisfied in any way, I shall return both records and album, and my money will be refunded in full. I also reserve the right to cancel my subscription at any time upon thirty days' notice.

Enclosed is \$32.50 in full payment for the complete series of six 12" LP records. It is understood that I will receive at once the first record in the new series, and without additional charge, the 12" LP bonus record and the de luxe album.

Enclosed is \$5.95 in payment for the first in the series of six 12" LP records. Upon receipt of each subsequent record, I agree to remit payments of \$5.95 each until the total of \$35.70 is paid. (This includes \$3.20 carrying charges.) It is understood that I will also receive at once, without additional charge, the 12" LP bonus record and the de luxe album.

ALL U.S.A. SHIPMENTS ARE POSTPAID. Add nothing extra for postage or handling.

If this is a gift subscription, please enclose name and address of recipient on separate paper.

NAME _____
ADDRESS _____ ZONE _____
CITY _____ STATE _____

EDITIONS DE
L'OISEAU-LYRE



Heralds the New Year
with its
**GREATEST
RELEASE**

Two HANDEL Masterpieces

SEMELE (complete)

Cast includes Jennifer Vyvyan, William Herbert with St. Anthony Singers and New Symphony Orch. cond. by Anthony Lewis.

3-12"-OL 50098/100-\$14.94

SOSARME (complete)

Cast includes Alfred Deller, Margaret Ritchie with St. Anthony Singers and St. Cecilia Orch. cond. by Anthony Lewis.

3-12"-OL 50091/3-\$14.94

For the MOZART Year

Another Historic Record
Making Event

MOZART
LITANIAE LAURETANAE (K. 195)
12"-OL 50085-\$4.98

MOZART
LITANIAE DE VENERABILI (K. 243)
12"-OL 50086-\$4.98

Jennifer Vyvyan, William Herbert and other soloists with St. Anthony Singers and The Boyd Neel Orch. cond. by Anthony Lewis.

THE COMPLETE
INSTRUMENTAL MUSIC
of
JEAN PHILIPPE RAMEAU
Ruggero Gerlin, harpsichord; Jean-Pierre Rampal, flute; Roger Albin, cello. Ensemble cond. by Louis de Froment. 5-12"-OL 50080/4-\$24.90

Other Outstanding Recordings On This Release

Torelli: TWELVE CONCERTI GROSSI, Op. 8
Louis Kaufman, George Alès, violins. Orchestra cond. by Louis Kaufman. 2-12"-OL 50089/90-\$9.96

Arne: COMUS—Masque (complete)
Margaret Ritchie, Elsie Morison, William Herbert with St. Anthony Singers and Orchestra cond. by Anthony Lewis. 2-12"-OL 50070/1-\$9.96

Bach: MASS IN B MINOR (complete)
Soloists with Choir of the Dreikönigskirche, Frankfurt and Collegium Musicum Orch. cond. by Kurt Thomas. 3-12"-OL 50094/6-\$14.94

Albinoni: SIX CONCERTOS FROM Op. 5 and Op. 7
Pierre Pierlot, oboe; Orchestra cond. by Louis de Froment. 12"-OL 50041-\$4.98

**MASTERS OF EARLY ENGLISH
KEYBOARD MUSIC**
Thurston Dart, harpsichord and organ. 2-12"-OL 50075/6-\$9.96

KEYBOARD MUSIC OF BACH AND HIS SONS
Ruggero Gerlin, harpsichord and piano. 12"-OL 50097-\$4.98

**Hindemith: KLEINE KAMMERMUSIK,
Op. 24 No. 2**
The French Wind Quintet.

**Hindemith: SONATA FOR OBOE
AND PIANO**
Pierre Pierlot, oboe; Annie D'Arco, piano. 10"-DL 53007-\$2.98

LONDON INTERNATIONAL, INC.

539 WEST 25th STREET, NEW YORK 1, N. Y.

Sarastro; Paul Schoeffler (bs), The Speaker. Chorus of the Vienna Staatsoper and Vienna Philharmonic Orchestra, Karl Böhm, cond. LONDON XLLA 33. Three 12-in. \$14.94.

Like its two predecessors, this edition of *The Magic Flute* disdains the spoken dialogue. In a batter like Schikaneder's libretto — one part evangelistic freemasonry, one part tedious adventure, and a third part low comedy of considerable charm — a continuity of sense is of very minor importance compared to the immediate sense of the sections set to music. Pamina is a mist, Tamino a cipher, until they sing unforgettably of the hopes or hurts of a minute. The loss of the connecting words is nothing to deplore grievously, but let us hope that some day the phonograph will have her own texts, severely pruned, but with a comprehensible residue to explain the action and give punctuation between the musical numbers. There are a few occasional examples of this practice, and no one has ever complained of it.

London's *Magic Flute* is made to a standard of level proficiency. It is rare that in a cast so crowded so few of the singers exert either warm praise or hot censure. The Pamina of Hilde Gueden is sung with a sweet and sympathetic purity that projects above the appeal of any of the others. Wilma Lipp's Queen of the Night, familiar from the Columbia recording, shows some of the inevitable imperfections ordained by the flashing gymnastics of her two satanic arias, but is just about as comfortable in the vocal intricacies as anyone ever is. Kurt Boehme is a noble Sarastro, a little light; Walter Berry's Papageno is surprisingly deft although still just a little heavy; Emmy Loose, the Papagena, as she was for Columbia, bubbles through the small part expertly; and Leopold Simoneau, who has been making progress as a *bel canto* tenor, makes the change to the lush German idiom with fair results.

True distinction in the playing, in the coloration of the orchestra, and in the sensitivity and balance of the ensembles is attained by the conductor through a leadership markedly different from that shown in the previous versions. Those were sparkling examples of finesse and refinement, and this is hearty and measured. The tempos here are generally slower, the harmonies more pronounced. The abiding humanism of the Vienna Philharmonic tone is a clear factor in the appeal of these records, and this reassuring individualism illustrates the superiority of the newest engineering over the older.

For it is in the steady, deep, and strong and expanding sound that her technicians have contrived that London surpasses her rivals sufficiently for this to be the preferred version. The 1939 Victor edition is better, notably, in its singing. So is the 1951 Columbia. But the sound of the Victor shows increasingly its age and the blood seems out of it. The Columbia sound is solid enough and detailed enough, but the vocal ensembles do not blend in reproduction without distortion. Without this fault Columbia would be patently the best version. On equipment which does not reveal the faintly explosive distortions it is the best without dispute. Readers whose apparatus do not hoot when the soprano trios sing in the Columbia edition will be happy with

that edition until they acquire new apparatus.

A vocal score, with texts in German and English, accompanies the London records. C. G. B.

MOZART-KREISLER

Rondo — See Mozart: *Sonatas for Piano and Violin*.

RACHMANINOFF

Concertos for Piano and Orchestra: Nos. 1-4

Rhapsody on a Theme of Paganini

Sergei Rachmaninoff, piano; Philadelphia Orchestra, Leopold Stokowski and Eugene Ormandy, conds.

RCA VICTOR LM 6123. Three 12-in. \$11.98.

Concerto for Piano and Orchestra, No. 3, in D minor

Emil Gilels, piano; Orchestre de la Société des Concerts du Conservatoire (Paris), André Cluytens, cond.

ANGEL 35230. 12-in. \$4.98 (or \$3.48).

In preparing its notable Rachmaninoff album, RCA Victor has sonically updated all of the recordings made by the composer with the Philadelphia Orchestra and has issued for the first time on LP Rachmaninoff's own performance of his Third Piano Concerto. The new transfers of previously issued recordings give a better over-all quality to the orchestra but sometimes obscure the piano a little. On the whole, though, this is an improvement acoustically, getting away from the dead, boxed-in sound of the older versions and eliminating much surface noise. The album includes a long, interesting essay on the composer as pianist by Abram Chasins.

As for the Third Concerto, Rachmaninoff's wizardry as a pianist was never more apparent than here; just to hear him give a special color and shape to certain fast runs in the cadenza is worth the price of the set. His highly idiomatic and personal interpretation, so beautiful in tone, provides quite a contrast to the new recording of the same concerto by Emil Gilels, the Soviet pianist who has been touring America lately. Mr. Gilels is a thoroughgoing virtuoso in his own right, and he makes his way through the concerto with a healthy, extrovert sweep, sound musicianship, and rich bravura style. Cluytens helps by leading a suave, well-played orchestral performance. Unfortunately, the turnover comes between the second and third movements. RCA's Rachmaninoff disk makes the change after the first movement. R. E.

RIMSKY-KORSAKOV

Capriccio espagnol, Op. 34; Russian Easter Overture, Op. 36 — see Tchaikovsky: *Capriccio italien*.

SAINT-SAENS

Concerto for Cello and Orchestra, No. 1, in A minor, Op. 33 — See Lalo: *Concerto for Cello and Orchestra in D minor*.

SCHUBERT

Impromptus, Op. 90 and 142: No. 1, in C minor; No. 2, in E-flat; No. 3, in G-flat; No. 4, in A-flat; No. 5, in F minor; No. 6, in A-flat; No. 7, in B-flat; No. 8, in F minor

Paul Badura-Skoda, piano. WESTMINSTER 18060. 12-in. \$4.98 (or \$3.98).

This is not a transfer of the pianist's three-sided version issued several years ago, but an entirely new recording. The new sound is better and the concepts are subtler. Except for its more lingering employment of bass the B-S playing may be compared to that of Wilhelm Kempff in its retention of symmetry in a parallel with musical and dramatic expression. The musical sense is made by a definiteness of phrase-shaping primarily, with dynamic variety in gradations rather than in thrusts. This can seem too cool, and the record invites comparison with the admirably warm version of Ingrid Haebler on Vox 8940. The beautifully

chiseled Westminster sound is especially to be noted in the living exactitude of the entire treble. C. G. B.

SCHUBERT

Winterreise, Op. 89

Hans Hotter, baritone; Gerald Moore, piano. ANGEL 3521. Two 12-in. (one side blank). \$7.98.

Laurens Bogtman, bass; Felix De Nobel, piano.

EPIC LC 3154. 12-in. \$3.98.

The towering baritone Hotter is competing against himself when younger (Decca DX 111). Two years ago in this magazine that previous version was judged the best of three. There are now six, and between the

Music in the Great European Tradition



DECCA PRESENTS THREE MAGNIFICENT BEETHOVEN RECORDINGS:

1

A transcendent "Missa"... Beethoven's powerful *Missa Solemnis* (DX-135) has been captured by Decca in impeccable high fidelity. Karl Böhm conducts the Berlin Philharmonic Orchestra, Choir of St. Hedwig's Cathedral, and such famous soloists as Josef Greindl, Maria Stader, and others.

2

A breathtaking Violin Concerto... Wolfgang Schneiderhan, Violinist, has recorded a thrillingly lyrical performance of Beethoven's superb *Concerto in D Major, Op. 61* (DL 9784). The Berlin Philharmonic Orchestra is directed by Paul van Kempen.

3

A superlative "Emperor"... Wilhelm Kempff, one of the world's most respected Beethoven authorities, has given the *Piano Concerto No. 5 in E Flat Major, Op. 73* (DL 9741) a new dimension of interpretation. Paul van Kempen directs the Berlin Philharmonic Orchestra. More great music in the authentic European tradition.



DAVID OISTRAKH plays: Tchaikovsky: *Concerto in D Major, Op. 35* (DL 9755) Mozart: *Concerto No. 5 in A Major, K. 219 ("Turkish")* (DL 9766) Brahms: *Concerto in D Major, Op. 77* (DL 9754) All in high fidelity, directed by Franz Konwitschny, performed by the Saxon State Orch., Dresden, Germany.

Above selections all recorded in Europe by Deutsche Grammophon Gesellschaft.

DECCA® Gold Label RECORDS
a New World of Sound



two Hotters choice is baffled by conflicting merits.

The younger voice had a smoother and more personal quality. Its easy beauty did in fact divert attention from the continuous heartbreak of these twenty-four songs, while the darker color of the newer (and thus older) voice and its greater reliance on secondary registers have removed the taint of display. In the new record the singer enjoys the collaboration of an accompanist remarkable for his ability to put his perceptive convictions into persuasive play; and in spite of the skill and knowledge of the pianist in the Decca album, it must be admitted that Mr. Moore is suggestive and illustrative, without being forward, to satisfy the most exigent of musical snobs, who include the "Winter Journey" in their list of works practically impossible for practical re-creation.

Reproduction is not an important factor in making a choice. Angel is a little clearer, but the softer cushioning of the Decca background is very kind to singer and bass of the piano.

Reproduction may be a factor in the Epic version by a flexible bass voice and talented pianist. This record is real and vivid, the piano remarkably true over its whole range,

the treble transparent and seemingly faultless. Furthermore, the interpretation is studied and conscientious, the voice pleasant. A glibness of slightly emphasized *portamento* is less attractive here than it could be somewhere else. With sixty-four minutes on the record it is the bargain *Winterreise*, and not contemptible for being that. C. G. B.

SCHUMANN

Quintet in E-flat, Op. 44 — See Hummel:
Quartet No. 2, in G, Op. 30, No. 2.

SCHUMANN

Myrthen, Op. 25

Petre Munteanu, tenor; Franz Holetschek, piano.

WESTMINSTER 18006. 12-in. \$4.98 (or \$3.98).

The twenty-six songs of this collection are seldom offered in recital as an entity. There is no harm to principle in this, since they are not related in musical or literary theme. However, with discrimination permitted, certain songs have attained a prominence unknown to others, and really not earned, in a comparative sense, by any. *Widmung*, *Der Nussbaum*, *Die Lotusblume*, and *Du*

bist wie eine Blume are perennials among these flowers and have crowded out twenty-two others. Schumann's highly developed sensibility to poetry is not failing in any.

Here they all are, in the protean but always assimilable Munteanu tenor, maneuvered with grace in a rich variety of expression. He knows what he is about, and the songs come as successive flicks of transitory but unmistakable sentiment. A generous exploitation of *sotto voce* is condoned by the texts. No more than the tenor's may the pianist's understanding be impugned, but the hearer's appreciation of this is tinged with some constraint at the translation of the simpler emotions by very square patterns. Registration of the highest competence; notes with printed texts, German and English, are furnished with the sealed ("de luxe") edition only. C. G. B.

SIBELIUS

Symphony No. 5, in E-flat, Op. 82
Night Ride and Sunrise, Op. 55

London Symphony Orchestra, Anthony Collins, cond.

LONDON LL 1276. 12-in. \$3.98.

This new recording of the Sibelius Fifth has much of the breadth and power, plus the

Ariadne Is Almost Too Good To Be True

IN SO SPECIAL a case as this, it seems best to make bias clear at the start. To me, as one who has the tenderest devotion for Strauss's *Ariadne auf Naxos*, this is one of the most exquisitely lovely and desirable of all opera recordings. Others, less in love with the work itself, may be able to pick flaws in the Angel recording. I, honestly, cannot. It might be, or have been, different; but it seems so miraculously close to perfection that I find it difficult to imagine differences making it in any basic way better than it is.

Ariadne auf Naxos is neither quite late Strauss nor early Strauss; it is a kind of one-way bridge between the Wagnerism of *Elektra* and *Salome*, the still very rich scoring of *Der Rosenkavalier*, and the later works, which are the most refined and most maturely characteristic — and most classically beautiful in their proportions — of all of Strauss's theater pieces. Begun in 1910 and presented in its first version in 1912, *Ariadne* was originally designed to serve as an afterpiece for Molière's *Le Bourgeois Gentilhomme*, which in its eighteenth-century state ended with a *divertissement à la turquerie*. Later, in 1916, after it had become apparent that the audience for Molière was not the same as the audience for Strauss's opera, and vice versa, a second version was prepared, with the original Molière references omitted and the prologue to the opera self-contained. This is the version recorded by Angel and the version almost always played now.

The opera itself is not greatly changed (the end is redone, and the coloratura aria is eased so as to be only virtually impossible to execute instead of absolutely so); but the prologue, of course, is a new thing, created to replace the edited-Molière introduction to the entertainment. It is only

proper to note that among lovers of Strauss there are those who are violently partisan to the first version of the opera as opposed to the one to be heard here. However, these are matters for microanatomizing. The thing that really matters is that *Ariadne auf Naxos* holds some of the very finest, most moving music Strauss ever wrote, as well as some of the most mischievously inventive. By strictly technical application of terms, it may not be a great theater-piece, for it breaks almost in two in the middle, and in neither half is there much of what-we-please-to-call action. The text is, in essence, the poetic extension of an ideal — an ideal that was to find recurring expression in Hofmannsthal's poetry and in Strauss's music, but never with greater exaltation, never with greater poignance.

The prelude lands the listener square in the midst of preparations for a theatrical

evening at the house of a wealthy eighteenth-century Viennese. The dinner has taken longer than expected, and the majordomo of the establishment issues, at second hand, a terrible decree: the opera *Ariadne on Naxos*, specially composed for the occasion, and the Italian comedy, to be given by a *commedia dell' arte* troupe, must be coalesced into a single entertainment — must, in fact, be given simultaneously. The young composer is outraged; the comedians, whose art is improvisatory to begin with, take the announcement in stride — operas are a bore anyhow. So, after wranglings and clashes of personality — and after the coquettish Zerbinetta of the troupe has temporarily comforted the composer by confiding that she, too, is an idealist at heart, if not in bedtime habits — the two-in-one monstrosity of a show goes on. Ariadne, abandoned by Theseus, sleeps on the island of Naxos, all but dead of grief. Zerbinetta and her *commedia* friends attempt to comfort her, and improvise comments on her plight; and, finally, Zerbinetta gives her a girl-to-girl talking-to on the facts of life. But all to no purpose; Ariadne remains desolate. Then comes Bacchus, godlike and glowing with love for her; and as the realization gradually comes that this is not death but a new and eternal love, Ariadne responds to him, and the work ends in a great blaze of transfigured emotion while Zerbinetta comments softly (and the least bit equivocally), "When a new god comes, we women are held speechless in his power."

"The problem," wrote Hofmannsthal to Strauss, "is one of faithfulness, personified in Ariadne, who can be only *one* man's wife, or love, or mourner. Her foil is Zerbinetta, who is in her element dancing from one man to another. Only a miracle,



Rita Streich: "gleam and wit."

clarity, that made Koussevitzky's old reading for Victor so great. Collins does not project all the tension and drama that Koussevitzky did, but he naturally benefits from modern reproduction, a definite point in his favor. On the second side, Collins gives us the long-overdue first LP recording of the tone poem *Night Ride and Sunrise*, a wonderful piece of musical horsemanship, performed here with exceptional sensitivity.

P. A.

STRAUSS, JOHANN, JR.

The Blue Danube; Artist's Life; Fledermaus Fantasy—See Liszt: *Mephisto Waltz*.

TCHAIKOVSKY

Capriccio italien, Op. 45; Ouverture solennelle, 1812, Op. 49

†Rimsky-Korsakov: *Capriccio espagnol, Op. 34; Russian Easter Overture, Op. 36.*

Vienna State Opera Orchestra, Mario Rossi, cond.

VANGUARD SRV 101. 12-in. \$1.98.

Presumably Vanguard is suffering some financial loss in offering this recording at the low price of \$1.98, a sum that can hardly compensate this company for the effort, care, and time consumed in processing it.



SCHIMA KAUFMAN

Emil Gilels—a titan for Tchaikovsky.

The disk is a distinct bargain, offering four staple orchestral scores (playing time: one hour) in merrlesome interpretations and sharp, luminous sound. J. F. I.

TCHAIKOVSKY

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

Emil Gilels, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.

RCA VICTOR LM 1969. 12-in. \$3.98.

All those emaciated-sounding early recordings by Gilels that managed to seep through the Iron Curtain could not, despite their

sonic deficiencies, hide the fact that a titan of the piano was at work in the Soviet Union. In those days the possibility of hearing him in person here seemed extremely remote. Yet on October 3, 1955, he made his American debut in Philadelphia, and less than four weeks later was making his first recording for RCA Victor. What more natural than that he should choose the Tchaikovsky Concerto, that flashy and demanding work so admirably suited to his bravura style and remarkable technique.

To make no bones about it, this is an astonishingly exciting and vivid performance, illuminated by the passion and power brought to it by soloist and conductor alike. Gilels tosses off octave passages with as little effort, apparently, as he does the filigree figures of the second-movement arabesques. The boldness of his attack is equaled only by the delicacy of his tone, and both are almost incredibly wonderful.

In the third movement, Reiner appears to adopt a cruelly fast pace, but the soloist is not in the least deterred, meeting the challenge with both confidence and ease, though the muscular strain must have been enormous. The performance is indeed one of incomparable brilliance and virtuosity, with moments of delicate poetry that have seldom

a god, can redeem Ariadne; and she, taking the god for Death, abandons herself to him as one abandons oneself to death. But what to Ariadne appears to be a miracle is to Zerbinetta an everyday event—the exchange of a new lover for an old one. So the two worlds are connected, in the end, ironically, by noncomprehension”

Thus, Bacchus is to Ariadne the right one love; just as Mandryka is the *Richtiger* to Arabella; just as only the putting off of humanity itself, the becoming one with the earth and growing things, is the only redemption for Daphne.

The idea, the ideal, is not inherently a dramatic one. There is no necessary building up of tension, for there is no necessary conflict. Yet the interplay of personalities, in the text and even more in the music, is so superbly balanced that there is not any question of loss of interest. For what it is, *Ariadne* is as nearly perfectly accomplished as any musical-theatrical work I can think of.

Herbert von Karajan's conducting is magnificently proficient, and the Philharmonia men and the singers respond completely to it. The scoring is actually not heavy, though it has enormous thrust and color near the end of the opera. Only some thirty-odd players are called for, but many of these must be of virtuoso qualifications. The London players rise to the challenges in a reading of luminosity and sweep such as few groups could match, much less surpass. In sum and in detail, this is the finest Karajan-led performance I know—and that is saying a great deal.

As for individual characterizations, it is practically impossible to distinguish among them save in by-the-book importance, for they differ only in shadings of excellence. As the tenor and soprano who become Ariadne and Bacchus, Elisabeth Schwarzkopf and Rudolf Schock have not much to do in the prologue—mainly fussing and fuming and showing temperament. In the

opera proper, though, they come completely into their own, and wonderfully so. Voices somewhat ampler and warmer, yet still pure, might be the very ideals, but in line and beauty of phrase, and in dynamic scaling, both sing technically very well and with rapturous eloquence. Once into the opera proper, Miss Schwarzkopf does some of her very best singing on records, and Mr. Schock, without reaching quite her level, surpasses himself.

Zerbinetta is by all odds the most complex role in the whole work, psychologically, and the most demanding vocally; in fact, even in its revised form, it is one of the most trying of all coloratura parts. Rita Streich, marvelously clean in her attacks and musical in her phrasing, sings with gleam and wit throughout, and reaches for the stars in the tremendous *floriture* of her address to Ariadne. She may not eclipse her teacher and the first Zerbinetta, Maria Ivogün, whose incredible recording of this music is a classic; but she goes far towards emulating her. In the trouser-role of the composer, Irmgard Seefried is also excellent. Some might want a rather darker vocal color here, if only for contrast (the young Lotte Lehmann created the part), but she accomplishes almost all that could be accomplished in the shifting textures, the purity, the sheer musicality of her singing; only at one or two isolated moments is she less than a delight to hear. As the three nymphs who watch over Ariadne, there are Lisa Otto (the Despina of the Angel *Così fan tutte* and very likely a good Zerbinetta herself), Anny Felbermayer, and the gifted young American mezzo-soprano Grace Hoffmann—casting that if not quite all-star is extremely generous and right.

The long list of men is, if anything, even more impressive. To have such an artist as Hugues Cuenod as the Dancing Master, an excellent *Meistersinger* David as An Officer, a first-line Covent Garden bass, Otakar Kraus, as A Lackey, is to insure a per-

formance of high vocal and acting accomplishment. The *commedia* roles are especially well done, with Hermann Prey's lovely, lyric baritone and Helmut Krebs' clean, pure tenor the particularly delightful voices. And, to add the final touch of rightness, the distinguished Austrian actor Alfred Neugebauer gives the Majordomo's lines a supremely dry, down-the-nose reading. But in the last analysis it is Von Karajan's unifying, urging force that makes the whole performance what it is—a truly magic evocation of the tenderness, the longing, the archaism, the lyric flow of a work that is anomalous less because of its odd juxtaposition of elements than because it is so purely and loftily poetic in its communication.

The recording is precise in balances and notably clean and transparent in quality of sound, properly intimate in perspective. A libretto, with a translation that does no more than fractional justice to Hofmannsthal, is provided; and there are notes by Ernest Roth, these among the finest, surely, ever given away with an opera recording. This is a distinguished set, and very, very highly recommended. JAMES HINTON, JR.

STRAUSS: *Ariadne auf Naxos*

Elisabeth Schwarzkopf (s), the Soprano (later Ariadne); Irmgard Seefried (s), the Composer; Rita Streich (s), Zerbinetta; Lisa Otto (s), Naiad; Anny Felbermayer (s), Echo; Grace Hoffmann (ms), Dryad; Rudolf Schock (t), the Tenor (later Bacchus); Hugues Cuenod (t), the Dancing Master; Gerhard Unger (t), an Officer, Scaramuccio; Helmut Krebs (t), Brighella; Hermann Prey (b), Arlecchino; Karl Dönch (b), the Music Master; Fritz Ollendorff (bs), Truffaldino; Otakar Kraus (bs), a Lackey; Erich Strauss (bs), the Wig-maker; Alfred Neugebauer (speaking), the Majordomo. Philharmonia Orchestra, Herbert von Karajan, cond.

ANGEL 3532. Three 12-in. \$15.98.

Walco PRODUCTS



Just for the Record



WALCO STATI-CLEAN ANTI-STATIC RECORD SPRAY

STOPS STATIC DUST. Walco Stati-Clean is your best defense against dust—major cause of record and needle wear. Stati-Clean spray cleans the disc surface, stops static electricity that attracts dust. Handling and "dusting" no longer builds up static. Stati-Clean improves fidelity, eliminates static "crackle." Lasts dozens of plays, no need to reapply each time. Tested safe—thousands sold. Complete with special applicator cloth.

WALCO DISCOVERS

PROTECTIVE SLEEVES FOR RECORDS



Walco DISCOVERS—now with the new contoured bottom—are the perfect answer to record protection. You slide your records into DISCOVERS, then into the original jacket. No more scratches, moisture or finger marks from handling. DISCOVERS seal out dust, protect against extremes of temperature, accidental spillage of liquids. They keep the sound safe and sound! Packaged 12 12-in. sleeves or 15 10-in. sleeves.



WALCO REPLACEMENT NEEDLES

FOR LONGER RECORD LIFE

Osmium and sapphire-tipped styli are rated only about 20 to 60 hours of play, after which they develop chisel-edged flats. These flats shear highs from your records, ruin groove walls. Periodic needle replacement is an absolute necessity for the serious music lover. You replace with the finest when you replace with Walco needles (and the superb Walco Diamond)—first choice of major cartridge manufacturers.

AT LEADING MUSIC DEALERS EVERYWHERE

SEND FOR FREE SAMPLE DISCOVER



Trade Name of Electrovox Co., Inc.
60-A Franklin St., East Orange, N. J.

been matched in previous performances. From the crashing opening chords, it is evident that Reiner and Gilels have established a complete rapport, and this is wonderfully maintained throughout.

RCA's engineers have risen to the occasion to provide the finest sound I have yet heard on any Victor recording. True, it has a tendency to become overpowering, and no amount of fiddling with knobs seemed to lessen the impact, but few high fidelity fans will want to quarrel with that.

J. F. I.

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

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.
WESTMINSTER W-LAB 8001. Two 12-in. \$11.25.

It is an optimistic record manufacturer who will stretch the Fifth Symphony of Tchaikovsky over three sides of two twelve-inch records and price it at \$11.25, when competitive versions abound at considerably lower cost. Economics aside, Rodzinski offers a most musical, sincere, nonrhetorical reading, admirably played, and endowed with about the best sound I have yet heard on any Lab issue. At both ends of the scale the weight and range of sound is altogether outstanding, a trifle less so in the middle, and the orchestral detail is a constant pleasure to hear, so brightly is it brought out.

J. F. I.

VERDI *Aida*

Maria Callas (s), Aida; Fedora Barbieri (ms), Amneris; Elvira Galassi (ms), Priestess; Richard Tucker (t), Radames; Franco Ricciardi (t), Messenger; Tito Gobbi (b), Amonasro; Giuseppe Modesti (bs), Ramfis; Nicola Zaccaria (bs), King of Egypt. Chorus and Orchestra of Teatro alla Scala (Milan), Tullio Serafin, cond.
ANGEL 3525. Three 12-in. \$15.98.

Even a partially effective *Aida* can be much more impressive and moving than a wholly effective—well, insert the name of any one of hundreds of lesser works. Yet *Aida* performances worthy of the score in all regards must be very rare indeed; I certainly never have heard even one such, on the stage or on records. So, in evaluating, the problem is to balance the imperfect against the imaginably perfect and at the same time against other and different imperfections.

If one single, over-all limiting comment had to be made about the new Angel *Aida*, it would be that the weight of the principals' voices is not quite great enough to be ideal for the music. However dramatic her temperament may be, Maria Callas is not truly a dramatic soprano, and there are things in the role that she does not realize in any complete way. Nor is Richard Tucker an opera-house Radames; it is a role he conceivably could sing in the theater, though the price his vocal cords might pay would be more than any possible immediate rewards. He sang Radames on the radio for Toscanini, and he does it again here; but he doubtless feels that there will be time enough, when his voice has begun to darken and pick up weight with age, for him to go into the true *robusto* repertoire. Nor is Tito Gobbi by nature a dramatic baritone of the Amato-Formichi type. Although he can

blow his voice up to impressive size and can make up much of the gap that remains by stage wisdom, he is not really at his most effective vocally in the sort of part Amonasro is. Fedora Barbieri alone has a voice of the power and breadth for her part, and even though she managed (just how, or through whose oversight, it would be intriguing to know) to do Amneris in both the just-released RCA Victor set and in the new Angel set, voice is not quite the whole story. These are essentially opera-house considerations, it is true. But to what can a recorded *Aida* possibly relate except to the opera-house life of the work?

However, the Angel cast is well recorded—not falsified; and since the vocal lacks have to do with weights much more than with timbres, they are not so disabling as they might otherwise be.

In what might be called her good 1955-average vocal form—with some tone that is fine, some that is unsteady or strident or muddy—Miss Callas gives a performance that has much more about it to be admired than not. It is in basic assumptions and basic scaling quite traditional, but with ups and downs of communicativeness. Unlike Cio-Cio-San (a role that she had never sung in public, and had not—it is reported—even learned by heart when she made her unhappy recording of it), *Aida* is a role that Miss Callas has sung, that she knows, and that she has a real temperamental affinity for, especially in certain of its aspects. Even when her reading is just traditional but not a great deal more, it is—always subject to vocal misses and near-misses—very good indeed. And it has some few moments that are most impressive and moving.

These are not always, or even usually, those moments of flaming projection in which one might expect her to be at her finest. Some are moments that come in vocal contexts not easy for her; she is nothing if not a woman of competitive strength, and she has managed to turn some of the best points of certain other *Aidas*, say those in the London and RCA Victor sets, to the advantage of her own performance, apparently through sheer will-power and application to her craft. And some are moments that are just as surely her own, moments of subtler, more delicate illumination, yet in their ways even more striking. For instance, there are in the Nile scene many individual readings of lines that are as beautifully done as could be. About *Aida's* reproaches to Radames, which can so easily sound either vindictive or abject or almost childishly petulant, there is in Miss Callas' singing a deeply wounded yet regal quality that is as rare as it is right. Her "*No, tu non m'ami*," as Radames attempts to pick up their love affair where it had left off before his betrothal to Amneris, carries an almost unbearable burden of complex emotion. Yet other phrases, other whole passages, go along only well enough, without anything like this density of emotion. The singing, whatever it may be tonally from moment to moment, is always correct and, far beyond that, always in the very fullest sense musical. The level of communicativeness does, however, fluctuate.

Mr. Tucker's Radames is actually quite good, but says considerably less. In quite rich, easy voice during much of the recording, he sings with his customary broad,

almost too broad, version of Italianate style and makes most of the role's points strongly, if without creating much illusion of being emotionally inside the character. For those who wonder in advance, he does *not* in this performance sing the now famous Toscanini-shift ending to "Celeste Aida," which solves the insoluble by allowing the B-flat above the staff to be sung *forte* instead of *pianissimo* (which, for most Radames-type tenors, is a practical impossibility), as in the score, but then requires him to drop down an octave and sing a *pianissimo* on the rest that follows the high note. This ending turned up in the Toscanini broadcast performance, to the consternation of all who heard it and couldn't believe it; and Mr. Tucker has since recorded the aria that way. As for authority, it was said that Toscanini had a letter from Verdi himself giving his blessing to the change. But apparently Tullio Serafin, along with all other *Aida* conductors, failed to get the word, or to believe it, so Mr. Tucker sings the usual *fortissimo* here.

Except from the purely vocal point of view, Mr. Gobbi's Amonasro is a first-class performance forceful in dramatic accent, absolutely secure in control of line and detail. But the voice is driven very hard in the big moments, and the tone becomes rough. Much as in her self-competitive performance for RCA Victor, Fedora Barbieri sings a good, authentic Anneris, but not one of really great distinction. The two basses — Giuseppe Modesti and Nicola Zaccaria — are average-good, but not anything very special, and neither are the *comprimarii* .

Tullio Serafin's conducting of the score is familiarly broad and expansive and ever so knowing — the work of a first-class opera conductor of over half-a-century's standing. Still, there is some sagging of tension along the way; and some dubious ensemble and intonation from the La Scala instrumentalists might well not have been passed if the most strict standards had been applied — or if more time had been taken. But these are not disabling faults. Spotty the performance may be, but it does have the effect of a whole theatrical experience, and an interesting one. The sound is quite full and luminous, if not as sharply defined as some might want.

As for competitive versions, there are the older (ca. 1946) RCA Victor set, now in the LCT series, which has a superb cast — Maria Caniglia, Beniamino Gigli, Ebe Stignani, Gino Bechi (at top form), and Tancredi Pasero, with Serafin conducting — yet is neither a really good performance nor a really good recording; the prewar Columbia-Entré set, which has a great strength in Giannina Arangi-Lombardi's *Aida* but very dated sound; and the Capitol set, with Stella Roman badly out of voice. Save for the documentation they provide for those whose interest in performances of *Aida* is insatiable, none of these is truly competitive with the other versions on LP, for these are more modern in sound, better in performance, or both.

In its way, the Cetra recording, which has some wild but vital singing by Caterina Mancini and is very well conducted by Vittorio Gui, can be called the most exciting of the lot, for all its flaws and imbalances. The sound is full and live, and the cast, especially Giulietta Simionato as

Anneris, is on a par with other and more brilliantly promoted sets. The London version, with Mario del Monaco and Renata Tebaldi as its principals and the great Ebe Stignani as its Anneris, is tremendous at its best but suffers from the unsteady rhythmic framework provided by the conductor Alberto Erede; perhaps, in time, London will use the finest elements in a re-recording project. I, for one, surely hope so. As for the new RCA Victor set, it has a very strong cast, in Metropolitan or any other terms; yet somehow the elements fail to jell into a live, engrossing experience — at least not for me.

All of which makes for a knotty decision facing anyone about to buy an *Aida*. As matters stand, the Angel set has the merits described, and they are not inconsiderable.
J. H., Jr.

VIEUXTEMPS

Concerto for Violin and Orchestra, No. 5, in A minor, Op. 37 — see Chausson: *Concerto for Violin, Piano, and String Quartet*.

VITALI

Chaconne — See Bach: *Sonata for Violin and Clavier in F minor, BWV 1018*.

VIVALDI

Gloria; Concerto in C ("San Lorenzo")

Ginevra Vivente, soprano; Claudia Garbi, mezzo-soprano; Chorus and Orchestra da Camera of the Scuola di Arzignano, Antonio Pellizzari, cond.



even **Blindfolded**

you'll choose

Remington

12" high fidelity records

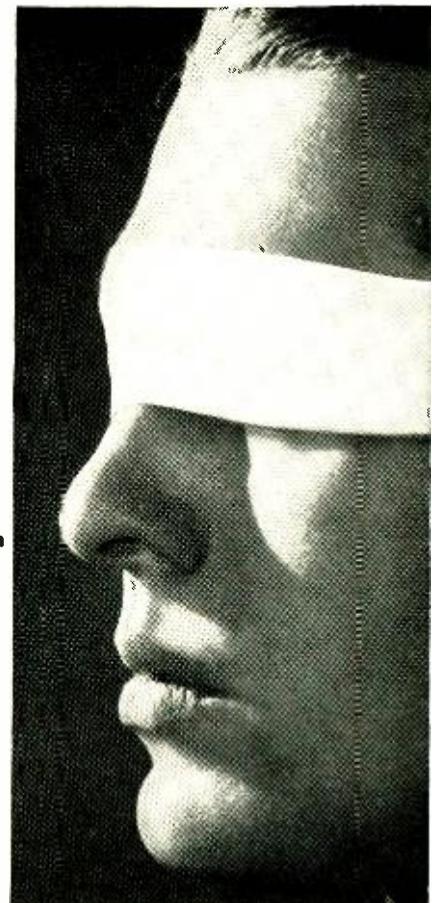
• for artistic quality • for sound reproduction

• for all around listening pleasure

IN PREFERENCE TO RECORDS

COSTING UP TO TWICE AS MUCH!

Only **\$198**
for each 12" Long Playing Record



Now you can enjoy music on a budget, and know you're getting the best. Remington's superb balanced sound faithfully reproduces every note of your favorite musical works . . . does *full* justice to the performance of world-famous artists. Remington Records are acclaimed by leading critics everywhere for standards of musicianship and technical quality that can't be surpassed at any price; the proof that fine high fidelity recordings need not be a luxury. Start your library of Remington Records today . . . and see how fast it grows now that you can buy two or more full 12" long playing records for a price you'd expect to pay for a single release. Find your favorites in the partial list below. Many, many more at your favorite record counter.

CARLOS MONTOYA, Guitarist • Flamenco . . . R-134

VOODOO RHYTHMS, Emy De Pradines . . . R-151

RIAS ORCHESTRA, Edward Kilenyi, Pianist.
Liszt: Concerto No. 1 in E Flat . . . R-166

OFFENBACHIANA: Music of Offenbach.
Rias Symphony Orchestra . . . R-183

PROKOFIEV: Concerto No. 2 in G Minor.
Cincinnati Orch. Jorge Bolet, Pianist . . . R-182

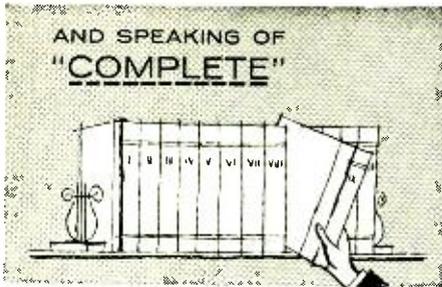
PUCCINI: Turandot. Complete opera
in 3 records w/lib . . . R-169/3

GAITE PARISIENNE, Rias Symphony Orch. . . R-172

ALEC TEMPLETON, Gershwin Concerto in F.
Cincinnati Symphony Orchestra . . . R-184

Ask for

REMINGTON RECORDS, 500 Fifth Avenue, New York, N. Y.



SIR ADRIAN BOULT

leads London Promenade Orch. in the complete orchestral

BRAHMS



WN 4401:

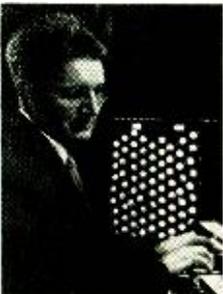
The 4 Symphonies; Academic Festival, Alto Rhapsodie, Haydn Variations, Tragic Overture.

In direct line of succession from Brahms, whose pupil is Boult's teacher, Sir Adrian is world-famous for his definitive readings. And now, at last, these performances are recorded in "Natural Balance" for complete fidelity! A beautiful gift album of 4 records, with Boult's own critical comments.

WEINRICH

plays the complete organ music of

BACH



WN 2203:

Vol. 1—Orgelbüchlein (Little Organ Book)

A triumph of high fidelity: the true "cathedral" organ spaciousness without "cave" reverberation! Recorded in the Varfrukyrka in Skänninge, Sweden, these records are a milestone in sound engineering.



COLUMBIA-ENTRE RL 6632. 12-in. \$1.98.

That Vivaldi's choral music could achieve the same high plane that is occupied by much of his instrumental music is made clear by this Gloria. In its wealth of ideas, its richness and variety, it ranks with the best of Italian Baroque choral music. It also demonstrates how thin was the line that separated sacred from secular music in



those days. The music of the *Laudamus te* would make an excellent duet in a comic opera of the time; and the *Domine Deus*, with other words, would fit perfectly as an aria in an *opera seria*. Both of the vocal soloists display flexible voices of agreeable quality, and for once they don't sound as though they were breathing into the microphone.

The concerto grosso on the other side (No. 84 in the Pincherle catalogue) is especially interesting not only for its musical value but because, if the instrumentation employed here (and printed in the Collected Edition) is correct, this must be one of the earliest orchestral works in which the full complement of woodwinds is used in the manner that was to become customary later, with clarinets filling the space between the oboes and the bassoons. The orchestral playing is generally satisfactory, despite one or two ragged moments.

VIVALDI

The Seasons; Concerto in E-flat ("The Sea Tempest"), Op. 8, No. 5

Virtuosi di Roma, Renato Fasano, cond. RCA VICTOR LHMV 26. 12-in. \$4.98.

This is perhaps the most imaginative performance of *The Seasons* on records. The Virtuosi depict the programmatic events in the four concertos very graphically but never at the expense of the purely musical values. The tempos are lively, the dynamics subtly graded, and the phrasing nuanced. The opening of *Summer* is appropriately languorous, though some of the other fast movements are a little too intense and could have been more relaxed. If the tone is not quite as beautiful as that of the recent New York Philharmonic recording on Columbia, there is a gain in clarity here. All in all, a highly satisfactory presentation of Vivaldi's delightful cycle.

WARLOCK

The Curlew; Twelve Songs

Alexander Young, tenor; Lionel Solomon, flute; Peter Graeme, English horn; Gordon Watson, piano; Sebastian String Quartet. WESTMINSTER 18022. 12-in. \$4.98 (or \$3.98).

The Curlew, Peter Warlock's setting of some

fine early W. B. Yeats poems, is a work of genuine inspiration and one of the finest contributions to modern English song literature. It is the highly personal statement of a tortured and confused composer who managed to pierce the over-all melancholy veil of the music with moments of haunting beauty. Although the vocal line is dry and spare, the instrumental accompaniment dark and taut, in unison they succeed in creating a lovely and poignant mood. The twelve songs on the other side are more jovial, full of the jollity that the English admire in such works. They are loosely patterned on the style of the Elizabethan composers, on whose music Warlock was a considerable authority, but they bear the definite imprint of the composer's individuality.

Alexander Young is particularly impressive in his handling of the changing mood of *The Curlew*, less so in the songs, where the voice seems a trifle dark for the light-hearted quality of the works. Westminster has given them a nicely adjusted balanced sound, unfortunately marred on my review copy by noisy surfaces.

WIDOR

Symphony for Organ, No. 5, in F minor, Op. 42, No. 1

Feike Asma, organ. EPIC LC 3156. 12-in. \$3.98.

There is little new to say about each Widor organ symphony as it enters the recorded repertoire. No. 5, the fourth to do so, is long, solidly constructed, Franckian in harmonic and melodic style, technically difficult, effective in its idiomatic treatment of the instrument. It has been slightly cut to fit on one disk. The organ of the Old Church in Amsterdam, on which Feike Asma records, has the same complacent grandiosity as the music, wheezing a little perhaps, but properly massive in tone, broad in scope. Mr. Asma's fingers trip sometimes—or else his pipes do not speak precisely—but otherwise he gives a technically respectable, stylistically apt performance. The engineering catches the auditorium reverberations nicely without blurring the organ tone.

RECITALS AND MISCELLANY

CRITIC'S CHOICE

Reissue of twelve 78-rpm vocal recordings, chosen by Paul Hume, Music Editor of the *Washington Post-Times Herald*. Rachmaninoff: *O Cease Thy Singing Maiden Fair* (John McCormack, tenor). Mozart: *Die Entführung aus dem Serail: Marten aller Arten* (Margherita Perras, soprano). Humperdinck: *Weinachten* (Ernestine Schumann-Heink, contralto). Bach: *Saint Matthew Passion: Aus Liebe will mein Heiland sterben* (Elisabeth Schumann, soprano). Barber: *Dover Beach* (Samuel Barber, baritone). Schubert: *Der Erlkönig* (Alexander Kipnis, bass). Thompson: *Velvet Shoes* (Povla Frijsh, soprano). Poulenc: "C" (Pierre Bernac, baritone). Alfano: *Resurrection: Dieu de Grace* (Mary Garden, soprano). Ponchielli: *La*

Gioconda: Suicidio! (Rosa Raisa, soprano). Verdi: *Falstaff: Sul fil d'un soffio etesio* (Toti dal Monte, soprano). Gretchaninoff: *Twofold Litany: Glory to Thee, O Lord* (Feodor Chaliapin, bass).

RCA VICTOR LCT 1156. 12-in. \$3.98.

This full disk of reissues from the RCA Victor archives of pre-hi-fi vocal recordings is the second such selection, the first having been made by Irving Kolodin, of



The Saturday Review. This time the critic honored by being allowed to choose is Paul Hume, Music Editor of the *Washington Post-Times Herald*—perhaps best known to the average cross-country reader as the reviewer whose nose a President once threatened to punch because he had written a frank appraisal of a soprano named Margaret Truman.

Since such selections are very explicitly personal, the sensible thing to do with them seems to be to listen with care and respect and try to find for the first time values that have been missed or to rediscover values that have been forgotten. In one, some, or many regards all of the singing to be heard here is exceptional, or at least somehow representative of an exceptional artist. However, really liking all of it is another matter, really being moved by it another yet. However much one may respect the purity of John McCormack's singing of *O Cease Thy Singing, Maiden Fair*, the song itself may not be everyone's favorite—but nobody said it was. Conversely, however much one may admire Samuel Barber's *Dover Beach* as a song, his singing as singing may not be an experience that everyone will want to repeat over and over—but, again, nobody said it was.

In general, the Hume choices tend to emphasize the artistic values of line and accent and delicate inflection that singing can have even though the vocal equipment itself—as in the cases of such artists as Povla Frijsh, Pierre Bernac, and Mr. Barber—is something less than remarkable. And this carries over even to such selections as Elisabeth Schumann's lovely Bach and Toti dal Monte's silvery, fine-spun "*Sul fil d'un soffio etesio*," which are memorable for fineness of grain rather than for physical resources either spent or implied, and to Ernestine Schumann-Heink's *Weinachten*, which is memorable (sentimental regard for that great lady apart) because of the projection achieved

through simplicity even though the voice was already well past its prime.

But other choices are not in this category. Although not her best recording by a good deal (since her best were not done for Victor), Rosa Raisa's "*Suicidio!*" is a move in the direction of bringing back to her deserved reputation a magnificent singer who is now too little remembered. Mary Garden's *Resurrection* aria is a worthwhile antidote to the commonly parroted fallacy that she, though a fine actress, was not much of a singer. Margherita Perras' "*Marten aller Arten*" is impressive, if not to me on the Raisa-Garden level. And both the Chaliapin litany and Alexander Kipnis' tremendous *Erkönig* are performances that should have been called to eventual attention on LP.

All told, there is a good deal here that will very likely leave conventionally oriented vocal enthusiasts puzzled, at least at first. But there is much excellent and easily digestible meat as well. The sound, of course, is variable according to periods of original recording, but that is scarcely the point in a miscellany of this sort. J. H., JR.

LOUISVILLE ORCHESTRA

Malipiero: *Fantasia di Ogni Giorno*. Rieti: *Introduzione e Gioco delle Ore*. Bacon: *The Enchanted Island*.

Louisville Orchestra, Robert Whitney, cond. LOUISVILLE LOU 545-11. 12-in. By subscription.

Three more contemporary works commis-

RECORD INDEX

of all
High Fidelity
RECORD REVIEWS
for
1954
available
NOW

A complete index, alphabetical by composer or collection-title, of all the classical and semi-classical, jazz and spoken word record reviews contained in HIGH FIDELITY Magazine during 1954. Discographies included. A "must" reference.

ONLY 50¢ EACH
Send for your copy NOW

HIGH FIDELITY Magazine Dept. R12
Publishing House
Great Barrington, Mass.

Enclosed find Please
send me a copy of:

1954 Index

NAME

ADDRESS

.....

.....

No C.O.D.'s, please

VANGUARD
RECORDINGS FOR THE CONNOISSEUR

Masterpieces by HAYDN
in Definitive Performances

THE CREATION
Complete
Mogens Woldike, conductor



Vienna State Opera Orchestra and Chorus. Stich-Randall, Dermota, Felbermayer, Guthrie and Schöffler, soloists. 2-12" VRS-471/2

"Woldike commands the ensembles as well as the soloists with a rare combination of classic grace and modern energy... I have never heard such a group of soloists who express themselves as individuals with superb voices and techniques." R. H. Hagan, *San Francisco Chronicle*, Oct. 30, 1955



Woldike

"LORD NELSON" MASS
Mario Rossi, conductor

Vienna State Opera Orchestra and Chorus. Stich-Randall, Dermota, Hoengen, and Guthrie, soloists. 1-12" VRS-470

"The grandeur of the Haydn work is admirably projected in this fine performance," John Briggs, *N. Y. Times* "Commendation springs spontaneously," C. G. Burke, *High Fidelity*, Nov. 1955

TRUMPET CONCERTO
George Eskdale, trumpet

HARPSICHORD CONCERTO
Erna Heiller, harpsichord

Vienna State Opera Orchestra, Franz Litschauer, conductor 1-12" VRS-454

"This is a must." *Time Magazine*

send for complete catalog
VANGUARD RECORDING SOCIETY INC.
754 W. 55th Street, New York 19, N. Y.

sioned by the Louisville Orchestra. Malipiero's explanation for the form and title of his *Fantasies of Every Day* is an ingenious piece of eyewash. He says he had written ten symphonies and didn't want to write another, so he simply jotted down the orchestral themes that came to him, accumulating material for future use; then he saw that the themes as they stood fell together into a composition requiring very little work for its final shaping. Actually, of course, the score exemplifies the principle of "constant joining on" which Malipiero has often used in a highly self-conscious fashion. All his celebrated string quartets are constructed in that way, and they are less subtly articulated than the putatively haphazard *Fantasies*. The piece is quite wonderfully orchestrated, very tuneful, very pungent in its harmonic ex-

plorations, and in general one of the outstanding pieces of music resulting from the Louisville commissions.

Vittorio Rieti's *Introduction and Game of the Hours* is a short, pleasant, unimportant scherzo. Ernst Bacon's *The Enchanted Island* is a suite of nine short movements originally composed as incidental music for Shakespeare's *The Tempest*. It is a singularly colorful set, orchestrally speaking, and it reveals again that interest in American folk themes that is so characteristic of Bacon's output. Anglo-American folk dance goes well with Ariel and other characters of the play, and Bacon's jazz goes equally well, if unexpectedly, with still others. His Caliban is brother-under-the-skin to George Gershwin's Sportin' Life. The performances are excellent, the recording adequate. A. F.

MUSIC FROM MODERN NORWAY, VOLS. II, III, AND IV.

Some time ago Mercury launched its series *Music from Modern Norway* with an LP disk containing works of Harald Saeverud and Fartein Valen. That series is now continued with three more twelve-inch records. All were made by the Oslo Philharmonic Orchestra, with various conductors and guest performers. They are as follows:

Vol. II: *Ballad for Chorus and Orchestra*, by Eivind Groven (Oslo University Choral Society, Hugo Kramm, conducting). Concerto for Piano No. 2, by Klaus Egge (Robert Riefling, piano; Oivin Fjeldstad, conducting). MERCURY MG 90003. \$4.98.

Vol. III: *Suite Ancienne* and *Suite from Fossegripen*, both by Johan Halvorsen (Oivin Fjeldstad, conducting). MERCURY MG 90001. \$4.98.

The Spoken Word

SAGE, WIT AND OUTLAW ON AUDIO BOOKS' ROSTER

THE Fall, 1955, Audio Books finally came in, a little later than last year's (see HIGH FIDELITY, October 1954), and from their titles — *The Autobiography of Benjamin Franklin*; *The Best of Mark Twain*; *The Merry Adventures of Robin Hood* — it is apparent that the friends of *Finnegans Wake* will just have to be patient. The men behind the audible books are still determined, at least for the present, to stick to the old reliables, which is, no doubt, a very wise decision.

Despite the caution which guides the men who select the Audio Books, they get a little more venturesome with each Fall list and this one is notable for containing the first full-length Audio Book, — Benjamin Franklin's *Autobiography* (previous releases included a *New Testament* which is "full-length," but not a book in the ordinary sense of the word, and *Alice in Wonderland*, which is not long enough to satisfy my definition of "full-length"; the rest are anthologies).

Here then was the opportunity to hear for the first time a full-length book (fortunately I have not been able to qualify for use of the Library of Congress books for the blind — see HIGH FIDELITY, October 1955) that I had never read — a real "classic" by Mark Twain's definition: "a book everyone recommends and never reads." I could approach it free of any visual pre-conditioning; a true test, for me at least, of whether listening to a full-length book is feasible and enjoyable for one of normal vision.

The first thing I did was to time myself reading just the part of the *Autobiography* contained on the first side of the first record (a little over fifteen pages in my printed edition) — it took me nine minutes. My edition is 220 pages long, therefore it would have taken me an estimated two hours and eight minutes to read the book. I then timed the first side of Record One — it took twenty-three minutes to play it. The audible *Autobiography* is contained on fifteen sides (the sixteenth side contains selections from *Poor Richard's Almanac*, and other papers) and therefore takes an estimated five hours and forty-two minutes to hear (I didn't bother to time it).

Although it has been argued that one of the advantages of spoken books is that they permit the busy man or woman to "read" a book while doing something else, it is also obvious that it takes the busy man or woman more than twice as long to finish one. However, you can't have everything. I proceeded.

There can be little doubt that Franklin's *Autobiography* is one of the most suitable books in the English language for reading aloud. It is all in the first person singular, unencumbered by passages wherein several men and women speak back and forth, which either makes it difficult for one reader or necessitates the use of additional readers. The first part, written in 1771, has the easy pace of a man, perhaps over a glass of wine, telling the story of his early life. The second part, written several years later, resembles more a sermon, or series of sermons, and is equally effective on the ear.

The reading by Michael Rye is clear, straightforward, and dramatic enough in the few places where Franklin's reserved and proper prose calls for drama. His voice has a more youthful timbre than Franklin's would have had had he been reading (Franklin

was sixty-five when he wrote the first part), but the discrepancy is not annoying. Mr. Rye commanded my attention and prevented mental wandering for a reasonable length of time. I did find that for the first side or two it was difficult to concentrate on the speaker, but as I gradually acquired the listening habit, my concentration quickly improved. However, four sides (about an hour and a half) were as many as I could listen to at one sitting without getting physically restless.

But, as already mentioned, one of the advantages of an audible book is that it affords the opportunity to pace about when restless and even engage in simple, non-cerebral activities. I found that while listening to Mr. Franklin lecture on the virtues of industry I could readily rearrange (old-fashioned) printed books on their dust-rimmed shelves; straighten my desk; clean the typewriter; paint (reluctantly) a kitchen chair; dress; undress; shave; do many of the routine tasks that clutter up the day. Eating, whether a snack or a regular meal, was very pleasant when accompanied by the genial combination of Franklin and Rye. Also, were I the home-carpenter type, I imagine the refinishing of a dry sink or the building of a bookcase could have been easily accomplished without slighting the good gentleman — in fact, I am certain that Franklin would have applauded such a sterling spectacle of a man combining home industry with self-improvement. However, I must confess that, for me, the most significant advantage to audible "reading" was that it permitted me to recline on a suitably-placed couch and do nothing — not even open my eyes. Furthermore, there was a greater reluctance on the part of intruders to interrupt, an annoyance that is seldom prevented by immersion in conventional reading.

But I also found some disadvantages. Except when sealed off from the rest of the house, I was easily distracted: the telephone, the doorbell, any sudden noise could destroy my rapport with Mr. Rye. But, of considerably more importance, while listening to a book I found that I was denied one of the greatest pleasures of reading — the opportunity to pause and reflect. So many of Franklin's remarks, such as that he would never seek a public office, never refuse one and never resign from one, or that he would never take out a patent on one of his inventions because he had benefited so much from the use of others', are the kind that can spark an endless chain of speculation. But not when listening — unless you are willing to miss what follows. The moving record speaks; and having spoke, moves on.

But despite the disadvantages, I found that meeting a full-length book for the first time on phonograph records was a profitable and enjoyable experience. It has been some time — probably not since my last college lecture — since I have made the effort to concentrate for so long on the spoken word without any of the visual aids which accompany it on the stage, television or the screen. I rarely listen nowadays to the radio. Still, as a matter of fact, I rather suspect that my initial difficulty in listening was the result of having gradually closed my mind to the inane voices that radio constantly purveys — recommending soaps, analyzing (with the

Vol. IV: *Concert Overture*, by Edvard Fliflet Braein. *Two Edda Songs*, by Sparre Olsen (Eva Prytz, soprano). *Partita Sinfonica*, by Ludvig Irgens Jensen. *Pan*, by David Monrad Johansen. Excerpts from *Olav Liljekrans*, by Arne Eggen (Bjarne Buntz, tenor; all the works in Vol. IV are conducted by Odd Grüner-Hegge). MERCURY MG 90002. \$4.98.

To my ear, the best of these compositions is the Groven, a simple, direct, tuneful, brilliantly orchestrated, and extremely vivid setting of a folk ballad in four short movements; it reminds one of Orff without the sensationalism and the tricky effects. Jensen's brief, highly dramatic *Partita Sinfonica* is also very fine; so are the quietly bardic, declamatory *Edda Songs* of Olsen and the witty little overture by Braein. I find rather less in Johansen's turgid sym-

phonic poem after a novel by Knut Ham-sun, in Egge's involved piano concerto, and in the Tchaikovskian tenor aria from Eggen's opera; the Norwegian folk dances from the same opera (which follow the aria on the record) are, however, among the most skillful and effective things of their kind since Grieg.

The two long works by Halvorsen are disappointing. The suite from *Fossegrimen* is in folk style and is notable for its use of the exciting Norwegian instrument known as the Hardanger fiddle, but the whole texture of the music is coarse and theatrical in the worst sense of that word, and the same coarseness mars the *Suite Ancienne*.

Closely allied to this series but not part of it is another new Mercury record (MG 90004) containing the second and third *Norwegian Rhapsodies* and the Second

Symphony of the nineteenth century Norwegian composer Johan Svendsen, all played by the Oslo Philharmonic with Fjeldstad and Grüner-Hegge conducting. The rhapsodies are precisely what one would expect — pleasant tunes, brightly orchestrated, with much emphasis on the speed and excitement of folk dances. The symphony is a rather light, somewhat Schumannesque affair that is difficult to take seriously, even as light music.

Engineering throughout the series is flawless, and the interpretations are presumably of the highest authority. A. F.

A PANORAMA OF AMERICAN ORCHESTRAL MUSIC

Francis Hopkinson: *A Toast*. Hans Gram: *Death Song of an Indian Chief*. William

perspective of a sophomore) the news, describing the virtues of this or that bread, automobile, magazine, or, for that matter, amplifier. Is it possible that because of this corruption of our language we are losing the ability to listen? If so, it is conceivable that it will be followed by the inability to understand and, finally, to hear.

I have devoted most of this discussion to "listening to" the *Autobiography of Benjamin Franklin* rather than the work itself because I felt that that would be of more interest to the reader. The *Autobiography* is part of our literature and cultural heritage and hardly needs a review at this late date.

The two other Audio Books just released are also part of our heritage and need no endorsement from HIGH FIDELITY. The seventeen short stories and sketches by Mark Twain are well read by Marvin Miller (who has done most of the reading for the earlier Audio Books); in fact, I think it his best. He seems to improve with each reading. In reading Mark Twain he is apparently assisted by others when more than one person is talking, although occasionally he may take the second part himself. It is not always easy to tell which.

Mr. Rye seems to take all the parts in his excellent reading of the *Merry Adventures of Robin Hood*, shifting to the voices of Little John, Friar Tuck, and the Sheriff of Nottingham with considerable skill. Children will love it — in fact, I didn't find it too hard to sit through myself.

The adapters, made by Audio Books to sell for \$1.95 each, which convert a 33 1/3-rpm turntable to the 16 rpm necessary for these books-disks, seem to be improving. However, it is recommended that the books be played on a turntable able to play at 16 rpm. Several companies make them now. I used the Bogen Lenko model which has one especially good feature for a talking book — a mechanism which will raise or lower the arm on the record. If you are interrupted while listening you can lift the arm off the record and when you are ready to listen again lower it to exactly the spot where you were interrupted. The only fault I found with

the new records was that Mr. Rye and Mr. Miller tended to hiss some of their s's as the arm approached the center of the record. There were no clicks, pops or needle-jumping.

So far, the Audio Books Company has averaged about three or four books a year and those include a good many for children. However, Dr. Robert Hutchins, President of the Fund for the Republic, has recently taken an interest in the talking books idea, and readers who share an interest in this project can expect a greater number and variety of Audio Books in the future. The Fund is already producing one in co-operation with the company; it is to be read by Thomas Mitchell and will consist of two of Plato's dialogues — *Apology* and *Crito* — and possibly part of a third, *Phaedo*.

When you come to think of it, it has taken Plato a remarkably long time to get this far. ROY H. HOOPES, JR.

THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN

AUDIO BOOK GL 603 Eight 7-in. (16 rpm). \$8.95.

THE BEST OF MARK TWAIN

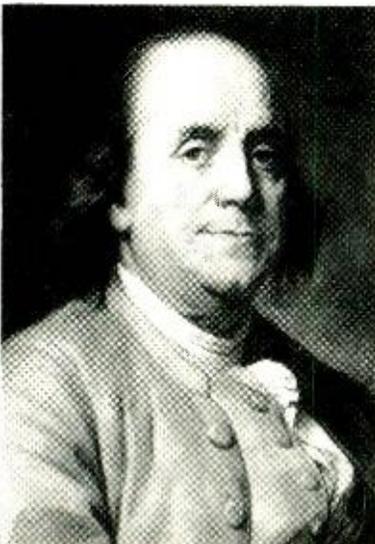
The Notorious Jumping Frog of Calaveras County; Niagara; Punch, Brothers, Punch; Jim Baker's Bluejay Yarn; Journalism in Tennessee; Guying the Guides; Markiss, King of Liars; The Facts in the Case of the Great Beef Contract; Jim Blaine and His Grandfather's Ram; How I Edited An Agricultural Paper; An Encounter With An Interviewer; The Ant; Speech on the Weather; I Ride a Bucking Horse; Scotty Briggs and the Parson; A Pilot's Needs; When the Buffalo Climbed a Tree.

AUDIO BOOK GL 602. Four 7-in. (16 rpm). \$4.95.

THE MERRY ADVENTURES OF ROBIN HOOD

by Howard Pyle

AUDIO BOOK C-302. Three 7-in. (16 rpm). \$3.95.



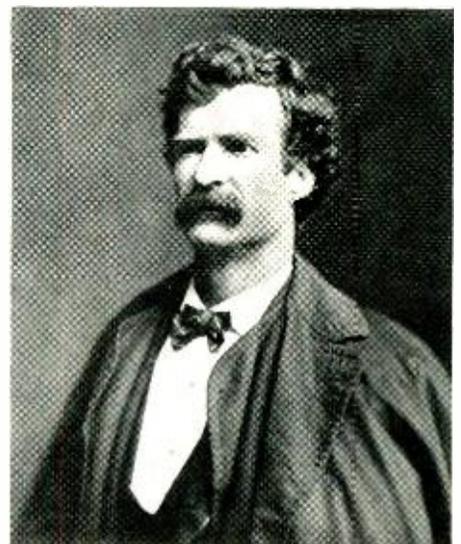
BETTMANN ARCHIVE

Benjamin Franklin



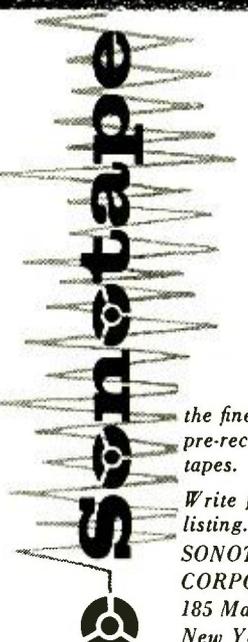
BETTMANN ARCHIVE

Robin Hood and the Sheriff of Nottingham



BETTMANN ARCHIVE

Mark Twain



the finest in
pre-recorded
tapes.

Write for
listing.

**SONOTAPE
CORPORATION**
185 Madison Ave.
New York 16, N. Y.



... the label with the greatest artists
(GILELS, OISTRAKH, etc.) now all in
brilliant HI FI sound ...

**ANOTHER GREAT FIRST
WITH OISTRAKH!**

Lalo *Symphonie Espagnole* (complete), Pa-
ganini *Caprices*, etc. CRLP 179 \$3.98
(also OISTRAKH plays Bach, CRLP 193 —
\$3.98;

THE COMPLETE OPERA "HALKA"
the great national opera by Moniuszko, sung
in Polish.
Grand Prix du Disque 1955
2-12-in. with libretto CRLP 188/189 P \$10.96

ANOTHER GREAT GYPSY RECORD
Echoes of Budapest with authentic orchestra
of Hungary CRLP 201 \$3.98

Colosseum Celebrates the Mozart Anniversary
with No One Else But ...
DAVID OISTRAKH
(again another OISTRAKH first on Colosseum)
MOZART Sonatas K. 379 and K. 454
CRLP 194 \$3.98

Other Mozart Recordings on COLOSSEUM ...
David Oistrakh plays — The "Turkish" Con-
certo No. 5 and Concerto No. 7 CRLP 154 \$3.98
Emil Gilels plays — Sonata No. 16, on CRLP
177 \$3.98

Paumgartner "the greatest living exponent of
Mozart" introduced on records by COLOS-
SEUM, conducts The Famous Scarlatti Or-
chestra di Napoli (also introduced on Colosseum)
Serenade No. 4, K. 203 (another great authentic
recorded premiere on Colosseum) CLPS 1033
\$4.98

Marcia No. 2, K. 335 and "Mia Speranza
Adorata" (again in its recorded premiere on
Colosseum, with same interpreters as above,
plus Theresa Stich-Randall, the great young
soprano also introduced on records by Colos-
seum) on CLPS 1035 \$4.98

Ask your favorite dealer or write for information and free
catalog to Colosseum Records, Inc., Oakwood Road, R. R. 3,
Norwalk, Conn.

Henry Fry: Overture to *Macbeth*. Louis
Moreau Gottschalk: Andante from *A Night
in the Tropics*. Paul Creston: *A Rumor*.
Stephen Foster: *Come Where My Love Lies
Dreaming*. Samuel Barber: *Essay for Or-
chestra*, No. 2.

John K. Paine: Overture to *As You Like It*.
Edward MacDowell: *Lamia*. Ferde Grofé:
Huckleberry Finn. George Gershwin:
Prelude No. 2. Roy Harris: Interlude from
Folk Song Symphony. Aaron Copland:
Quiet City.

George W. Chadwick: *Hobgoblin*. Horatio
Parker: Interlude from *Mona*. Charles T.
Griffes: *The Vale of Dreams*. Henry K.
Hadley: *Scherzo Diabolique*. Deems Tay-
lor: Ballet music from *Casanova*. Lamar
Stringfield: *Cripple Creek*.

Philharmonia Orchestra, Richard Korn,
cond.
ALLEGRO-ELITE 3148/50. Three 12-in.
\$17.85.

These recordings are antediluvian in qual-
ity, but the performances are good and
much of the music is of considerable inter-
est. These are the only disks in existence
to attempt a survey of American orchestral
composition from its beginnings to the
present day, although Mr. Korn's definition
of the word "orchestral" is extremely
elastic. Some of the things included are
recent arrangements of songs or piano
pieces and really have no place in an an-
thology bearing the title quoted at the head
of this review.

A few of these compositions (Hopkin-
son, Gram, Foster, Gershwin) are too slight
for comment, and most of them — as in-
dicated above — do not belong here anyhow.
Fry's overture and the extract from the
symphony by Gottschalk date from the
pioneer period of American orchestral com-
position and therefore cannot properly be
compared with the rest. The Fry sounds
like a wonderful collaboration between
Michael William Balfe and the Wagner of
Rienzi, while the Gottschalk is rather de-
lightfully Gounodesque.

The remaining pieces in the collection
date from more recent periods, and here
American music must be taken seriously,
on its intrinsic merits; the composers can-
not be excused on grounds of naïveté, in-
experience, or cultural insufficiency. In my
judgment, the works by Chadwick, Parker,
Creston, Barber, Copland, and Harris mea-
sure up; they all have something to say and
say it well. MacDowell also had something
to say, but in *Lamia* he said it in confused
and turgid style; it is one of his earliest
works. The rest of the music in this collec-
tion is of little importance or value. The
fault, one suspects, lies less with American
orchestral music and more with Mr. Korn's
determination to entertain his hearers with
works that go down well. The result is
superficiality and inanity, even in the case
of a composer like Griffes, who has some
fine things to his credit. A. F.

LEONARD WARREN

Verdi Arias

Otello: Inaffia l'ugola (Brindisi); *Era la
notte; Credo in un Dio crudel. La Forza
del Destino: Morir! tremenda cosa*
*Urna fatale. Rigoletto: Pari siamo; Cor-
tigliani. Il Trovatore: Tutto e deserta*

*Il balen; Per me ora fatale. La Traviata:
Di Provenza. Un Ballo in Maschera: Alla
vita che t'arride: Alzati! Eri tu. Fal-
staff: E sogno?*

Leonard Warren, baritone; with Nathaniel
Sprinzena (t), Tommaso Motto (t), Ray-
mond Keast (b), Nicola Moscona (bs);
RCA Victor Orchestra, Dimitri Mitro-
poulos, Renato Cellini, and Jonel Perlea,
conds.; Rome Opera House Orchestra, Vin-
cenzo Bellezza, cond.

RCA VICTOR LM 1932. 12-in. \$3.98.

For admirers of Leonard Warren, this is by
all odds the best one-disk representation of
his qualities as an opera singer, since it
collects a well-rounded lot of his most
characteristic performances of set pieces by
Verdi from various RCA Victor sources
and puts them together in reasonable
enough sampling order. Most are taken
from complete or highlights-type opera re-
leases, so the prospective acquirer will do
well to check for materials already owned.
All the excerpts, recorded over a period of
years, have in common the broad, ripe out-
pouring of tone and the serious vocal
craftsmanship typical of the singer. For
sheer sound, the voice is a marvelous one,
and though the interpretations are some-
times more self-consciously Italianate than
truly just and straight to the point dramati-
cally, more often bulky than incisive, they
are always — notwithstanding individual
quirks of detail — in their own way artistic.
Whatever exceptions may be possible, this
is an important singer and a thorough one,
always worth hearing. No texts, but notes
— which would be better if they were more
accurate in indicating the plots of the arias
excerpted. The recorded sound, evened out
quite well, is full and plushy. J. H., JR.

THE MUSIC BETWEEN

THE GENTLE ART OF CHORDS- MANSHP

*Princess Papuli: Way Down in My Heart;
I Don't Know Why: St. Louis Blues; When
I See All the Loving; Lindy; Slow Motion;
You'll Come Back: Louisville Low; Jungle
Town; Mandy; George Jones; Here She
Comes; I Ain't Got Nobody; Miss Otis
Regrets.*

The Augmented Eight.

MCINTOSH MUSIC MP 5001. 10-in. \$4.45.

Call it Whiffenpoof or what you will, the
style of singing done by the anonymous
male double-quartet-plus membership of
the Augmented Eight is calculated to arouse
the nostalgia (pleasurable or otherwise) of
just about anybody who has ever gone to
a collegiate beer party and stayed on until
the keg has begun to get empty and warm.
Not quite like barbershop singing, it has
affinities with that medium of culture. But
the tang is different — Mennen's instead of
bay rum, perhaps. And so, to an extent,
are the harmonies and some of the reper-
toire. Of the kind, the singing of the Aug-
mented Eight is authentic, and the voices

are good enough to make an effect, but not so good that the effect is too slick. For anyone whose affection for this style is beyond satisfaction, the record is a good one to own. The sound is a credit to Mr. McIntosh and his amplifiers. J. H., JR.

ROY HAMILTON

The Voice of Roy Hamilton
EPIC LN 1103. 10-in. \$1.98.

Six popular tunes, ranging in theme from the miseries of love to the blessings of religion, are sung here by a young baritone in the Billy Eckstine tradition. Hamilton has a big voice as popular singers go, and what he lacks in finesse he compensates for with an all-out "sincerity" barrage. Epic, for its part, has left half the record space on each side unused. R. K.

HERE COME THE GIRLS

Mary Martin; Ethel Merman; Jane Froman; Gertrude Niesen; Martha Raye; Irene Dunne.
EPIC LN 1114. 10-in. \$1.98.

From Columbia's vaults, Epic has rescued these sides cut in the late Thirties and early Forties and has reissued them to appease collectors. Mary Martin (*My Heart Belongs to Daddy*) and Ethel Merman (*I Get a Kick Out of You*) escape almost unscathed from this new exposure, but Jane Froman and Gertrude Niesen are not so fortunate. The former's passionate wobbling through the Tchaikovsky-derived *Tonight We Love* (and what a nightmare that was) is no more convincing than Gertrude Niesen's attempt to be exotically sultry in *Where Are You*. Martha Raye (*Once in a While*) runs pretty true to form, tearing her song apart in a manner now well established but fairly novel in its day. Irene Dunne's vocal equipment is sadly unequal to the demands of Jerome Kern's fine song *Lovely to Look At*. J. F. I.

EDITH PIAF

Piaf Tonight

C'est à Hambourg; Le chemin des forains; Miséricorde; L'Accordéoniste; La goulante du pauvre Jean; Et moi . . . ; Les amants de Venise; N'y va pas, Manuel; L'effet qu'tu m'fais; Jean et Martine; Johnny, tu n'es pas un ange; Bravo pour le clown.

Edith Piaf, with M. Mercier Chorus and orchestra directed by Robert Chauvigny.
ANGEL 65024. 12-in. \$3.98.

The day of the ten-inch pop LP appears to be passing, in witness whereof Angel has reissued on this twelve-inch disk the eight songs previously released as *Bravo pour le Clown* (Angel 64005) and added to them the first four songs listed above. These twelve vignettes make a fine sampling of the Piaf repertoire, and with the singer in fine voice and so adept in capturing and projecting changing moods, the record is consistently delightful. J. F. I.

CHARLOTTE RAE

Songs I Taught My Mother

Charlotte Rae, with John Strauss and his Baroque Bearcats.

VANGUARD VRS 9004. 12-in. \$4.98.

Miss Rae is a genuinely talented artist currently plagued with a bad case of indecision. Trying to be Beatrice Lillie, Anna Russell, and Ethel Merman all rolled into one, she succeeds in being none of them. When she has developed a more definite and personal style, she should become one of the best satirists around. Her material is taken from her own night-club act and some Broadway shows, and it could be extremely funny if handled with more subtlety than Miss Rae now seems capable of. Her manner here is too broad and insistent. J. F. I.

FRANK SINATRA

The Voice

I Don't Know Why; Try a Little Tenderness; A Ghost of a Chance; Paradise; These Foolish Things; Laura; She's Funny That Way; Fools Rush In; Over the Rainbow; That Old Black Magic; Spring Is Here; Lover.

Frank Sinatra.
COLUMBIA CL 743. 12-in. \$3.95.

At the time these songs were recorded about ten to fifteen years ago, Sinatra was, I think, one of the finest popular singers we've ever had. Just to hear the sweetness and light, the wonderfully apt phrasing, and the very real affection that he gave to these tunes is to hear them as no one else has ever sung them. It's also to hear them as Sinatra himself never sings anything today, busy as

Why is SCHWANN'S Long Playing Record Catalog "the Bible" of Record Collectors?

Because Schwann offers on a regular monthly basis a complete listing of long play records classified as follows:

- Classical (By Composer)
- Chamber Music
- Anthologies
- Piano
- Organ
- Vocal
- Spoken & Miscellaneous
- Orchestral
- Operas
- Musical Shows
- Operettas
- Films
- Folk Music & Folksongs
- Popular, Jazz, Swing
- Childrens

If your dealer does not handle Schwann Catalogs kindly send us his name and address.

Rid Your Records of Dust

always use

STATIC masters
The Best...The Dry Method



NO SPRAYING
NO WASHING
NO RUBBING

Brush while record is rotating

The Polonium Strip does the trick

An effective easy-to-use record brush that will pay for itself many times over in the protection it will give your prized record collection.

\$17.85

Expensive compared with other products...but inexpensive when noise-free and longer lasting records are considered.

Buy STATICMASTERS at your Hi-Fi dealers or order direct...sent postpaid-cash with order

NUCLEAR PRODUCTS CO.
10173 E. RUSH ST. • EL MONTE, 1, CALIF.

Have you seen the new SCHWANN DIGEST?

The Schwann Digest is the companion piece to our regular catalog. It's a beautifully illustrated brochure which lists fifty to sixty outstanding releases of the month as selected by the record manufacturers. Many of the album covers are illustrated in a sparkling display of color. Ask your Schwann dealer for this exciting new addition to the Schwann family.

Schwann Long Playing Record Catalog

137 Newbury St. Boston 16, Mass.

Dialing Your Disks

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

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

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

*Currently re-recording old masters for RIAA curve.

†Binaural records produced on this label have no treble boost on the inside band, which should be played without any rolloff.

he is deliberately flattening the melodies and fighting the beat. When he recorded these songs — transferred beautifully to LP, incidentally — he was vocalizing very easily indeed, and what came out was all joy.

R. K.

STRAUSS WALTZES FOR DANCING

George Liberace and his Orchestra.
COLUMBIA CL 738. 12-in. \$3.95.

Really bad recordings of the Strauss waltzes are hard to find in the catalogues these days, what with the handsome work of men like Krauss, Paulik, and their Viennese cohorts dominating the listings. Almost effortlessly, thus, George Liberace manages to sink to the foot of the class with this one release. Having rearranged, rescored, and reorganized a full dozen Strauss waltzes, he has also constricted their lovely melodies in tight rhythmic straitjackets, wherein they can't breathe much less "waltz." This is, in short, painfully misunderstood Strauss.

R. K.

YOUR MUSICAL HOLIDAY IN

The localities treated are: Vienna (DL 8150), South America (DL 8160), West Indies (DL 8159), Hawaii (DL 8138), Havana (DL 8134), Italy (DL 8162), Alps (DL 8141), Rio (DL 8139), Paris (DL 8161).

DECCA (as numbered above). 12-in. \$3.98 each.

Generally well-guided tours of international landmarks, describing their subjects in terms easily understood. The West Indies come off the best, with Wilmouth Houdini, Lord Beginner, and several other experts beguiling the listener with their hard-headed Calypso tales. Hawaii, too, is remembered, if only because of the singing of George Kainapau, an island favorite with an incredibly controlled falsetto. The remaining localities are more conventionally honored, for the most part, with lush strings, well-known tunes, and arrangements that always sound familiar.

R. K.

THE BEST OF JAZZ

by John S. Wilson

JULIAN "CANNONBALL" ADDERLEY

Cannonball; Willows; Everglade; Cynthia's in Love; The Song Is You; Hurricane Connie; Purple Shades; Rose Room; Fallen Feathers; You'd Be So Nice to Come Home To.

Julian "Cannonball" Adderley, alto saxophone; Jerome Richardson, tenor saxophone, flute; Cecil Payne, baritone saxophone; Nat Adderley, trumpet; James Cleveland, J. J. Johnson, trombone; John Williams, piano; Paul Chambers, bass; Max Roach, Kenny Clarke, drums.

EMARCY MG 36043. 12-in. 41 min. \$3.98.

Cannonball is the latest meteor to flash onto the jazz scene. He is a saxophonist of great potential who, currently, can catch

the ear by his sheer flamboyance even while occasionally offending it with his grating tone. He is far from consistent in this matter of tone — hard without being harsh at fast tempos, relatively rich at slow tempos, while at moderate speeds he varies between a shrill squawk and a warm, melodious sound. He is extremely fluent and facile without showing particular inventiveness. On this disk, his performances vary so from band to band — from excellent to irritating — that it is almost impossible to determine which, if any, of the sides he exhibits is the one which comes most naturally to him. His brother, Nat, who plays a sometimes uncertain trumpet, has a generally more attractive style when all is going well. The brothers are backed by an excellent group of modern jazzmen but only the pianist John Williams is given solo space of consequence. He fills it with the most polished playing on the disk.

SVEND ASMUSSEN AND HIS UNMELANCHOLY DANES

Rhythm Is Our Business

Rhythm Is Our Business; Doin' the New Low Down; On the Sunny Side of the Street; Honeysuckle Rose; I Found a New Baby; You Won't Be Satisfied Until You Break My Heart; When You're Smiling; Nobody's Sweetheart Now.

ANGEL 60010. 10-in. 23 min. \$2.98.

A second serving from Angel of a Danish group whose style has, unfortunately, almost disappeared in this country. This is a jazz ensemble which is as determined to entertain as it is to play jazz. The novelty tricks which are inevitable in such a program are not as much in evidence on this disk as they were on Asmusen's first Angel release. This is bright, lightly swinging jazz throughout, highlighted by Asmusen's admirable fiddling and a version of *On the Sunny Side of the Street* that is pure milk and honey.

BOB COOPER

Shifting Winds

It's De-Lovely; Strike Up the Band; 'Round Midnight; Hot Boy; Deep in a Dream; Hallelujah; Tongue Twister; All or Nothing At All; Sunset; Drawing Lines; It Don't Mean a Thing If It Ain't Got That Swing. Bob Cooper, tenor saxophone, oboe, English horn; Jimmy Giuffre, tenor saxophone, clarinet, baritone saxophone; Bud Shank, alto saxophone, flute, tenor saxophone; Bob Enevoldsen, trombone, tenor saxophone, bass clarinet; Claude Williamson, piano; John Graas, French horn; Stu Williamson, trumpet, trombone; Max Bennett, Joe Mondragon, Ralph Pena, bass; Stan Levey, Shelly Manne, drums.

CAPITOL T 6513. 12-in. 36 min. \$3.98.

Some versatile members of the Hermosa Beach Lighthouse clique in a varied set of demonstrations of octet jazz, ranging from brightly swinging performances (*It's De-Lovely, Tongue Twister*) to tightly wrought woodwind chamber ensembles (*'Round Midnight, Drawing Lines*). Because of the multiplicity of instruments at hand, the groups are able to produce a kaleidoscope of tonal colors. Their playing has more

guts than one is accustomed to hear from West Coast groups, largely because of the strong, well defined attacks of Cooper and Giuffre.

WILBUR DE PARIS

New New Orleans Jazz

Madagascar; March of the Charcoal Grays; Mardi Gras Rag; Are You From Dixie; Hot Lips; Yama Yama Man; Flow Gently Sweet Afton; Milneberg Joys.

Sidney De Paris, trumpet, tuba; Doc Cheatham, trumpet; Wilbur De Paris, trombone; Omer Simeon, clarinet; Sonny White, piano; Lee Blair, banjo; Wendell Marshall, bass; George Foster, drums.

ATLANTIC 1219. 12-in. 42 min. \$4.85.

De Paris leads one of the most full-bodied bands specializing in the traditional side of jazz. It is a seasoned group which plays with easy, unencrusted authority and a rare feeling for the joy that is one of the important elements in basic jazz. Sidney De Paris, a genuine jazz stylist, has a wonderful time with his array of muted effects on this disk which is not quite equal to a superb earlier De Paris collection (Atlantic ALS 141) although it offers as well-grounded and distinguished jazz of this type as is currently being played.

TONY FRUSCELLA

I'll Be Seeing You; Muy; Metropolitan Blues; Raintree County; Salt; His Master's Voice; Old Hat; Blue Serenade; Let's Play the Blues.

Tony Fruscella, trumpeter; Chauncey Welsh, trombone; Allen Eager, tenor saxophone; Danny Bank, baritone saxophone; Bill Triglia, piano; Bill Anthony, bass; Junior Bradley, drums.

ATLANTIC 1220. 12-in. 42 min. \$4.85.

This is an introductory disk for Fruscella, a young trumpet player who favors a close-up, breathy tone in the manner of Chet Baker. He shows some melodic inventiveness and though he reveals occasional firmness and direction (on *Muy* and *Metropolitan Blues*), his playing tends toward a soft impressionism which often dissolves into mere mumbling. There are, however, consistently interesting contributions by Allen Eager, a saxophonist who has been out of the limelight for several years, and Billy Triglia, a pleasantly relaxed and moving pianist.

THE JIMMY GIUFFRE FOUR

Tangents in Jazz

Scintilla One; Finger Snapper; Lazy Tones; Scintilla Two; Chirpin' Time; This Is My Beloved; The Leprechaun; Scintilla Three; Rhetoric; Scintilla Four.

Jimmy Giuffre, clarinet, tenor saxophone, baritone saxophone; Jack Sheldon, trumpet; Ralph Pena, bass; Artie Anton, drums.

CAPITOL T 634. 12-in. 34 min. \$3.98.

This is not simply off-beat jazz. It is no beat jazz. Giuffre's thought is that the steady pounding of a rhythm section limits a jazz soloist, so he has undertaken to free the jazz slaves by getting rid of the sounded beat. He retains what he calls a non-pulsating beat which, in most of these



- De-staticizes your records
- Lubricates and protects grooves
- Removes groove debris
- Reduces record and stylus wear

The first time you use QUIET, you'll see just how deep dust, surface lint, shellac and plastic scrapings become embedded in your record grooves. This debris is a major cause of static and surface noise, and it acts as a grinding compound, tearing and flattening the grooves.

QUIET eliminates needle "hiss" and "talk"; prevents "pops" and "ticks" caused by static build-up; preserves both old and new records; generally reduces record and needle wear. One 5-oz. bottle is enough for 200 applications on a 10-inch record!

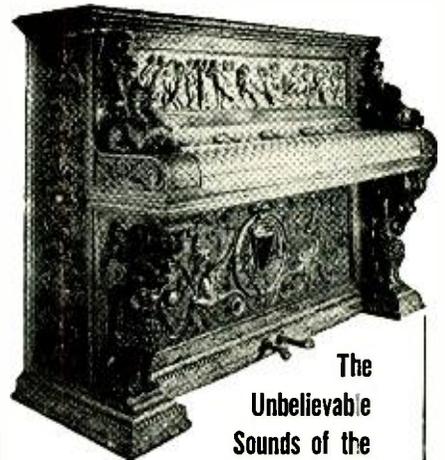
Complete kit includes 5-oz. bottle of QUIET, applicator, case and needle brush.

At your nearest Hi-Fi Music Center or Record Store. If your dealer is temporarily out of stock, send \$2.00 to P. O. Box 53, Yalesville, Conn. Your Quiet Kit shipped postpaid.

ERCONA CORPORATION

(Electronic Division)

551 Fifth Ave., Dept. H-1, New York, N. Y.



The Unbelievable Sounds of the

SIENA PIANOFORTE

The First Recordings by the Great South American Pianist, *Marisa Regules*

TURINA Danzas Gitanas. ALBENIZ Airs of Spain. VILLA-LOBOS The Baby's Family. MOMPOU Scènes d'Enfants. 12" ESP-3002.

DEBUSSY Children's Corner; The Engulfed Cathedral; Ondine; L'Isle Joyeuse; Estampes; Etude. 12" ESP-3003.



ESOTERIC RECORDS

238 East 26th Street
New York City 10

EVERY DAY**EVERY WEEK****EVERY MONTH**

more and more discriminating music listeners, owners of high fidelity equipment, looking for perfect copies of Long Playing Records, are discovering the outstanding personal mail order record service of

THE MUSIC BOX

A unique mail order service which guarantees that:

- ★ Every record mailed is a brand new, factory fresh, unplayed copy.
- ★ Every record mailed is most carefully inspected for visible imperfections. Every possible flaw is carefully spot checked, on the finest equipment, and records that do not conform to our rigid standards are rejected.
- ★ Every record is dusted, cleaned and enclosed in a polyethylene envelope, to protect it from possible dust damage, while in transit.
- ★ Every record is carefully packed, to reach you in absolutely perfect condition.
- ★ Every order over \$6.00 is mailed **POSTAGE FREE** anywhere in the U. S. A. On orders of less than \$6.00, please add 40¢ to cover mailing charges.
- ★ Our service is fast, prompt and courteous.
- ★ All records are sold at the manufacturer's suggested list price only.
- ★ We can supply you with any LP, on any label, IF it is currently available.
- ★ **THE MUSIC BOX** is devoted to mail orders exclusively. The general public do not have any access to our stock, which is handled only by two people.
- ★ When ordering, simply list the records needed, plus your check or money order to cover their cost. To avoid delay, list substitutes, since we will never make substitutions, without your written permission. Sorry . . . no C. O. D's.

★

The Music Box

**MAIN STREET
GREAT BARRINGTON, MASS.**

samples of his theory, pulses with remarkable strength. It isn't often that an innovator can make his point as well as Giuffre does on this fascinating disk. The lack of an explicit beat proves to be no deterrent to soundly swinging performances, whether it is in such an almost self-swinging up-tempo as that of the four *Scintillas*, in the easy walk of *Finger Snapper* or the slow bluesiness of *Lazy Tones*. Certainly, as Giuffre maintains, the soloists come through with great clarity without a rhythm section and the subtleties of the ensemble playing are much more apparent. But simply because Giuffre and his group make decided sense in these adventurous performances, it doesn't follow that this is the way for most jazzmen to play. The playing of Giuffre's quartet is superb. Anton and Pena carry out their difficult and unusual tasks on drums and bass with great skill and I don't recall ever hearing Sheldon play even nearly as well as he does here. Giuffre, of course, is a masterful and versatile performer, particularly in his remarkable and quite individual clarinet style which is used to great advantage in these selections. Whether the non-pulsating beat is feasible in hands any less skilled than these is questionable, but it's a question that can wait. Right here and now, the Jimmy Giuffre Four uses it to intriguing and completely winning effect.

THE LENNY HAMBRO QUINTET*Message from Hambro*

I Get a Kick Out of You; The Lonely One; Moon Slippers; Easy to Love; Hoof Beats; Slave Girl; Moonlight Becomes You; Heat Wave; Imagination; Message in Minor; Thanatopsis.

Lenny Hambro, alto saxophone; Wade Legge, piano; Dick Garcia, guitar; Clyde Lombardi, bass; Mel Zelnick, drums.
COLUMBIA CL 757. 12-in. 38 min. \$3.95.

A first recording by Hambro's present group, this disk shows off the young saxophonist as a musician of consequence in the modern jazz scene. Tonally, he is on the light and airy side of the fence but, unlike most of his fellow light-and-airyists, he plays with strength and assertiveness. He appears to respond to a strongly swinging beat, for he is at his best at moderate and fast tempos which have a definite swinging sense. Aside from pianist Legge, Hambro is the whole show here and, through the major portions of this disk, it is a good show.

CHICO HAMILTON QUINTET

A Nice Day; Funny Valentine; Blue Sands; The Sage; The Morning After; I Want to Be Happy; Spectacular; Free Form; Walking Carson Blues; Buddy Boo.

Buddy Collette, flute, clarinet, tenor and alto saxophones; Jim Hall, guitar; Fred Katz, cello; Carson Smith, bass; Chico Hamilton, drums.

PACIFIC JAZZ PJ 1209. 12-in. 44 min. \$4.85.

Another new group, recorded for the first time. Hamilton's quintet is unusual in its inclusion of a cello but it is not done in the interest of pure novelty. This is a thoroughly original ensemble which tackles a wide

*Jimmy Giuffre*

variety of material with delicacy, polish and, when needed, a wonderfully bursting zest. When the cello is soloing, the quintet skirts the narrow edges of jazz; but it is held on the path by Carson Smith's strong, pulsing bass. In ensembles, the cello contributes to a decidedly different tonal flavor for a jazz group. The performances are consistently interesting, particularly the overdone *Funny Valentine* which is given a brilliantly warm reading by Katz on cello and Collette on flute; a haunting bit of brooding called *The Sage*; and *Walking Carson Blues* which builds carefully over Smith's big-toned, beautifully projected bass.

THE CALVIN JACKSON QUARTET

Lotus Land; Cal-isthenics; Dream of You; All the Things You Are; Shadow Waltz; Love Me or Leave Me.

Calvin Jackson, piano; Peter Appleyard, vibraphone; Johnny Elwood, bass; Howard Reay, drums.

COLUMBIA CL 756. 12-in. 37 min. \$3.95.

And still another new group, this one all Canadian except for the leader. Jackson has been heard off and on in the past in jazz performances which were usually marked by a strong display of technique but little feeling for jazz. His jazz efforts are still a little stiff, flecked with self-conscious coyness, but he now includes some heavy doses of showmanship and is backed by a trio which swings brilliantly. The leading element in this backing is vibrist Peter Appleyard, a genuine find. His attack is sharp, clean and imaginative in his jazz passages and he provides a perfect foil for Jackson when a show-stopper is called for. This latter is provided in this instance by a lengthy, high speed version of *Love Me or Leave Me* in which Jackson and Appleyard race around giving four-handed demonstrations on piano, vibes and tomtoms, building to a climax which ought to set the ears of *Sing, Sing, Sing* fanciers spinning.

LEE KONITZ

With Warne Marsh

Topsy; There Will Never Be Another You;

I Can't Get Started; Donna Lee; Two Not One; Don't Squawk; Ronnie's Line; Background Music.

Lee Konitz, alto saxophone; Warne Marsh, tenor saxophone; Sal Mosca, Ronnie Ball, piano; Billy Bauer, guitar; Oscar Pettiford, bass; Kenny Clarke, drums.
ATLANTIC 1217. 12-in. 43 min. \$4.85.

This reunion of the two horns which were once featured in Lennie Tristano's group is a reasonably complete report on their solo and ensemble habits. Spurred by the well directed drums and bass of Kenny Clarke and Oscar Pettiford, Konitz and Marsh swing lightly through most of these numbers, sometimes in a hard, firm line (as Konitz does on *There Will Never Be Another You*), more often spiraling out that aural whipped cream which is their unique contribution to jazz sounds.

LIZZIE MILES

Torchy Lullabies My Mother Sang Me

Alexander's Ragtime Band; Darktown Strutters Ball.

Accompanied by Tony Almerico's Band.

How Could I Feel Blue; I Ain't Got Nobody; Melancholy Baby; The One I Love Belongs to Somebody Else; Somebody Loves Me; Baby Lemme Bring My Clothes Back Home; Lonesome Gal; Strut It Babe; Mammy's Little Coal Black Rose; Wish I Could Shimmy Like My Sister Kate; Dinah; Let the Rest of the World Go By.

Accompanied by Red Camp, piano.

COOK 1184. 12-in. 44 min. \$3.49.

More of the richly flavored singing of a veteran New Orleans shouter who is now most effective when she is toned down to a croon. Lizzie Miles is as much a descendant of the Sophie Tucker school as she is of the Bessie Smith school, but she is at her best these days in a relaxed, reflective mood that stems from no one but herself. She works this aspect of her talent with happy frequency on this disk — with a swinging beat on such as *Strut It Babe*, or in her utterly relaxed version of *Melancholy Baby* which she sings unaccompanied for a chorus before Red Camp's piano comes sneaking in, easily one of her best performances on records. A few of these songs are strictly beer weepers but most of the program is solid matter.

NAT PIERCE'S JAZZMEN

Jazz Romp

Ridin' in the Park; Perils of Cheryl; Carnival Romp.

Charlie Wolp, Don Fagerquist, trumpet; Frank Rehac, trombone; Richie Kamuca, tenor saxophone; Nat Pierce, piano; Freddie Greene, guitar; John Beal, bass; Osie Johnson, drums.

Back on the Scene; You're Driving Me Crazy; Takin' the Count; Piercin' Thru.

Ruby Braff, Doug Mettome, trumpet; Marthw Gee, Billy Byers, trombone; Sam Margolis, tenor saxophone; Phil Forest, alto saxophone; Nat Pierce, piano; Freddie Greene, guitar; Jimmy Woode, bass; Jo Jones, drums.

KEYNOTE 1101. 12-in. 42 min.

Keynote, a well known jazz label in the Forties, returns to activity with a swinging session featuring two groups of varied merits led by Pierce, the most soundly based of current pianists (excluding the Count, of course). Freddie Greene, the eminent Basie guitarist, adds to the Basie feeling in both groups; and when Jo Jones takes over on drums with the larger of the two groups, the rhythm section is nothing short of splendid. The six solo horns in the large group, however, are more earth-bound. Only Doug Mettome shows flashes of inspiration while the ocrer is notable mainly for the rich, warm tenor saxophone of Richie Kamuca who plays with a suggestion of the quiet elegance which marked Lester Young's early work.



FOLK MUSIC SAMPLER!



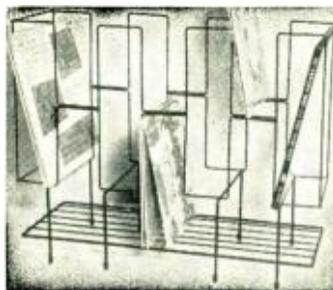
ELEKTRA issues a special High Fidelity 10" Long Playing record featuring selections from twelve of our folk releases.

Each Folk Music Sampler is pressed on pure vinyl, triple inspected and carefully packaged in a dust-free plastic envelope, which in turn is protected by a hard jacket.

This unique Elektra release is specially priced at \$2.00 (postpaid) and is available only from:

ELEKTRA RECORDS

361 Bleecker St., N. Y. C., N. Y.



★
YOUR MUSIC GIFT!
★

This is one of the nicest record stands we have seen, for every lover of recorded music. The perfect gift for you or your musical friends! 10 handy compartments hold 200 long-playing records of either size, also 78 rpm albums. Sturdy black wrought iron with rubber tips. 25" x 22" x 10". Shipped completely assembled, express collect. You can't possibly buy one in stores as they're sold only by mail with our MONEY BACK GUARANTEE. Please remit with order. **\$9.95**

LESLIE CREATIONS • Box 9516 • Dept. 209 • Phila. 49, Pa.

Protect Your LP Records



H.R.S. LP CASE No. 7

Dolux dust-proof cases to hold 10 LP records. Available in Red, Blue, Green and Tan and in two sizes for either 10" or 12" records. Rich book-like binding of simulated Levant leather is stamped with 23 k. genuine goldleaf. See your dealer, if not available order direct. Please specify size and color. 10-inch \$2.75 and 12-inch \$2.95 (10-inch \$3 and 12-inch \$3.25 W. of Miss. and in Ala., Fla., La., Miss., Minn.). Two or more cases postpaid in U.S.; add 25c for one case. No COD's please.

H. ROYER SMITH CO., Dept. H
Philadelphia 7, Pa.

Record Market



Send For Our WONDER VALUE CATALOG

OF LONG PLAYING CLASSICAL RECORDS

One Of The Largest Selections In The Whole Country

Write Dept. H

CHAMBERS RADIO CORP.
97 Chambers St., New York 7, N. Y.

LP INDEX TABS

The ideal filing system for your LP collection. Names of the 100 most recorded composers printed on sturdy index tabs to be attached to your LP sleeves or cardboard dividers. Also many miscellaneous categories, and a generous supply of blank tabs. \$1.00 postpaid from Perspective Records, 550 Fifth Avenue, New York 36, N. Y.

LP RECORDS ARE DUST AND STATIC FREE



with the
STATI-MUTE

- Clips On
- Negligible Weight
- Lasts Indefinitely

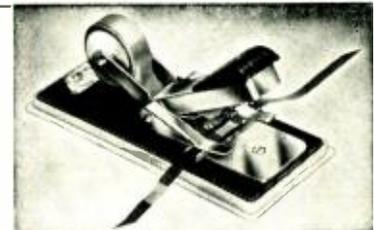
The American Record Guide Recommends the Stati-Mute:

"Used it successfully for months . . . preferable to liquid applications . . . no usual ball of dust . . ." — Aug. 1955 issue.

WILLIAMS CO.
BOX 348
WHITE PLAINS, N. Y.

\$2.95

Postpaid



splices in a wink!

NO SCISSORS! • NO RAZOR BLADES! GIBSON GIRL TAPE SPLICERS

Diagonal cuts tape ends and trims splice edges with the "Gibson Girl" shape. Patent Pending.

Model TS-4 \$8.50 List

Model TS-4DLX (illustrated) . . . \$11.50 List

at your dealer or write:

ROBINS INDUSTRIES CORP.

41-08 Bell Blvd. Dept. HF Bayside 61, N. Y.

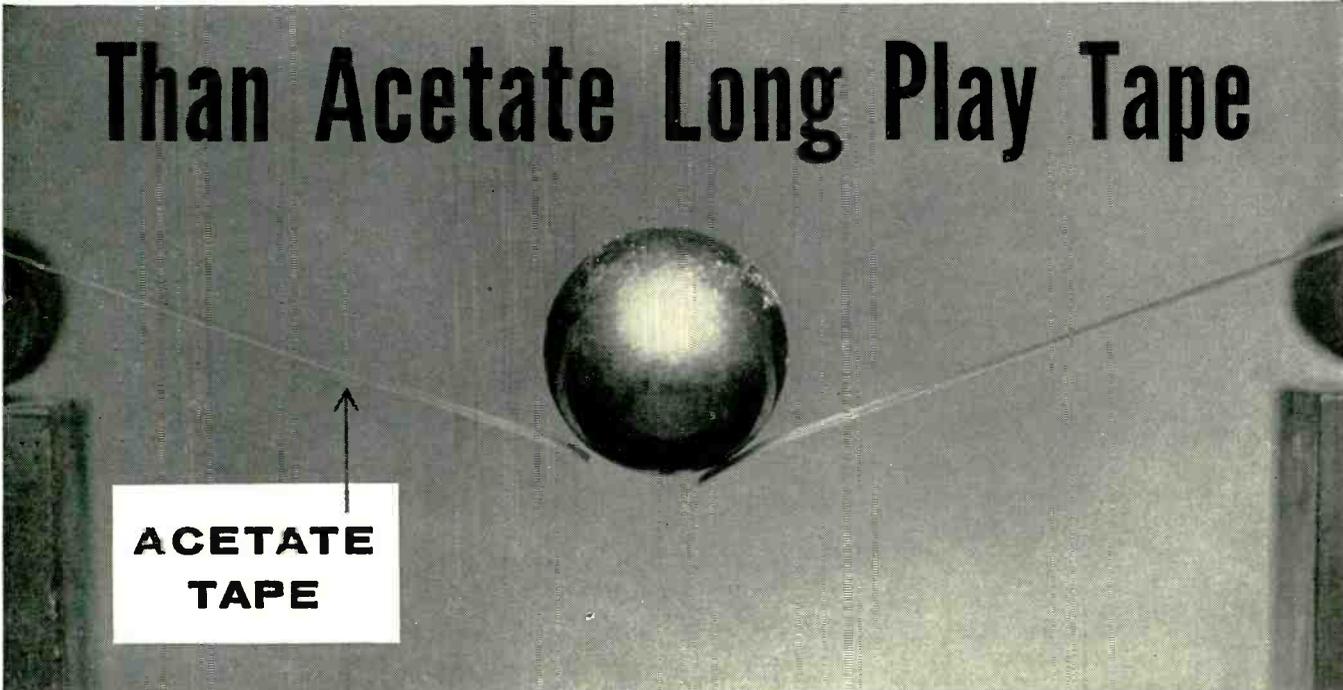


**Plus-50
MYLAR*
TAPE**

United States Testing Co. Reports—

Plus-50 is Much Stronger

Than Acetate Long Play Tape



**ACETATE
TAPE**

*DuPont trade-mark

Unretouched photos taken by Boston Laboratory of United States Testing Company.

Soundcraft Plus-50 magnetic recording tape is much stronger than ordinary acetate long-play tape, United States Testing Company reports after preliminary tests.

The renowned research firm conducted laboratory tests on Plus-50, made with DuPont Mylar base, and another long play tape made with an acetate or "plastic" base.

In photos above, a one-inch steel ball is dropped 30 inches onto each tape. Plus-50

remains intact, while the acetate tape breaks.

This test was repeated several times. The result was always the same: Plus-50 recording tape intact; acetate plastic tape broken.

When you use long play tape, protect yourself with Soundcraft Plus-50 magnetic recording tape.

SCA-5R-1

FOR EVERY SOUND REASON

REEVES SOUND CRAFT CORP.

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

MIRACLE OF MOZART

Continued from page 55

and final expression of his music because he composed them in his last years. But he was only thirty-five when he died, and he died of sudden illness. They are not his last words, but only his latest works, which is a different thing altogether. Surely it is also a mistake to read a message into them. They are three symphonies written in six weeks; and had he lived we may be certain Mozart would have composed as many symphonies as Haydn.

Was he ever a greater composer than in his string quintets? They are incomparable, and nothing in Mozart probes deeper in feeling than their slow movements. The two violas in all of his five quintets give them a peculiar string quality or timbre which called into action all his feeling for texture and for expressing sorrow in all the moods of sadness. After this the finales are of a disarming gaiety, sometimes, in at least two of the quintets, recalling the miraculous, apparent simplicity — for it is only apparent — of the Arcadian strains to which the peasants are dancing in the wedding scene in *Figaro*. I would also mention the finale of his Piano Quartet in E-flat major (K. 493), though piano and strings are by no means ideal in combination, as one of his most marvelous inventions for melody and grace of pattern. One can, indeed, listen to this hardly daring to move till its chain of melodies is finished.

But there is a whole group of Mozart's works which convey a particular impression, almost of being alone in the room with him, and as if they were written especially for the hearer. This is because of the inordinate amount of care and finish given to them, for no task was ever trifling to him and there is always the sense of his pleasure in the instruments. I am thinking of his Quintet in E-flat major, for piano, oboe, clarinet, horn, and bassoon (K. 452), dating from the wonder year of 1784, and of the E-flat major Trio, for clarinet, viola, and piano (K. 498), of 1786. The latter is more pleasant on the ear than his actual piano trios, beautiful and full of invention though those are, and the wind quintet is imperishable in beauty; as is, surely, the opening movement of the Quintet for Clarinet and Strings (K. 581). But I return to the *Sicilienne* which ends the Trio, because I cannot

conceive of any music more beautiful, only to be drawn from that back again to the wind quintet and the clarinet quintet. From among his lesser works — they cannot be called minor — add in the *Flute and Harp Concerto*, the *Concerto for Two Pianos*, and the *Sinfonia concertante*, perhaps "*Voi che sapete*," "*Venite inginocchiatevi*," the "letter" song from *Figaro*, and the serenade from *Il Seraglio*.

Don Giovanni and *The Magic Flute*, though full of wonders, do not seem to me as faultless as *Figaro*; and *Coï fan tutte*, in spite of its marvels of orchestral accompaniment, seems to me tiresomely artificial by comparison. It is a question of personal taste, but I would say for myself that Rossini in *Cenerentola* and in *l'Italiana in Algeri* is no less of a genius. When we consider that those operas were written by a young man between his twenty-first and twenty-fourth year, with *The Barber of Seville* coming in between, Rossini seems no less of a musical phenomenon. Of course, Rossini wrote nothing else but operas; but the musical sense, the power of characterization, the fertility and freshness in invention, are every bit as astonishing. The *buffo* songs are not to my taste in *The Barber*; but the serenade, and the air "*Ecco ridente in cielo*," the marvelous finale of the first act of *Cenerentola*, a sort of quicksilver adaptation of some of Haydn's last movements, the final strains of *L'Italiana*, which are like a kind of *saltarello* — these, I think, are upon the level of Mozart and are even freer, loosed, as they are, from Mozart's impeccabilities in form, from the filling in of pattern which had become with him a part of his physical being, a musical language of his own perfecting from which he could not omit the compliments and *politesse*. *Figaro*, we could say, is music of the palace, while *The Barber of Seville* is street music heard underneath your window.

I say this because there seems in many ways to be a closer link between Mozart and Rossini than between Mozart and Beethoven, who was not happy in those trammels and soon broke loose from them into a larger world of his own creation. We cannot think that Mozart had it in him to write the adagio of the *Emperor Concerto*, or the variations of the *Kreutzer Sonata*, or, indeed, any movement of the *Kreutzer*. Mozart could rise to

Continued on next page

ORTHO-SONIC V/4 TRIUMPHS AT HI-FI SHOWS IN NEW YORK, CHICAGO AND BOSTON

HI-FI ENTHUSIASTS and AUDIO ENGINEERS
ACCLAIM THE SENSATIONAL FEATURES OF
THIS NEW, REVOLUTIONARY TONE ARM

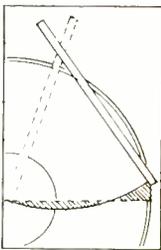


THE ARM THAT SETS A Pat. Pend.
NEW STANDARD IN REPRODUCTION

NO OTHER ARM GIVES YOU THESE FEATURES:

SCRATCHLESS STARTING...FAULTLESS STOPPING! A slight tilt of the housing lowers your stylus to start the record. Gentle contact is assured each time, regardless on which spot you start. You don't touch the cartridge! Whenever you stop...just tilt the housing. No scratching is possible.

ORTHO-SONIC DOES NOT MINIMIZE . . . IT ELIMINATES TRACKING ERROR. Precision, multiple ball-bearing cartridge-transport guides your stylus from edge to center in a straight line. This action duplicates the very path of the original cutting stylus, in a virtually frictionless manner. DISTORTION DUE TO TRACKING ERROR IS ELIMINATED.



How Conventional Tone Arms Create Tracking Error (See Shaded Area).

Conventional tone arms guide the stylus on arc of a circle. The angle between the recorded groove and the axis of the play-back stylus thus creates "tracking error."

SAVES SPACE...SAVES WEAR! The Ortho-sonic V/4 plays records up to 16" yet hardly takes up more space than the turn table itself. Its installation is simple . . . just two screws do the trick. It fits any turn table.

As all friction is practically eliminated, it tracks any eccentric or warped record; and the life of records and stylus is extended far beyond present standards.

FITS ALL STANDARD CARTRIDGES! Practically all cartridges (Pickering, G. E., E. S. L., Sonotone, Weathers, etc.), will fit the convenient "slide-in" cartridge carrier. Simple thumb screw adjustment for stylus pressure . . . down to 1 gram.

AUDIO LEAGUE REPORT Finds Ortho-sonic V/4 "First Rate."

"Less than 2% I. M. distortion at all tracking forces from 1 gram up . . . Installation and leveling of the V/4 are unusually easy to accomplish . . . General listening quality of the arm is first rate . . . Cueing is remarkably precise . . . Needle talk was negligible. No acoustic resonances could be heard . . . it delivers its optimum performance at tracking forces as low as 3 grams . . ."

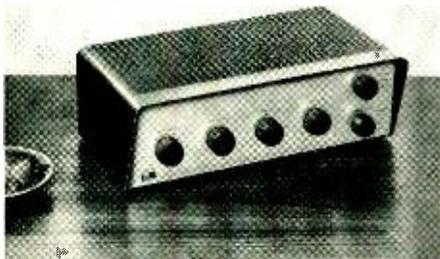
Get Ortho-sonic V/4 From Your Local HI-FI Dealer. If he cannot supply you, write us for descriptive literature and nearest dealer.

TRANSCRIPTION SIZE . . . \$44⁵⁰ Net

PRODUCT OF
BARD RECORD COMPANY, Inc.
66 MECHANIC STREET, NEW ROCHELLE, N. Y.

ORGANIZING THE CONTROLS

...the key to
high fidelity



Every control on a well designed, honestly considered high fidelity instrument has a specific useful function, related to each of the other controls.

The Prelude, Harman-Kardon's new 10 watt printed circuit amplifier illustrates this point well. With the *function selector*, choose the type of program material you plan to listen to (tuner, phono, tape or T.V.). Select the correct record equalization settings for the particular record to be played, using the separate *low frequency turnover and high frequency roll-off controls*. To minimize turntable rumble operate the *rumble filter* slide switch. With the *loudness contour selector* in the uncompensated position, turn the *loudness control* to a reasonably high level. This permits you to make the remaining adjustments while listening at your own maximum efficiency.

Adjust the *bass and treble tone controls* to correct for the characteristics of your loudspeaker and for the acoustic characteristics of the room. Choose settings which, in your total system, create the proper sense of aural balance. Now reduce the loudness setting to a level, lower than the normal listening level in your room. Note that the full bodied, life-like quality you experienced at high listening level has disappeared. This is typical of human hearing since it loses sensitivity to very low and very high pitched tones as the sound level is reduced. With all other controls unchanged, switch quickly through the four positions of the loudness contour control until you find the one which most nearly duplicates the full bodied sound you enjoyed at high level.

Turn the loudness control up to the level at which you wish to listen. The controls are now properly organized and your system should perform at its very best!

Prelude, Model PC-200 **\$55⁰⁰**
(complete with cage)
slightly higher in the west

Write for FREE colorfully illustrated
catalog PC-1

harman kardon
INCORPORATED
520 Main St.
Westbury, L. I., N. Y.

MIRACLE OF MOZART

Continued from preceding page

heights of pure creation that have a poetry and a depth of feeling all his own, but he has not that universal touch of Beethoven. Nor can we imagine Mozart writing the *Eroica*, or the slow movement of the Seventh Symphony. The wars of the Revolution and of Napoleon had altered the world, and is not every man and every artist the creature of his time?

But, also, there is a physical difference. Of Beethoven and Mozart, Beethoven had the "larger hand," by which I mean that Beethoven could never have achieved such a miracle of delicacy as Mozart's Adagio and Rondo for Glass Harmonica and Quartet (K. 617). There are, on the other hand, movements in Mozart's piano sonatas when the "line" is too slender and tenuous, and it is then that we should remember to play his adagios as the work of a young genius who was often in love with opera singers, for they are transformed by that into operatic arias and informed by the passions and sentiments, feigned or serious, of the operatic stage. All in all, when we think of every facet of his genius, is it any wonder that in this year of his bicentenary Mozart should be the god of music lovers! But he is often as much of an idol to lovers of jazz and "popular" tunes who learn first at the feet of Mozart how to listen, spellbound and silent, to Orpheus and his lyre.

MOZART — HI-FI FAN?

Continued from page 57

right at the back in order to hear the music at a distance"; and Wolfgang tells (October 17-18, 1777) how, when trying out an organ in Augsburg, "I begged them to get someone [else] to play the organ, saying that I should like to go down and listen, for up above it produces no effect whatever."

Normally, however, both Mozarts (like so many hi-fi fans of today) liked best to hear music as close-to as possible. Leopold speaks (February 14-16, 1785) of hearing Wolfgang play his Piano Concerto K. 456 from a box where he "had the great pleasure of hearing so clearly all the interplay of the instruments that for sheer delight tears came into my eyes." And in my own favorite of all Mozart remarks on

listening, Wolfgang writes (October 8-9, 1791) of hearing a performance of *Die Zauberflöte* from various hall and backstage locations, exclaiming: "By the way, you have no idea how charming the music sounds when you hear it from a box close to the orchestra — it sounds much better than from the gallery. As soon as you return — you must try this for yourself."

When either father or son approved of singers' or instrumentalists' tonal qualities, they almost invariably employed one of two set phrases: "beautiful and pure" or "very strong [or powerful] and excellent." Wolfgang's tonal and executant ideals are implied in all his comments on other musicians, but perhaps they are most explicit in his praise (November 22, 1777) of Ignaz Fränzl's violin playing: "He has the most beautiful round tone. He never misses a note, you can hear everything. It is all clear cut."

Yet probably the best testimony to an enthusiasm for sound as such (and thus to the potentialities of hi-fi cultism) is found in Mozart's letters of October 10-11, 1777, and August 24, 1771. In the former he confesses that "I have only to sit in a theater, hear the orchestra tuning their instruments — oh, I am quite beside myself at once." In the other he frankly exults in the pandemonium (worthy of a present-day Audio Fair) which surrounds his Milan apartment: "Upstairs we have a violinist, downstairs another one, in the next room a singing-master who gives lessons, and in the other room opposite ours an oboist. That is good fun when you are composing. It gives you plenty of ideas."

Another kind of testimony to Mozart's hypothetical hi-fi potentialities may seem more impressive to musicians than to nonprofessional listeners, for it concerns his techniques of writing for various instruments and voices, and in particular his interest in exploiting "novel" sound qualities and in extending the tonal "color" spectra of the more familiar portions of the contemporary composer's available tonal "palette." Yet even the non-professional, once he has heard the music itself, should immediately recognize the temperamental kinship between the hi-fi fan of today, who delights in the jingling of bells and *fortissimo* crashes of cymbals and drums, and the imaginative composer who called for real sleigh bells in his *Deut-*

Continued on page 142



Meet Hermon Hosmer Scott, Audio Pioneer!

Mr. Scott is well known for his significant contributions in measuring and reducing noise. Scott noise level meters and analyzers are widely used in industrial laboratories and Scott's remarkable invention, the Dynamic Noise Suppressor, uncannily eliminates noise from all records and poor broadcast reception without any loss of music. As every audiophile knows, Scott manufactures a most distinguished line of audio equipment.

Typical of the quality components that bear the Scott name is the versatile 210-D, a combination preamp-equalizer, power amplifier, Dynamic Noise Suppressor, and featuring unusually complete tape recording facilities. "In designing equipment for perfectionists," says Scott, "associated components must be of equivalent caliber. We find the wide

dynamic range and tonal response of the Berlant Concertone most useful in our laboratory test and design work. Of equal importance, we find we can depend on it in continuous daily operation."

Visit your Berlant-Concertone distributor this week for a demonstration of the unusual features that have made Berlant-Concertone the first choice of audiophiles, according to a recent independent survey. The Concertone recorder is priced from \$445. The Berlant Recorder with hysteresis synchronous motor, specifically designed for broadcast and recording studio use, from \$595. Both recorders are available as complete sound systems with matching playback amplifiers and speakers. For detailed literature fully describing these recorders, write Department J-4.

Berlant  *Concertone*

Audio Division of American Electronics, Inc.
4917 W. Jefferson Blvd., Los Angeles 16, California
Consult Recordata Division for industrial requirements



H. H. Scott 210-D Amplifier



Berlant-Concertone . . . personal choice
of leading audio manufacturers

Rauland

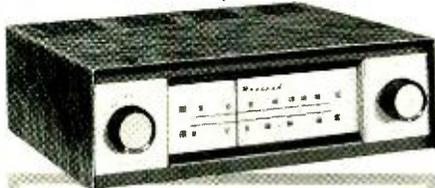
"GOLDEN SERIES"

HIGH FIDELITY

Custom
Quality
Hi-Fi
Components



Sensibly
Priced
for
Everyone



Golden Star MODEL HF255
AM-FM TUNER

Provides exceptional AM-FM reception, true high fidelity realism with "space-saver" convenience and beauty at remarkably low cost. FM response, ± 0.5 db, 20 to 20,000 cycles; AM, ± 4 db, 20 to 5,000 cycles. Sensitivity: FM—5 microvolts for 20 db of quieting; AM—20 microvolts for 1 volt output. Includes AFC, drift-compensated circuits, FM di-pole antenna, AM ferrite loop, etc. Only $3\frac{1}{2}$ " high. Ideal for use with amplifier below.



MODEL 1512
Golden Chief
12-WATT
HIGH FIDELITY AMPLIFIER

True hi-fi performance at moderate cost. Full 12 watts output; response, ± 0.5 db, 20 to 20,000 cps. Features 5 inputs; separate bass, treble controls; equalization for EUR, ffr, RIAA, Quiet; variable damping control, choice of volume control or loudness control. In compact cabinet, only $3\frac{1}{2}$ " high.

BEAUTIFUL "SPACE SAVER" DESIGN

RAULAND matching Hi-Fi units are decorator-styled in handsome charcoal black with marbled gold finish, control panels in soft brushed brass. Designed to fit anywhere—no cabinets required. (Extension shafts available for behind-panel mount.)



Rauland

Hear these RAULAND units at your
Hi-Fi dealer, or write for details

RAULAND-BORG CORPORATION
3515 W. Addison St., Dept. F, Chicago 18, Ill.

MOZART — HI-FI FAN?

Continued from page 140

ches Tanz, K. 605, No. 3, and who (along with his father, Haydn, and Gluck) helped to establish the eighteenth-century vogue for "Turkish Music" — featuring the then exotic cymbals, bass drum, and triangle. The effect he hoped to attain in introducing such percussion passages in *Die Entführung* is suggested by Leopold's comments (October 5, 1777) on a "Turkish" variation in Michael Haydn's incidental music to Voltaire's *Zaire*, "which was so sudden and unexpected that all the women looked terrified and the audience burst out laughing."

Other examples of Mozart's lively interest in new and intriguing sonorities are his celebrated compositions for the romantically melancholy tones of the glass harmonica (K. 617, etc.) and the piping tones of Count Dehm's "Organwork in a Clock" or mechanical organ (K. 594, K. 608, and K. 616). To be sure, the limitations of the latter instrument were a sore trial to him, since "the works consist solely of little pipes, which sound too high-pitched and too childish for my taste" (October 3, 1790). But is it too far-fetched for an audiophile of today to assume that what bothered Mozart most was not so much the mechanical nature of the instrument itself as it was the lack of an extended, properly balanced frequency range?

Actually, Mozart was never satisfied in his sonal demands and always yearned to adventure more widely and daringly into unfamiliar or unknown domains of sound. When the Salzburg orchestra lacked clarinets, he bewailed (December 3, 1778), "Ah, if only we had clarinets too! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets . . ." And for his own piano in Vienna, his father notes (March 12, 1785) that "he has had a large forte-piano pedal made, which is under the instrument and is about two feet longer and extremely heavy." Is it only a present-day fanatic's fancy that no "air-coupler" or horn-loaded speaker system would have been too cumbersome if Mozart were alive today and planning a high-fidelity home sound system?

Or is it fantastic to glimpse an analogy between the Emperor Joseph and certain low-fidelity-minded listeners of today? According to Nietzsche (quoted in Turner's *Mozart*), the

Emperor complained about *Die Entführung*, "Too fine for our ears and a tremendous number of notes, my dear Mozart." To which Mozart replied (as might any true audiophile, insistent on the full frequency spectrum), "Exactly as many, Your Majesty, as are necessary."

One thing is indisputable: if Mozart would have been a hi-fi fan, it is obvious that while he might well have been an enthusiastic one, and undoubtedly would have demanded a wide, well-balanced frequency range and ample reserves of power for dramatic effects, he certainly never would have tolerated for a moment the slightest distortion of "pure and beautiful" "clear-cut" tones, nor the sonal excesses and exaggerations of some less discriminating audio fanatics of today. For nowhere does he speak out more vehemently than when he castigates comparable uglinesses in inartistic "live" performers: "... the moment the proper limit is overstepped, it is no longer beautiful — because it is contrary to nature" (June 12, 1778) . . . "Music, even in the most terrible [dramatic] situations, must never offend the ear, but must please the hearer, or in other words must never cease to be music" (September 26, 1781).

And it is equally sure that even with the finest high fidelity sound system in the world, Mozart would have found scant joy in its possession unless he had sensitive and appreciative fellow listeners. "Give me the best clavier in Europe with an audience who understand nothing, or don't want to understand and who do not feel with me in what I am playing, and I shall cease to feel any pleasure" (May 1, 1778).

Well, even after pondering the foregoing sampling of the kind of "evidence" I have dredged up (only a fraction of which I have been able to present here), you may feel that my attempt to hypothesize any relationship between Mozart and high fidelity still remains wholly nonsensical. Even I feel I must apologize (in terms borrowed from Sir Arthur Eddington and originally applied to the theory of an exploding universe) that the whole notion "is in some respects so preposterous that we naturally hesitate to commit ourselves to it. It contains elements apparently so incredible that I feel almost an indignation that anyone should believe it — except myself!"

Continued on page 144



*how utterly simple
to have your own component hi-fi system
with the new **Pilot** hi-fi*

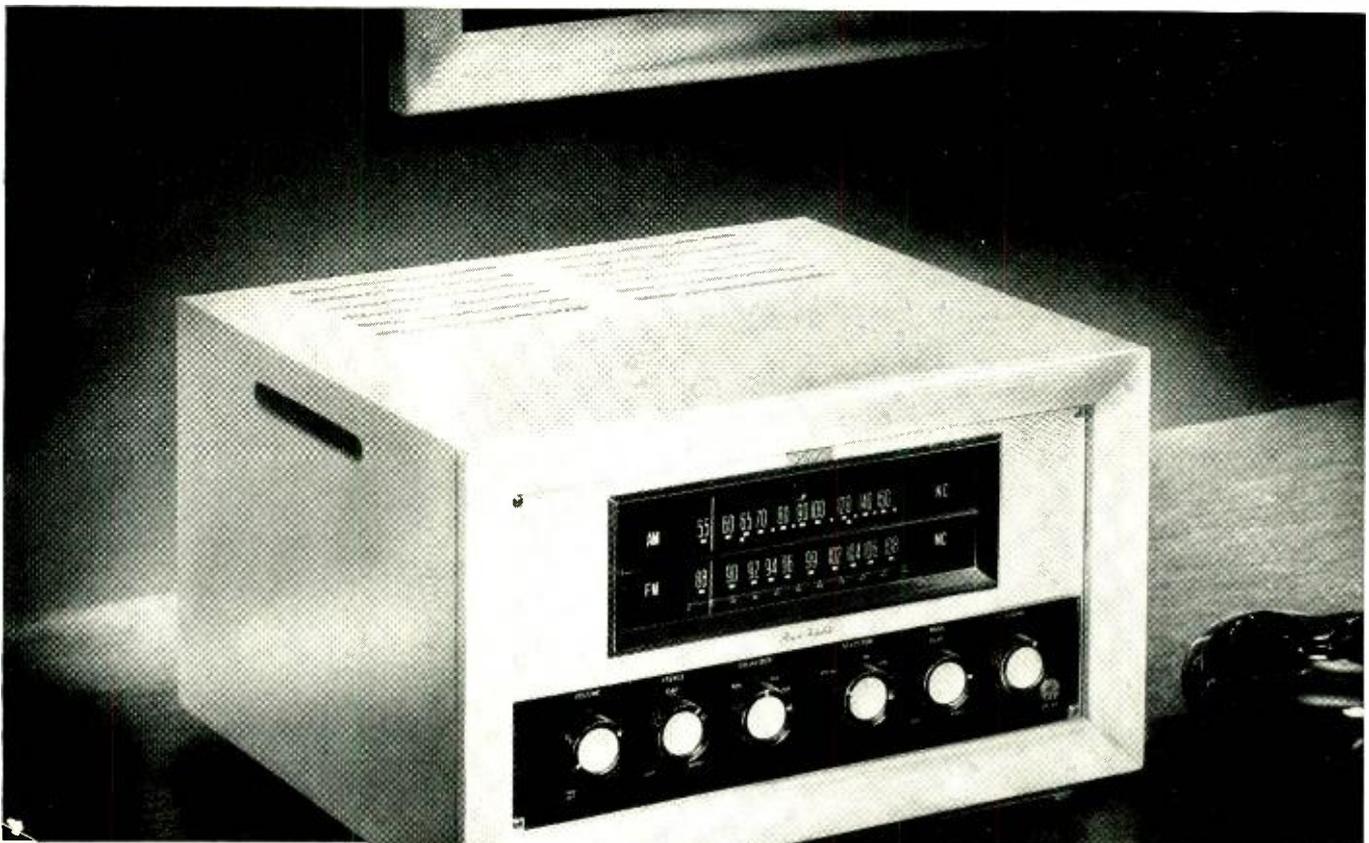
HF-56

The new HF-56 is the most welcome contribution ever made to component high fidelity for the home. It has everything — a super-sensitive FM-AM tuner, a versatile control-preamp-equalizer and a superb 35-watt Williamson-type amplifier — all conveniently mounted on a single chassis — so easy to handle, to install and to use.

No technical knowledge is required. You set it on a single shelf, and you have a 'custom' installation — or you house it in the handsome cabinet furnished as optional equipment, available in either light or dark hardwood to match

the color scheme of your room. Only a speaker is needed — and, if you wish to use it as a high fidelity phonograph, a turntable or record changer. Even the antenna is built in.

And like all Pilot products the new HF-56 is *all Pilot* . . . Pilot-designed and engineered and Pilot-built with Pilot-selected parts . . . with more than 35 years of Pilot experience going into it — to give you absolute assurance of the finest possible high fidelity performance.



Model HF-56 (less cabinet) **\$209.50**

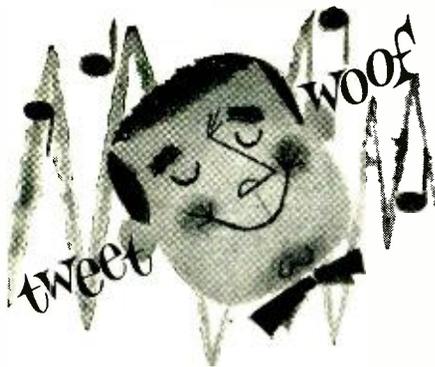
Cabinet Mahogany **\$18.95** Blond (illustrated) **\$19.95**

Prices slightly higher West of Rockies.

See your dealer for a **PILOT Hi-Fi demonstration** —
or write for complete specifications to Dept **HA-2**

the **Pilot**

RADIO CORPORATION 37-06 36th STREET, LONG ISLAND CITY 1, N. Y.



Centralab's NEW Fastatch® Senior Compentrol® Kit

PUTS MORE TWEET
IN YOUR TWEETER...

**more woof
in your woofer**

How do you titillate your tympanum? With tones true but tempered? Or do you show no pity for the plaster and want 'em true but thunderous?

Either way, Centralab's new Fastatch Senior Compentrol Kit is for you. For, quick as a wink, you can assemble the ultimate in a compensated control, to improve the tonal performance of your hi-fi amplifier or pre-amplifier.

You can get any shaft-length you want. It's a SNAP to do it:



A special Printed Electronic Circuit*, pre-wired to the rear unit, automatically bolsters frequencies otherwise often lost. Two additional high-boost plates are included in the kit, in case your taste demands even further emphasis of the highs.

If you like to tinker, ask your Centralab distributor for a Centralab C2-200 kit. If you're not a do-it-yourselfer, ask your service man to install a Fastatch Senior Compentrol for you.

*Trademark



D-2655

MOZART — HI-FI FAN?

Continued from page 142

Nevertheless, perhaps there may be at least a few audiophiles, other than myself, who love both Mozart and high fidelity sound so deeply that they will "willingly suspend disbelief" to establish even the most tenuous of bonds between the two. Anyway, with or without such data as can be found — or twisted — to fit our purposes, it's comforting just to dream that with Mozart nothing, literally nothing, was impossible! And we always can take to heart the Mozart family motto (which Leopold loved to cite, as in his letter of October 18-20, 1777, but which only his son could fully exploit):

Non si deve lasciare strada intentata —
"We must leave no avenue unexplored!"

MOZART'S BEECHAM

Continued from page 60

The Times of the same year:

Mr. Thomas Beecham has done a great deal of good work in producing modern works which other conductors pass over; but the persistence with which he gives Mozart's music and the sympathy with which he conducts it deserve the gratitude of musical people to at least an equal extent.

Beecham's interest in modern music appears to have ended about the time of *Le Sacre du Printemps* (1913). In a recent essay for the *Sunday Times* he exhibits his more familiar views, saying "not one twentieth part of the music written in the past thirty years has the smallest chance of survival."

One effect of his declining interest in new scores was an increased emphasis on older ones, particularly Mozart's. In 1910 Beecham produced a series of Mozart operas at His Majesty's Theater, London, at which *Il Seraglio*, *Figaro*, *The Impresario*, and *Così fan tutte* were revived. None of these works were at all standard repertory, and of *Così* Beecham says, "few had ever heard of it . . ." We take the Mozart operas rather for granted nowadays, and it is salutary to recall that in the nineteenth century most of them had passed into eclipse and, were it not for Beecham and his like, might have remained there.

Of the latter part of the history less need be said. Beecham took his men to Berlin in 1912 and gained from this stronghold of "German style" the mixed judgment: "It sounds grand but it isn't Mozart." His first appear-

ance in the United States was 1928 (his most recent last spring). In 1932 he brought his Mozart to the composer's native city of Salzburg for the festival. and for two glorious seasons (1948-49) he appeared at Glyndebourne.

Let us set before ourselves the question, why does Mozart by Beecham sound different from any other Mozart? It occurred to me that the people best suited to answer were the men who played for him, so it was to members of the RPO that I directed my inquiries.

"He lightens it," one man told me. Sure enough, he does. ("Have to keep it down here," Beecham exhorted during rehearsal. "Have to keep it down all the way to the end. One f is enough in the trumpet an' all that.") More than this, he delights in a deft balance that brings out the harmonies in the inner voices of the ensemble, and he plays the music for the sheer sensuous beauty of those harmonies and voices when they are properly revealed.

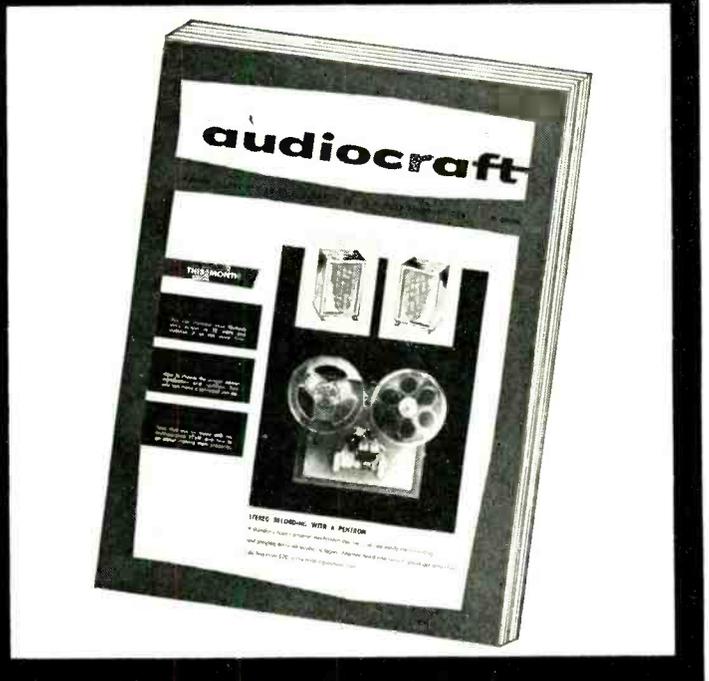
"There's no special rehearsal technique for Mozart," another player said. "His approach to all music is about the same from our point of view. After you've been with him a while you learn just what he's after and from then on you give it to him . . ." The "or else" was implied but unstated. "His beat is clear, but he does indulge in some pretty awful rubatos at the end of phrases when he carries his beat into a long arc toward the side and you wonder just where on earth the phrase is ever going to end. Then at other times he'll depart from his normal beat and weave a sort of pattern at the side that makes sense but is very personal."

The personal element involved in all of Beecham's conducting was a theme that reappeared in the conversation and in Beecham's rehearsing, as I saw it. He is very obviously a man of strong convictions who brings to his men equally strong ideas on how he wants the music to sound, but — and they stressed this point — is always ready to change his mind when he finds that what he had calculated in advance turns out to be different from what he feels is right. The phrases he uses suggest his restless pursuit of the tones he wants: "Very lightly!" as a note of caution, or "Keep the bass light!" as a sharper warning. "How many are on top?" he wanted to know as the violins began a divided passage,

Continued on page 146

HAVE YOU MET

*America's Exciting
New "Do-It-Yourself"
Hi-Fi Magazine?*



AUDIOCRAFT was launched by the Publishers of HIGH FIDELITY last November to meet the demand for a *how-to-do-it* magazine of home sound reproduction.

And response from readers has proved AUDIOCRAFT is the magazine hi-fi fans have been waiting for. Demand has been so heavy that we're printing more copies now than we planned to print by the end of 1956!

If you're not now enjoying copies regularly, you'll want to use the coupon below to start AUDIOCRAFT coming your way each month.

MONEY BACK GUARANTEE

If you're not completely satisfied with AUDIOCRAFT at any time—for any reason—you may cancel your subscription and

will receive a full refund based on copies still due you.

WHAT'S IN IT FOR YOU?

AUDIOCRAFT is devoted 100% to practical, do-it-yourself material on hi-fi and tape equipment.

Some typical articles:

- Plans for a 3-Speaker System
- Cross-Over Networks
- Microphone Round-up
- How to Build an Amplifier
- Chassis Layout and Wiring
- How to Quiet Your Turntable

Plus these regular features:

Audionews • The Grounded Ear • Sound Servicing • Tips for the Woodcrafter • Tape News and Views • Basic Electronics

*Use money-
saving coupon
today to
start your
audiocraft
subscription*

TO: AUDIOCRAFT • 4513 Publishing House • Great Barrington, Mass.

SUBSCRIPTION ORDER FORM

Please enter my AUDIOCRAFT subscription as indicated. I understand I may cancel at any time and receive a full refund on the unexpired portion of my subscription.

- 3 Years (36 issues) \$9.00 2 Years (24 issues) \$6.50 1 Year (12 issues) \$3.50
(Regular single copy cost: \$12.60) (Regular single copy cost: \$8.40) (Regular single copy cost: \$4.20)

For foreign and Pan American subscriptions, add \$1.00 per year.

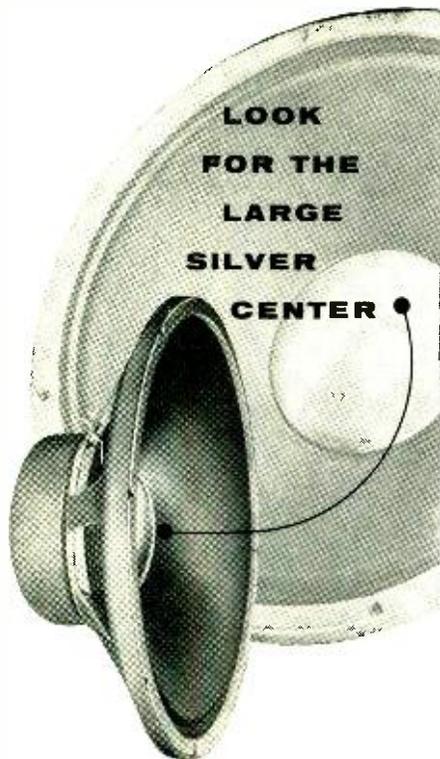
Payment enclosed

Bill me

Name _____

Address _____

City _____ Zone _____ State _____



In your audio dealer's demonstration room where loudspeakers are lined up all in a military row . . . look for the speaker with the large, silvery dural dome in the center. Ear-test it with special care. This is the Jim Lansing Signature D130—the 15" Extended Range Speaker with 4" voice coil of edge-wound aluminum ribbon. The coil is attached directly to the 4" dural dome. Together they give the piston assembly exceptional rigidity. This is one reason why bass tones sound so crisp and clean . . . why the highs so smooth . . . the mid-range so well-defined. You will find the D130 to be as distinguished to your ear as it is to your eye.

**THE SIGNATURE D130 (shown above)
IS YOUR BASIC SPEAKER**

Use it alone when you first begin your high fidelity system. Perfectly balanced with other Signature units, it later serves as a low frequency unit in your divided network system.

**Additional Signature Precision Transducers
with large domes and voice coils:**



SIGNATURE D131 . . .
the finest 12" speaker made
O.D.—12½"
4" voice coil of edge-wound
aluminum ribbon
Depth—5"
Power input—20 watts
Impedance—16 ohms

SIGNATURE D123 . . .
an innovation in speaker design
Depth—only 3½"
O.D.—12½"
3" voice coil of edge-wound
aluminum ribbon
Power input—20 watts
Impedance—16 ohms

SIGNATURE D208 . . .
an 8" precision transducer
O.D.—8¼"
2" voice coil of edge-wound
aluminum ribbon
Power input—12 watts
Impedance—D208—8 ohms
D216—16 ohms

See your audio dealer for complete catalog



JAMES B. LANSING SOUND, INC.
2439 Fletcher Drive • Los Angeles 39, Calif.

MOZART'S BEECHAM

Continued from page 144

and in a moment he stopped them and redistributed the voices to get the blended sound he desired. "Strings very light, woodwind not too murky . . ." was another request. The sudden outburst of "Hay!" as he came down on a chord, and the broad grin that came when some of the effects, sensationally beautiful ones they were too, were produced to his satisfaction showed the degree of his personal involvement. Beecham is making music, one feels, for his own pleasure. The fact that others are listening and enjoying it too is only incidental. It is that spontaneity and joy that makes it so fresh and bright.

"He must study his scores with tremendous concentration," a string player said to me. "At any rate he doesn't care a damn about tradition and not too much about how it's marked, but he decides what is the primary melody and how best to bring it out. He wants everything clear, and everything heard, and after he marks his own score he sits down and marks all the parts to correspond to what he has. When we get the music it shows everything he wants, and he won't trust anyone to do the marking except himself. I suppose what he's after, essentially, is that everyone should keep singing in an expressive, cantabile style."

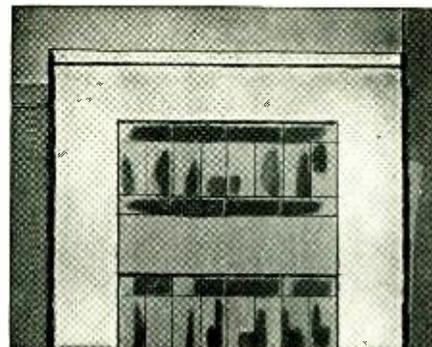
One of the other men didn't have a long explanation, but he had an awfully good short one. "How does he do it? Because he's a fine musician, born like every other genius with a double dose of what it takes. Why, he's just Tommy, that's all!"

TWENTY ANALYSTS

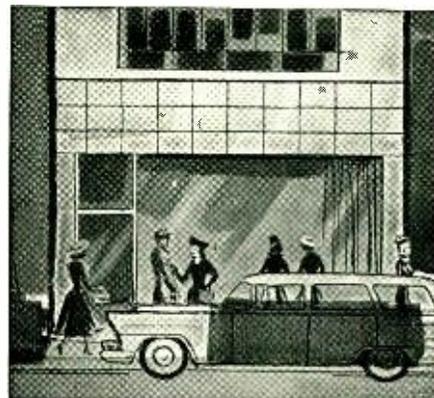
Continued from page 66

"brilliant work." If these "vocalises" had for eighteenth-century audiences the effect of emotional intensification—or, as Berlioz puts it, "if it be said that this was the taste of the time"—"then so much the worse for the time and for us." The great music historian August Wilhelm Ambros, in an early essay (1855), compares Mozart to "an innocent child, who laughs and cries in one breath, without our having to ask him why." It is wasted effort, says Ambros, to look for a line of

Continued on page 149



MusiCraft



announces a
truly complete
high fidelity
music service

- wide selection of components, at the same net prices offered by component supply houses
- three attractively furnished demonstration rooms—where you hear high fidelity music as it will sound in your home
- expert guidance in selecting components to suit the acoustics of your home and fit your budget
- complete installation, including cabi-network (to your design or ours), even plastering and carpentering when needed.

At last it is easy to have true high fidelity. We will work with your architect or decorator, or handle the entire job. Large or small, your installation will receive the same careful attention from our designers, engineers, and service experts.

MusiCraft

48 East Oak

Chicago 11 • DElaware 7-4150

**COMPONENTS AND COMPLETE INSTALLATIONS
IN ALL PRICE RANGES**

Two important steps
toward achieving
better sound . . .

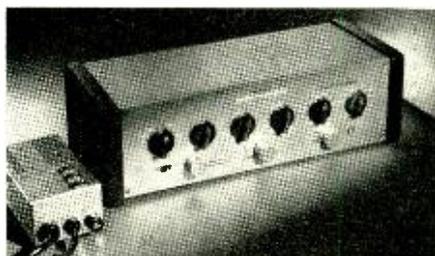
the **marantz**
power amplifier

40 WATTS



A power amplifier which
meets the unusually high
performance standards now
recognized in the

marantz
audio consolette



. . . combine them for
superb sound quality

POWER AMPLIFIER

- Superior performance
and construction

net \$189

AUDIO CONSOLETTE

- New Tape-Monitoring switch!
- Finest performance and construction
- Hum-free operation

net \$162 . . .

without cabinet \$147

See your audio dealer or
write for specifications

marantz company

44-15 VERNON BLVD. • LONG ISLAND CITY, N.Y.

TWENTY ANALYSTS

Continued from page 146

psychological development in Mozart's symphonies, quartets, and so on.

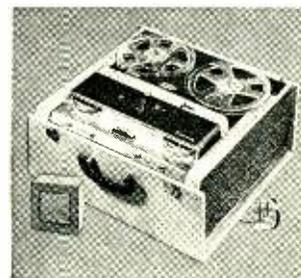
There were, of course, die-hards. Perhaps the most prominent of these was Alexandre Oulibicheff, a Russian dilettante and diplomat of conservative tastes who organized concerts in Nizhni Novgorod (one of them included a work by Palestrina!). Oulibicheff published a three-volume biography of Mozart in 1843. It was written in French, soon translated into German, and achieved relatively wide dissemination. The first volume is devoted to the life, the other two to the works. Volume II begins with a 200-page summary of the history of music. For the author's aim is nothing less than to show that Mozart was predestined to bring to complete perfection an art that was imperfect up to his time. (This idea was echoed by Eugène Delacroix, who wrote in his *Journals*: "Mozart is really the creator — I will not say of modern art, for now already no more of it is being produced — but of the art carried to its summit, beyond which perfection does not exist.") Some of Oulibicheff's analyses of the works are very sensitive (it was his probing for the psychological values in the G minor Symphony that called forth Ambros' remark about "wasted effort"), and occasionally he shows remarkable insight, as when he calls the quartets dedicated to Haydn "a miracle of composition, in which the sublime art of Bach, revived, is allied to all the enchantments of modern music."

But Oulibicheff was out of step with his times. Schumann's view (which was shared by Mendelssohn and others) became practically official when it was taken over and developed in the great biography of Mozart by Otto Jahn. Jahn had set out to gather material for a life of Beethoven. Looking into Beethoven's predecessors, he found the available books on Mozart unsatisfactory, and he turned his attention to the earlier master, investigating with tireless energy every aspect of his life and work, examining all the documents he could get his hands on, and questioning such people as were still alive who had had any contact with Mozart. The result was the first of the monumental biographies of composers, a work that served as a model for such

Continued on next page

NEW!
PENTRON
Emperor
3 Speaker
Hi-Fi
Tape Recorder

with
SEPARATE "ROVING" SPEAKER



\$249.50
LIST

Other '56
models,
\$139.95 to
\$595.00

. . . exclusive UniMagic Control

Only the new Pentron Emperor recorder offers this newest concept in audio pleasure. The Emperor's "roving" tweeter in a separate baffle, perfectly balanced with 2 heavy duty woofers in the recorder, reweaves the whole complex beauty of the music even at low volume. Don't miss the experience. Hear and feel this difference in audio dimension — see the Emperor's bold incomparable styling at your Pentron dealer.

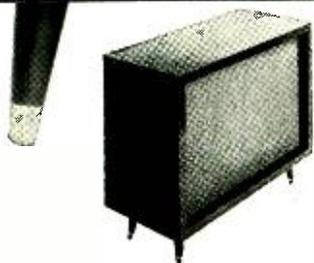
Push pull 10-watt amplifier. VU meter. Automatic index counter. Instantaneous braking. Frequency response 40-12,000 cps.



116-55

PENTRON CORPORATION
786 South Tripp Ave., Chicago 24, Ill.

design
alone is not
enough
an enclosure
must be
engineered!



"Pleasant to look at"—they say about Jim Lansing Signature speaker enclosures. Certainly, their lines are clean, well-proportioned... "Chaste," one writer said. And the way they look does have something to do with the way they sound. Their appearance has developed from the function they perform. Further, you can see and feel their solid construction.

To bring out the best sound available from your Signature precision transducers, Signature enclosures are carefully engineered. It is necessary to match the acoustical impedance of the cabinet with the impedance of the speaker or network (and speakers) for optimum performance. Highly skilled craftsmen, working to the closest tolerances, use the most advanced methods of cabinet fabrication in constructing Signature enclosures. Durable, hand-rubbed finishes to match your home decoration are available. To hear everything your Jim Lansing Signature precision transducers can offer, install them in a Signature precision enclosure.

**SIGNATURE C37 (shown above)
LOW-BOY REFLEX ENCLOSURE**

A new "basis for comparison" is established with the introduction of the new Signature C37 low-boy reflex enclosure. This model is similar in dimensions and performance to the Signature C35, still the standard of the industry. Use with any Signature Extended Range Speaker, or with a Signature two-way divided network system.



**SIGNATURE C34
BACK-LOADED CORNER
CONSOLE HORN**

The most popular enclosure in the Signature line, the C34 may be used either in a corner or against a flat wall. Use with either a D130 Extended Range Speaker or a 001 two-way system. Six foot exponential horn, driven by back of speaker adds an extra octave of clean bass. Above 150 c.p.s. front of speaker acts as direct radiator.

Your audio dealer can supply you with plans for constructing these and other Signature enclosures. Detailed blueprints for any of these enclosures are available from the factory for \$1.00 a set. Be sure to specify set desired.

every note a
perfect quote

JIM LANSING



Signature

JAMES B. LANSING SOUND, INC.
2439 Fletcher Drive • Los Angeles 39, Calif.

TWENTY ANALYSTS

Continued from preceding page

later products of similar scope as Thayer's *Beethoven* and Spitta's *Bach*. It digests and presents in orderly fashion a great mass of material gathered from all sorts of sources, and every subsequent worker in the field is indebted to it in one way or another. But Jahn was a prisoner of his time. He painted an idealized portrait of Mozart as a figure of "classic" perfection, an imperturbable master in whom "the fermentation-process of the passions is not laid bare in the work of art but, after it has thoroughly overcome everything impure and gloomy, calls forth pure, perfect beauty."

From this there developed a view of Mozart as a sort of joyful cherub, or rather Cherubino, the eternal adolescent, who poured forth gay and innocent music unsullied by passion and of a pure and perfect form. This view reigned until well into our own time. Wagner's many comments about Mozart all stem from such an attitude. As with Berlioz, his own very different aesthetic outlook led him to criticize Mozart for what he regarded as technical weaknesses. He complains about the eternal half-cadences and other clichés in Mozart, after which he proceeds to compose his own eternal deceptive cadences and develops wonderful devices that will become the clichés of the generation following him. For the storm-tossed Tchaikovsky, Mozart's music was a haven of refuge. "Perhaps," he wrote, "I love Mozart because as a child of my time I am broken and morally sick, and seek surcease and consolation in his music, which expresses the joy of living of a great and healthy personality not yet eaten up by introspection."

Don Giovanni was still a stumbling block. It was hard to reconcile that strange work — whose chief protagonist, as Bernard Shaw pointed out, "was the first Byronic hero in music" — it was hard to reconcile it with the serene and angelic Mozart. Wolf-Ferrari was moved to ask, naïvely but seriously, "Mozart can also be charming when he has to; but if he is to be regarded as *only* charming . . . how is one to account for the *Commentatore*, for example, where joking is no longer possible?" But the attitude of the whole Romantic and post-Romantic era was summed up at the end of the nineteenth century by Romain Rolland, when he wrote:

"TRULINE"

The **NEW REPRODUCER**
ARM as seen
at the
NEW YORK AUDIO FAIR



COOK LABORATORIES Exhibit
using **TRULINE** with **COOK**
Binaural Records

ELECTROVOICE Exhibit using
TRULINE with the **NEW**
Model 84 Cartridge



AUTOMATIC INDEXING - Rotate Index Knob for 7-10-12 inch or Binaural—Raise and Lower the Arm—Stylus will be Indexed for the Starting Groove. This is an Exclusive Feature of **TRULINE** and **ONLY TRULINE**.



NO TRACKING ERROR
Excellent Compliance. Vertical tracking force as low as 2 grams—depending on cartridge used. Minimum groove climb. No castings used. **CONE POINT BEARINGS** reduces the associated stylus Mass over any other type bearing.

Be on a **STRAIGHT LINE** with **TRULINE**.

BINAURAL \$49.50
net

MONAURAL \$42.50
net

Send check-money order or C.O.D. or contact your Sales Representative

Write to

Audio Specialties
13167 Steel Ave.
Detroit 27, Mich.

Select
Territories
Available

"Mozart remains for us an eternal source of peace. In the midst of the confusion of passions which, since the Revolution, have roared over all the arts and have agitated music, it is sweet to take refuge sometimes in his serenity, as at the summit of a harmoniously formed Olympus, and to contemplate from afar, in the plain, the combats of the heroes and the gods of Beethoven and Wagner, and the vast sea of the world with its tossing waves."

In 1906 a German musicologist named Alfred Heuss published an article called "The Daemonic Element in Mozart's Works." In it he called attention to the sudden, unexpected outbursts of dark emotions in many compositions that were regarded by Heuss's own generation as merely "sweet" and "beautiful" but that had had a powerful and moving effect on listeners of an earlier time. He also traced the influence of such works and passages on the music of Beethoven. This article spurred further investigation into the "daemonic" qualities of Mozart's music, as well as a re-examination from a more realistic point of view of Jahn's idealized portrait of the man. In Arthur Schurig's biography (1913), the Romantic picture of Mo-

zart is savagely debunked, and all the warts and blemishes that Jahn had carefully painted over are mercilessly exposed. In his crusading zeal for the "truth" Schurig adds a few new blemishes for which there is little justification.

At the same time the works are examined from a new standpoint in the first two volumes of the great study by Wyzewa and Saint-Foix (1912). In these penetrating analyses full value is given to the emotional qualities of the music and to the romantic elements in what the Romantic composers regarded as the most classic of the masters. Like Schurig, the German daemon-chasers inspired by Heuss sometimes went too far, and a German scholar found it necessary to warn that not every turn to the minor reflected the darker forces in Mozart's soul. The new approach, but stripped of its exaggerations, is embodied in the monumental revision of Jahn's biography by Hermann Abert (1919-21). Here Mozart, the man, is presented with all his sublime qualities as well as his frailties; his music is discussed, as it was by Wyzewa and Saint-Foix, from the standpoint of its mean-

Continued on next page



ON three occasions within the last year, Mr. G. A. Briggs, Managing Director of Wharfedale Wireless Works, Yorkshire, England, and author of the widely known book "Sound Reproduction" has conducted public lecture-demonstrations of high quality audio equipment. On two of these occasions held in Festival Hall, London, Audiophile record No. AP-7 was the *only American record used*.

While no claim is made that any Audiophile record is the ultimate, certain of our records are being used where critically good performance is required.

The following Audiophile records can be recommended where top quality is of first interest: AP-1, 7, 9, 29 and 30. These and other Audiophile records are described in a booklet which will be sent upon your request.

AUDIOPHILE RECORDS INC.

High Quality Recordings

SAUKVILLE, WISCONSIN

DYNAKIT

MARK II

50 WATT POWER AMPLIFIER KIT



BEST IN EVERY WAY

✓ FINEST QUALITY

New circuit designed by David Hafler using the Dynaco A-430 output transformer, the finest available, to provide outstanding transient response and lowest distortion.

✓ EASIEST TO ASSEMBLE

Simple arrangement with pre-assembled printed circuit board for accurate reproducibility of the kit's superb characteristics.

✓ MOST COMPACT

Only 9" x 9" x 6 7/8" high without sacrifice of performance

✓ HIGHEST POWER

50 watts at less than 1% IM for listening ease. 100 watts peak.

✓ GREATEST VALUE

only \$69.75 with quality unequalled at any price.

Complete specifications on this new amplifier kit are available on request.

DYNA COMPANY

5142 Master St., Phila. 31, Pa.

"TRULY PROFESSIONAL!" SAY AUDIO ENGINEERS...



Model 70
STUDIO
CONSOLE

AND ARMCHAIR ENGINEERS!



Model PBT
for HI-FI

... there's a
COMPONENTS

Professional
TURNTABLE

for BOTH!

... and only the "Professional" claims and proves truly professional performance, exceeding the best figures in record manufacture and FM transmission. Rumble —70db or better, wow and flutter 0.05% or less, speed accuracy, at least 0.25%. No other turntable approaches this performance... yet both the studio and home models of the Components "Professional" are providing it year in and year out for thousands of critical users. Why should you settle for anything less? User's net, Model PBT, \$99.50 (skirt optional at extra cost) ... Model 70, \$295 f.o.b.

WRITE FOR FREE LITERATURE.

COMPONENTS
CORPORATION
DENVER, COLORADO NEW JERSEY

TWENTY ANALYSTS

Continued from preceding page

ing to its contemporaries; and it is placed in an objective frame that reveals its every facet—a frame that could only have been built in a generation that was freed from the prejudices of the Romantic era.

Those prejudices have lingered on, especially outside of the German-speaking countries. In Cobbett's *Cyclopedic Survey of Chamber-Music* (1930) there is a fine essay on Mozart by Abert. It is followed by a comment by the editor, which reads in part: "One feature in [Abert's] article will strike many readers as a divergence from the point of view usually held by Mozart lovers, myself among the number. The composer has frequently been compared with Raphael, whose qualities of exquisite refinement and serenity of outlook he is generally supposed to possess—a nature 'profound yet limpid, all humanity with the simplicity of a child,' as Gounod said; but Dr. Abert reads into his music qualities associated more often with Michelangelo; tragic intensity, sullenness, even 'demonic fury,' and this will, I think, excite the astonish-

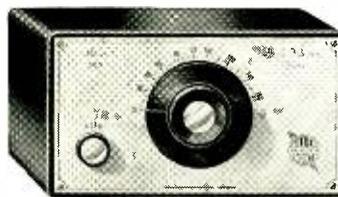
ment of some of our readers." And, to choose one example among many that are available, anyone who has heard Koussevitzky's performance of the G minor Symphony will have an excellent idea of the dainty, angelic plaster figure that represented Mozart to much of the nineteenth century.

What is the "true" Mozart? Every period, no doubt, will have its own ideas about that. To those of us who have been driven by the spell of his music to try to understand his character and the workings of his mind there is some truth in all the views outlined in this article. Tenderness, delicacy, and divine innocence are in his music, but so are dramatic power and polished sophistication. Pure decoration and profound insight into human charac-



ter, sublime gaiety and dark passion, playful joking and noble seriousness, serenity and emotional upheaval—all of these and many more are essential qualities of a body of music of which the world has not since seen the like.

Sensational AND Amazing!
**ARE THE ONLY WORDS THAT DESCRIBE THE MILLER
#595 NEGATIVE MUTUAL COUPLED BROADCAST
BAND-PASS CRYSTAL TUNER**



Only 4" x 7" x 3 1/2" Deep

The most amazing High Fidelity Broadcast tuner ever offered to music lovers anywhere. High Fidelity fans will be pleasantly surprised with the tonal quality, selectivity, and sensitivity of this marvelous tuner. The frequency response is limited only by the audio system used, and the transmitted signal.

Mount the tuner on your television set, use your television antenna, and play it through the audio section of the same television set.

NO POWER REQUIREMENTS
SELECTIVITY • SENSITIVITY • NO
NOISE • DOES NOT ATTENUATE HIGH
FREQUENCY RESPONSE • NO BIRDIES
LOW COST • LIFETIME TROUBLE-FREE
OPERATION • NOTHING TO CAUSE
DISTORTION • GAIN CONTROL AND
VERNIER TUNING DIAL

The audio output of the tuner is proportional to the input signal and will vary from .07V to .7V for stations within a 20-25 mile radius. We recommend a good antenna and a high quality audio system for best results.

A beautiful ebony black bakelite cabinet houses the tuner with a Richlow brass etched panel for the escutcheon. Both combine to complement any decor.



Like all Miller products this #595 tuner is guaranteed to perform to your satisfaction. Buy with confidence from your Radio and TV Parts Distributor, Audio Distributor, or High Fidelity Dealer.

It is one of the lowest priced quality tuners on the market. The #595 tuner is complete in every detail, ready to plug into your audio system. Net weight 1 lb. 8 ozs. Shipping weight gross 2 lbs. Net price only \$19.50 plus excise tax.

J. W. MILLER COMPANY
5917 South Main Street • Los Angeles 3, California

Canadian Representative: Atlas Radio Corp., Ltd., 50 Wingold Ave., Toronto 10, Ont., Canada

TAPES ARE TWIRLING

Continued on page 64

The target date for completion of the project is December 31, 1960, by which time the Jubilee Edition will run to some 120 disks.

To understand a project of these dimensions it is necessary to understand the company that is underwriting it. Philips Electrical Industries, of Eindhoven, Holland, is to most of Europe what the Radio Corporation of America is to the U. S. A. — a giant supplier of electrical products and a big corporation that does things in a big way. The Mozart Jubilee Edition, while impressive, is just one of five similar projects at Philips. The complete organ works of Bach that Philips is recording will run to about twenty LPs, the complete harpsichord works to twenty-six. A series entitled "Music of the Great Kings of France" will run to forty LPs, and "Monuments of Italian Music" will take sixteen more. Philips has also concluded a five-year contract with the San Carlo Theater in Naples to record four Italian operas each year.

None of these undertakings, including the Jubilee Edition, is likely

to strain the Philips exchequer. Records account for less than five percent of the total Philips business. In the eighteenth century Mozart was sponsored by archbishops and emperors. Perhaps it is fitting that in the twentieth century Mozart on records should be sponsored by revenue from light bulbs, radios, and television receivers.

Some recording projects are simply announced. The Jubilee Edition was born, and its *accouchement* took place on a warm August morning in the garden of the Salzburg Mozarteum. There, from the steps of the "Magic Flute hut" (so called because parts of the opera were allegedly written in it), Bernhard Paumgartner proclaimed the Jubilee Edition to a gathering of Central Europe's musical elite. The claims for the Jubilee Edition are vast. Philips calls it "the greatest project in the history of the gramophone record industry." So are Philips' claims for Paumgartner: "the world's outstanding Mozart authority."

Great quantities of Mozart, of course, have already been recorded. Why, then, has Philips chosen to do so much of it again? Officials of the

Continued on next page



the drama of Carmen

... the pageantry of Aida



- mean more to OPERA NEWS readers who find
- ... up-to-the-minute reviews of opera recordings
 - ... pictures and timings of broadcast operas in action
 - ... behind-the-scenes glimpses of opera life
 - ... advance European festival news

THE METROPOLITAN OPERA GUILD, INC. 654 Madison Ave., New York 21
Please enter my subscription to OPERA NEWS (24 issues). I enclose \$4.00 (U.S. funds).

Name

Address

City

Zone

State



REALISM

Again the Audio Fairs confirmed that the experienced listener and music lover value, above all else in a music system,

REALISM

that effaces the presence of equipment and completely re-creates the music.

Time and again, visitors were heard to say: "The best sound is where they are using Bozaks."

Designed on proven, straightforward principles — built one-by-one with painstaking handcraft — tested ruthlessly and tested again —

properly mounted and powered, used with true wide-range, low-distortion program material,

BOZAK LOUDSPEAKERS

are The Purest Voice
for a fine Music System.

More than that — the Bozaks are designed for **Systematic Growth**. Start modestly, if you wish, with a single B-207A; grow as you can, without discarding a single Bozak, into the unequalled realism of the B-310 — the Supreme Accomplishment in the Reproduction of Sound.

The R. T. BOZAK SALES Co.



BOX 966 • DARIEN • CONNECTICUT

Now! A COMPLETE GUIDE TO HIGH FIDELITY!



... for listeners
... builders
... experimenters
... service technicians

HIGH FIDELITY TECHNIQUES

by John H. Newitt, D.I.C., Staff Member, Dept. of Electrical Engineering, Massachusetts Institute of Technology

494 Pages, 203 clear illustrations, 6 x 9 size

Price \$7.50

This big, new authoritative book by one of the nation's leading experts brings you the "low down" on every phase of high-fidelity reproduction and equipment. In a way you can easily understand, it shows how to get best results at minimum cost — discusses all details of "hi fi" circuitry, components and equipment — tells how to build your own — covers the service angles — compares the different methods — and is chock full of how-to-do-it tips and ideas.

ANSWERS YOUR QUESTIONS ABOUT "HI FI"—Covers both construction and service problems

Here are just a few of the subjects covered: What to look for in high-fidelity equipment — what to avoid • Getting reproduction to suit your taste • Some unusual "hi-fi" combinations • Hi-fi vs. P.A. type speakers • Matching the reproducer to its environment • Loudspeaker construction and performance • Adjusting bass-reflex cabinets • Controlling distortion • A novel horn system • Baffles • Getting rid of "overhang" • The best reproducer enclosure • Selecting a woofer-tweeter combination • Soundproofing materials • How grillwork affects attenuation • Special hi-fi circuits • Proper crossover frequencies for dual-channel amplifier systems • Do's and don'ts of volume expansion • Ways to suppress noise • A good tone control system • Negative feedback and how to use it • Preamps and equalizers • Amplifier construction hints • Commercial amplifiers and how to judge them • F.M. tuners and how they work • Minimizing tuner distortion • Avoiding chatter and crosstalk • Limiter-discriminator vs. ratio detector FM circuits • All about records and record players • A comprehensive course in magnetic recording • Pickup resonance, its cause and cure • Choosing a recorder • Tips for custom builders • Custom-building technical problems and solutions • Special installation problems • Typical "hi-fi" installations • Bass-reflex calculations and design charts • Acoustical horn design data ... and dozens of other subjects. Read it for 10 days AT OUR RISK! Use coupon.

10-Day Free Examination

Dept. HF-16, Rinehart & Co., Inc., 232 Madison Ave., New York 16, N. Y.

Send HIGH FIDELITY TECHNIQUES by Newitt for 10-day FREE examination. If I decide to keep the book, I will then remit \$7.50 plus postage. Otherwise, I will return book postpaid promptly and owe you nothing. (If you send cash with order, we pay postage — same return privilege with money refunded.)

Name

Address

City, Zone, State

OUTSIDE U.S.A.—Price \$8.00 cash only. Money back if book is returned postpaid in 10 days.

Rinehart Books are sold by leading book stores

TAPES ARE TWIRLING

Continued from preceding page

company give three reasons. First, the sixty-odd LPs prepared for 1956 constitute a balanced list representing every branch of the composer's work. Second, every record is checked out with Paumgartner for fidelity to the original score and for over-all musical accomplishment. Third, this entire Mozart edition will be recorded with high fidelity techniques.

Paumgartner has divided Mozart's lifework into eight categories: symphonies, concertos, chamber music, piano music, operas and *Singspiele*, secular vocal compositions, religious works, and a final category called "The Cheerful Mozart," which includes cassations, divertimentos, serenades, and dances. Musicians and librarians who have examined the listing find the choice of works issued to date remarkably well balanced. But if the selection is good, the casting sometimes leaves a bit to be desired. Musical personnel is probably the Jubilee Edition's weakest point. First of all, since Philips is headquartered in Holland, many of the assignments went to Dutch performers who, though excellent in their way, are no match

for the best artists on other labels. And then there is the question of Paumgartner's own interpretative talents, for he is represented on many Jubilee Edition disks as conductor of the *Academica Camerata Orchestra* and the *Vienna Symphony*.

The musical director of the Philips Mozart recordings is a distinguished anomaly. That he is a greatly gifted man has never been doubted. For a generation, Paumgartner has been Salzburg's leading Mozartean, at once scholar, biographer, lecturer, musicologist, conductor, and president of the *Mozarteum*. What sometimes has been doubted, however, is his capacity to do everything he attempts with equal proficiency. Basically a fine musician, he is nevertheless regarded as a lesser conductor. A brilliant lecturer and a facile writer, his scholarship on occasions is less than painstaking. By temperament he is not the man to drill an orchestra or persevere with research.

His energy, however, never flags. He has tackled his bicentennial functions so aggressively that Salzburgers have already named 1956 "Paumgartner's Year." His devotion to Mozart is passionate and unquestioned. So much so, in fact, that Salzburg citizens

CROWN Professional Tape Recorder

CROWN PRINCE Breaks Sound Barrier

20-20,000 CPS usable at 7½ IPS

The only complete Professional Recorder as a single easily portable unit using 10½-in. reels ... Three speeds: 15, 7½, 3¾ IPS ... 10½-in. Reels — can be rack mounted ... Hi-Z Mike and Phono Input ... Cathode Follower Output ... Size: 19-in. x 14-in. x 7½-in. Wt. 38 lbs.

Dual Track — \$349.50 Full Track — \$399.50
Complete less case.
Write for literature.
Address Dept. F-1

SPECIFICATIONS

- "Micro-Linear" Heads
- Three Speeds
- Three Motors
- Meets NARTB Standards
- "Micro-Sync" Timing
- Straight Line Threading
- 4" Dual Lighted Meter
- Magnetism Braking
- Perfect Erasure

★★★★

GUARANTEED

Record & Playback Performance

IPS	15	7½	3¾
WOW	.12	.18	.25
DR	±2	±2	±3
CPS	20 to 22,000	30 to 16,000	30 to 10,000
NOISE RATIO	55	52	44

for Full Track Heads

INTERNATIONAL RADIO & ELECTRONICS CORP.

Elkhart Indiana

with a wry sense of humor have re-named the "Magic Flute hut" in the Mozarteum's back yard "Paumgartner's birthplace." And though other Mozarteans might have given the Jubilee Edition different treatment, few would have been able to lavish upon it the energy that Paumgartner has, nor would they perhaps have been able to endow it with similar continuity and popular appeal. Producing the Jubilee Edition will be a six-year job. Not many distinguished Mozarteans would be prepared to conduct, edit, and write about the master for all this time.

In sum, Philips must be credited with performing a costly and difficult task well. It has been estimated that only one-third of Mozart's work is played with any sort of regularity in our concert halls and opera houses. What Philips will do in its Jubilee Edition is to collect this, plus the remaining two-thirds usually neglected, under a single label. Record collectors, students, and musicologists — the Edition should find wide use in schools — will surely have cause to be grateful.

FIRST HEARING

Continued from page 62

or even in the operas (with the possible exception of *Die Zauberflöte*), that one finds Mozart's most adventurous use of instrumental color.

So far as opera is concerned, the most important Mozart work that remains hidden from the theater-goer (except on special occasions, such as Central European festivals) but is now audible on LP, is *Idomeneo*. And *Idomeneo* represents something quite different from the Mozartean operas with which we are familiar. They are either *Singspiele* or *opere buffe*; *Idomeneo* is an *opera seria* in the great old tradition as "reformed" by Gluck. An earlier example not far removed from the *opera seria* style was the *serenata*, *Il Re Pastore*, from which most of us know only one aria, "L'amerò, sarò costante," but which is now also available complete on LP. And there is, too, the late *Clemenza di Tito*, contemporary with *Zauberflöte*, though it seems cold and stiff as a whole despite some fine numbers. But *Idomeneo* is Mozart's one real master-

Continued on next page

We Proudly Present The NEW MIRAPHON XM-110A

Manual Record Player



**New ENGINEERING DESIGN!
New LUXURY STYLING!
New MUSICAL ENJOYMENT!**

After two years of research and development, we are proud to present the New MIRAPHON XM-110A. This superb instrument incorporates all the performance-proved basic record playing features of the world-renowned Miracord XA-100 Automatic Record Changer. The MIRAPHON XM-110A provides transcription-quality performance for those who want professional turntable operation at low cost!

COMPARE THESE FEATURES:

- ★ Specially constructed constant speed 4-pole motor mounted on isomodes. Eliminates outside interference. Noise level comparable to most expensive turntables.
- ★ White rubber matted, balanced turntable — "floats" in high precision bearing assembly.
- ★ Special spring mounts, eliminates transmission of ALL vibration.
- ★ Plug-in head to accommodate choice of cartridges. Finger lift avoids damage to precious records.
- ★ 3-speed drive for 33 $\frac{1}{3}$, 45 or 78 rpm.
- ★ Tone arm mounted in double row ball bearings for maximum lateral compliance. Stylus pressure adjustment requires no tools.
- ★ Motor shuts off at end of record. Muting switch eliminates "plop."
- ★ Recessed turntable, for compact beauty, mechanical perfection.
- ★ Beautifully finished in burgundy and white trim. Dimensions: 12 $\frac{1}{2}$ " x 10 $\frac{1}{4}$ ".
- ★ Shipped completely assembled with power cords and leads, ready for operation.

Audiophile net **\$37.50**

with GE RPX-050 Cartridge, Audiophile net \$44.50
* Base (as shown) Audiophile net 5.95
Brass turntable, Audiophile net 10.00

Don't miss the chance to see the NEW MIRAPHON XM-110A — Sold and serviced by high fidelity dealers from coast to coast.

... And ... be sure to see and hear the MIRACORD XA-100 — 2 precision instruments in 1 — for both manual and automatic reproduction of all records.

AUDIOGERSH CORPORATION
23 Park Place, New York 7, N. Y. • WOrth 4-8585
In Canada: Atlas Radio Corp., Ltd. • Toronto, Canada

Meet the only cartridge with fan-mail! The new professional *Fen-tone* B&O-350 8-pole low-Z magnetic cartridge is acclaimed everywhere.



Robert V. B., M.D. Montpelier, Ohio, writes:

"I am a very critical person... When I said I would give your cartridge a real test, I meant it... My decision after giving it "the works"... IT IS PHE-NOMENAL! I don't go overboard—but I have, haven't I? Well there are occasionally "firsts"—and you have one."

Martin L. Borish, Monmouth Music House, Freehold, N. J.:

"Our technicians still can't figure out how it can be so cheap and work so well. We rate it above any magnetic cartridge... One of the more unusual aspects of this cartridge, in addition to its exceptionally high output, is the remarkable results obtainable on 78's. Most magnetics do not work too well on the old records."

Jack B., Benton Harbor, Michigan:

"Tonight I got my Fen-tone cartridge into a tone arm and put it to work. I wish here and now to state that this cartridge is the ultimate in fine reproduction. I have never heard highs as free from distortion in my life. They are absolutely magnificent. I will recommend it to everyone I know as being THE cartridge."

Paul H. Little (Columnist), Chicago, Ill.:

"This cartridge is one of the finest and cleanest we have ever heard... A real contribution to wide-range undistorted listening."

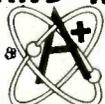
Roy F. Allison, High-Fidelity Magazine:

"The price of the Fen-Tone B&O cartridge puts them in the REAL BARGAIN category."

And for broadcast — quality cartridges, they are truly a bargain! **B & O-350 (standard) B & O-350 A+ (anti-static)**

B&O Reversible, Silver Label (2 sapphire jewels)	\$7.98	\$9.78 net
B&O Reversible, Gold Label (1 diamond, 1 sapphire)	19.98	21.78 "
B&O Single, Silver Label (1 sapphire jewel)	7.50	9.30 "
B&O Single, Gold Label (1 diamond jewel)	19.50	21.30 "

AND NOW FOR ABSOLUTE HIGH-FIDELITY



The B&O scientists bring you the professional Fen-Tone B&O-350 A+, the first and only anti-static cartridge. (Pat. Pend.)

The alpha rays, enclosed in the cartridge within a gold-silver laminate, sweep your precious records in front of your stylus, repelling dust particles from the grooves. Gone forever are the crackling noises caused by dust particles... a B&O-350 A+ prolongs the life of your stylus and records many-fold.

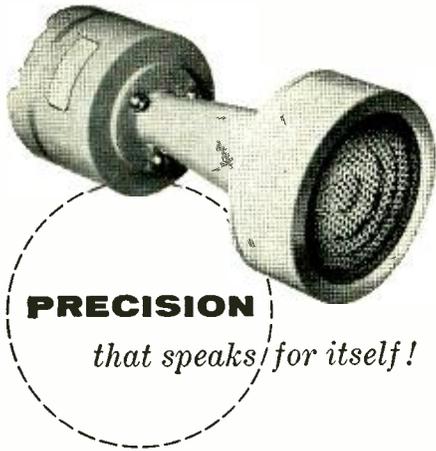
And for crystal and ceramic inputs, our new P-12 A+ Anti-Static Cartridge gives you all these above benefits.

RS 2 Sapphires \$ 6.25 (Standard) \$ 7.25 (A+) Net
RC 1 Diamond, 1 Sapphire \$19.95 (Standard) \$21.75 (A+) Net

Literature on request.

Sold through better Audio Distributors.

FENTON COMPANY 15 MOORE STREET NEW YORK 4, N. Y.



PRECISION
that speaks for itself!

Precision construction throughout! This is the reason why Jim Lansing Signature High Frequency Units "speak" with unequalled fidelity. Diaphragms are made of aluminum, hydraulically-formed for complete uniformity and homogeneity of grain structure. Phasing plugs are machined to micrometric dimensions from solid billets of absolutely pure iron. Exponential horns are machined from aluminum castings. Koustical Lenses are cut, formed and assembled to optical tolerances. The greatly superior reproduction... the ease with which transients are handled... which result from this detailed precision are immediately apparent to your ear. You hear a complete, flat, smooth high end free from disturbing dips and startling peaks.

**SIGNATURE 175DLH
PRECISION HIGH FREQUENCY TRANSDUCER**

Pictured above, the 175DLH is the first assembly ever placed on the high fidelity market to incorporate a true acoustic lens. With 14 separate elements, the lens distributes sound smoothly over a 90° solid angle. Index of refraction 1.3. Designed for 1200 cycle crossover. 16 ohms impedance. 25 watts power input above 1200 c.p.s.

**SIGNATURE 375
PRECISION HIGH FREQUENCY TRANSDUCER**



This driver, alone, weighs 31 pounds! With a 4" voice coil and diaphragm it is unquestionably the largest and most capable high frequency unit manufactured. Designed for theater systems; used in The Hartsfield. Low crossover—500 c.p.s.—is the secret of the impressive illusion of presence it creates. Power input—60 watts above 300 c.p.s. Impedance—16 ohms. Flux density—over 20,000 gauss.



**SIGNATURE 537-500
HORN-LENS ASSEMBLY**

This is a round exponential horn and lens for use with the 375 Signature Driver. Lens composed of 19 separate elements for smooth distribution of highs. Diameter, 13½".



**SIGNATURE 537-509
HORN-LENS ASSEMBLY**

Consisting of a rectangular exponential horn and serpentine Koustical Lens (as used in The Hartsfield), this assembly provides wide horizontal and narrow vertical coverage in order to minimize ceiling and floor reflections. Use with the 375 Driver. Lens is 20" wide.

precision transducers for
verbatim reproduction

JIM LANSING *signature*
D

JAMES B. LANSING SOUND, INC.
2439 Fletcher Drive • Los Angeles 39, Calif.

FIRST HEARING

Continued from preceding page

piece in a form which, as Professor E. J. Dent has put it, from 1772 "to the close of his life . . . became his most absorbing passion — a passion, however, destined never to find a satisfactory outlet."

There are things in both *Don Giovanni* and *Zauberflöte* which he could never have written if he had not been a master of *opera seria*, but though *opera buffa* and *Singspiele* offered him far more "satisfactory outlets," we have to put on the disks of *Idomeneo* to find how Mozart could spread himself in *seria* just before the form succumbed to *rigor mortis*. *Idomeneo* is almost impossible to revive as a repertory piece because it is written in a dead dramatic convention, but the music is for the most part superb. Anything finer than the series of numbers at the beginning of Act III, opening with Ilia's "*Zeffiretti lusinghieri*," would be difficult to imagine. Most certainly if one wants to know what sort of opera composer Mozart was in 1781, one must listen not only to *Entführung* (which was begun only six months later) but to *Idomeneo*.

The church music, too, will come as a wonderful surprise to people who know only the very early *Exsultate, jubilate* at one end of the scale and the very late *Requiem* at the other, and who have been told that most of Mozart's liturgical music is hopelessly "secular." The church music may not satisfy modern Catholic ideals — Mozart's most deeply religious music went into *Die Zauberflöte* and the other Masonic compositions — but it is not necessarily worldly because it conforms to rococo conventions. Take the *Agnus Dei* of the *Litaniae Lauretanae*, K. 195, for instance; it is a virtuoso piece for coloratura soprano (with chorus), yet he would be a bold man who denied the profoundly religious nature of the music. It conforms to a religious convention very different from those to which we are accustomed, as does a great deal of the church architecture of Bavaria and Austria, but it is not on that account "secular."

The songs with piano? There, again, most of us have a blank patch which is by no means filled in by *Das Veilchen*. Mozart's supreme masterpiece in the field of *Lieder* with piano has a supremely clumsy title: *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte*. (It is sometimes

**Costly Mistakes Are Easy To Avoid . . . subscribe to the
AUDIO LEAGUE REPORT**

Authoritative, Factual, Complete . . . the **AUDIO LEAGUE REPORT** gives you all of the facts you need for selecting the best amplifier, speaker, cartridge, preamplifier, arm, tuner, enclosure, etc. Why waste time and money trying out products that may prove unsatisfactory? Avoid unnecessary trouble and save money. A single bad purchase can easily cost you more than twenty times the cost of 12 issues of the **AUDIO LEAGUE REPORT**.

The only consumer testing and evaluating service devoted exclusively to high-fidelity components. Do As the Experts Do. Subscribe to the

AUDIO LEAGUE REPORT

\$4.00 for 12 issues, \$7 for 24, \$9 for 36. Last six issues or all twelve back issues available as part of subscription. Allow 20 to 40 days for receipt of issues. No billing. Send remittance to
P.O. Box 55M, Pleasantville, New York

See What's New in
High Fidelity

FREE!

Send for
NEWARK'S 1956 CATALOG
and see the newest developments in
tuners, amplifiers, tape recorders,
record changers and speakers. 260
pages of everything you need in High
Fidelity, Radio, TV and Electronics.

NEWARK
ELECTRIC COMPANY
Dept. H-2 223 W. Madison, Chicago 6, Ill.
WEST COAST BRANCH
4736 W. Century Blvd., Inglewood, Calif.

**SOUND REPRODUCTION
FROM "A TO Z!"**

**GUIDE TO
AUDIO REPRODUCTION**
by D. Fidelman

A to Z explanation of the reproduction of sound, design, construction, assembly and testing of sound systems and their components. Valuable for service technicians, engineers, amateurs.

Over 250 (5 1/2 x 8 1/2") pages, \$3.50



Coming in February

Hi-Fi Loudspeakers & Enclosures
by Abraham Cohen

Don't buy a loudspeaker until you've read this book! The most definitive book on loudspeakers ever written!

**HIGH FIDELITY
SIMPLIFIED**
by H. D. Weiler

Story of high fidelity — clearly told, easily understood — tells what to buy and what to do. HIGH FIDELITY MAGAZINE said of this book — "We could make this just about the shortest book review ever written by saying only: 'This book fulfills its title!'"

Order your copy from your jobber or local bookstore.

\$2.50

If unavailable from these sources write:

JOHN F. RIDER
PUBLISHER, INC. 480 Canal St., N. Y. 13, N. Y.

ORDER NOW!
LOWEST PRICES!

**DIAMOND
NEEDLES \$10***

*Our skilled diamond craftsmen convert your present needle to a genuine, unconditionally guaranteed diamond-tipped needle! Send or bring your replaceable needle, check or money order for \$10. Specify either 33 or 78 rpm. If desired, new shaft supplied, \$2.75 additional.



DIAMOND STYLUS CO.

DEPT. HFM
31 WEST 47 STREET
N. Y. 36, N. Y.

known as *Unglückliche Liebe*.) Whoever does not know that, or the very different *Abendempfindung* composed just a month later, still has something to learn about Mozart.

So one could continue. The concertos for flute or bassoon may not add many strokes to our mental picture of Mozart, but the four horn concertos do and the superb Clarinet Concerto, K. 622, does. One usually begins one's life of musical experience with a very simple conception of Mozart, perhaps a Mozart as pretty and innocent and empty as some of his piano sonatas — the ones he threw off as elegant teaching material, not great and passionate pieces such as the A minor, K. 310. The picture soon begins to fill in; we discover the classical grandeur of the *Jupiter* Symphony, the gay and tender and thoroughly human world of the *opere buffe* teeming with living characters re-created in music, the mystical, farcical, and romantic heights and profundities of *Die Zauberflöte*, the *dämonisch* Mozart of so many compositions in minor keys. Perhaps that picture of Mozart suffices for most of us — or has to suffice because we hear little beyond it and have no access to, or ability to read, the mere printed scores of the great Breitkopf Collected Edition.

So far as it goes, it is a correct picture; but the same might be said of many an underexposed, underdeveloped photograph. The new wealth of recorded sound offers a revelation of many finer details, of the ominous



dark shadows that pass across the last period, of the high lights of the gay divertimentos and dance music, and it gives life to the general background of early and derivative music in which the young Mozart was gradually finding himself, the right background against which to look at the familiar masterpieces. In them, in turn, one is enabled to see the real significance of many a detail — perhaps a convention transfigured or a stylistic hallmark more finely wrought — that one had never properly valued, or even noticed, before. Everything falls into true perspective. At last we can perceive Mozart as he really was.

*You are
Cordially
Invited
to attend*

1956

LOS ANGELES

**HIGH
FIDELITY
MUSIC
SHOW**

Alexandria Hotel

FIFTH & SPRING STREETS
LOS ANGELES

Feb. 8 — 7 to 10 P. M.

Feb. 9 — 2 to 10 P. M.

Feb. 10 — 2 to 10 P. M.

Feb. 11 — 2 to 10 P. M.

Sponsored by



West Coast
Electronic
Manufacturers
Association



Institute of
High Fidelity
Manufacturers

Show Office: 339 SO. ROBERTSON BLVD.
BEVERLY HILLS, CALIFORNIA

Do YOU Like To Waste Money?

Can You AFFORD To Throw Money Away??

If not, *there are some things you should know* before buying any piece of high fidelity equipment, regardless of where you plan to purchase.

After three years in the audio field, during which time we have become one of the largest distributors of components in the nation, High-Fidelity House has published Bulletin G.

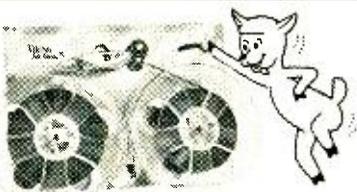
This bulletin contains some startling information, much of which has never before been put into print. It can help you to prevent costly mistakes and you will find it most fascinating reading. We suggest you write for your copy at once. Bulletin G is absolutely free.

HIGH-FIDELITY HOUSE

Dept. H601

536 South Fair Oaks, Pasadena, California

Gentle as a lamb!



VIKING'S ANSWER FOR "THIN-BASE" TAPES

Spools perfectly... equipped with a fast forward that will not "string" or break thin-base tape.



for faultless playback and recording!

- Meets broadcast requirements for minimum distortion, flutter and wow. **\$59⁹⁵** USER NET
- Available in models equipped with monaural, stereophonic (stacked or staggered) and record-playback heads.

At your Dealers. Write for information.

VIKING OF MINNEAPOLIS

Dept. HF1

3520 E. 43rd St., Minneapolis, Minn.

Distributed in Canada by Musimart of Canada, 901 Bleury St., Montreal

PORTRAITS

Continued from page 68

Councillor von Drossdick the measurements of height and width; you must have forgotten to include them with the letter, for I could not find them. I am really very pleased that you knew my brother personally and that he gladdened some of your hours...

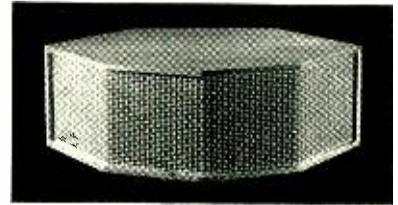
Forgive this long letter and my poor writing; I am accustomed to writing hastily and leave out words.

Your most faithful servant
Maria Anna Baroness von
Berchtold zu Sonnenburg
Councillor's and Guardian's
Widow of St. Gilgen

Salzburg, July 25, 1819

This letter requires only slight additional explanation. Nannerl had already written to the publishers Breitkopf & Härtel at Leipzig in 1799 concerning Wolfgang's appearance: "Only after the smallpox [1767 in Olmütz] he changed so, and even more when he returned from Italy [the second time, end of 1771], and had the Italian yellow color that made him quite unrecognizable." This may be seen on the circular miniature *en face* of 1772-73, which Nannerl had indicated as her "oldest" portrait of Mozart. What she calls the "miniature painting" is evidently the lost small picture of 1783, and this made the strongest impression on the artist. Sonnleithner had applied to Nannerl in order to obtain a good Mozart portrait on which Barbara Krafft could base her own painting. Councillor Wilhelm von Drossdick, a mutual acquaintance, sent the painter to Nannerl, who showed her the three pictures that she had inherited from her father.

While Wolfgang is presented in three-quarter profile in the family group, the later picture of him alone shows him in full profile. But since Mozart looked too young in the family-group picture, the later portrait was used in order to lend him the appearance of maturity. This portrait undoubtedly showed him without a wig, like the well-known unfinished oil painting in the Mozart Museum, which must have been given by its painter, Josef Lange, to Constanze only about 1830 and which about 1850 was in the possession of her son Karl in Milan, who at that time also



The first successful electrostatic speaker

500 cycles to beyond
the limit of audibility

literature on request

JansZen Laboratory inc.

69 Harvey St., Cambridge, Mass.

Phone UNIVERSITY 4-2247

TRADER'S MARKETPLACE

FOR SALE: Two Ampex 350 Recorders: One-half Track 7 1/2—15-in., Rack Mount, \$850.00. One Full-track, 7 1/2—15-in., Two Case Portable with Ampex 5938 Monitor Amplifier, \$1,050. J. M. Edelman, M.D., 333 Laurel St., Baton Rouge, La. Phone 2-6801.

15% DISCOUNT from net prices on hi-fi components: Garrard, Collaro, Fisher, Bogen, Altec, University, G. E., Cabinart, River Edge. Display samples — fully guaranteed. Send for our price lists. Audiocdisc, P. O. Box 181, Edgewood 5, R. I.

CAMBRIDGE ELECTRONICS COMPANY, the only store in the Syracuse area specializing exclusively in Hi-Fi Components and Records, has moved to larger quarters. We now provide excellent demonstration facilities, handle all quality lines. Custom installations. Trade-ins. Open daily and evenings until 8 P.M. Our new address: 530 WESTCOTT STREET, SYRACUSE, N. Y.

TAPE RECORDERS, professional quality. Transport, \$175; heads, \$75; amplifier, \$150. Write for specifications. E. J. Leshar, 2730 Heatherway, Ann Arbor, Mich.

6 ELEMENT BROAD BAND FM antennas. All seamless aluminum, \$10.95 ppd. Wholesale Supply Co., Lunenburg, Mass.

RECORDS FROM YOUR TAPES — Ideal gifts, perfect money-makers! Hi-Fi reproduction all speeds, any quantity. Musical groups, weddings, speeches, etc. Write for free folder and prices, Recorded Publications Labs., 1560-1572 Pierce Ave., Camden 5, New Jersey.

ATOMIC DEVICE — THE STATIMUTE — Keeps records dust and static free — Lasts indefinitely! \$2.95 — Williams Co., Box 348, White Plains, N. Y. FULLY GUARANTEED.

SALE/SWAP REL 646B \$200.00. H. E. Housholder, 1627 Emerson, Beloit, Wisconsin.

SPEAKER ENCLOSURES

with beauty to behold . . . plus superb tone quality



CONVERT YOUR PRESENT SPEAKER SYSTEM

Designed to blend with quality interiors. Cherry Wood. 34" H; Corner Enclosure, Cherry Wood. 34" D; 43" W; 26" D. Ideal for most TV conversions.

No. 107 H Hanging Corner Enclosure. Knotty Pine. 31" H; 32" W; 18" D.

- Folded Back Loaded Horn for extended bass — or bass reflex type.
- Cutoff—ready for your choice of speakers or can furnish installed.
- Accommodates 1-2 or 3 way systems — up to 15 woofer. (No. 107 H up to 12" woofer)
- Doors remain closed when listening.
- Models shown also made in Early American and Italian Provincial (Empire), Cherry wood.
- Record and component cabinets to match available.
- Ideal for additional speaker locations.

Cabinet Prices from \$150 to \$350
Dealer Inquiries invited

*Furniture
Craftsmen*

FACTORY OFFICE
(Grand Rapids)
3596 Alpine, N. W.
Comstock Park, Michigan.

Do You Have?

"THE FABULOUS PHONOGRAPH"

by Roland Gelatt

For the first time — the complete story of the phonograph; its invention and development. As one of this country's outstanding music critics, the author has a keen appreciation of the phonograph's aesthetic role — and as a historian he traces the phonograph's development from Thomas Edison's curious tin-foil apparatus to the astounding high fidelity sound systems of today,

Roland Gelatt, New York editor of HIGH FIDELITY Magazine, put years of research into the making of this sensitive, authoritative book.

Published by Lippincott

Send \$4.95 for your copy TODAY.

HIGH FIDELITY Magazine
The Publishing House,
Great Barrington, Mass.

Please send me, by return mail, a copy of "The Fabulous Phonograph." \$4.95 enclosed sorry, no C.O.D.'S.

NAME

ADDRESS

.....

had Constanze's portrait in oils by Lange. The lost Mozart portrait seems to have shown him, like the family picture, in the red dress-coat, which he liked to wear around 1780. It is worth mentioning that Barbara Krafft also painted Leopold Mozart's likeness, based on the family picture, for Sonnleithner.

We have trustworthy reports about Mozart's appearance from some of his contemporaries. According to them he was small and slight, with a large head, a pale face, thick blond hair, blue short-sighted eyes, a large nose, and small plump hands. He resembled his mother more than his father. The excellent half-length portrait by Barbara Krafft, which shows some of these traits and was created under the supervision of his sister, would thus seem to give the best conception of how Mozart really looked.

(Translated by Nathan Broder.)

FESTIVAL YEAR

Continued from page 86

be dominated by Mozart's works. It is sponsoring eight symphony concerts under the rubric "Mozart and the Masters of the Nineteenth Century." Carlo Maria Giulini, Rudolf Kempe, Paul Kletzki, and Josef Krips are among the conductors, and the repertoire will include such off-beat works as the Concertone for two violins and the *Litaniae de venerabili altaris sacramento*. Another series, this one titled "Mozart and Masterworks of Chamber Music," will feature the Musikverein Quartet in seven concerts. The annual Karajan Cyclis will also be devoted largely to the Mozart literature.

By mid-April the series above mentioned will have run their course. During the month of May nothing spectacular has been scheduled. Beginning on June 2, however, Vienna will be the scene of an unprecedented International Mozart Festival lasting three weeks. The Vienna State Opera plans a cycle of the major operas; *Don Giovanni* and *Die Zauberflöte* will be performed in the newly reopened house on the Ringstrasse, while *Die Entführung*, *Figaro*, and *Così fan tutte* will be played in the Redoutensaal of the Hofburg Palace. Concurrently, a bevy of orchestras from all over Europe will descend on Vienna. The Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Prague Philharmonic,

Continued on page 161



But why MEN over 45?

Our doctors still don't know *why*, but if you are a man over 45 you are six times as likely to develop lung cancer as a man of your age twenty years ago. They *do* know, however, that their chances of saving your life could be about *ten times* greater if they could only detect cancer long before you yourself notice any symptom. (Only 1 in every 20 lung cancers is being cured today, largely because most cases progress too far before detected.)

That's why we urge that you make a habit of having your chest X-rayed every six months, no matter how well you may *feel*. The alarming increase of lung cancer in men over 45 more than justifies such precautions. Far too many men die *needlessly!*

Our new film "The Warning Shadow" will tell you what every man should know about lung cancer. To find where and when you can see this film, and to get life-saving facts about other forms of cancer, phone the American Cancer Society office nearest you or simply write to "Cancer"—in care of your local Post Office.

American
Cancer
Society



PROFESSIONAL DIRECTORY

• CALIFORNIA •

HIGH-FIDELITY HOUSE

Most complete stock of Audio components in the West

Phone: RYan 1-8171

536 S. Fair Oaks, Pasadena 1, Calif.

• NEW JERSEY •

CREATIVE AUDIO

- * Quality Components
- * Custom Cabinetry
- * Professional Installation

Special demonstration facilities. One-year warranty and service on all installations. Open evenings until 10.

214 Glenwood Ave. E. Orange, N. J.
Studio 207 OR 6-5229

• PENNSYLVANIA •

DELAWARE VALLEY HDQTRS. FOR RCA HI-FIDELITY

Sets • Components • Color TV Radio • Victrolas • Tape Recorders Records • Cabinets • Kits • Compare all leading makes • Terms • Trade-Ins. • Unlimited Parking. Mon., Wed., Fri. eves. FREE catalog.

SHRYOCK HI-FIDELITY CO. EST. 1922
RADIO & TV
BONWIT-TELLER BLDG. Midway 2-1920
WYNNWOOD, PA. (Philadelphia Suburb)

• ILLINOIS •

EVERYTHING IN HI-FI SOUND EQUIPMENT

FEATURING  WORLD'S FINEST TAPE RECORDERS

SANTA MONICA SOUND

12436 Santa Monica Blvd.
West Los Angeles 25 GRanite 8-2834

• NEW YORK •

AIREX RADIO CORP.

"The Electronics Supermarket"

171 Washington St., N.Y.C. 7 CO 7-5128

SEND FOR OUR FREE HI-FI CATALOG

Includes a full line of hi-fi equipment. Send us your requirements.

FREE A WONDERFUL **NEW BOOKLET** "UNDERSTANDING HIGH-FIDELITY"

A very informative & interesting booklet explaining the wonders & magic of hi-fi, compiled & edited by the "Bogen Co." mfrs. & pioneers in the electronic field. Hurry—while supplies last—write, wire or call

Alma **RADIO CO.**
509 ARCH ST., PHILA., PENNA.

• MASSACHUSETTS •

NEW ENGLANDERS

Your search for a *complete* Custom High Fidelity music system will end with *one* visit to

THE LISTENING POST

161 Newbury Street, Boston
COpley 7-7530

First in Boston to serve the High Fidelity field exclusively.

DON'T EXPERIMENT . . .

CONSULT A SPECIALIST IN **TRUE HIGH FIDELITY**

NEW YORK CITY AREA

Specialist in the best in sound.

BOHN MUSIC SYSTEMS CO.
PL 7-8569 550 Fifth Ave., N. Y. 36

in the PHILADELPHIA area

YOUR COMPLETE SUPPLIER is

 **Radio Electric SERVICE CO. OF PENNA., INC.**

HIGH FIDELITY & COMMERCIAL SOUND STUDIO
709 Arch St., Philadelphia 6, Pa.
Phone: LOmbard 3-7390

• OHIO •

In Westchester it's

 **ESTLAB**

for high fidelity

CONSULTATIONS COMPONENTS SERVICE CUSTOM INSTALLATIONS

2475 Central Avenue Yonkers, N. Y.
Spencer 9-6400

In PITTSBURGH and the TRI-STATE AREA

Everything in Hi-Fi

WOLK'S HIGH FIDELITY CENTER
right next to Wolk's Kamera Exchange
306 Diamond Street Pittsburgh (22), Pa.
Express 1-0220

• CANADA •

CANADA'S FIRST HIGH-FIDELITY RADIO, PHONOGRAPH, RECORD AND TELEVISION CENTRE

Stromberg-Carlson "Custom 400" Brociner — Freed-Eisemann — Bogen Fisher Radio — Concertone Tape Recorder All Makes of High Fidelity Records

Custom Sound and Vision l.t.l.
390 EGLINTON WEST TORONTO, ONT.
Phone HUDson 9-2117

• CALIFORNIA •

CUSTOM INSTALLATIONS

 **LOWE ASSOCIATES**

65 Kent St. Brookline 46 Mass.
ASpinwall 7-3135

THE High Fidelity Center
Components Professional Servicing Acoustic Consultants Cabinet Design

IN CANADA —

There's one place where you can find — and hear — all your high-fidelity equipment needs. We carry a complete stock . . . come in, or write in, for a chat, a look, and a listen.

ELECTRO-VOICE SOUND SYSTEMS

141 Dundas St., West, TORONTO

FM STATION DIRECTORY


EVERY WEEK:
 • 55 hours of classical music
 • 3 hours of folk music and jazz
 • 5 hours of poetry, criticism & drama

Seattle's Finest Music Station

9201 Roosevelt Way Seattle 15, Washington

A vast new world of High Fidelity listening pleasure on

"THE WORLD OF MUSIC"

WRR-FM 101.1 MEGACYCLES
68,000 WATTS
DALLAS, TEXAS

broadcasting the finest in music and drama to a select greater Dallas-Fort Worth audience.

**In NEW YORK CITY
FOR QUALITY MUSIC
NIGHTLY**

6 P.M. to 12 Midnight
dial

WWRL-FM---105.1 Mc

**FULL MEASURE
of
FINE MUSIC
from
Frequency Modulation**

K C M S 104.9 mc
Colorado Springs

K H F M 96.3 mc
Albuquerque

K F M L 98.5 mc
Denver

Coming soon
Boulder, Colorado
Mountain Park, N. M.

FESTIVAL YEAR

Continued from page 159

plus the Vienna Philharmonic and Vienna Symphony, will do their best for Mozart under the direction of such conductors as Eduard van Beinum, Robert Heger, Herbert von Karajan, and Bruno Walter. During those three weeks in June the Vienna visitor will have a terrible time deciding what to hear.

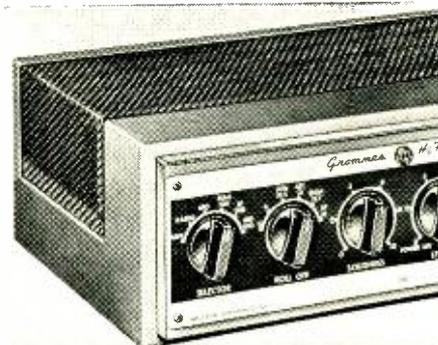
While the International Mozart Festival is in progress, the Austrian Academy of Sciences will play host to several hundred musicologists who will have assembled for an International Mozart Congress. The gathering of these musicologists will provide an occasion for the affixing of plaques to those few Vienna Mozart monuments that still remain unmarked. Austria being Austria, there will be a special issue of Mozart stamps released at this time showing various scenes from his life.

In mid-July, the focus of Mozart activity returns to Salzburg, as the regular summer season there gets under way. A detailed resumé of the 1956 Salzburg Festival has not yet been published, but it is known that six Mozart operas will be in the repertoire: the *Don, Figaro, Così, Die Zauberflöte, Die Entführung*, and *Idomeneo*. *Figaro* will be conducted by Karl Böhm, and the cast will include Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. Further information about the summer Salzburg Festival and about other Mozart celebrations in Linz, Graz, Bregenz, and Feldkirch can be had by writing to the Austrian Information Service, 31 East 69th Street, New York 21, N. Y.

So much for the country of Mozart's birth. Just to the north, in Germany, the composer will be similarly highlighted in the 1956 festival repertoire. Ludwigsburg, which is a charming eighteenth-century town even if not noted for its Mozartean associations, will be the locale of a German Mozart Festival under the sponsorship of the Federal President. This runs from June 29 to July 15. *Così* and *La finta giardiniera* will be performed in the Baroque theater of the Schloss. Ludwigsburg will also have its quota of symphony and chamber music concerts, church masses, and court serenades. Augsburg, a city considerably richer in Mozart momentos though

Continued on next page

Grommes BEST BUY IN HI-FI



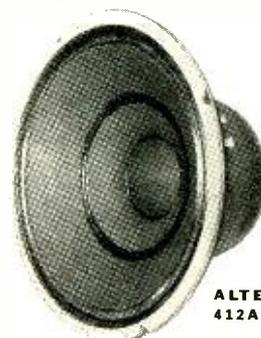
55-C "FLAT SIX" AMPLIFIER

Grommes high-fidelity amplifier. Output: 12 watts. IM distortion less than 1%. Response ± 0.5 DB, 15 to 30,000 CPS. Built-in pre-amplifier with separate roll-off and turnover controls. Loudness control. Calibrated bass and treble controls. Feedback throughout; 4 loops used. \$79.50 net.

GROMMES FREE! NEW 1956 CATALOG
9101-HF King Ave., Franklin Park, Ill.

• PREAMPLIFIERS • TUNERS • ENCLOSURES •

Top performer in
its price range



ALTEC
412A

One of the exclusive new Altec BIFLEX speakers, employing multiple concentric compliances. The 412A is guaranteed to have a range of 40 to 13,000 cycles when mounted in a proper enclosure. Price: \$45.00

Altec Fidelity is Highest Fidelity



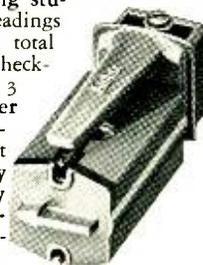
Dept. 1-HA

9356 Santa Monica Blvd., Beverly Hills, Calif.
161 Sixth Avenue, New York 13, N.Y.

• TUNERS • ENCLOSURES • PREAMPLIFIERS •

Listening quality is everything!

Excerpts from impartial Lab reports on the new Audax Hi-Q7 magnetic cartridge: A leading recording studio: "Because readings showed an amazing total lack of distortion, check-tests were repeated 3 times." Consumer sheet: "Good frequency and transient response. Practically no high frequency distortion. Low intermodulation distortion."



Ideal as these reports are, they belong in the Lab. Listening quality is everything—and the new Audax Hi-Q7 has it to a degree not equalled by any other pickup. But—HEAR it yourself . . . there is no other way!



NEW COMPASS-PIVOTED ARM

Universally acknowledged as the most efficient arm—barring none. No restraint. No frontal oscillations. No springs. No fatigue. Highest tracing efficiency. Equipped for stylus-pressure adjustment. New adapter makes this superb Audax arm usable with practically all cartridges.



STYLUS-BALANCE

"the most accurate gauge available for home use . . ." (HIGH FIDELITY Magazine)

With the scales and gauges available heretofore, it has been impossible to check stylus-pressure closer than 2 or 3 grams—that is 50% off-correct. This means deformation of groove-walls, echoes, ghosts and other distortion. Stroboscope-like, STYLUS-BALANCE accurately indicates correctness or incorrectness of stylus-pressure. Precision-calibrated like a pharmacist's balance. Works with any arm or cartridge. Gold Finish. Net \$4.80 (add 25¢ if shipped from N. Y.)

FREE copy of \$1.00, 22-page, 1956 reference guide, "ELECTRONIC PHONO FACTS" at your dealers, or write us.

AUDAK COMPANY
500 Fifth Ave., dept. H, New York 36
Fine audio-electronic apparatus over 30 years

FESTIVAL YEAR

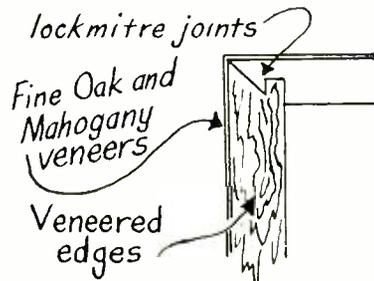
Continued from preceding page

not so picturesque, will have a festival in honor of the composer during July and August. So will the university town of Würzburg, from June 9-23, with Eugen Jochum presiding over the Bavarian Radio Chamber Orchestra. The Bavarian State Opera, in Munich, will present a special production of *Idomeneo* based as much as possible on the original production of 1781 in that same city. In Marburg and Offenbach, Willy Domgraf-Fassbender (the Figaro in the old Glyndebourne recording) will produce performances of *Die Entführung*; afterwards, this production will tour throughout Germany. Eastern Germany will have its own Mozart celebrations headed by a Dresden Opera performance of *Lucio Silla*, a little-known opera dating from Mozart's sixteenth year. *La Clemenza di Tito*, another rare Mozart opera, will be performed in the East Berlin Staatsoper.

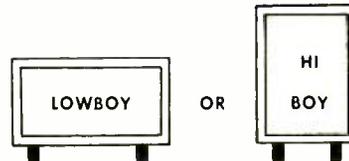
Czechoslovakia is marking the year with a Mozart reburial. The remains of Mozart's son, Wolfgang, will be removed from Karlsbad, where he died in 1844, and reinterred in the garden of the Bertramka House in Prague. This house, where Mozart composed parts of *Don Giovanni*, is being converted into a museum. Visitors to Prague will also be able to attend a new production of *Don Giovanni* at the National Theater, which is where the opera had its premiere in 1787.

Plans are being implemented for Mozart festivals and exhibitions in the other European countries to which he traveled—England, France, Holland, Switzerland, and Italy—and in some in which he never set foot (Denmark and Russia, to mention two). There is no space here to give full details, but they can be obtained by writing to the travel offices or consulates maintained in New York and other large American cities by the various countries in question. One thing can be stated with certainty. Whoever crosses the Atlantic in 1956 without hearing any music by Mozart has only himself to blame. Europe will be doing its best to make the bicentennial year a memorable one for the traveler.

IN REALLY FINE SPEAKER CABINETS, YOU'VE SEEN



MAYBE YOU'VE SEEN CONVERTIBLES



BUT UNTIL NOW YOU'VE NEVER SEEN

ALL THESE FEATURES IN KIT FORM!

In addition to the fine craftsmanship and sturdy materials, 3/4" plywood throughout, the Acousti-Magic uses a highly refined labyrinth design. This design actually lowers the system resonant frequency. This labyrinth will house any speaker manufactured and even allow installation of many three-way systems. It is tunable to exactly match any cone resonance from 30 to 65 cycles. Excellent fundamental base to 30 cycles can be expected with the average \$50 speaker.

YOU ALONE ARE THE JUDGE.

Acousti-Magic's unique design permits us to stake our reputation without reservation on a test in which our enclosure is not even glued together.

Acousti-Magic guarantees your satisfaction.

ACOUSTI-MAGIC GUARANTEE
Assemble your Acousti-Magic Speaker Enclosure without using glue—install your speaker and listen to it with a critical ear for TWO Full Weeks. If, in your own home, with your own equipment, Acousti-Magic doesn't satisfy you, disassemble it and return it for a Full Refund.

Acousti-Magic

Acoustical Development Corp.
Box 572, Hempstead, N. Y.

ADVERTISING INDEX

Acoustical Development Corp.	162	Kingdom Products Ltd.	44
Airex Radio Corp.	160	Klipsch & Associates	46
Allied Radio Corp.	7, 160	Lansing, James B., Sound, Inc.	91, 146, 150, 156
Almo Radio Co.	160	lectronics, Inc.	22
Altec Lansing Corp.	87, 161	Leslie Creations	Indexed on 94
American Elite, Inc.	36	Lippincott, J. B., Co.	Indexed on 94, 159
Ampex Corp.	45	Listening Post, The	160
Angel Records	Indexed on 94	London International	Indexed on 94
Audak Company	162	London Records	Indexed on 94
Audio Artisans, Inc.	142	Los Angeles Music Show	157
Audiocraft	145	Louisville Philharmonic Society	Indexed on 94
Audio Devices, Inc.	Inside Front Cover	Lowe Associates	160
Audio Exchange	163	Marantz, S. B.	149
Audio League	156	McIntosh Laboratory, Inc.	17, 18, 19
Audio Specialities	150	Microlab Devices, Inc.	20
Audiogersh Corp.	155	Miller, J. W. Co.	152
Audiophile Records, Inc.	151	Music Box	Indexed on 146
Bard Record Co., Inc.	139	MusiCraft	146
Bell Sound Systems, Inc.	29	Music Listener's Bookshop	26
Bogen, David, Co., Inc.	147	Musical Masterpiece Society	5
Bohn Music Systems Co.	160	Nikon, Inc.	88
Book-of-the-Month Club, Inc.	Back Cover	Newark Electric Co.	156
Bozak, R. T., Co.	153	Nuclear Products Co.	Indexed on 94
Brainard Electronics	39	Opera News	153
British Industries Corp.	14, 15	Opera Society	5
Brociner Electronics Corp.	37	Ould, John, Ltd.	50
Cancer Society	159	Pentron Corp.	149
Capitol Records	Indexed on 94	Permoflux Corp.	164
Centralab	144	Perspective Records	Indexed on 94
Chambers Radio Corp.	Indexed on 94	Pickering & Co., Inc.	2
Collaro	51	Pilot Radio Corp.	25, 143
Colosseum Records	Indexed on 94	Precision Electronics	161
Columbia LP Record Club	Indexed on 94	Professional Directory	160
Columbia Records, Inc.	Indexed on 94	Pye, Ltd.	24
Components Corp.	152	RCA Victor Division	Indexed on 94
Concertone Recorders, Berlant Associates	141	Radio Engineering Labs., Inc.	28
Conrac, Inc.	48, 49	Radio Electric Service	160
Contemporary American Furniture Co.	160	Rauland-Borg Corp.	142
Craig Audio Lab.	160	Record Review Index	Indexed on 94
Creative Audio Associates	160	Record Market	Indexed on 94
Customcrafters	160	Reeves Soundcraft Corp.	138
Custom Sound & Vision, Ltd.	39, 160	Rek-O-Kut Co.	8, 9, Inside Back Cover
Decca Records, Inc.	Indexed on 94	Remington Records	Indexed on 94
Diamond Stylus Co.	157	Rider, John F., Publisher	157
Duotone	23	Rinehart & Co., Inc.	154
Dyna Company	151	Robins Industries Corp.	Indexed on 94
Electro-Sonic Laboratories, Inc.	24	Rockbar Corp.	11, 51
Electro-Voice, Inc.	52	Santa Monica Sound	160
Electro-Voice Sound Systems	160	Schwann, W.	Indexed on 94
Elektra Records	Indexed on 94	Scott, Herman Hosmer, Inc.	41, 43
Epic Records	Indexed on 94	Shryock Radio and TV Co.	160
Ercona Corp.	164, Indexed on 94	Smith, H. Royer, Co.	Indexed on 94
Esoteric Records	Indexed on 94	Sonotape Corp.	Indexed on 94
FM Directory	161	Sports Cars Illustrated	42
Fairchild Recording & Eqpt. Corp.	40	Stephens Mfg. Corp.	12
Fenton Co.	155	Telefunken	36
Fisher Radio Corp.	30, 31, 32, 33, 34, 35	Terminal Radio Corp.	148
Fleetwood Television (Conrac, Inc.)	48, 49	Thorens Co.	21
Furniture Craftsmen	159	Trader's Marketplace	158
Goodman's Loudspeakers	11	University Loudspeakers, Inc.	38
Hanover House	10	Vanguard Recording Society, Inc.	Indexed on 94
Harman-Kardon, Inc.	140	Viking of Minneapolis	158
Heath Co.	47	Vox Productions, Inc.	Indexed on 94
High-Fidelity House	158, 160	WRR-FM	161
Hudson Radio and Television Corp.	16	WWRL	161
Institute of High Fidelity Mfgs., Inc.	27	Walco (Electrovox Co., Inc.)	Indexed on 94
Interelectronics Corp.	4	Westlab	160
International Radio & Electronics Corp.	154	Westminster Recording Co.	Indexed on 94
JansZen Laboratory, Inc.	158	White, Stan, Inc.	6
Jensen Mfg. Co.	1	Williams Co., The	Indexed on 94
Jones, Walter M., Apparatus Co.	13	Walk's High Fidelity Center	160
KCMS	161		
KISW-FM	161		

TRADE IN

YOUR LOUDSPEAKER
FOR THE NEW

BOZAK



**B207A COAXIAL
LOUDSPEAKER - price \$83.85**

**WELL KNOWN FOR
PLEASANT MUSICAL
SOUND ...**

**NOT
RAUCOUS BUT
MUSICAL**

**BOZAK IS THE ONE
YOU MUST HEAR BEFORE
BUYING ANY SPEAKER
BELOW \$100**

IT SELLS ITSELF

WRITE FOR TRADING INFORMATION

the
**audio
exchange**

THE TRADING ORGANIZATION
OF THE HI-FI FIELD

159-19 Hillside Avenue
Jamaica 32, N.Y.

Phone: OLYMPIA 8-0445

WRITE DEPT. F FOR
FREE CATALOG OF
USED EQUIPMENT

FREE PARKING
NEAR SUBWAY



the audio exchange exchanges audio

3 SIZES SPEEDS
with your

Dekamix

Hi-Fi RECORD CHANGER

quality "intermix" changing at economy prices



audiophile net **\$44.95**

Enjoy superior record performance and unsurpassed listening pleasure with the magnificent DEKAMIX automatic intermixing changer. Wow, flutter and rumble are things of the past because of the quality that expert craftsmanship has built into this outstanding changer.

- DEKAMIX changes stacks of intermixed 7, 10 and 12-inch records at all 3 standard speeds, automatically, without distortion or interference.
- Heavy-duty 4-pole motor is so well designed that it minimizes any tendency towards rumble.
- Balanced turntable is of rubber-covered non-magnetic metal, with a weighted top-plate to insure against record damage.



An acoustically-balanced high-fidelity tone arm has minimum low-frequency resonance and negligible tracing error.

Supplied with 2 plug-in shells, one of which accepts the new GE Reluctance cartridge, the other accommodating most other standard hi-fi pickups.

Also available with a high-performance crystal cartridge with two sapphire styli and one spare shell for the GE cartridge . . . a tremendous value at only \$5.00 additional.

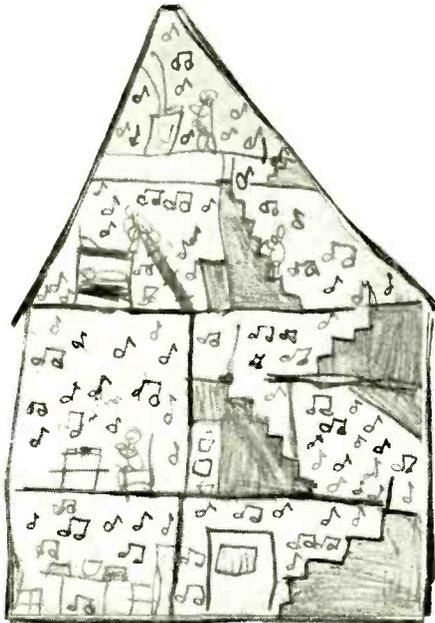
AT LEADING HI-FI MUSIC CENTERS
WRITE TODAY FOR COMPLETE LITERATURE

ERCONA CORPORATION
(Electronic Division)

551 Fifth Ave., Dept. H-1 New York, N. Y.

NOTED WITH INTEREST

Continued from page 32



Through a Child's Eye

Ever wonder what effect hi-fi really has on a child? We've heard music-loving parents speculate that there's a pretty good chance that if you give a child good music early enough, he's almost bound to love and appreciate it. The picture here was drawn by the eight-year-old son of Alfred R. Williams, president of Custom Sound and Vision Ltd., of Toronto.

As anyone can easily see if he examines the picture closely, on the third floor there's a high fidelity record player with a Garrard TA three-speed, single-play unit which works through a mantel radio and out a Stromberg-Carlson 8-inch speaker in a L7 cubic foot infinite baffle.

On the ground floor, there's Mr. Williams making a recording on a Berlant BR2 Broadcast Recorder and in the adjoining room you see a radio-phonograph. And in the breakfast room, bottom floor, there's a mantel radio next to the toaster and in the other room, a television set. The eight-year-old's room, with bunks, should have been drawn with the door ajar as he has to depend on installations in the other rooms for his music. We have a feeling, though, that this will change. Give him, say, two years.

Add Cabinet Makers

T. A. Davis, 6115 Windsor Dr., Des Moines, Iowa.

George F. Laidler Co., Ltd., 2144 Granville St., Vancouver 9, B. C.

For Best RESULTS

Use

Permoflux
Hi-Fi Accessories
with Your
Tape Recorder

Diminutive Speaker System



Popular 2-way Hi-Fi Speaker System. For wide-range tape playback. Ultra compact. Uses 2 Royal 6 inch speakers, 32KTR Super tweeter and hi-pass filter. Response: 50 to 16,000 cycles. Size: 23 1/2" W x 11 1/2" H x 12" D. In Korina Blonde or Mahogany 3/4 inch veneers.

NET **\$49.50**

High-Fidelity Headphones



Ideal for monitoring tape recordings . . . assure professional results. Perfect for every hi-fi listening application . . . use with the Permoflux Maestro. (See below.) Impedance: 8 ohms. (Plug-in transformers for other impedances available.) Model HD-1.

NET **\$29.85**

Maestro Speaker-Headset Control Box

For connecting Hi-Fi headphones (or extension speaker) to tape recorder or amplifier. With volume control. Distinctive styling. Mahogany-finish cabinet; gold-finish raised front panel. Size: 5" H x 10 1/4" W x 6 3/4" D.

NET **\$10.50**

M-53A Telephone Pickup



For recording both sides of telephone conversation on tape with crisp, clean response. Fits any type of phone. Plugs into mike jack of recorder. Complete with

6 feet of shielded cable. NET **\$10.50**

Permoflux Corporation

Dept. C, 4916 W. Grand Ave., Chicago 39, Ill.

4101 San Fernando Rd., Glendale 4, Calif.
Canadian Licensee: Campbell Mfg. Co., Ltd.
Export: CBS International, New York, N. Y.