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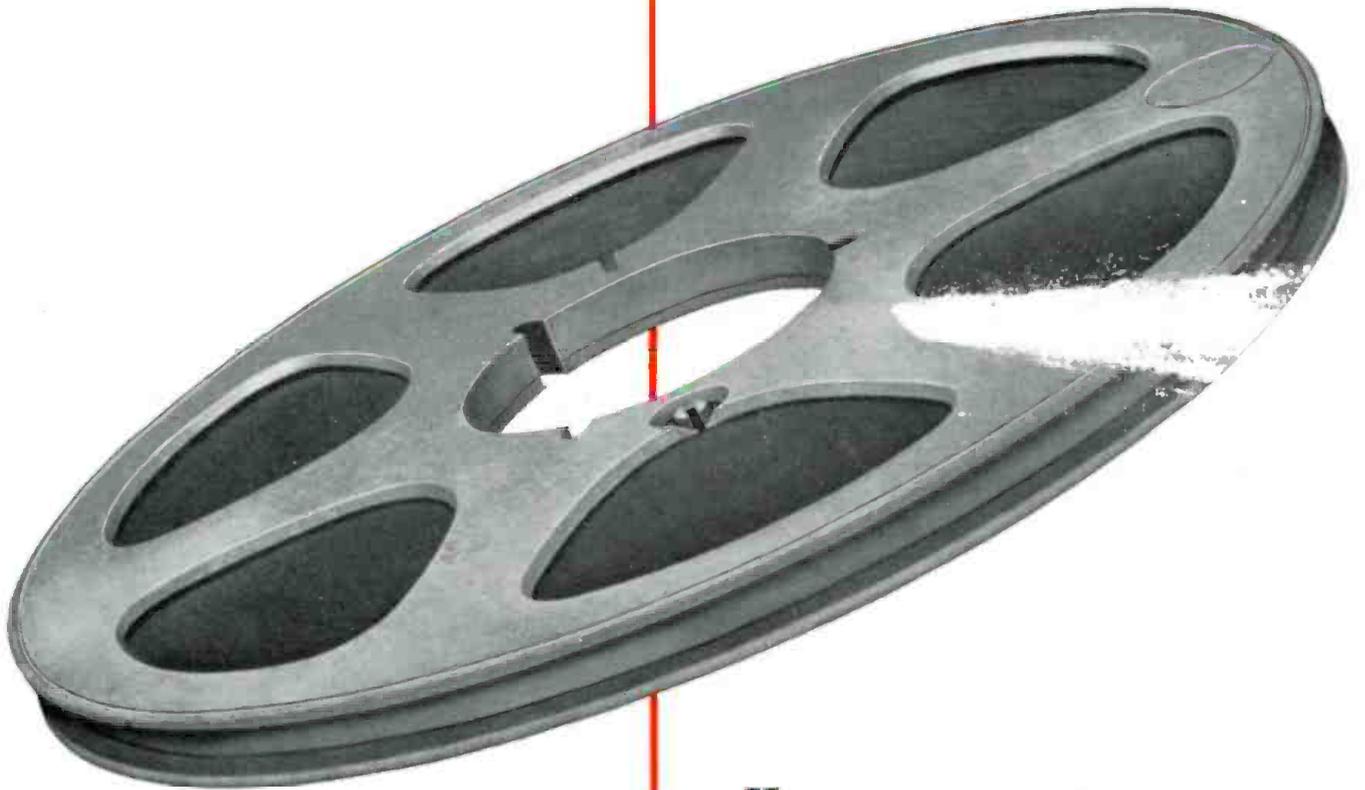
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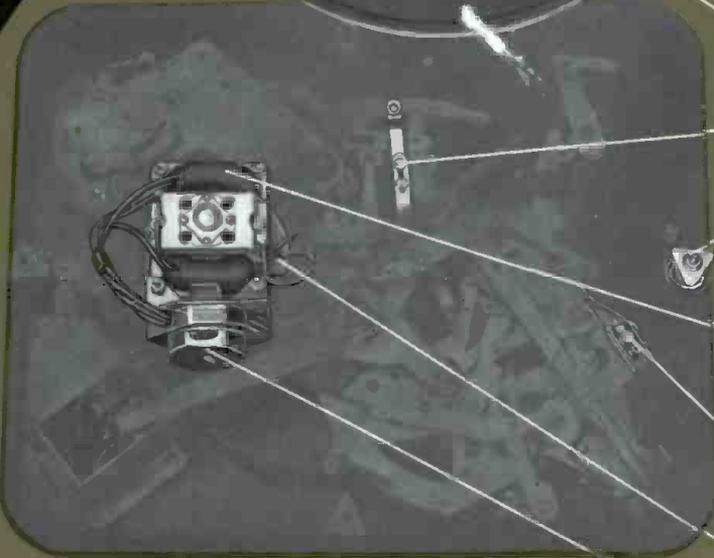
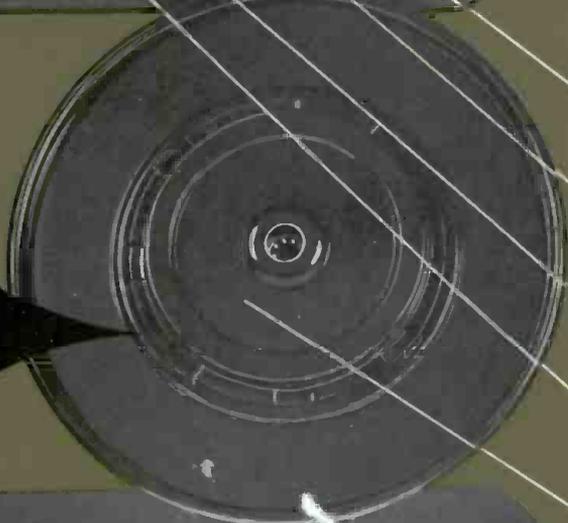
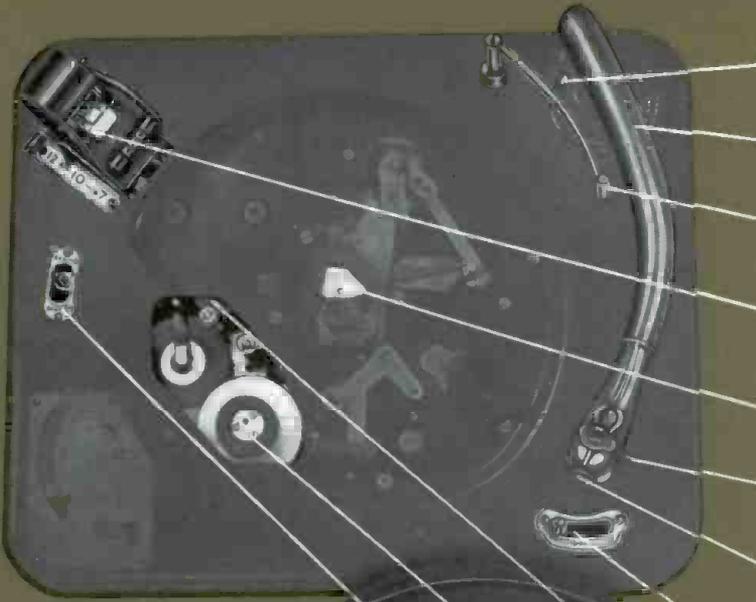
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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 3 Number 6

January - February 1954



This Issue. It's nice to have new readers, and we seem to have a lot. But, in a way, they constitute a problem, since some of them are new to high fidelity as well as the magazine of the same name, and they keep asking for a basic run-down on it. Yet we hate to keep presenting the seasoned *aficionados* with the same old what-is-hi-fi story. Luckily, however, many of the old regulars themselves have been demanding something not too dissimilar. What they want is a definition, distinguishing genuine hi-fi from the quasi variety making its appearance so widely these days in ready-made phonograph radios. It suddenly occurred to Charles Fowler that perhaps both these wants could be satisfied with the same article, which he then, after considerable pressure, volunteered to write. Called "Hi-Fi Revisited," it starts on page 37.

Next Issue. Roland Gelatt, feature editor of the *Saturday Review* and lifelong record enthusiast, has written a history of the phonograph, to be published late this year. It has some fascinating chapters on little-known phonographic events and ventures. You'll get a prepublication look at one in March.

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AUTHORitatively Speaking

It is something of an oddity that Erich Leinsdorf, conductor of the Rochester Philharmonic, should choose this particular time to scold major record companies for their reluctance to record anything but "war-horses" — much-played music of the so-called standard repertory. Even as he was writing his article "Will We Run Out of Music to Record?" (page 34), critics everywhere were heaping praise on two disks of three undeniable war-horses — Beethoven's "Eroica," Mozart's G Minor symphony, Schubert's "Unfinished" — and calling them the best musical buys of the ages. The featured conductor: Erich Leinsdorf. Born a Viennese, now 40, Leinsdorf has hit most of the high places. At 22 he was assistant to Bruno Walter at the Salzburg Festival; later he was enlisted again by Toscanini. At 26 he was a full conductor at the Metropolitan Opera. In 1943 he took over the Cleveland Orchestra; now he is with the Rochester Philharmonic. His plan for recording new music before it is publicly performed strikes us here as a very ingenious one indeed. This article might start something.

Fernando Valenti, a dark-haired, strong-fingered youth of 26, has recorded more Scarlatti than anyone else. A native New Yorker, he showed such early aptitude for the keyboard that Jose Iturbi took him on as a piano student. Later, at Yale, he met Ralph Kirkpatrick, who helped sway his allegiance to the harpsichord, and his interest to the music of Domenico Scarlatti. Except for a few early LP's for Allegro, Valenti has recorded exclusively for Westminster, whose rich, powerful sound, he admits, has helped sell both Scarlatti and the harpsichord to the new listening public, whom he describes so vividly on page 48, in "Harpsichordist Among the Bubble Hunters." Valenti himself has misgivings about picking up so clearly all of what he calls the "digestive noises" of the instrument.

P. S. He still has no phonograph. Says he can't afford any he'd really like.

Newest addition to HIGH FIDELITY's review-staff is Robert Kotlowitz, who replaces Edward L. Merritt, Jr., at the Music Between stand. A 29-year-old Baltimorean, his only previous (paid) connection with musical publications has been a brief stint at *Musical America*. Currently he is associate editor of Pocket Books, Inc., and associate editor of *Discovery*, its subsidiary annual of contemporary writing. (Kotlowitz has a poem of his own coming out in the next *Discovery*; we didn't ask him who chose to include it!) He likes opera and ballet and collects records, the more melodious, the better.

Charles Fowler, whose keen second look at hi-fi sound reproduction begins on page 37, hardly needs introduction to Hi-Fi readers. He's the boss around here. No introduction is needed either for James G. Deane, a regular contributor who this issue profiles the leading good-music station of his native D.C. As for Eleanor Edwards, she will be remembered as the "hi-fi wife" of the November issue. Appropriately, she seems to have a hi-fi child, too. See page 45.



the beautiful Peerage

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Audio Fairs (N. Y. & Phila.)

After discussing the matter with a good many people, we have not been able to determine whether it is better to be a visitor or a visited. If you're a visitor, you walk steadily for hours on end until your feet fall off, get your eardrums blasted until your ears are ready to fall off, and emerge dazed, bewildered, and perhaps delighted. If you are a visited, you stand rooted to one spot, talk until your voice gives out (as did ours on day three of the New York show!), hear the same few selections of music until you're sure you're going out the window if the needle (sorry! stylus) approaches that high trumpet shriek just once again, and emerge late of a Saturday evening onto West 35th Street (service entrance or exit) to a scene of trucks double-parked as far as the eye can see, carton after carton of exhibit material piled onto the sidewalk and dozens of exhibitors, just as battle-weary as you are, all wondering dully just where in sam hill *their* truck has gone to.

Next year, we're going to do a piece about an audio show from the exhibitor's point of view, a behind-the-scenes story. This time, however, we'll stick to the proper story, that of the visitor — what there was to see at the New York Audio Fair in mid-October and at the Third Annual High Fidelity Conference and Audio Show in Philadelphia the first week of November.

New York was four days, four floors in the Hotel New Yorker, four hundred exhibitors (or at least it seems like that many), and a reported 20,000 visitors. It was far and away the biggest, the best, and not the noisiest of the five Audio Fairs held so far. Certainly, the sum total of noise was the greatest ever, but individually speaking, exhibitors held their sound levels down pretty well (Chicago was where they let loose) with, of course, the usual number of miscreant exceptions.

Philadelphia was two days; one and one-quarter floors, and maybe 8,000 visitors. We give a special nod to the Philadelphia organizers; they did a splendid job all around — and this was only the third time. Philadelphia was a local show, as distinguished from New York which was national. Essential difference was that Philadelphia relied on local hi-fi sales organizations to sponsor and organize the show, and to man most of the exhibits. Philadelphia pre-show publicity was excellent and attracted just the right kind of people — those who wanted to know what high fidelity was all about. Big drawing card was a talk by Eugene Ormandy, who jammed the

Continued on page 9

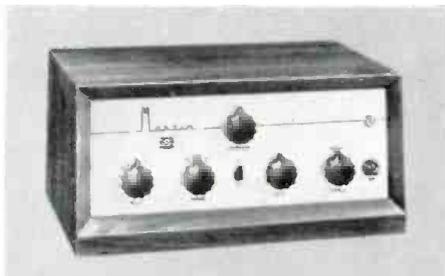


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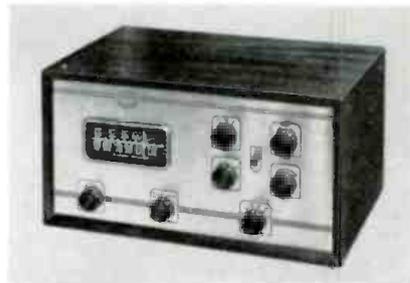
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The equipment is guaranteed forever against defects in material and workmanship (tubes—standard RTMA 90 day guarantee). Exceptional care and research have gone into locating and testing the most advanced, precise and long lasting components.

All transformers and chokes are hermetically sealed for life-time operation. Precision low noise 1% carbon film resistors assure permanent accurately balanced circuits. Non deteriorating oil filled capacitors are used in all high voltage circuits. This selection of components assures a lifetime of optimum performance.

An outstanding innovation is the variable cross-over compensator which provides much closer matching to crossover characteristics of the better loud-speaker systems.

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Gain control (which is a recording level compensator);

Six position cross-over selector for adjustment to various recording characteristics;

Low frequency response equalizer (step control—each position provides approximately 1.2 db per octave compensation);

High frequency response equalizer (step control—each position provides approximately 1.2 db per octave compensation). The flexibility assured by these controls makes each Regency owner his own impressario.

An utterly new concept in appearance, Regency's Professional High Fidelity Ensemble is designed with such striking simplicity that it need not be housed in a cabinet. The gold and black units are show pieces worthy of display in modern or traditional surroundings. Regency designed the set to be functional as well as beautiful with handsome perforated gold shields to protect the unit...protective plate glass tops reveal the impressive component assembly.

For those who can afford the finest

Regency PROFESSIONAL HIGH FIDELITY ENSEMBLE FOR THE HOME



NOTED WITH INTEREST

Continued from page 7

Ben Franklin Hotel's Crystal Ballroom with a capacity crowd of about 1,400. Harold Weiler, with a talk on diamond styli, drew a good but smaller crowd on the second night.

Perhaps because most of the manufacturers made their big new-product effort for the Chicago show in September, we left the New York show without any feeling of special significance to this particular Audio Fair. Last year, for instance, we felt that that Fair was the "cabinet" show, because so many manufacturers discovered simultaneously that speakers and other equipment required cabinets.

This year — well, possibly the significance of this phenomenon will show up next year more dramatically, but we might label the Audio Fair of 1953 the "lots for little" show. H. H. Scott's model 99 amplifier was typical: lots of quality, ample power, yet small of size and low in price (just under \$100). It looked no bigger than a good-sized preamplifier. Brook Electronic did much the same thing with their model 22-A, which seems to include most of the features of their big job in a single chassis of very modest proportions — and at a modest price (\$119.99). Fisher, who has had one of the largest power amplifier chassis in captivity, showed also a baby 25-watt job using 5881 tubes. Small speaker enclosures were all over the place. The strides taken in the direction of better sound from smaller enclosures was really heartening. Even Electro-Voice followed the trend to miniaturization by trimming a few inches off their Patrician and introducing the Georgian — still plenty big, but filling a real need for something in the E-V line of less grandiose proportions than the Patrician.

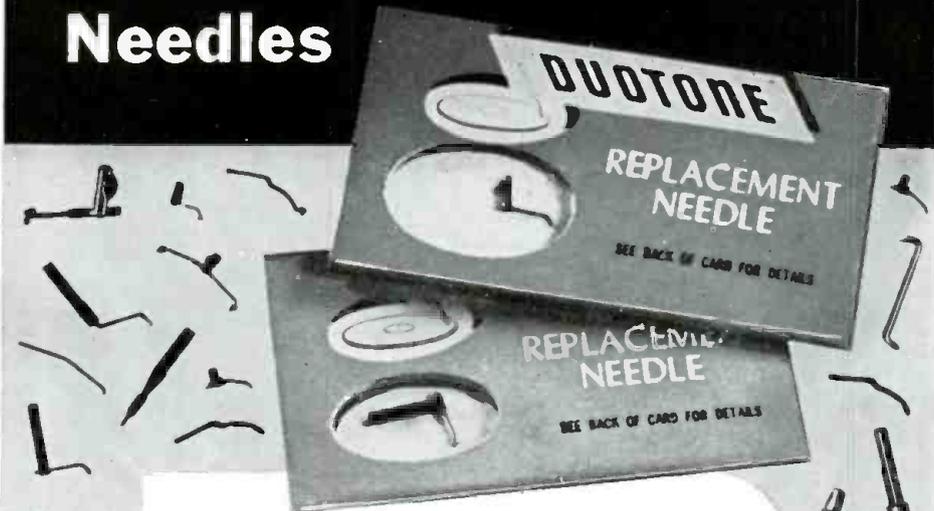
In the tape recorder classification, Telectrosonic Corporation showed a complete unit weighing only 14 pounds and costing less than \$100 — the kind of a thing you could have a lot of fun with. They also had a professional model, at \$425, which looked very interesting. Both models, by the way, have been promised us for a "Tested in the Home" report.

There were many other tape recorders, mostly in the complete-package style . . . we need more designed for the high fidelity enthusiast who already has an amplifier and speaker system and who, therefore, wants only the tape transport mechanism and the preamplifier-equalization section of the package units.

Turntables received some attention, Colaro showing a stripped version of its changer mechanism, Bogen exhibiting a variable-speed arrangement, Garrard a transcription unit (as well as a souped-up changer), Paul Weathers a built-to-my-specifications turntable which features a raised ($\frac{1}{8}$ -in.) platform about the size of the record label, on which the disk rides. And Jerry Minter, President of the Audio Engineering Society, partially associated with Measurements Corp. and fully associated with Components, Inc. (this-all for the record), had several of his flying saucers around the Fair; feature is a nylon belt which runs around the rim

Continued on page 10

THE HI-FI BOOM ... means people will insist on Better Phono Needles



More and more people are becoming increasingly particular about tone reproduction now that high fidelity is available to everyone. But all of this amazing equipment becomes "second rate" in acoustical quality unless particular attention is paid to the phonograph needle.

Regardless of what you have been told, there is no such thing as a permanent needle! It is true that some needles wear much faster than others depending on the material from which they are made. But the moment a needle is worn down and rides on the bottom of the groove, good tone is lost and the records you play are permanently ruined!

Duotone makes a needle for every phonograph in every price range, from steel needles to the Duotone Diamond. Naturally, the Duotone Diamond needle is the nearest thing to a permanent needle that man can devise—after thousands of plays the Duotone Diamond gives faithful performance. But the diamond is not good for ever, and other needles must be checked and replaced frequently to avoid damage to fine discs.

Whether or not you are a "Hi-Fi Bug", check your needles often and if you don't have a Duotone Diamond, keep an extra needle on hand for quick replacement when needed.

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KEYPORT, NEW JERSEY

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- ▶ Thousands of engineers and music lovers at the New York and Philadelphia Audio Fairs acclaimed PRECEDENT as the hit of the show! They agree that this utterly different, superlative new FM tuner sets the pace in performance and beauty.
- ▶ The ladies are especially enthusiastic about the luxurious simplicity of PRECEDENT's handsome table-top model (above), which enhances the finest homes without need of built-in installations or additional cabinet. Chassis and rack models are also available to meet every mounting purpose.
- ▶ To learn for yourself about this exciting new advance in radio reception, write today.

RADIO ENGINEERING LABORATORIES • INC.

36-40 Thirty-Seventh Street • Long Island City 1, N. Y.

NOTED WITH INTEREST

Continued from page 9

of the turntable and to a thoroughly isolated motor shaft. From the design point of view, rumble ought to be practically nonexistent. (If last minute changes in editorial plans, between writing this column and putting the balance of the issue together, don't fool us, there should be a TITH report on this turntable further along in this issue.)

Duotone, hitherto best known for its needles, broke into the open with a line of speakers (manufactured by Europe's Philips) and microphones. The speakers looked very good but you can't listen to a microphone at an Audio Fair! and a "Tested in the Home" report will be upcoming.

Another line-broadener was Fairchild, who introduced a new arm and a new preamplifier . . . should be right good equipment, judging by previous standards for this company.

Binaural (or stereophonic; we're still trying to keep out of that argument!) received considerable attention. Newcomb, Bell, Livingston, and Madison Radio-Sound (of Madison, N. J.) were among those showing two-channel amplifiers . . . and Emory Cook has developed a method of adapting a regular tone-arm with a second head (looks like a motorcycle with a sidecar), so that binaural is now relatively simple for anyone.

There were FM tuners galore, nearly all of improved quality. Radio Craftsmen announced a new one, the C-900, which is FM-only, and Radio Engineering Laboratories (better known as REL) came back into the hi-fi field with its very professional looking 646-C or "Precedent". The earlier 646-B was primarily intended for broadcast and relay station use, but found its way into many a hi-fi installation in the late '40's.

Magnecord showed two interesting items: a binaural MagneCordette (tape transport mechanism plus two preamp-equalizer sections) and a new Magnecord M-80 professional recorder, the latter in the \$1200 class.

Meandering . . . much gaping at the new Ferranti pickup (lots of imported items at this show) . . . Stephens showed Ollie Read's new speaker enclosure . . . UTC previewed its printed-circuit kits . . . Vee-D-X has a broad-band FM yagi . . . Beam Instruments now imports W-B "Concentric Duplex" speakers from England, also the QUAD amplifier and preamp . . . Sonex is a relatively new name in the amplifier group . . . so is Shields . . . We've mentioned Paul Weathers before; he has a neat "player" which includes specially-designed turntable, arm, and tone control unit . . . Fisher's compact preamp for \$19.95 and Hi-Lo filter for \$29.95 are reviewed in this issue; at Philadelphia, he showed a speaker enclosure, which gives him a pretty complete line . . . last word goes to a smart chap by the name of Stan Davis who took some special foam rubber sheets in 1/8 and 1/4-inch thickness, cut them to 10, 12, and 16-inch circles, topped some with soft, felt-like material in gay colors, and produced a turntable pad with real merit; his company name is Turn-

Continued on page 12

Compare

Collaro

FULLY AUTOMATIC
3-SPEED RECORD CHANGERS

for 7, 10 and 12 inch Records

WITH ANY RECORD
CHANGERS IN THE FIELD
REGARDLESS OF PRICE

for RUMBLE
FLUTTER
and WOW

These are the tests of high fidelity . . . not claims, not boasts. That's why Collaro, confident of the results, invites you to compare.

Collaro has developed an entirely new turntable drive mechanism, and thus has succeeded in achieving performance considered impossible in earlier record changer designs. Rumble, wow, and flutter are virtually eliminated. Mechanical operation is smooth . . . gentle to the record and to the delicate stylus.

And while you are comparing these, look at the construction. Note that there are no intermediate drive wheels employed and no belts to slip or to replace. Rotate the turntable and observe how freely it spins. This is the combined result of dynamic balance and ball-bearing suspension. Now lift the turntable. It's heavy . . . intentionally weighted to give flywheel action for constant, steady rotation. You'll notice that the turntable is rubber covered. Important . . . because unlike other materials in use this surface does not shed; and dust and grit particles cannot become imbedded. On the underside is a 4-pole motor with self-aligning oilite bearings for silent steady power.

You will also discover that the Collaro changers are absolutely jam-proof; that they automatically shut off at the end of the last record; that the tone arm is ball-bearing mounted, and tracks accurately with as little as 3 gram stylus pressure.

Remember these features . . . look for them, compare them . . . and you will agree that Collaro really makes high fidelity record changers for high fidelity record reproduction.



LIST PRICE

Model 3/532 Intermixes 10 and 12 inch records	\$65.00
Model 3/531 Non-intermix	54.50
Model 3/534 Single record player	33.60

Available at Radio Parts Jobbers,
Distributors, and Hi-Fi Dealers.

Write for complete details to:

ROCKBAR CORPORATION
215 EAST 37th STREET, NEW YORK 16, N. Y.

Today's most influential voice... IN HIGH-FIDELITY!



Custom Music Ensemble

LET your ears audition this revolutionary sound component. Check its smoothness... range of response... sensitivity and every factor vital to quality performance. You'll agree with the high-fidelity experts who report: In all-around speaker value General Electric's Model A1-400 is unsurpassed!

At the same time examine the complete G-E Custom Music Ensemble. No greater economy in true high-fidelity equipment has ever been offered. Your local distributor has the G-E system on display now. Call him today!

IDEALLY MATCHED G-E COMPONENTS

For New Sound Quality...Simplified Installation



Preamplifier-Control Unit A1-200



Power Amplifier A1-300



Baton Tone Arms:
A1-500 (12")
A1-501 (16")



Speaker Enclosure
(Blond, Mahogany or
Unfinished Veneers)
A1-406

SEND FOR
THIS NEW
BOOKLET!



General Electric Company, Section 5414
Electronics Park, Syracuse, N. Y.

Please send me a copy of the new G-E High-Fidelity
Components Booklet.

NAME.....
ADDRESS.....
CITY..... STATE.....

GENERAL  ELECTRIC

NOTED WITH INTEREST

Continued from page 10

table Products and he roused much well-justified interest.

Audio Fair, L. A.

Before we slip too far away from audio-fair-dom, let us remind readers that the big doings on the West Coast are scheduled for February 4, 5, and 6 at the Alexandria Hotel in Los Angeles. To indicate what to expect: last year, two floors were occupied; this year, the first five floors have been reserved for registration and exhibit facilities.

HIGH FIDELITY will be represented; be sure to look us up (can't tell you room number; at press time, it hadn't been assigned).

Naming The SME Bulletin

The original By-Laws of The Society of Music Enthusiasts called for the publication of an official organ to carry news and articles of interest to members. After scoring an initial error by calling this bulletin "Baton" (a name which, it turned out, already had been copyrighted by someone else), the Society announced a "Name Your Bulletin" contest. The prize for the winning title was to consist of a complete set of high fidelity components. An assortment of manufacturers kindly volunteered to furnish these.

The response was, to put it mildly, substantial. And a good many of the suggestions were usable. Eventually (and this time after a check through the copyright department at the Library of Congress) the judges decided on *The Crescendo*.

Very shortly afterward, winner Herbert Markell, a New York architect, received most of what it takes to make a crescendo in his own living room—to wit: a Garrard "Triumph" record changer; a Weathers FM pickup cartridge and power-supply, a Bogen DB-10 amplifier; a model FM-607 Pilotuner tuner; a University 6201 co-axial speaker, and a Cabinart Klipsch "Rebel" speaker enclosure and Model 21 equipment cabinet.

HIGH FIDELITY — Nos. 4 and 5

Several more readers have written in with offers to loan or sell copies of out-of-stock issues 4 and 5. Below is the list to date, including names printed in the previous issue of HIGH FIDELITY as well as new ones received since then:

TO LOAN:

Harold A. Gordon, 17 Summitt Ave.,
Mt. Vernon, N. Y.
Andrew Menick, 915 N. Palm Avenue,
Whittier, Calif.
Ralph L. Kanau, Sabula, Iowa.

TO SELL:

W. H. O'Kane, Box 287, Chagrin Falls,
Ohio.
J. P. Tidwell, 12456 12th N.W., Seattle
77, Wash.

MISCELLANEOUS:

We can't fit the following two into the neat list above. Edward Morrill, 65 Kneeland St., Boston 11, Mass., has Nos. 2, 5,

Continued on page 16

"custom"
HIGH FIDELITY
 is as easy as this

V-M triomatic®

**936HF High Fidelity
 Record Changer**

ATTACHMENT

Beautiful music and simplicity go hand in hand. Connecting the V-M 936HF to your amplifier and speaker is as easy as plugging in a lamp. Your reward . . . the thrill of hearing the music on your finest records faithfully reproduced with rich, full-bodied tonal beauty.

Look at these V-M 936HF features. They give you more in high fidelity performance, more record protection and more record playing convenience than *any* other changer attachment!

*Pre-amplification stage required with magnetic type pickups.

**Slightly higher in the west.

UL Approved



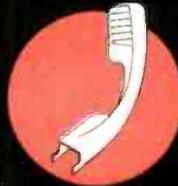
**V-M HIGH FIDELITY
 PORTABLE P-A SYSTEM**

Powerful 8 Watt package, 10" Jensen PM speaker with 25' cord, "slide-out" amplifier stays near automatic record changer. Matching leatherette cases. Model 960 record changer \$64.50**. Model 160 amplifier \$66.50**.

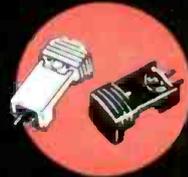


V-M 936HF High Fidelity Record Changer Attachment. "all the music is all you hear"

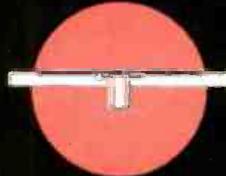
\$6995**



Exclusive, resonance-free aluminum diecast tone arm balanced for easy adjustment to desired needle pressure.



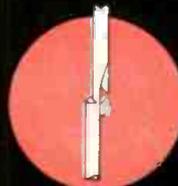
Two die cast plug-in tone arm heads, will fit most cartridges.*



Exclusive laminated, balanced turntable. Precision-formed concentricity for constant-speed operation.



Exclusive 4-pole, 4-COIL motor assures silent, steady speed, eliminates electronic hum and rumble.



Gentle tri-o-matic spindle protects records, eliminates holders that grip record grooves.



V-M 45 Spindle Included. Permits automatic play of up to fourteen large center-hole records.

the **VOICE**  OF **MUSIC**

V-M CORPORATION
 BENTON HARBOR 1, MICHIGAN

*Please send me your illustrated folder,
 "Bring Concert Halls Within Your Walls."*

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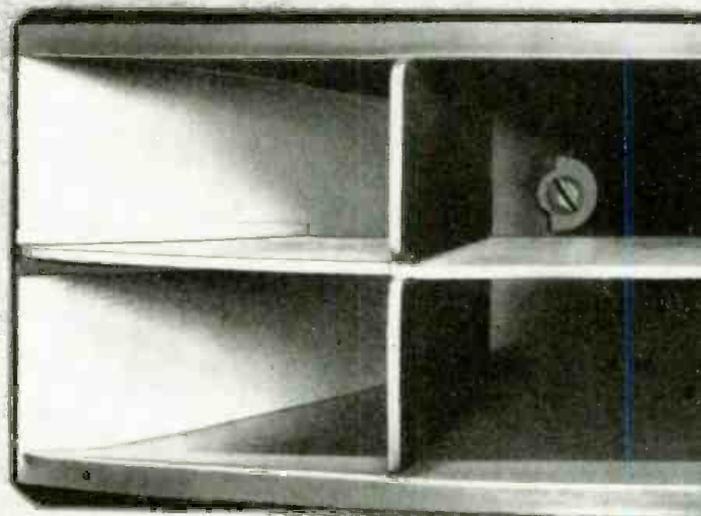
Made by V-M Corporation, world's largest manufacturer of phonographs and record changers exclusively.

the Jensen "DUETTE" WON

at the INTERNATIONAL SIGHT AND SOUND EXPOSITION

and the thousands who came to listen, said . . .

- . . . "I never dreamed you could get such a full range from such a small unit"
- . . . "They must do it with mirrors"
- . . . "Why this bass sounds as good as our big, expensive setup"
- . . . "I'll bet it took real engineering to get that balance"
- . . . "If that's all the bigger it is, you can have it in the living room"
- . . . "Why doesn't our set sound like that when you turn the volume down?"
- . . . "I always thought two-way systems cost a fortune"
- . . . "I never thought you could get such clean highs, at such low cost."
- . . . "Notice how there isn't any boom in the bass!"



THE Jensen "Duette" is a true two-way system that fulfills the high standards of *true* high fidelity . . . a skillfully balanced combination of a special 8-inch "woofer" for the lows and a multicell horn-loaded "tweeter" for the highs, plus crossover system in a new, acoustically coordinated very small enclosure.

Not since Jensen engineers developed the bass reflex principle has there been such a new departure in enclosure acoustics . . . a miniature cabinet that makes possible full low bass reproduction.

The "Duette" • In the smallest space (11" x 23 $\frac{1}{4}$ " x 10"—one bookshelf or a small corner

At the lowest cost (\$69.50)

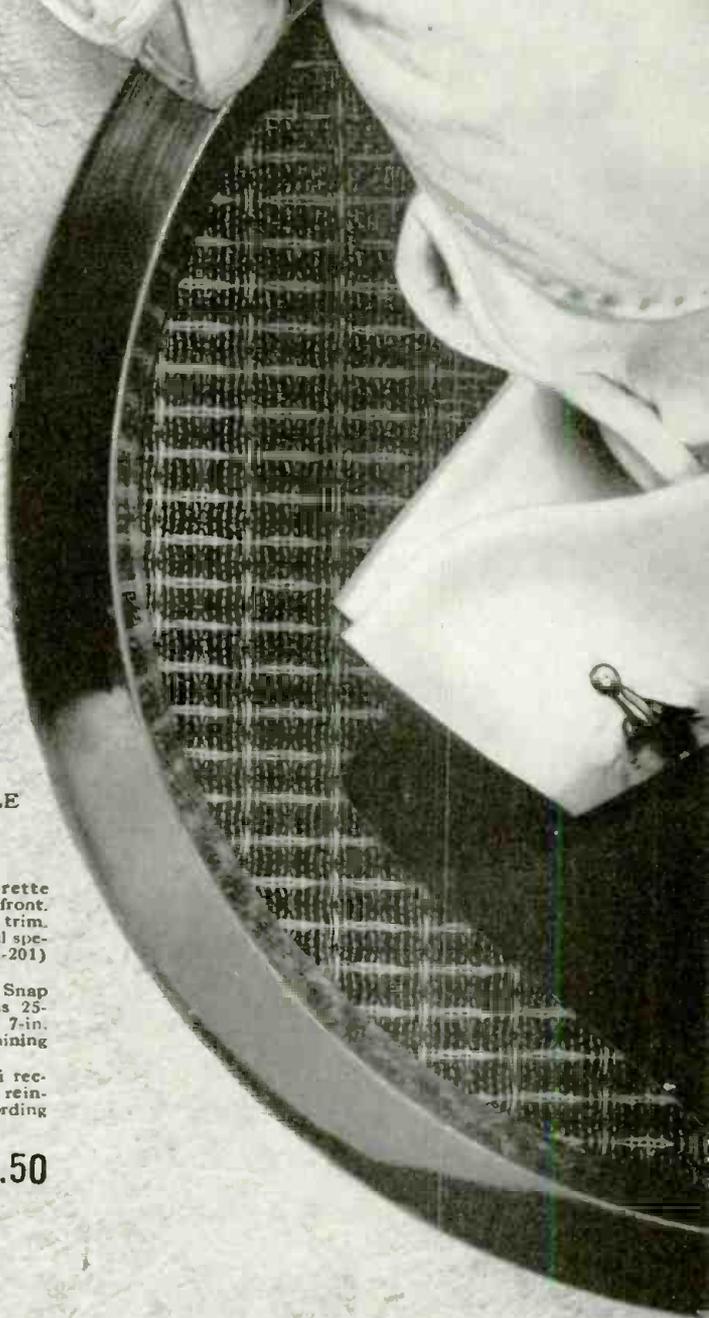
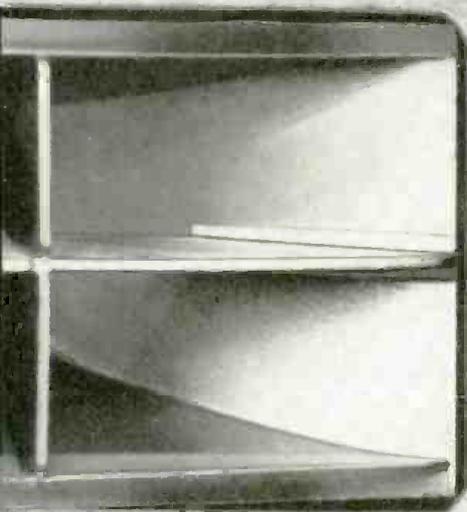
has the most sought-after qualities in fidelity of reproduction . . . thrilling true definition, separation and realism of sound through the whole musical range.

With the "Duette," Jensen makes high fidelity a luxury everyone can afford now. You don't have to wait—use with your present TV, radio and phonograph, or build your high fidelity system around the "Duette" in less space and at lower cost than speaker systems that give you far less.

Duette

SHOWN ACTUAL SIZE

THE GOLD MEDAL



SPECIFICATIONS

MODEL DU-201 (as illustrated—available now—)

Dimensions: 11" x 23 $\frac{1}{4}$ " x 10"

Finish: Mahogany toned pigskin textured plastic case with contrasting front. Copper toned trim.

L-F Unit: Special 8-inch heavy-duty "woofers."

H-F Unit: Multicell horn-loaded compression driver unit "tweeter" (as used on Jensen H-222 and H-520 Coaxials).

Impedances: 4 and 8 ohms available on 3-terminal strip on back of case.

Power Rating: 20 watts speech and music.

Net Price: **\$69.50**

MODEL DU-202 PORTABLE

(available January 15)

Dimensions: 11" x 23 $\frac{1}{4}$ " x 11 $\frac{1}{4}$ "

Finish: Black plastic leatherette case with light gray front. Aluminum toned trim. (Acoustic and electrical specifications same as DU-201)

Handle on end of case. Snap locked removable front cover contains 25-foot cord and plug, plus storage for 2 7-in. (or 3 5-inch) boxes of tape with retaining strap.

Ideal for portable hi-fi record and tape reproduction, and sound reinforcement by lecturers, musicians, recording engineers and hi-fi enthusiasts.

Net Weight: 21 lbs., *Net Price:* **\$89.50**



*
Now make Magnecordings
of all you love
to hear

with your choice of 3

magneCordettes

highest fidelity of all
home tape recorders

Make the world's finest home tape recordings! Play them back with this magnificent instrument through your custom audio system or quality radio-phonograph. MagneCordette is the standard broadcaster's Magnecorder, beautifully restyled for home use. Now in three models, it's the finest home tape recorder ever offered!



Portable MagneCordette
MagneCordette with power amplifier—double speaker unit added. A complete record-playback—P. A. system in one carrying case! \$549.00.



Look under "Recorders" in the phone book for your dealer's name.

Magnecord INC.

225 WEST OHIO ST., CHICAGO 10, ILL., DEPT. HF-1

Magnecording

Make broadcast-quality tape recordings that won't scratch or wear out, using any radio, phono, or microphone source. Response is flat from 50-15000 cps, ± 2 db. Total harmonic distortion less than 3%, flutter less than .3%.

Standard MagneCordette
PT6-AH recorder and custom G amplifier enclosed in a handsome blond, mahogany, or black lacquer cabinet. \$449.00.

Binaural MagneCordette
MagneCordette with extra G amplifier designed for use with your binaural sound system. Blond, mahogany, or black lacquer cabinet. \$647.00.



NOTED WITH INTEREST

Continued from page 12

6, and the latest six available, and also a copy of "World Encyclopedia of Recorded Music" for sale.

M. E. Bigler, 335 Iris St., Redwood City, Calif., will swap his No. 5 for a No. 1 or 2.

L. B. Weller, RR-2, Valparaiso, Indiana writes: "My subscription has just expired, and much as I would like to continue to receive HIGH FIDELITY, I cannot afford it! But — I have on hand every one of your 12 issues to date, all in mint condition. Perhaps this collection is worth \$18 to you or to one of your readers — a sum I would gladly invest in an additional subscription for myself."

We'd like that renewal, so we feverently hope some reader makes a deal with Mr. Weller!

Wire Tape Spondence

Maybe we should head this item "talkspodence" or "voicespodence" . . . anyway, it has to do with the various organizations which encourage conversations among their members by means of wire or tape recordings. We had an item several issues ago about "World Tape Pals," and later one about the "Global Talkwire Club." Two more have since come forward to tell us about themselves . . . there's a lot of activity in this field!

"Tape-Respondents, International" was started in December 1952, now has members throughout the United States and in 22 foreign countries. Fred Goetz, their key man, writes us that membership is growing daily. For more information, write him at P. O. Box 1404, San Francisco, Calif.

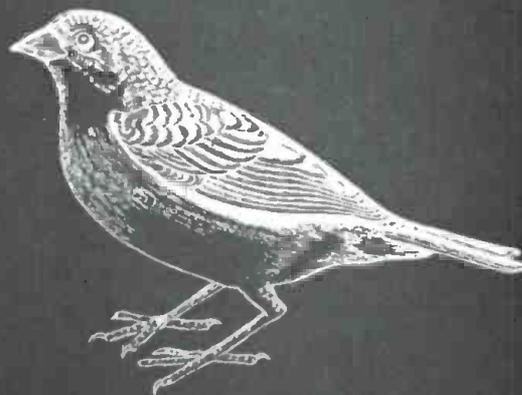
"The Voicespodence Club" stems from what is probably the oldest organization of its type: the original "Wirespodence Club" sponsored by Webcor as a public service. In 1953, Webcor decided the Club was strong enough to stand on its own feet and turned it over to John Schirmer, as Secretary, and Charles E. Owen, Jr. who, along with Mrs. Owen, is entitled "associate." The new club officially began on July 1, 1953, completely on its own, as a non-profit group. For further information about this club, write Charles E. Owen, Jr. at Noel, Va.

Call to L. A. Tapesters

Leslie A. Smart, Jr., of 2863 California St., Huntington Park, Calif. (phone: Lafayette LA 6890) writes: "If there are any two-track individuals in the greater Los Angeles area who would like to get together with me for exchange or dubbing of binaural tapes, please phone, write, or just drop in . . . the home is open to bigger and better music."

Any Spare "Eroicas?"

Editor John Conly spent most of Sunday, Dec. 6, on his roof, twisting a dipole, but he couldn't get WNBC-FM (New York) clearly enough to tape Toscanini's performance of Beethoven's "Eroica." Says he'll pay money for a good hi-fi copy, taken direct from the New York FM source on a hi-fi recorder.



only JIM LANSING SIGNATURE SPEAKERS are made with a 4" voice coil

every note a perfect quote

JAMES B. *L*ANSING SOUND, INC.
2439 fletcher drive
los angeles, california

FOR PRECISION LOW-END RESPONSE

crisp, clean reproduction of bass tones is an immediately-apparent distinguishing feature of Jim Lansing speakers. The reason: The 4" voice coil makes the cone a more rigid piston.

FOR EXCEPTIONAL HIGH-END RESPONSE

overtones and timbre, as reproduced by Jim Lansing Signature Speakers, give music dramatic presence, give personalities vivid reality. Smooth, extended h. f. response is due to the large, spherical dural dome which has the same diameter as the 4" voice coil...and is attached directly to the voice coil... as it should be.

the most efficient general purpose speakers made anywhere

- Lansing 15" g. p. D130 with 4" voice coil.
- Lansing 12" g. p. D131 with 4" voice coil.
- Lansing 8" g. p. D208 with proportional 2" voice coil.

send for catalog of Jim Lansing speakers and enclosures.



"Of the very best!"

—HIGH FIDELITY MAGAZINE

FISHER

SERIES "50"

■ It is only natural that more than one manufacturer will claim *his* product is the best. For that reason it remains for *you* to be the judge. We say—*demand the specs.* Then check workmanship, performance and beauty of appearance. If you do all these things, the answer will inevitably be . . . THE FISHER SERIES "50." There is no finer made.

THE FISHER Master Audio Control MODEL 50-C

■ "One of the finest units yet offered to the enthusiast or audio engineer."
—*Radio and TV News.* Can be used with *any* amplifier. 1M distortion virtually unmeasurable. Complete, professional equalization settings and tone controls; genuine F-M loudness control; five inputs, five independent input level controls, two cathode follower outputs. Self-powered.

Chassis, \$89.50 • With blonde or dark cabinet, \$97.50

THE FISHER FM-AM Tuner MODEL 50-R

■ Features *extreme sensitivity* (1.5 mv for 20 db of quieting); *low distortion* (less than 0.04% for 1 volt output); *low hum* (more than 100 db below 2 volts output.) Armstrong system, *adjustable AFC* with switch, *adjustable AM selectivity*, separate FM and AM front ends (shock-mounted), cathode follower output, fully shielded, aluminum chassis, self-powered. \$164.50

THE FISHER 50-Watt Amplifier MODEL 50-A

■ Truly the world's finest all-triode amplifier, yet moderately priced. A man's size unit! Less than 1% distortion at 50 watts (.08% at 10 watts.) 1M distortion below 2% at 50 watts. Uniform response within .1 db from 20 to 20,000 cycles; 1 db, 5 to 100,000 cycles. Hum and noise more than 96 db below full output. Quality components throughout. \$159.50

Prices slightly higher west of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORPORATION • 45 EAST 47th STREET • N. Y.

READERS' FORUM



SIR:

I do want to express to you, through the contents of this letter, the immense amount of satisfaction that I get from receiving a copy every other month. My one regret is that it is not a monthly publication but I can well appreciate the fact that the contents might not be as high quality if it were put out on a monthly basis. [Perish the thought! See editorial, page 33. — Ed.]

As near as I can tell there is something for everyone, no matter whether he is interested in popular music, light classical or strictly classical music. The technical articles are deep enough to appeal to those who love to read the air with technical phrases.

However, there is a very serious situation arising in the field of so-called "high fidelity" music. You touched upon it very lightly in your editorial in the September-October issue. I should like to bring up another side of it and I think it is something that should be made the subject of an editorial in the forthcoming issue, and that is that people today are so interested in gadgets and new types of reproducing mechanisms that they are unconsciously losing sight of the fact that they are putting more emphasis on the means of playing than they are on the actual music itself.

For instance, I was visiting a friend's house the other evening and he put on two or three LP records. He was jumping up and down like a Mexican jumping bean, twiddling dials and making adjustments, until I almost went "nuts." I said to him, "I think that you have become so obsessed with the two words "high fidelity" that you have forgotten that Bach and Beethoven got along very nicely before these two words were coupled together."

Last Saturday this friend of mine came over to my house and we spent the whole evening listening to various types of music. I changed the controls in only two instances; I suppose this, to an editor of HIGH FIDELITY MAGAZINE, is heresy, but he had to admit that he enjoyed it just as much without changing knobs and controls as he did changing them from record to record.

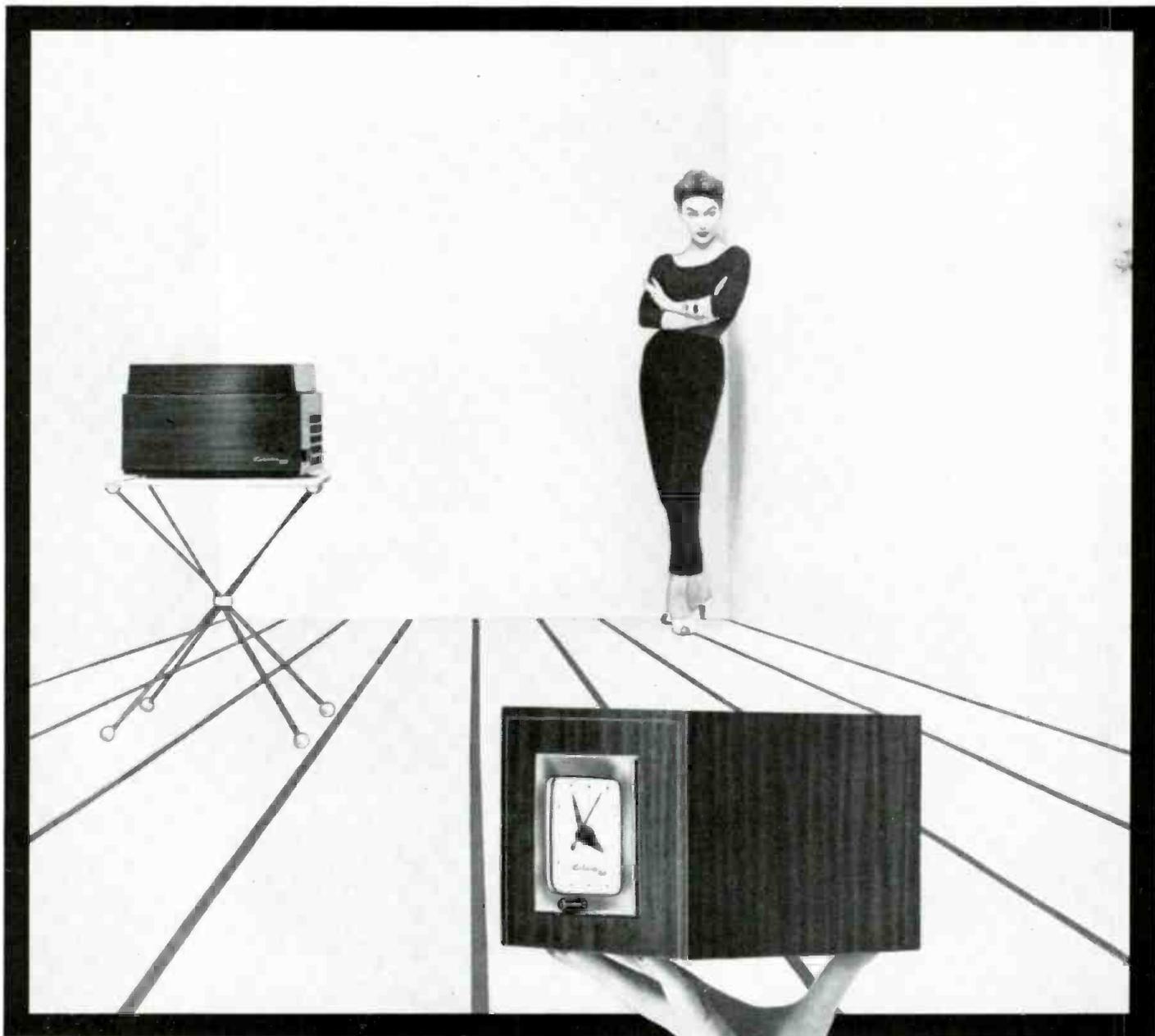
Sometimes I think that the love of mechanics and gadgets in the American citizen is so strong that he forgets all about the music and goes into ecstasies over the fact that he can hear 18,000 cycles, simply because some advertising company writer, who woke up in the middle of the night and had ham and cheese sandwiches with a glass of beer, thought up some sort of weird selling idea to convince the unsuspecting public that it should buy this or that piece of equipment.

I happen to be the Assistant Treasurer of

Continued on page 21

Now for the first time, high fidelity with . . .

eXtra Dimensional Sound



Columbia "360" Phonograph introduces X-D the "Roving Speaker"

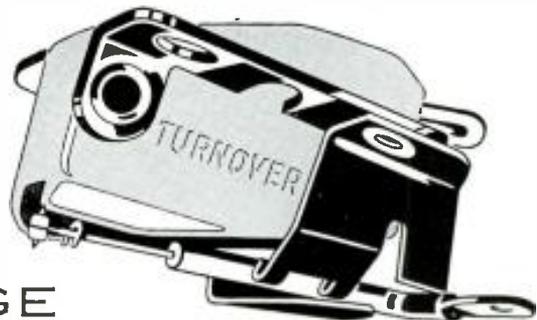
Today the remarkable "360" by Columbia Records is the first and only instrument to release music from the limitations of phonographs with fixed speakers. Now it is possible for you to custom-tailor the reproduction of your records through an extraordinary new mobile speaker. Called X-D, (Extra-Dimensional) this "Roving Speaker" plugs into the "360" and can be moved anywhere around the room. It adds to the superlative *twin* speakers of the "360" a flexibility that even costly, custom-engineered systems cannot equal. Here is depth, color, *realism*. Nothing comparable to the "360" with X-D exists today. And the cost—only \$139.95 for the beautiful "360" plus \$24.95 (optional) for X-D. Exclusive development of Columbia Records.

(Prices higher in the West)
"Columbia," Reg. U. S. Pat. Off. Marcus
Hexistrudus. "360," "X-D" Trade Marks.

SIMPLICITY FIDELITY

Fidelity and Simplicity are synonymous in the

TITONE TURNOVER CERAMIC CARTRIDGE



Only through the magic of the Titone ceramic principle—an original development of the Sonotone Laboratories—may record reproduction have the advantage of both Fidelity and Simplicity.

Now your finest records may be flawlessly reproduced without equalizers, preamplifiers, oscillators, polarizing voltages—or any of the other cumbersome, erratic and costly accessories heretofore deemed necessary.

NO PREAMPLIFIER

This tiny new Titone reproducer utilizes barium titanate in a high compliance design to provide one volt output on modern microgroove records. For example,

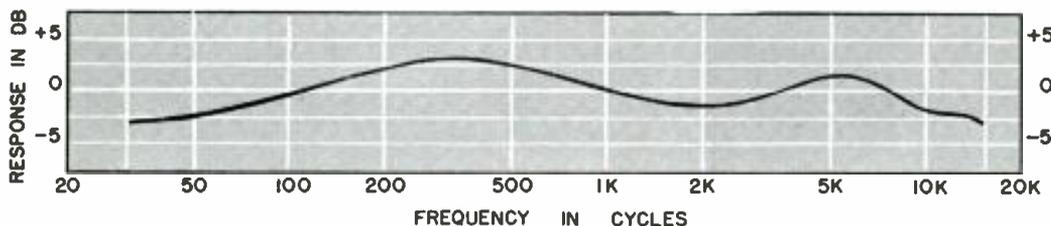
average measured output at 1000 cycles on the RCA 12-5-51V test record is 0.95 volt.

NO EQUALIZERS

The typical frequency response—with no equalization—is flat within ± 3 db from 30 to 15,000 cycles on the new RCA 12-5-51V test record. Similar flat outputs are obtained from records cut to LP, NAB, AES, and other modern characteristics.

NO SPECIAL COMPONENTS

The high output voltage and the ceramic structure provide the highest signal-to-hum ratio available, eliminating the need for special motors, turntables or mu-metal shields.



TITONE TURNOVER RESPONSE ON RCA 12-5-51V RECORD

TITONE TURNOVER

List Prices

9980-S	(Dual-sapphire)	\$9.50
9980-SD	(.001 Diamond)	
	(.003 Sapphire)	34.00
9980-D	(Dual Diamond)	56.00

Electronic Applications Division

SONOTONE CORPORATION

Elmsford, New York

READERS' FORUM

Continued from page 18

the Buck Printing Co. in the City of Boston and our business is printing and advertising, so that I feel that I am not a neophyte in the business. I am also a spare-time musician I play the organ and the piano and do quite a bit of singing both solo and in groups. I have always kidded myself into thinking that I have a superior ear for music, and brother I am telling you that it was some comedown for me to put on a London test frequency record and find out that I could not hear above 13,000 cycles.

What I am getting at is that I don't want the "high fidelity" end of the business to become a frankenstein and destroy the love of music that many people have. A number of years ago I bought all types of amplifiers, speakers, cartridges, record compensators and all the rest of it, only to find out that it was safer (from the matrimonial standpoint), cheaper (from a financial standpoint) and far more satisfactory (from a musical standpoint) to get a good sounding set and stick with it until I had really come to enjoy it.

I went through the same growing pains in the photographic field and I find that I have taken my best pictures, both color and black and white, after I have really mastered a particular camera, developer and film. I can see the trumpet bells of publicists being raised for a last assault on the American public, many of whom are going to be sold a lot of material that they really don't want and that really will not give them good record reproduction.

I hope that you will be able to bring up this side of the argument in one of your future editorials. Now I have said it and I am glad.

*Douglas F. Reilly
Concord, Mass.*

SIR:

Early issues of HIGH FIDELITY struck a nice balance between technical and popular articles. Of late, the technical side seems to have been relegated to a minor position. Every hi fi enthusiast will sooner or later become interested in this aspect, and possibly wish to try making changes in his equipment, such as the equalization of his outmoded preamplifier.

To me, "Tested in the Home" is the most interesting department of your publication. However, its value would be greatly increased by the addition of circuit diagrams.

*Dr. Walter H. Frolich
East Ely, Nevada*

SIR:

May I request the hospitality of your columns to sound off on a few gripes:

1. Those miserable little pin plugs used by practically everybody connected with high fidelity! Why in the name of common sense hasn't somebody figured out something more efficient? I suppose it is necessary that the blasted little beggars fit so tightly, but you can't get a decent grip on them to pull them out unless you use a pair of pliers and twist them back and forth to pry them out of the jack. In my experience at least, several times, in this process, the base has broken loose from the pin, neces-

Continued on page 22

H. H. SCOTT

still setting the standards



the new H. H. Scott "121" DYNABURAL Equalizer Preamplifier

We believe the new "121" control unit to be the finest ever offered. For the connoisseur, the "121" affords complete control and compensation for any record and record condition, past, present and future. Roll-off frequency and both turnover frequency and extent of boost are continuously adjustable for any equalization curve. The amazing DYNABURAL Noise Suppressor gives you actual concert presence by virtually eliminating turntable rumble and record scratch or hiss. The improved rumble suppression is essential if you are to enjoy fully the range possible with new extended-bass speaker systems. Self-powered, finished in durable hand-tooled leather, the new "121" DYNABURAL control unit offers every refinement possible at this state of the art.



210-B DYNABURAL Amplifier



214-A Remote Control Amplifier

220-A
Power Amplifier

120-A
Equalizer
Preamplifier

From earliest days of high fidelity, H. H. SCOTT amplifiers have consistently set design and performance standards. Rated "first choice" by C. G. Burke in the "Saturday Review Home Book," they have been commended as finest on the market by experts such as Harold Weiler, author of "High Fidelity Simplified". In 1951, the John H. Potts Memorial Medal of the Audio Engineering Society was awarded to H. H. SCOTT for important contributions to audio science. One of the world's leading manufacturers of laboratory-standard sound measuring and analyzing instruments, H. H. SCOTT, Inc. received the 1949 "Electrical Manufacturing" Award for outstanding instrument design.

The patented DYNABURAL Noise Suppressor is unique. So are many fundamental features sometimes difficult to rate in specifications. But these contribute to that essential difference separating the superb from other units. Listener-designed loudness compensation, lowest beat-tone intermodulation, 3-channel tone controls, the self-balancing phase inverter which automatically balances output tubes (standard on all H. H. SCOTT amplifiers for 6 years) — these are but a few of the reasons for the pre-eminence of H. H. SCOTT amplifiers.

FREE BOOKLET HF1-54

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"PACKAGED ENGINEERING"

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READERS' FORUM

Continued from page 21

sitating another soldering operation on a new pin. It certainly would appear that some simple expedient could have been devised to provide a bit of leverage, such as perhaps a metal cross-piece to grab hold of. But whatever it is, certainly there must be an easier way.

2. The confounded shielded cable! I understand the shielding is necessary in order to ground out unwanted signals. But, again, there must be a better way — unless what you are after is the ruining of normally gentle dispositions. The operations one has to go through to separate the inner wire from the shielding! After a half-hour of trying, breaking the loose mesh of the shielding and starting over again, you give up in disgust and resort to the makeshift expedient of fastening some copper strands to the shielding and soldering the copper strands, instead of the shielding wire, to the pin plug. There just must be an easier way.

3. The whole miserable soldering business! Can't the high brass in the high fidelity racket get it through their heads that every hi-fi enthusiast is not necessarily an electronics expert, nor yet a mechanic? Is there something indecent about, say, a bookkeeper or a haberdashery clerk — yes even a musician — wanting his music faithfully reproduced? There are millions of people, otherwise of sound mind, who do not have even the rudiments of a machine shop, to whom the mere driving of a nail is a major project and a soldering job something to be undertaken only by the mechanically initiate. It should not be too difficult to devise a pin plug (if hi-fi insists on using the little beasts) that could be simply prepared for use by a layman.

4. The catalogs! Sample entry:

"High stability temperature compensated oscillator for drift-free operation without AFC. All-triode RF section. Inputs: Crystal phono; TV; tape recorder playback Controls: Input selector; tuning; power volume; AFC on-off. Output: Cathode-follower to minimize hum pick-up and high frequency attenuation in cable to amplifier."

So far as the layman is concerned it might as well be in Sanskrit. If these blasted catalogs must be written in 4-D lingo, is it too much to ask that there be appended a glossary explaining in lay terms the meaning of the esoteric language. A "flat response" sounds to me like something I'd never want coming out of my sound equipment, but obviously the various companies are falling over each other to provide bigger and better flat responses.

There must be a vast army of potential hi-fi purchasers who have been frightened away from high fidelity by the rarefied atmosphere. For every Joe College there are a hundred Joe Blows. The lack of technical training is no barrier to the enjoyment of high-fidelity sound reproduction. Let the hi-fi manufacturers produce equipment that is simple in operation; let the catalogs couch their sales talk in lay terms. In short, let hi-fi come out of its cloistered halls and beam its appeal to the masses,

Continued on page 24



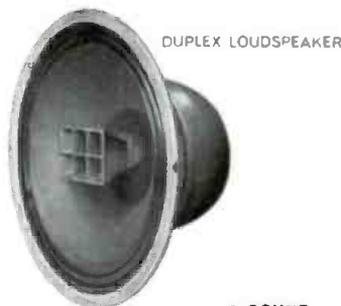
*striking
a new note
in tonal
brilliance!*

A-333A AMPLIFIER

A-433A CONTROL UNIT

The pleasure you derive from the magnificent fidelity of an Altec home music system is equaled only by the pride that comes with knowing you possess the finest. Altec fidelity is truly the highest fidelity assuring you unsurpassed performance.

Visit your Altec dealer soon and plan now to install in your home an Altec home music system for a lifetime of listening pleasure. Altec home music equipment is well worth waiting for because Altec fidelity is highest fidelity without compromise.



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Down through the ages, the mystery of sound has held a challenging fascination. Although perfection of sound reproduction may be unattainable, a few men have chosen to ignore that assumption, and to do everything possible to achieve perfection.

Newcomb Custom Home Music Amplifiers are the result of that kind of effort. Custom — not mass — produced of the most expensive materials, by the most advanced techniques and the most painstaking methods, Newcomb Amplifiers are as nearly perfect as today's electronic engineering can make them.

Whether you are considering your first hi-fi system or improving your present one, let your own ears judge the superiority of Newcomb Amplifiers. Compare the quality of Newcomb with that of other amplifiers... then, for another happy surprise, compare the prices.

SOUND LEADERSHIP SINCE 1937

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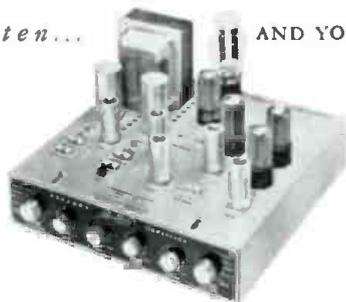
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AND YOU'LL HEAR SOMETHING WONDERFUL



Designed for the future! Newcomb's 3D-12 Stereophonic Amplifier is the first low-cost unit for true stereophonic reproduction... puts Hollywood's 3-dimensional sound into your home. May also be used with standard program material for enhanced quality. Write for complete prospectus.

Listen... and you'll hear something wonderful! Choose the Classic 25 Amplifier for superb listening pleasure... for beauty you never dreamed possible... for the utmost installation ease with the exclusive "Adjusta-Panel," which extends control shafts for mounting... for the convenience of remote control up to 100 feet... for permanent low distortion with the exclusive "Audi-Balance."
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Write Dept. W, NEWCOMB AUDIO PRODUCTS CO., 6824 Lexington Ave., Hollywood 38, Calif., for literature and name of your nearest Newcomb distributor.

HERE'S THE **NEWEST** *Browning* FM/AM Tuner

The ideal mate to the modern, full-control amplifier.



Model RJ-42

Only two controls are used with the RJ-42 FM/AM Tuner — one for tuning, the other for switching. The latter has four positions: OFF — AM — FM with AFC — FM without AFC. Duplicating none of the controls of the audio amplifier, this new tuner is particularly suited to use in custom installations. A feature of convenience for such installations is a pre-settable output-level control, at the rear of the chassis, to adjust tuner output to amplifier input requirements.

The FM section of the RJ-42 gives you

- New, all-triode RF section, for extremely low noise level.
- Higher sensitivity—3 microvolts for 20 db. quieting—desirable in fringe areas and noisy urban locations.

... and, of course, the standard Browning features: true Armstrong circuit, selectable AFC, compensation for drift-free operation, and sensitive tuning eye for fast, precise tuning. Audio response, flat $\pm 1/2$ db. from 20 to 20,000 cycles, satisfies the most critical high-fidelity listener.

In the AM section, covering 540 to 1650 kilocycles

- Superhet circuit with triple-tuned IF's and separate AVC detector to minimize distortion.
- Sensitivity—1 to 2 microvolts with audio output flat within 3 db. from 20 to 5500 cycles, down 6 db. at 6800 cycles.
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With all these advantages, the RJ-42 Tuner is only $14\frac{1}{2}$ x $11\frac{1}{2}$ x 7 inches.

For detailed specifications, write us for Bulletin HF-4.

For FM reception only—the Browning Model RV-31 Tuner . . . with the same exceptional FM circuitry as the Model RJ-42. Brochure on request.

ENGINEERED FOR ENGINEERS



BROWNING
Laboratories, Inc.
Winchester, Mass.

READERS' FORUM

Continued from page 22

and my guess is that you will see such a rush to the hi-fi banners as will surprise everybody.

David Kahn
Silver Spring, Md.

SIR:
I have been enjoying your efforts for some time, particularly the RECORDS IN REVIEW section of your magazine, and I can see that it would be a formidable task to compile a complete discography of one composer. The addition of this discography [Mozart] is welcome indeed, but at the rate you have been going, it will be about seventy years before you get to someone who will satisfy us Moderns. Certainly, it would be too much to ask for a complete discography on Schönberg, but I would gladly settle for Bartok or Hindemith.

Charles D. Keilin
Washington, D. C.

The password is "patience." — Ed.

SIR:
Recently I took at face value the offers of two manufacturers of hi-fi equipment, to "write to our technical service department for advice" — with very disheartening results. I already own products made by these people, and I am pleased with them. To the "technical service departments," I should have appeared as a potential customer still, since hi-fi spreads through friends and relatives like a contagion. Now note with what alacrity and imagination these people attempted to keep me in their respective stables as a satisfied customer:

Case One: I wrote to a prominent maker of loudspeakers and associated equipment (from whom I have purchased, from time to time, 3 small hi-fi speakers, a hi-fi coaxial, a speaker cabinet, an output transformer, etc.). I stated that I had built a 3-way speaker system, following detailed plans in HIGH FIDELITY, to which I referred specifically. I was not positive I had figured the ohmage of my level controls correctly, in view of certain instructions found in their data sheets for the controls, and would they please check my reasoning and my values? I enclosed a diagram of the pertinent Volume Control portions of the network, stating that the reactors, etc., were standard and in accordance with the HIGH FIDELITY article, anyway. I mentioned what speakers I was using, including one of theirs, with the impedance of each.

This manufacturer replied, after several weeks delay, to the effect that I had not given him any information, but if I'd care to peruse the enclosed circulars on multiple-speaker systems, I could find out how to build a fine system by their blueprint, using parts manufactured wholly by them, which would be the *ne plus ultra*, etc., etc. Enclosed was an array of printed circulars describing altogether different, expensive, prefabricated equipment with which I was already familiar.

Case Two: I wrote to the maker of a pickup cartridge, whose most expensive product

Continued on page 26

1 The industry's biggest, heaviest and finest magnet, 10½ pounds of Alnico V metal, providing the highest possible fidelity and efficiency.

2 Center pole piece, a special alloy of low-carbon dynamo steel; makes the fullest use of the power of the magnet.

3 Phasing plug—indispensable for improving high-frequency response.

4 The pressure-type high-frequency tweeter is mounted coaxially through the woofer pole piece.

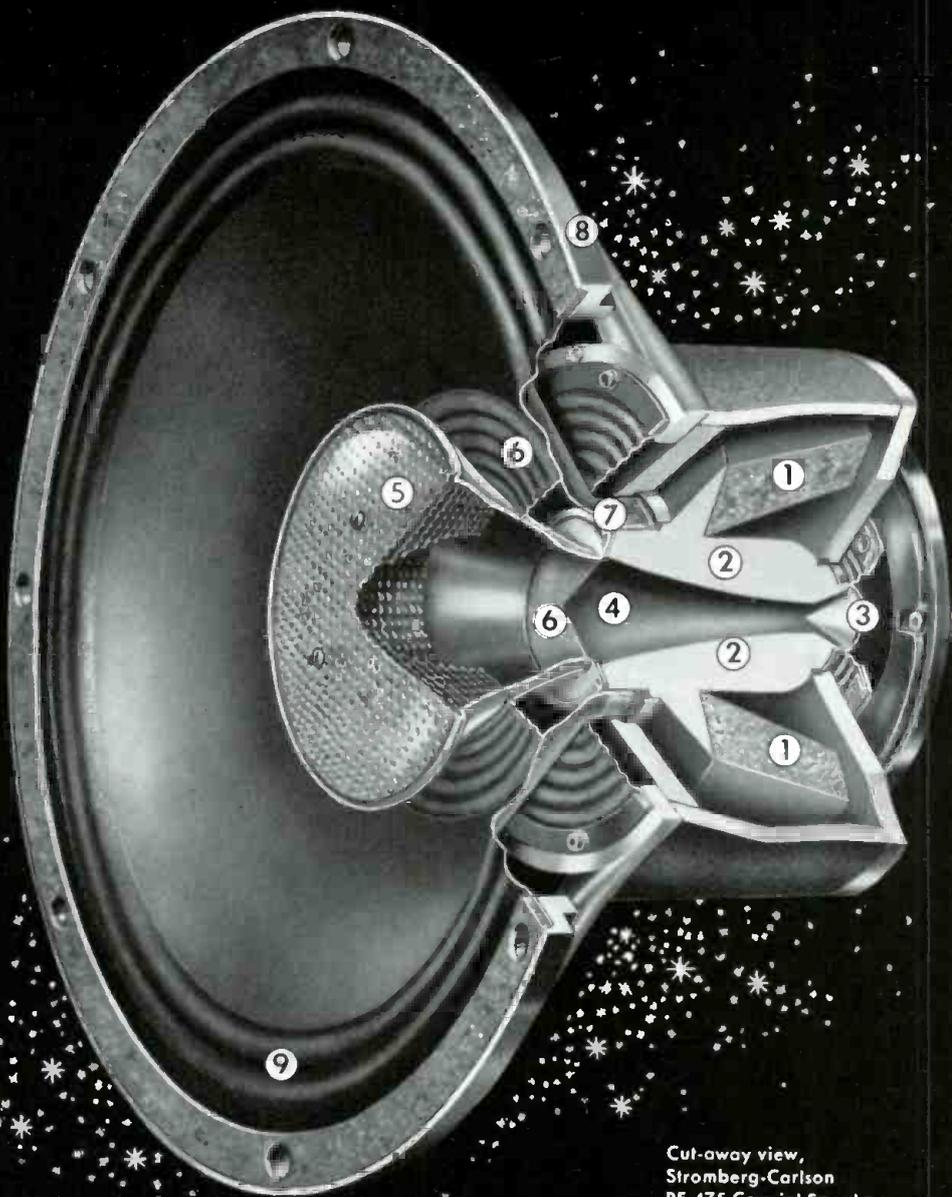
5 10-element acoustic lens of non-resonant plastic material. Enables the speaker to transmit the highs with a 90° angle of coverage in all planes.

6 Plasticized dust screens—far more protective and efficient than felt or similar materials.

7 The 3" voice coil is mounted on aluminum for high heat dissipation and better handling of more power. Unaffected by temperature or humidity.

8 High-strength, cast aluminum frame (basket), with the rigidity necessary to hold the extra-heavy magnet.

9 The double-rolled edge is treated with Geon vinyl plastic for smoothest frequency response with minimum distortion. "Fatigue" cracks are completely eliminated, and the double edge allows increased cone travel.



Cut-away view,
Stromberg-Carlson
RF-475 Coaxial Speaker.



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the World's Finest coaxial speaker

If you were a highly skilled combination of toolmaker, machinist and jeweler, you could build yourself no finer coaxial speaker than this 15-inch masterpiece.

Built to jewel-like tolerances, it is, at the same time, so rugged that extreme overload conditions and even mishandling are all in the day's work.

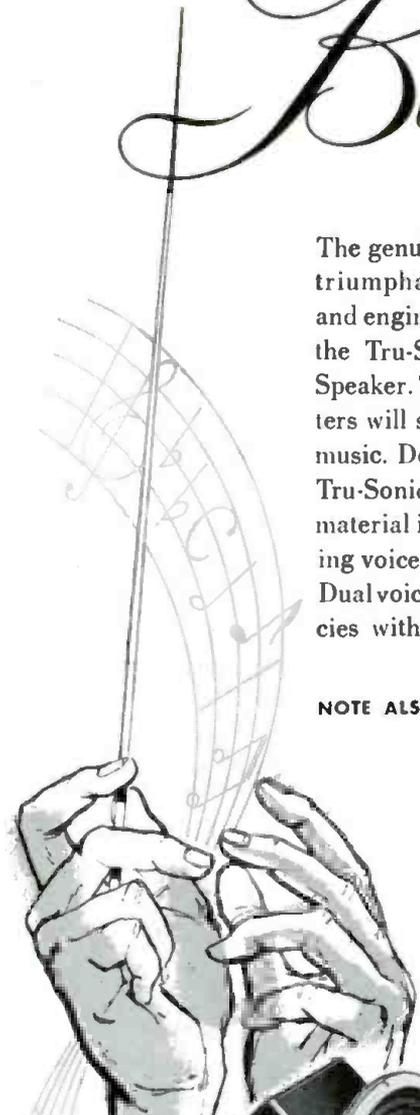
Do see it and *hear* it, at any Stromberg-Carlson Hi-Fi dealer's. Until you do, here's an audiophile's eye view of the features which make it superb.

Complete specifications—in bulletin SED 3.40—will be sent on request.

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Triumphant Blending



The genuine attainment that comes with the triumphant blending of electronic design and engineering craftsmanship is yours with the Tru-Sonic Model 206AX 15" Coaxial Speaker. Tru-Sonic reproductions of the masters will satisfy you as a connoisseur of fine music. Designed for the discriminating ear, Tru-Sonic features the improved Alnico V material in a heavy magnetic structure, limiting voice coils to the impressed audio signal. Dual voice coils manage high and low frequencies with utmost reproductive faithfulness.

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- 7½ lb. Alnico Magnet
 - Curved magnetic structure
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Also
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*Full Range *12"-15" Speaker diameters
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LIST PRICE:	
206AX 15" Coaxial	
16 Ohm	\$166.00
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The Pioneer Name in Hi-Fidelity
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READERS' FORUM

Continued from page 24

delights me, stating that I was interested in exact record equalization, and therefore would appreciate information on variable resistance loading for his fine cartridge, to produce treble roll-offs as specified for various records in HIGH FIDELITY. I stated that I was trying to perfect my own pre-amplifier-equalizer, already operating, and that if they had such information on file, as I felt sure they had, it would save me considerable time and trouble. What do you think his answer (after a delay of three weeks) turned out to be? That I was a fool to be thinking of exact de-emphasis, nobody could tell the difference in listening tests anyway, and why didn't I buy one of the fine preamplifiers available on the market, since nobody could hope to build one that would work as well!

I submit that these two cases represent a pretty horrible business attitude toward the hi-fi consumer, the manufacturers' bread and butter — and often a man who, if sufficiently wound up, will spend any amount of money on the quest for perfection. What I received from the so-called "technical service departments" was worse than no help at all, since each delayed my projects by several weeks, and both incurred my ill will by refusing the simple answers I requested, and not too delicately implying that I am a moron.

Harry L. Wynn
Derry, Pa.

SIR:

I find your department "Dialing Your Disks" most valuable. However, reference to the list will disclose that the Pickering 132 E compensator is somewhat out of date. Can you do something about shaking up the manufacturer to revise the compensator to present needs? The NAB, London, Orthophonic and Bartok curves are very difficult to approximate with the 132 E. Perhaps a two-stage job with separate bass turnover and treble attenuation would do the trick.

Also, I would like to see "The Music of Brahms on Microgroove".

Dick Grace
Portsmouth, Va.

Queried on the contents of Mr. Grace's letter, Walter O. Stanton, president of Pickering & Co., described it as "constructive criticism" but cagily betrayed no other reaction. As to "Brahms on Microgroove," we too have our hopes. — Ed.

SIR:

Best wishes for a long life for your excellent new magazine and its wonderful recordings department. It has been invaluable to me in adding to my classical LPs.

I have been scanning your columns in vain for some mention that a manufacturer has seen fit to honor Charles Wakefield Cadman with an LP recording of any of his more important works, such as his *Pennsylvania Symphony*, *Aurora Borealis* tone poem for piano and orchestra, *Dark Dancers of the Mardi Gras* for piano and orchestra or *A*

Continued on page 28



to Cure
Home-monic
 distortion*

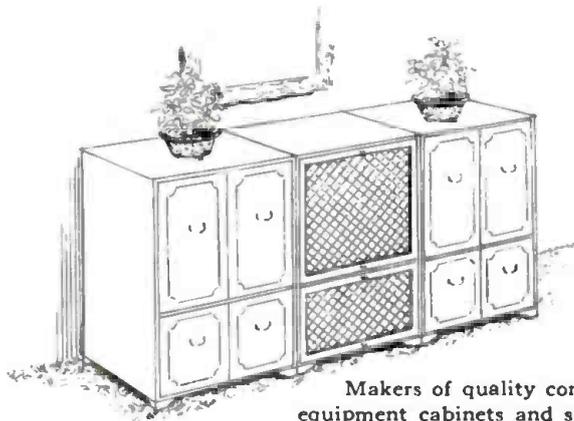
An ideal "hi-fi" equipment cabinet for the space and budget conscious audiophile is Angle Genesee's new chairside model. Tastefully designed, it is first and foremost a proud piece of furniture worthy of the finest setting.

Traditional mahogany or contemporary blonde oak — for record player, tuner, pre-amp and amplifier. Sliding door conveniently exposes the record player . . . door lifts off for easy cleaning.

And if you want to make a good speaker sound better, choose the new Angle Genesee corner enclosure. Adjustable baffles permit easy matching to your speaker system. Also in mahogany or blonde oak. Write us for the name of the dealer nearest you — get the full details now.



* Home-monic distortion is a wife's eye-view of unsightly hi-fi equipment — "hard-to-clean-around" bare wires, glowing tubes, naked speakers.
 Cure: A-G cabinets.



Makers of quality console equipment cabinets and speaker enclosures for any combination of equipment . . . panels may be easily replaced as sound system is revised and expanded.



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Model UR-312 Available in Cherry
Mahogany, Blond Mahogany,
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User Net: \$ 64.50
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the Provincial
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In Maple
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Now you can have good "looking" with good listening! Each University MUSICORNER design is authentic in every detail, and reflects the traditions of the old masters of fine furniture. All genuine woods—hand rubbed! Designed to flatter the decor with stylings that smartly blend with any existing interior.

University Musicorner gives you wide angle coverage, clarity and brilliance with its full front radiation. High power handling ability and distortion control, with an internal and extended horn. And, boosted low frequency response with high efficiency, from its unique integral bass reflex system.

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The exclusive University Diffusicone-12 speaker is acclaimed by experts everywhere! Here, in the economy of one speaker you get dual-horn loading, radial projection, and diffraction—to give unsurpassed fidelity, range, and uniform sound distribution. User Net: \$ 27.00



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describing these wonderful enclosures in greater detail.

University LOUDSPEAKERS, INC.

80 SOUTH KENSICO AVENUE • WHITE PLAINS, N. Y.

READERS' FORUM

Continued from page 26

Mad Empress Remembers, a tone poem for violoncello and orchestra.

I have heard all or part of these numbers several years ago, with the composer himself picking out the highlights on the piano for me, but I know of no modern recordings [of them] . . .

It seems to me many far inferior works are being recorded in the current effort to boost American composers. Why should one of our greatest be overlooked merely because some persons can think of him in no other connection than "At Dawning" or "Land of the Sky Blue Water"? Although too late now to do him any good personally, such recognition would help to justify the hundreds of pot-boilers he turned out in order to make a living, and have time for his real work.

Bill D. Shepler
Grand Rapids, Mich.

SIR:

I think it is about time that you and your fine magazine alert all music lovers to what is going on with FM broadcasting. Knowing what a strong FM advocate you have always been, I'm sure you will do all you can. Most music lovers know the advantages FM offers as a broadcast medium.

Many broadcasters have closed their FM stations in the last few years, to a point where they now number a little over 500. I am not very alarmed over this, because most of the stations that have shut down had been doing duplicate programming.

I am concerned over the FM broadcaster who had the intelligence to do something with his station. As you probably know, pressure groups in Washington are now trying to get the FCC to cut the FM band in half. They want these channels for communication purposes.

Most music listeners do not write letters. If they did, many FM Stations would not now be shut down. Maybe just this once we can get them to write one letter to the FCC, Washington D. C., telling them to leave the FM Band alone. The FCC almost killed FM once by making a frequency change. Anything that happens now will be a death blow to FM.

Richard V. Steffen
Milwaukee, Wis.

SIR:

Mr. John W. Campbell's suggestion for using direct sound producing piezoelectric crystals will, I think, find precedent in a couple of Patents in the U. S. Patent Office. I examined the applications relating to two such crystal translators in 1937 or thereabouts. These speakers were developed, I think, by the Bell Telephone Laboratories. It is probable that the Bell Laboratory Patent Department can supply Mr. Campbell with the numbers of these patents so that he can then purchase them from the Patent Office for twenty-five cents each.

Henry Heyman
Los Alamos, New Mexico

SIR:

I wonder if, through your very special readers, I could locate two old numbers I

Continued on page 31

RCA INTERMATCHED HIGH FIDELITY

... to assure you of HIGH FIDELITY EXACTLY AS YOU WANT IT



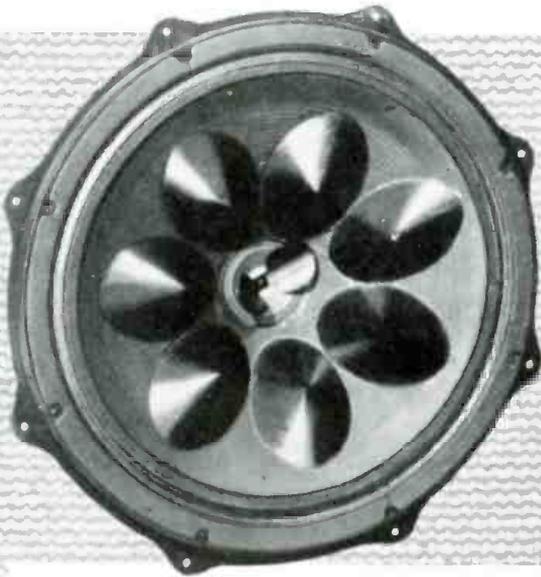
Now—from RCA—comes the ideal way to achieve *exactly what you want in high fidelity*. You can be confident of top quality—every component in your system bears the name you know best in electronics.

For extra assurance—RCA offers a broad selection of components—all designed for top performance in their class—all *intermatched* to work together, regardless of the combination you choose.

Listen to the full line of RCA *Intermatched* high-fidelity components, look at the distinctive cabinet styles, and make your choice. You'll have a completely matched

system that's right for your home and your taste in high fidelity. You'll have a complete system that you can assemble in minutes, with just a screwdriver. And you'll be prepared at any time to add more power or extra coverage—if you feel you need them—without mismatches at any stage.

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The superb LC-1A Speaker—the measure of high fidelity among professional users of sound—now more brilliant than ever with ACOUSTIC DOMES for wide-range reproduction and DEFLECTION VANES for wide-angle sound distribution. Intermatched for top performance with all other RCA components.



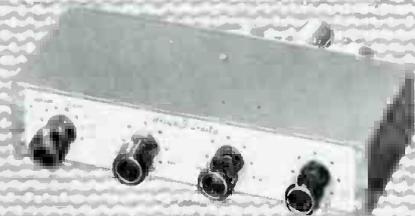
RCA INTERMATCHED CHANGER



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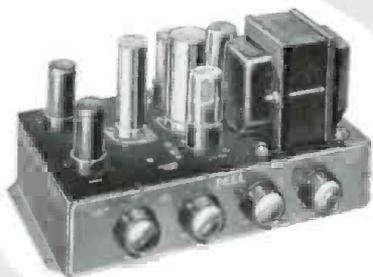
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 Please send me your new, free booklet on RCA Intermatched high-fidelity equipment.
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MODEL 2122B



MODEL 2199

BELL High Fidelity AMPLIFIERS

strike a Perfect



MODEL 2145A



MODEL 2200B



MODEL 3-D
BINAURAL

SPECIFICATIONS

Bell Hi-Fidelity Radio-Phono Amplifiers

MODEL	RATED POWER	INPUTS	CONTROLS	TUBES	FREQUENCY RESPONSE
2122B	10 watts at 3%	Four	Four	Six	20—20,000 cps ± ¼ db
2199	17 watts at 1%	Six	Six	Six	20—20,000 cps ± ½ db
2200B	20 watts at 3%	Seven	Six	Seven	20—20,000 cps ± .2 db
2145A	20 watts at 2%	Six	Six	Eleven (all triode)	20—30,000 cps ± ¼ db
3-D	20 watts at .5%	Three Dual	Six	Eleven	20—20,000 cps ± ½ db

WRITE FOR CATALOG NO. 101 FOR COMPLETE DETAILS



Sound Systems, Inc.

555-57 Marion Rd. Columbus 7, Ohio

Export Office: 401 Broadway, N. Y. 13, N. Y.
A Subsidiary of Thompson Products

READERS' FORUM

Continued from page 28

have been searching for through the regular music channels.

1. The old French folk dance, song and music so very popular during the reign of King Louis the XIII and titled: "Saint-Jean des Choux."

2. The music to the tune called "Lenore" from Burger's ballad, an old European melody.

Thank you very much and meanwhile continued good success always.

Chet L. Swital
Beverly Hills, Calif.

SIR:

In regard to the article in High Fidelity Magazine of Sept.-Oct., '53 "Turntables-Aweigh!" by Mr. Deane, I am the proud "keeper of the flame," so to speak, of the "God Almighty Horn" he spoke of. This equipment and other similar types are on my circuit and I can vouch for his statement as to its authenticity regarding loudness, if I may use the word as such. The instrument is composed of three 1000 watt amplifier channels feeding banks of voice range drivers around the island structure of the ship. These units in use can produce an ear-deafening sound pattern on the flight deck of the carrier, amounting to 105 db. The basic idea, to override aircraft noise on the flight deck during operations. To say that the "God Almighty Horn" has saved many lives is an understatement. It is quite necessary that the crew topside be given "the spoken word" in the event of a casualty to an aircraft that is approaching the ship for a landing.

Definitely, the circuit isn't high fidelity, unless you could think of it in a sense of fidelity for loudness of speech but fidelity here doesn't seem to fit. Also it isn't recommended that they, the horn, be used in the home. The light bill alone would be quite startling, let alone installation charges.

All in all, the work in regard to amplifiers aboard ship is interesting, and we aboard the Leyte are looking forward to a sound system as described by Mr. Deane. As of yet, we are without.

Michael E. Hockman
U. S. S. Leyte (CVS-32)

SIR:

Do you think you can crusade for records whose seals are seals and cover one or both spindle holes. It seems criminal to pay for a new record and to get a used record and not know it.

C. W. Alexander
Chicago, Ill.

COOL CATS:

Man, redo my subscription to your crazy magazine! Will be frantic this hitch and tie on for a three year drag. Now that I'm gone with you, don't goof and leave me holding it! Keep with that mad "Tested in the Home" deal, as it's positively the most. Don't forget about us peons who must weave baskets for the rubles just to stick with you, but who still dig Hi-Fi. The loot tags they throw on this stuff are the end! Sad man, sad! Got to bug out now . . .

Dig Ya,
Regis W. Ruppert
Pittsburgh, Penna.



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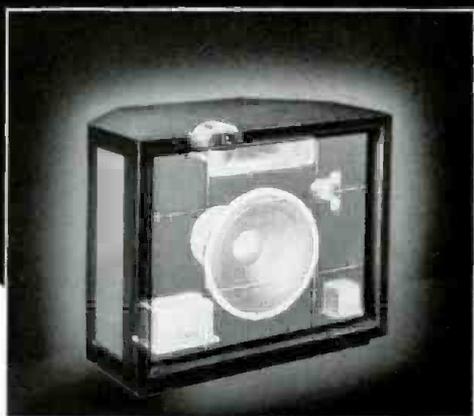
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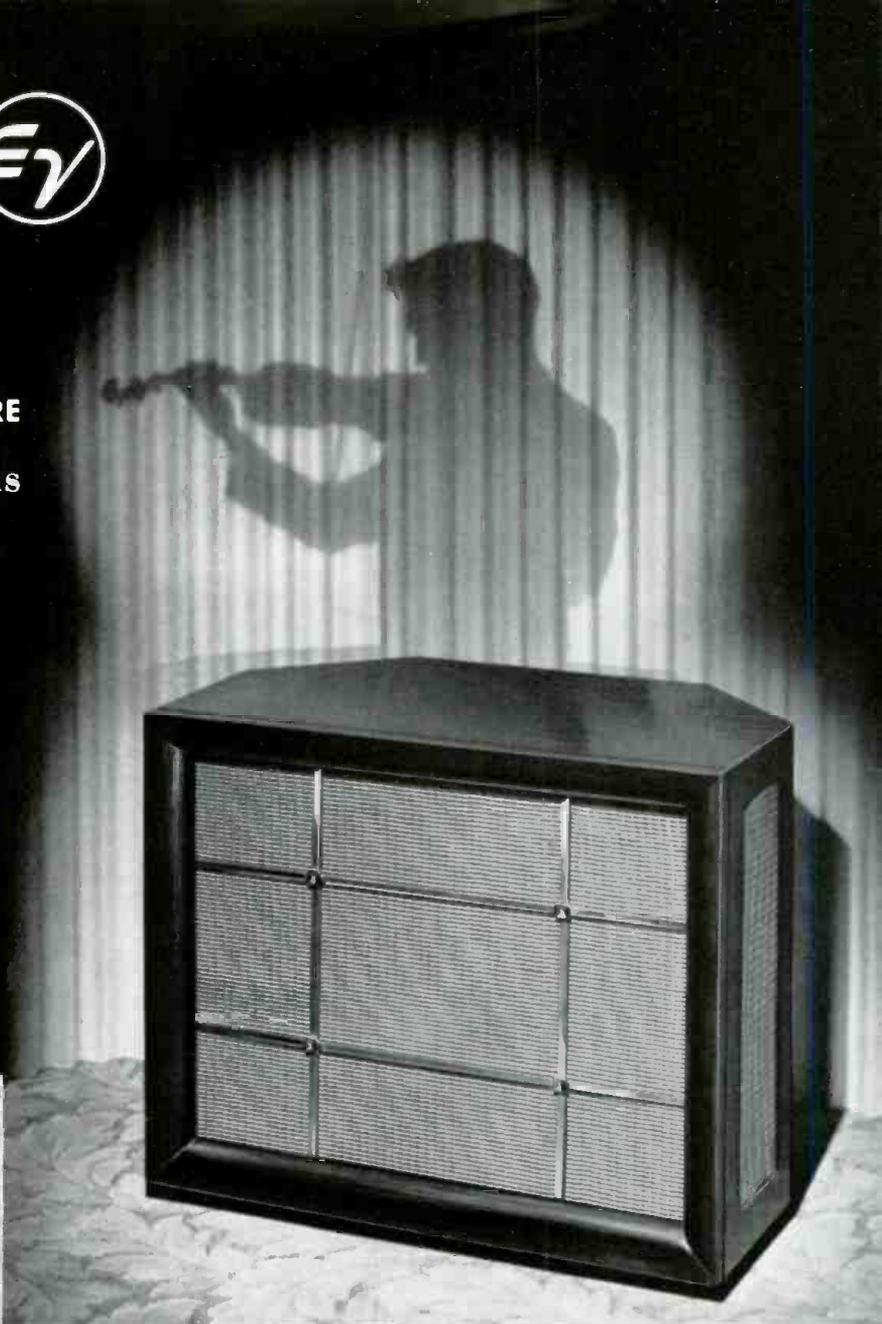
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Send for Bulletin 185

Electro-Voice

ELECTRO VOICE, INC., BUCHANAN MICHIGAN • Export: 13 East 40th St., New York 16, U.S.A. Cables: Arlab

AS THE EDITOR SEES IT

ONCE upon a time the undersigned editor had a nice job in a New York office. He worked from nine to five with an hour for lunch. He enjoyed the company of friends and spent many a quiet evening listening to music and puttering with audio equipment. He had the usual number of bosses, in common with every other person who works in a big organization. Occasionally he dreamed of being his own boss.

Just about three years ago he became quite thoroughly convinced that there were a lot of people around who, like himself, enjoyed listening to music and liked to putter with high fidelity equipment. It would be fun to share knowledge, and in those days sources of factual information were few and far between. He thought about publishing something on the subject. What? A book? An annual? There was a great deal of discussion and of advice-hunting and, when it all ended, there was a quarterly magazine called HIGH FIDELITY—and what turned out to be a very, *very* full-time job in a Berkshire Hills town called Great Barrington.

With the help of a most capable Girl Friday, this foolhardy editor managed to get the magazine out, and even insisted bravely that it was a lot of fun. Which it was—when he had time to think about it! But long-playing records were sweeping ahead. So was interest in high fidelity equipment. With four issues a year, he couldn't keep up. He searched for additional staff. If he could find a really capable helper on the editorial side, well, he had to find him. He knew whom he wanted, but it seemed unlikely that a brand new magazine could attract a well-established editor. It did, though, and in September 1952 John Conly undertook to share the load . . . and in that same month we went to a bi-monthly publication schedule. Things have been going fine, thank you; circulation is up, advertising is up—and, though we've added more and more people to the staff, work is also up.

Recently we thought it was time to take stock of ourselves, so we sent out a questionnaire to a cross-section of our readers. They answered with unusual enthusiasm. We asked what they liked and what they disliked; we made a mistake (?) and asked what they wanted more of.

They wanted, almost unanimously, more of HIGH FIDELITY. More of it and more often.

Did I say that I thought I might someday be my own boss? I should have stuck to the office job! As near as we can figure it, we now have approximately 37,000 bosses. And when they say, "More often!" something has to give—the something being, as you might guess, us.

The staff conference table has been littered with overflowing ash-trays and thoroughly be-doodled scratch pads for weeks. Now it is clean and clear. The decision has been reached: beginning with the issue of March 1954, HIGH FIDELITY will be published on a monthly schedule.

Frankly, that decision has not been easy to make. There are many, many factors. Advertisers will not rush to double their schedules. Subscribers cannot be expected to pay \$12 a year (although many have said they would!). The staff will need additions. Our printer, whose craftsmanship makes us proud of the appearance of the Magazine, must face a double load but maintain quality. Our beleaguered circulation department must double its capacity. And so forth. Nevertheless, we have made the decision; we can but hope that it is the right one. The single-copy price of the Magazine will be reduced to fifty cents. Subscription rates will be \$6 for one year, \$10 for two years, and \$13.50 for three years. Outside the United States, its possessions, and Canada, there will be an additional charge of \$1 per year to cover foreign postage. These rates will become effective March 1, 1954, and subscriptions will be accepted at present rates until that time. Further, all present subscription expiration dates will be honored.

We don't think we need reassure present readers of HIGH FIDELITY that the monthly version will maintain the high standards established by the bi-monthly. In most respects it will be better. For a while, at least, we hope to hold the number of pages down to somewhere between 100 and 120—not that we won't keenly miss your letters making hilarious comparisons with the Chicago telephone directory, and distaff-reports on husbands lost for five days in our 50,000-word record-section. We will also be able to bring such timely features as record reviews and reports on new audio equipment more nearly up to date, putting a little less strain on your patience and loyalty.

If you have no objection to receiving a confidence, we almost made the single-copy sixty cents. The fifty-cent price is almost hazardously low, since small-circulation, select-readership magazines like HIGH FIDELITY cannot lose money on circulation and charge it against advertising, as the giant periodicals do. However, we owe it to our advertisers to reach new readers, and we think the half-dollar price may help us do so.

That is all. A great many of you have asked for this. We hope, when we give it to you, you will like it.

— CHARLES FOWLER



By ERICH LEINSDORF

WILL WE RUN OUT OF MUSIC TO RECORD?

The conductor of the Rochester Philharmonic, himself a recording artist of note, answers a question asked ever more often as the LP deluge continues.

IN RECENT MONTHS I have read a good deal about a shortage of recording repertory. According to one writer, at least, there is lively alarm among some record companies over the prospect that they may run out of music to record. The impression is given that the time is coming, and not too far off, when all known music will have been put on disks. To the innocent layman, noting the monthly thickening of the long-playing record catalogs, this may seem credible, and perhaps a little frightening. To the professional musician, with a somewhat clearer idea of the amount of music written in the past eight centuries, it is less credible. But the problem has frightening aspects for us, too.

Before getting into an argument, I always like to get definitions and terminology straightened out. I think there is a shortage of repertory only if the term repertory is used synonymously with "best seller." In my dictionary, the two terms have different meanings.

If I were asked in an academic discussion how many different works an operatic association should have in its repertory, I would count all the scores which, as a musician, I consider worth performing. I would thus arrive at a figure of 90 or 100.

However, if I were summoned by an anxious board of directors, who were in financial straits and wanted their ideas clarified as to how many works could be put in the repertory without running the association into bankruptcy, my answer would be closer to 25.

It is precisely the same when recording repertory is the subject. What is worth recording? The word "worth" is the key. Worth financially, or worth musically?

There are a number of works to which both definitions of worth demonstrably apply — but what has happened to them? A single recent month saw the issuance of *four* new versions of Beethoven's "Eroica" symphony, bringing the available total to 15! (I am the more keenly aware of this because my orchestra and I made one of the four new ones.) Granted that Sir Thomas Beecham, Wilhelm Furtwängler and Hermann Scherchen are all splendid interpreters, and that the critics were remarkably kind

to me, too, is such repetition necessary, or even wise? Does it not help mislead the public into thinking that the worthwhile repertory *has* been exhausted, that lesser-known works are not worth investigating? (I am conscious, of course, of the somewhat broader repertory offered by the small record companies, which print from imported European tapes, but their distribution systems reach only a small group of initiates. At any rate, their problem and that of the large companies differ only in degree. The large company fears lest it run out of late Mozart symphonies. The small company is afraid it may run out of *early* Mozart symphonies. As conductor of a leading American orchestra, I am best acquainted and concerned with the practices of the major companies.) What are the hazards in the way of "putting across" an unknown work?

Just for the sake of argument, take the Strauss opera *Frau ohne Schatten*. It is unrecorded (at least as of September 1953) and as yet unperformed in the United States.

Since it is unperformed here, it is unlikely, not to say out of the question, that a major recording organization in the United States will record it. Domestic recordings are to a very large extent sequences to public performances; for that reason the repertory complaint of record companies should be a precise duplication of a similar problem in the field of actual concert and opera organizations.

Lo, and behold, so it is.

Quite unlike the theatre audiences and the book-reading public, patrons of musical organizations have indicated over several decades, and beyond doubt, that they prefer the masterworks of the so-called standard repertory (the "best-sellers") to unknown works, especially by contemporary composers. The prevailing mood of our listeners (Europeans even more so than Americans) is to re-hear what they already know. How often one is exposed to the modest phrase: "I really am not an expert, but I know what I like." To this should be added: "And I like what I know."

The pressure to perform more of the new and unknown repertory is relatively weak; it comes from interested

parties; in politics we would call them lobbies. In contrast, the pressure *not* to indulge strongly in the new and unknown comes to performing organizations in the loudest and clearest possible tones. Cool receptions after performances are only the legitimate reactions of audience's dislike. Then, however, come the letters of protest; and the threats to cancel subscriptions. And, when money-raising-campaigns begin, all those who don't wish to contribute (for whatever reason) make out that it is because there has been too much unknown music.

If new music normally met the same reception as new books or new plays, there would be no occasion to complain about repertory problems. To investigate the causes of this curious difference of response to known and to unknown music might be a fascinating study. However, this is not the place for it. The results we know. In an age when every organization in the musical field seeks wider popularity, it is natural that the favorite works are given as many hearings (and recordings) as the traffic will bear, and sometimes more. Audiences have widened, there can be no doubt about that. But, as the audiences widen, the range of music is being narrowed.

To put it bluntly: more and more people are listening to less and less music.

I find that often the objections of sponsors are not limited to the new and unknown, but extend even to the lesser known classics. For example, when we go on tour with orchestras, it is customary to submit to the various local sponsoring committees a choice of at least two different programs, thus avoiding possible duplications and trying to meet general wishes in repertory matters. I once sent out two programs in one of which there was a Schubert symphony, while the other had a Schumann symphony as alternate major work. From one city, and an allegedly rather musical one, came a morose inquiry: "With so much beautiful music available, can Mr. Leinsdorf do no better than to give us the choice between Schubert and Schumann?"

In such cases I just try to convince myself that committees are not always representative of their audiences.

The major recording companies have followed the concert standards of popularity and acceptance. This is understandable, because the principle of business is to ascertain what the public wants and then to make it available.

This brings up the somewhat delicate question: how much business can music stand? If the future should suddenly darken for musical organizations and record companies, it may be simply deserved punishment for a grave

error of judgment: confusing the "spread of good music" with the "selling of a commodity."

A good many people believe firmly that we need governmental subsidies for musical organizations. Thus they expect to eliminate all elements of commercialism and shift the controls of music associations from the box-office to the music library.

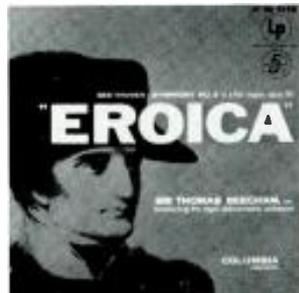
I submit that government support would change nothing for the better and some things surely for worse. Whatever government — city, state or Federal — might give the money would be representative of the same spirit that dwells in the citizens' breast. For one thing, we have no right to assume that government would necessarily be any more generous than private individuals have been. I am afraid that the advocates of government support assume — wrongly — that any U. S. Government grant will become an exact replica of a European subsidy. All our other institutions are different. By the same token, any conceivable subsidy would be entirely our own brand and, ipso facto, it would surely displease the current advocates of the whole idea.

There are other hazards in government support, too — I would dearly enjoy having a gentleman from Albany come to me and tell me that we have as yet no player in our orchestra to represent Ulster County, and that such a grave omission would have to be corrected at once!

Greater leeway to indulge in experiments, to enlarge rather than narrow the repertory, increased freedom for artistic leadership with less emphasis on the commercial end — these objectives are always to be sought — but through avenues other than government support.

Music has always been composed and performed for audiences. (There have been brief interludes of extreme schools which considered art only for art's sake; with those we need not reckon here.) Public is and always has been an essential element. With the enormous social changes in the Western world, the complexion of the music "public" has changed a good deal. Along with this change, the entire production-end of music has become ever so much more expensive. When we consider these two broad developments, neither of which has anything essentially musical about it, but both of which are rather social changes, we can see that practically all conditions for music and its presentation have changed. It has been said often enough that the type of patron who wanted to see or hear some work and would pay almost any amount for that pleasure, is gone for good. Concert and opera are no longer run for any small élite. There is still a good

Four Eroica's in a single month help give people the impression that the worthwhile repertory is being exhausted.



deal of society and of social doings, but without the former accompaniment of financial largess. Musical organizations which want to survive must find wide popular support. How wide?

The measurements of this "width" are the most important figures we would want to get. If we make it too wide, we'll be vulgarizing ourselves. If we don't make it wide enough, we'll go broke.

It has become a rather generally accepted method (though I still consider it highly questionable) to engage as soloists or for some special concerts of orchestras such artists whose fames and fortunes have been made in some real mass medium, such as movies or radio. These people are supposed to draw — and often do draw — a "different group" of audience. As immediate box-office cures, they seem to have a place. Any long-term hope that their glamorous presence will have contributed to making many new "converts" to fine serious music, is vain and foolish. But the administrative and box office experts in our field are worried; how to get people away from their homes has become one of the prize quiz questions of the decade.

SIX months ago a prominent French music agent told me that the private car and the trend to suburban living are the two great enemies of theatre and concert. He thinks that all people who move away from the heart of the city are thereby eliminated as regular patrons. They will turn up for something special, but no longer will they subscribe and commit themselves to attend an entire series of concerts.

The trend of our civilization is surely away from the cities. This goes hand in hand with the growing self-sufficiency of the home with its radio, TV and gramophone.

Record companies fill about the same position today that music publishing houses did in the nineteenth century. Then the people who had heard a Chopin ballad or a *Freischütz* performance or a Mendelssohn symphony would buy the music at the store; to recapture the delight of the evening when the favored work had been heard and enjoyed. Today their modern counterparts go and purchase the records. Most of these purchasers have a long way to go until their shelves are full of the "standard repertory." But unless their curiosity increases, we can easily see the shadow ahead.

If and when a new or unknown work is recorded there seems to be no room for competition. Some time ago one of our soloists (with the Rochester Philharmonic) was to record a work by Hindemith; details were being settled, the recording to follow on the morrow of the concert performance and everything seemed in the best shape. Then, one month before the planned recording session, the work appeared in another firm's catalog, imported from Europe. The soloist brought the recording to my house one night and he fairly gloated over the prospect of how much better we would do the work; (it was not a good recording, indeed.) I was glum and had a distinct feeling that we wouldn't do the recording at all. I forgot what the exact excuse of the recording company was for cancelling the session; but the real reason

was simple: they did not believe that the market would take two versions of the same Hindemith work within so short a time. This may be true commercially. But musically it is much more necessary to get different versions of important modern works than to add another *Pathétique*.

WHAT normal relations should be between live performances and recordings, can best be observed in the field of the Broadway musical comedy. As soon as favorable reviews have affirmed the commercial success of a show, the original cast goes before the recording microphones and an album is issued in a hurry; many of the people who like the show get the records to re-live the pleasure of their visit. Other companies (since only one can secure the services of the original cast) take some of the best music numbers and let one of their best-selling vocalists give his own imprint of style and personality to the selections.

It is true that the popular field has more leeway for the arranger and the performer and that different versions are sometimes very much apart; essentially though, our argument stands, that the new repertory in the popular field is issued on a highly competitive basis while in the "serious" field any record company endeavoring to issue a modern work assumes (by default) a monopolistic position.

Are there any significant improvements that can be made; and can the cause of all music be served in any way by putting our heads together?

There is a very familiar argument which anyone in the musical world has heard many times: "There is a new piece; one hearing is not enough for me; I would have to hear it again." This widespread feeling about new music plays right into the hands of the record companies. They can turn the tables (no pun intended) and instead of following actual performances they can lead the way and let the actual concert performance follow.

The case of Maggie Teyte proved that recordings can "make" a name for an artist; so why not for a work as well?

Such musical leadership by the record companies could start rather modestly and shrewdly. As it is now, the pairing of several compositions on one record or in one album is designed to secure maximum sales for some and minimum sales for others. Why must the first Beethoven symphony take up the spare side, left after the Ninth has been recorded? Would anybody refuse to buy the record if a suite by Bartok were to make up the last side? Or, to speak of the opposite system: is it terribly clever to issue on one LP record the *Black Maskers* suite by Sessions, the *Third Symphony* by Roy Harris and the *Festival Overture* by W. Schuman?

The next, and more ambitious, step would be the recording of works as yet unperformed. Works should be chosen by agreement with orchestra conductors. It might be best if several orchestras would plan to perform the same new works, especially during the trial period of such a new idea as this; let us specifically assume that 24 orchestras agree to perform a total of 16 new works during the coming season. (Each orchestra will do an average

Continued on page 114

Hi-Fi Revisited

by CHARLES FOWLER



Three years ago, fidelity-semantics were simple: either a set was hi or it was lo. Now commercialism has created borderline cases. Novices ask "How do I know if it's hi-fi?" Herewith, a harassed editor tries to answer.

NOT LONG AGO, we were avidly discussing with a group of audiophiles the problem of defining "high fidelity," when a voice in the background was heard to mutter softly, "I wish someone would explain, calmly, how sound gets reproduced. Then maybe I could understand what 'high' and 'fidelity' mean."

We have been thinking about that ever since. The more we think about it, the more we feel that the voice in the background was that of wisdom. Maybe we have all been worrying too much about the what, not enough about the why and how. If we understand the why and how, the what may well become obvious.

We are, of course, now about to undertake an obviously ludicrous task: to explain sound reproduction in a single and relatively short article. Most writers take off six months and produce a book, which normally carries an apologetic preface about how inadequately the subject matter has been covered because the publisher only allowed the author 700 pages. Nevertheless . . .

First, please hold your hand out in front of you, at arm's length, palm outstretched and vertical. Now wave it back and forth. Increase the speed until you complete 1,000 cycles per second, a cycle being from extreme left, to right, and back to left (or vice versa). If you can do this, you (a) will be an immediate and overwhelming success on the "Toast of the Town" television program, (b) will have produced a whistling sound, and (c) will have demonstrated that sound is air in motion. It is not your hand which produces the sound, but its effect on the air. As your hand moves, air particles are compressed in front of it and rarified behind it. As your hand moves in the other direction, of course, the situation is reversed, so that on each side of your hand the air is alternately compressed and rarified.

Since sound travels through the air at about 1,130 feet per second, it would be but a fraction of a second before the air waves, created by the motion of your hand, would impinge on your eardrums, making them vibrate and relay the message to your brain, "Hey, there's a noise outside."

At this point, an eavesdropper at the brain control

center might overhear a conversation along these lines:

Brain to right ear: Roger. What's your station¹ number?

Ear to brain: Station 2,874.

Brain to body: That's about a thousand cycles, couple of octaves above middle C.

Brain to left ear: You're coming in weak and out of sync, just a bit behind the right ear.

Brain to neck muscles: We're picking up the noise out of sync. Twist head to right a bit . . . hold it! Good! Perfect synchronization. Sound must be coming from a source twenty feet to starboard. (This bit of the conversation shows how we determine the location of a sound, and helps explain binaural or stereophonic listening.)

In the process of getting up your hand-waving speed to the 1,000-cycle mark, you may well have observed a couple of other sound phenomena. For one thing, to exercise your muscles you might have picked up a piece of stiff cardboard or plywood, say about 10 by 20 inches. If, with this in your hand, you waved your arm 20 cycles per second, you might have heard a low thrumming noise. That's about as low-pitched a sound as a human can hear, and lower than any created by musical instruments except in the case of a few huge organs which have pipes which produce 16-cycle "sound" — and we put the word in quotation marks on purpose because it's more feel than sound.

As your arm-waving proficiency increased, you probably noticed something else: at some point, you could wave your hand 200 times per second, thereby producing a sound of lowish pitch, just below middle C on the piano (256 cycles per second). Later, you could do 400 waves and the sound produced was exactly one octave higher than when you were not so adept and could only wave 200 cycles per second.

Since waving your hand 1,000 times a second is guaranteed to get you on television, there is little doubt that you

¹The "station" number is our assumption of what the brain control center might call one of the cable of nerve fibers — some 4,000 of them — which run from the inner ear to the brain. According to Olson in "Musical Engineering," these nerve fibers are frequency sensitive and spread out along a membrane of the inner ear. We determine frequency or pitch according to which nerve is excited by the sound. To complete the story of the nerve fibers: each of the 4,000 is enclosed in a sheath, like an insulated wire, and all 4,000 are bundled together into a cable just over one millimeter in diameter!

stopped your exercises at this point and never went on to hear the high squeal of 10,000 waves, or cycles, per second, nor to discover that somewhere between 15,000 and 20,000 cycles you hadn't heard anything. You would have, so to speak, run out of hearing, since humans can't hear much above 18,000 cycles or so — and the figure gets a lot lower as we grow older.

This may seem to be a lot of hand-waving over a small matter, but it is essential to convey certain basic concepts. First, sound is, essentially, air in motion; specifically, rapidly-moving variations in air pressure. Second, the frequency of the air waves determines their pitch. Third, doubling the frequency increases the pitch one octave. Fourth, the range of human hearing is from 20 to 18,000 cycles, at its best. In this connection, a fifth point: even Nature, who assembled those 4,000 nerve fibers into a one-millimeter cable, cannot do it exactly the same every time. Therefore, human hearing varies considerably from one person to another. Sixth, as we grow older, our hearing abilities change. Seventh, the palm of your hand was not big enough to produce sound below certain frequencies; you couldn't stir up enough air and had to add that piece of cardboard.

Now, with these basic concepts in mind, we can move over into the electronic field and see what happens to sound when it gets involved with microphones, recording equipment, pickups, preamplifiers, amplifiers, and loudspeakers — all the paraphernalia of sound recording and reproduction.

Whenever sound and electricity are to be combined, there are almost invariably four links in the chain. They might be called: pick-up, control, amplification, and transduction.² Some instrument picks up the sound, an electronic device controls and regulates it, another amplifies it to whatever degree is necessary, and a final device — a loudspeaker, a recording pickup, the recording head of a tape recorder, or what have you, completes the chain.

The fine microphone in a recording studio, or the very simple one in a telephone mouthpiece performs identical functions. The sound waves make them vibrate and, like the human eardrum, these vibrations are converted into tiny variations of electrical current. The phonograph pickup performs the same way: the wiggles, or modulations, in the grooves vibrate the needle or stylus; the pickup cartridge may be said to be the eardrum of the phonograph system.

The next step is to build up the tiny electrical currents coming from the pickup or microphone to a point where they can be conveniently controlled (in any number of different ways, of which the most familiar and simplest is volume control). Then these electrical currents are amplified to a considerably higher level, so that they can be fed into a transducer.

In disk recording, the final link is a phonograph pickup (of special design) operated in reverse. That is to say, the electrical currents are fed to a pickup and the currents

make the stylus vibrate, which in turn cuts grooves on a master disk. In tape or wire recording, the magnetic recording head parallels, in its function, the pickup.

In the reproducing chain, the last link is either a pair of headphones (rare indeed, nowadays!) or one or more loudspeakers. In the case of loudspeakers, the electrical currents "vibrate" the cone of the speaker, thus creating sound.

If you want to let your fancy fly away for a moment, and go back to that hand-waving stunt we discussed earlier, you can imagine yourself wearing a pair of headphones. Your eardrums pick up the sound, your brain controls or directs it, your muscles amplify it, and your hand acts as a loudspeaker cone, producing — by disturbing the air — sound.

Before we go on to the home music reproducing system, let's digress — and keep this chain in tact. In the broadcasting studio, sound is picked up by a microphone (or from a record or from tape) and impressed upon a radio wave, either by the frequency modulation (FM) method or by the amplitude modulation (AM) method. The broadcast transmitter acts as an electronic loudspeaker. Greatly diminished in strength, the radio waves are picked up by your FM or AM tuner, strengthened somewhat, and the radio part of them removed — leaving the audio part to be fed to an amplifier and converted, by a loudspeaker, into audible sound.

Now, let's keep all this in mind but move into a field of more immediate interest: sound reproduction in the home. For the sake of clarity, we should here substitute "sound source" for "pick-up" as nomenclature for the first link in the sound reproduction chain. With that substitution, we can repeat the chain: sound source, control, amplification, and transduction. Regardless of how simple or elaborate the system, these four links are basic and must appear.

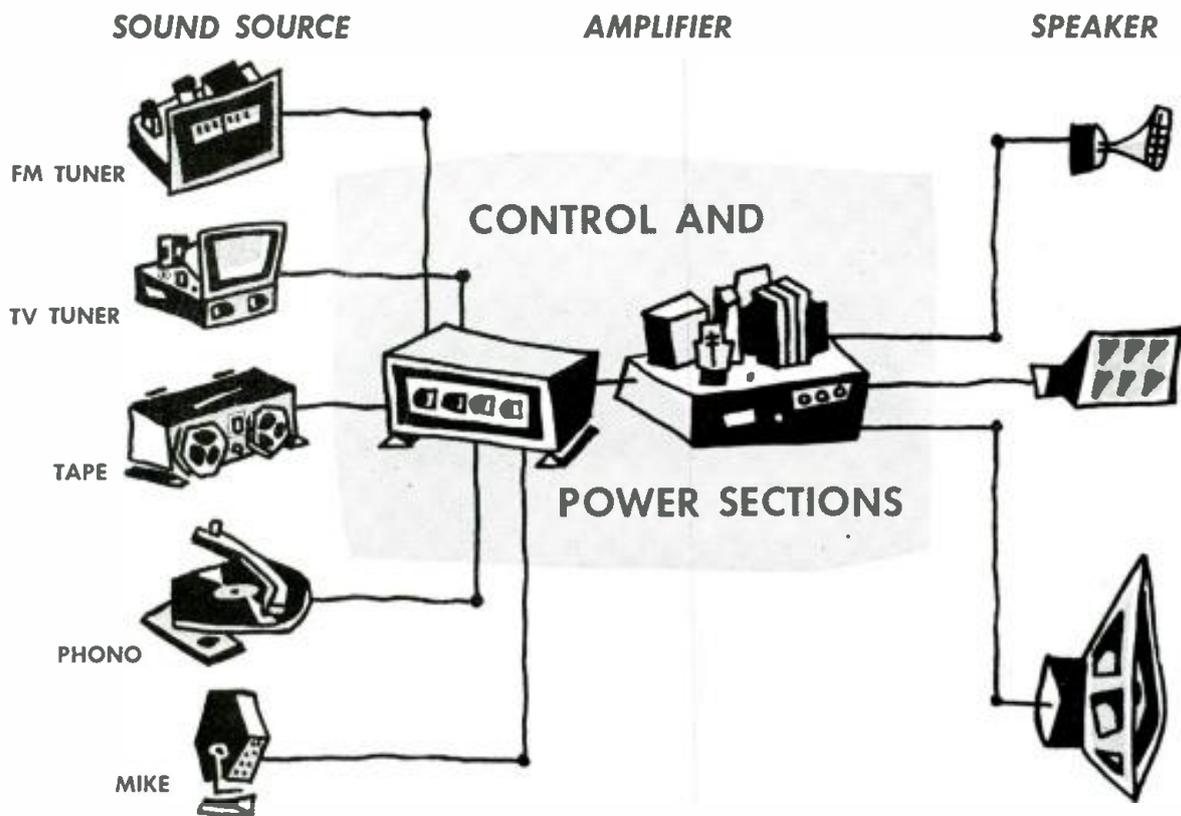
In the simplest table model radio, two knobs represent the chain: the tuning knob selects the sound source (broadcast station) and the volume control knob represents the control link. On the chassis is the amplifier link, and tucked away somewhere is the transducer: the loudspeaker. From this two-dial radio set to the hi-fi bug's 30-knob dream-come-true is simply a matter of flexibility. The variation of control over the sound being reproduced is almost infinite.

And therefore, this is the point at which this article can become complex. Just how complex is well illustrated by almost any mail order catalogue from a radio supply house: hundreds of pieces of equipment, hundreds of tiny variations from one piece to the next. Yet we can run right through that catalogue and associate each piece of equipment with one or more of the four links. Some of the equipment may put all four links into one package; rather rarely, a piece of equipment may represent only part of a link.

Since most writings on sound reproduction start with the sound source and end up with the loudspeaker; let's be different and start

²We use this term a little loosely; technically it is normally used with changing electrical energy into mechanical motion, or vice versa.





with the speaker. Way back in the beginning, we mentioned your waving your hand with a piece of cardboard in it. Let's remember that phenomenon. You had no difficulty producing a 1,000-cycle sound with the palm of your hand, but you needed the cardboard for low frequencies.

The same concept holds for loudspeakers. A small cone will do for middle and high frequencies, but a big cone is needed for low frequencies. (There are some qualifications here — we admit hastily lest someone jump on us — and we'll get to them in a minute.) The problem is made more complicated by the design of a loudspeaker. The typical speaker comprises a magnet, a coil of wire (voice coil) so wound that it can move back and forth over the magnet but without touching it, and a cone or diaphragm attached to the voice coil. The objective is to get the cone to move back and forth, driving forth air waves, precisely as directed by the sound source.

So, for good bass reproduction, we need a big cone — and to drive the cone adequately, we need a big voice coil. This is exactly the opposite of what we need for best reproduction of high frequencies, which call for small cones or diaphragms with light voice coils (so that the total mass is small and can be moved back and forth the necessary 10,000 to 20,000 times a second).

Thus the twain shall ne'er meet, and thus, in the home of the badly bitten hi-fi bug, we find two, three, four and even more speakers, each assigned that band of frequencies in the audible spectrum wherein it operates most effectively.

Nevertheless, one speaker alone can cover a remarkably

wide portion of the sound spectrum — provided it is designed and produced with care. And careful design and manufacture cost money; you cannot expect to get good sound reproduction from a speaker sold at bargain basement prices. You can expect, almost without exception, that the more you pay, the better the quality and hence, the better the sound.

You can also expect that, quality being the same, two speakers will give better results than one.

Two-speaker arrangements fall into one of two classes: either two separate speakers, one a 12, 15, or even 18 inch woofer for the low frequencies, and the other a small-cone or diaphragm-and-horn tweeter to carry the high frequencies or, the second class, two speakers mounted together, coaxially.

Which is best is primarily a matter of personal preference, secondarily of pocketbook. Some people like to have the sound appear to come from a single, point source; coaxials are for them. Others prefer a broad-source effect; separated woofer and tweeter is then the recommendation. Your pocketbook comes into the picture because, if you buy a coaxial type, you buy the whole thing at once. If you choose a separate woofer and tweeter arrangement, you can buy first the woofer, using it as an all-purpose speaker until the budget has recovered, and then adding a tweeter for an extra touch of brilliance.

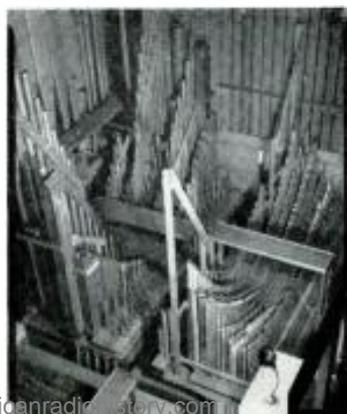
When we said, a little flat-footedly, that big cones were needed for good reproduction of low frequencies, we protected ourself with a parenthetical qualification — and that was necessitated by considerations for enclosures. Time was when there were one or *Continued on page 100*

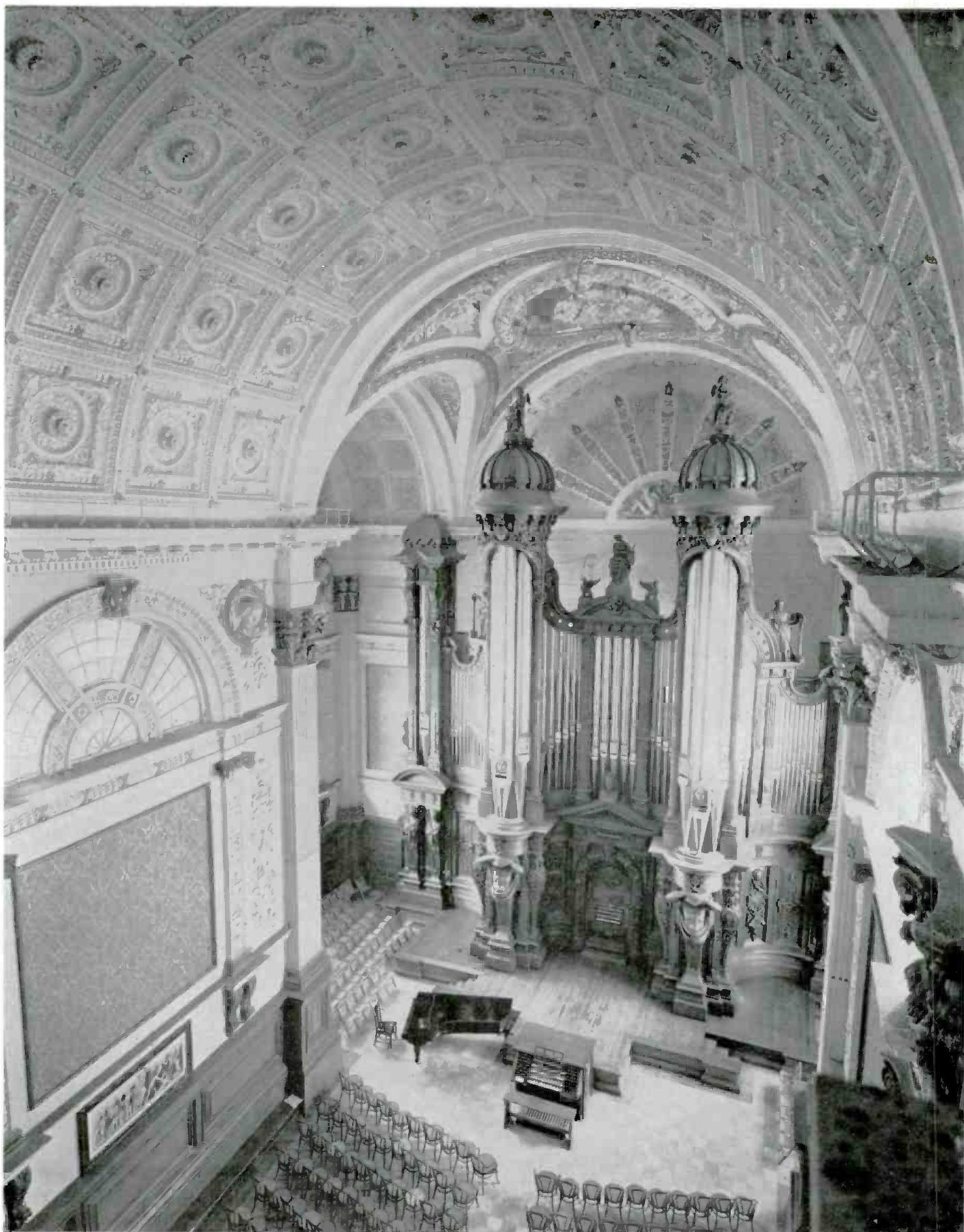


Big Noise from Methuen

THE MUSICAL idol of Boston, for a score of years following the Civil War, was not a man but a monster. It was a gigantic pipe organ, one of the biggest ever built, made to order by Walcker, in Germany, for the old Boston Music Hall Association. It weighed 40 tons. Its carved black walnut topknot towered 60 feet high. Its 5474 pipes — including 120 32-foot pedal pipes, many of pure tin — were fed air by water-powered bellows. "Its largest windpipes," wrote Oliver Wendell Holmes in the November, 1863 *Atlantic Monthly*, "are 32 feet in length, and a man can crawl through them." Its frequency-range, audiophiles of the day noted, was from 32 cycles per second to 32,000 (!). Its popularity-range was, roughly, 20 years. By 1884, the Hub City had a new musical idol — the Boston Symphony Orchestra. There wasn't, literally, room for both, at least not on the Music Hall stage. Battle was joined between adherents of the organ and the Orchestra, and, in 1884, the organ was "expelled," as one sad admirer put it, from the Hall. A man named Grover bought it for \$5,000 (it had cost \$60,000) and put it in storage. At his death, it was auctioned off to a real gone organ-lover, a wealthy builder named Edward F. Searles. He took it to his home in Methuen, Massachusetts, and there built, just for it, a great marble chapel, 65 feet high, 40 to 70 feet wide, 100 feet long, with decor as ornate as that of the organ itself. After Searles' death in 1920, a Methuen citizens' committee took over the organ's care. It has twice been rebuilt and re-tuned. The committee has organized occasional concerts, but few people can get to Methuen, or fit into the memorial chapel. Among the organists who played on it was E. Power Biggs, a high-fidelity enthusiast with a keen grasp of what modern recording can deliver. After once hearing the valiant old monster's wonderful thunderous tones, he was sold on the idea of getting them on disks. A pair of Columbia Records sound men, after an exploratory mission to Methuen, echoed his glee. The resulting disk (featuring Biggs at the console, of course) should go on sale at about the time this is printed. Biggs, who has heard the tapes on his own Altec 800 system, says it's a hair-raiser.

Above, a tortured Titan supports a cluster of three great pedal pipes. Below, organist E. Power Biggs enthusiastically taps out some thunder for the edification of Columbia Records sound engineers Adjutor Theroux and Harold Chapman. At their right are interior and exterior pipe-panoramas.





Greater love had no man, at least for a pipe organ, than the late Edward F. Searles. The Great Boston Music Hall Organ, in the construction of which Franz Liszt had been a consultant,

was his prize acquisition. While awaiting the right moment to buy it out of storage, he built for it this marble shrine, at Methuen, 40 miles from Boston. Compare grand piano for size.

the Nation's Capital gets good music and . . .

WGMS

MAKES MONEY

by James G. Deane



ONE DAY recently a European diplomat, about to leave Washington after a tour of duty in the U. S., paused long enough to write a letter to WGMS — one of the few radio stations in the country which is making a profit on good music. "I feel I must tell you," wrote the diplomat, "how very much I have enjoyed the excellent radio programs in the United States and especially the broadcasts by your station." And he went on to compliment the station as an example of "the high level of culture" achieved in America.

Compliments, to WGMS, are nothing new. Its management has been getting them now for almost seven years, and from many persons far removed from the refinements of diplomacy.

WGMS's stock-in-trade is good music. Seven days a week the station's listeners are fed a diet of music from Bach to Copland — but no "pops." The station's audience, once an insignificant handful, vies respectably with those of the Capital's four major network radio stations and on Saturday mornings tops them all. The audience extends outward to Baltimore, where the complete day's program is rebroadcast: to Delaware and even as far as Connecticut.

To the appreciative diplomat, it seemed only logical that America's capital should have a good music station. To many of the Capital's permanent residents, however,

the reality still seems each day to come as a pleasant rediscovery.

WGMS actually didn't start as a good music station. It began as a sort of protest against ordinary broadcasting. Washington radio, no exception to the American standard, is dominated by crooners, soap-sellers and hillbillies, and seven years ago the domination was practically complete. WGMS's backers, headed by a well-to-do businessman named Morris Rodman, were somewhat interested in good music but mainly wanted to "lift the intellectual level" a bit.

WGMS — then under the name WQQW — took to the air on January 7, 1947, with much ambition but little cash. Its management announced a policy of no more than four commercials per hour and no commercial longer than one minute, but the problem soon turned out to be getting any commercials at all. WQQW was supposed to mean "wonderful quality, quality wonderful," but it quickly appeared that quality wasn't enough. In six months WQQW was virtually bankrupt.

As it has since turned out, this was the best kind of luck. One of the stockholders summoned to an emergency meeting, a New Yorker by the name of M. Robert Rogers, happened to be out of a job. Rogers, an ex-magazine editor, who had been on the original staff of *Life* and later had

President Robert Rogers, Board Chairman Morris Rodman and Vice-President Irwin Geiger check WGMS's area coverage.

PAUL SCHMICK



Longhair (figuratively) disk-jockey Stan Hamilton conducts an afternoon classical variety program, ad libbing his commentary.

PAUL SCHMICK



edited the short-lived *Click*, was taking a holiday after working during the war for the OSS. Rodman asked him to consider trying to pull WQQW out of the red. Rogers, after some investigation, agreed.

Rogers then pulled a classic coup d'etat. One Monday morning, at the hour of the regular breakfasttime symphony, the station took a drastic and unannounced step. In place of the scheduled Bach, listeners' loudspeakers suddenly blared forth popular dance tunes of the day.

Reaction was as violent as if someone had come out in favor of sin. The station's switchboard was suddenly jammed with protests. The calls kept coming. Next morning the switch was repeated, this time with the announcement that it was a test. Which, the announcer asked, do you want — popular music or symphony? The answers left no doubt. Professors, businessmen, housewives, school children, even a taxi driver all made themselves quite plain. No one asked for pops.

In 10 days the experiment inspired 5,000 letters and telegrams representing a protest vote of more than 11,000. Advertising, which had dwindled to \$1,000 a month, quickly jumped to eight times that. And the station's future was decided.

Rogers' first step after the test was to revamp the programs. The next was to put the station — then broadcasting daytimes only — on at night.

The station so far was only on AM, and the logical course might well have been simply to extend this. It would have required a new transmitter, however, because the existing one would have interfered with other nighttime stations. The station couldn't afford it, so it added FM instead.

Then Rogers resorted to a bit of highbrow hucksterism. The station concentrated its best programs in the evening hours. At sunset, the announcer would catch the AM listener up short by announcing the end of the broadcast

day, but then he would add that the program was continuing on FM. And the kicker followed: "If you don't have FM, you have only half a radio." Around Washington the phrase achieved a currency comparable with LS/MFT.

What happened, of course, was that WQQW listeners bought uncounted FM sets. "I'm sure," Rogers says, "that the reason this became one of the first successful FM stations is that we were able to use the argument that AM went off the air at sunset practically to blackjack people into buying FM."

Rogers, 40, does not identify himself as a musician. In dealing with businessmen, he has found it a wise policy to be merely a businessman. His own musical background, however, is considerable. Besides youthful sessions on the piano bench — which he now recalls only in private — his major at Harvard was musical composition, a training which endowed him with a master's degree and produced a *sarabande* which was dusted off not long ago for performance at a National Symphony children's concert. Rogers himself is a frequent concertgoer — as frequent, at least, as his



ANKERS
Critic Paul Hume, recipient of a famous letter from Truman, does his weekly stint.

job permits.

Under Rogers' guidance, while the good music station has been building financial prosperity for itself it has also been playing an increasingly impressive role in the city's musical growth.

WGMS (it acquired its present call letters, which stand for "Washington's Good Music Station," by an exchange with a Midwest weather station three years ago) naturally puts its basic reliance on recordings. A staff of three, headed by Pierson Underwood, works constantly at sorting through record titles and checking playing-times in order to fill up 90-odd hours with recorded music each week. Underwood, one of the five present stockholders, is also one of the several featured classical disk jockeys, having his own weekly program devoted to his specialty

Live music: backstage at Library of Congress, Budapest Quartet members chat with WGMS announcer and Library staffman.

PAUL SCHMICK



Less glamorous but equally welcome to Capital's music lovers are concerts played by Catholic University quartet, another regular.

PAUL SCHMICK



— early composers like Rameau and Lully. Another is Music Critic Paul Hume, whose comments in the *Washington Post* about a certain young soprano's singing once drew a famous blast from the White House.

The station makes a special effort to keep abreast of new recordings. Old 78 rpm's, originally its standby, now are almost never called upon, and some record manufacturers ship in new — free — LP releases fresh off the presses. WGMS played the radio premiere of the Toscanini-Beethoven *Ninth* album, beating even NBC, and prompt performances of such issues as the Vienna State Opera's *Fledermaus* have sent listeners scurrying to record dealers. One of the latter, an emigré Englishman named John Learmont who owns shops in nearby Alexandria, Va., and fashionable Georgetown, sponsors himself for a Sunday afternoon half-hour on which he plays bits of the latest releases. Learmont's taste also runs to the early composers, but his programs are as likely to feature Strauss, Hindemith or an acoustical disk by Emory Cook.

Learmont also gives a Sunday commentary on the week's National Symphony concerts, for which he is program annotator. Incidentally, he ad libs his record shows completely and usually arrives at the last possible moment, so it's not uncommon for an announced *Ave Maria* to turn out to be Khachaturian's *Sabre Dance* or something equally startling. But Learmont apologizes easily and goes right on. At least he knows when a mistake has been made, which has not invariably been true with some of WGMS's less erudite personnel.

The station also lists a daily noontime show on which Mme. Germaine Chambreau, who is connected with the French Embassy, plays songs by Edith Piaf and similar compatriots, and a Saturday afternoon show-music series conducted by Robert L. Green, a local theater enthusiast. And 6-foot, 4-inch Arthur Stanley (Stan) Hamilton II, a staff announcer, has a weekday afternoon hour called Good Music Cafe which offers assorted fare ranging from a serial "soapless soap opera" (opera or operetta with Hamilton commentary) to elaborate blurbs about something called the "George Washington Hospital Medical Plan." So far (at the present writing) there has been no jazz, though Hamilton is a Benny Goodman enthusiast.

Records, however, are only part of the WGMS story. The good music station also carries an impressive list of live concerts. Many of these belong to one of the choicest musical series given anywhere. These are the chamber concerts at the Library of Congress, some 30 of which are given annually. Many feature the Budapest Quartet playing the set of Stradivari instruments given to the nation by Mrs. Gertrude Clarke Whittall — the same instruments used by the Budapesters in their complete recorded Beethoven cycle. Serkin, Casadesus, Francescatti and other notables also appear frequently. WGMS began

broadcasting these concerts five years ago, a boon to local residents because most performances are to turn-away crowds (some are not public at all), and also to distant listeners who hear them over the Continental FM Network. The concerts are broadcast in full, and great care is taken to keep the sound clean and well balanced. To quartet-lovers these broadcasts alone are worth the price of a radio set. In fact, to many a devotee, they have made a good tape recorder a near-necessity.

Also regular features on the station are concert series by faculty members at American and Catholic Universities both located in Washington. These are also chiefly chamber works. And this winter another important series — on Sunday nights at the National Gallery of Art — has been tempted away from an FM competitor. This series, superintended by one of the late Serge Koussevitzky's first Tanglewood conducting pupils, Richard Bales, sometimes includes orchestral programs in addition to piano, violin and song recitals. These also are SRO affairs.

From the public service standpoint nothing in WGMS's operating schedule has been more significant than its close working relationship with the

National Symphony Orchestra. This relationship starts with the broadcasting of all the orchestra's children's concerts. Although far too many Washington schools are woefully underequipped with radios, many more youngsters are able by this means to hear the concerts than the few who can be crammed into an auditorium. WGMS has performed this service for six winters. Rather more spectacular, if no more significant, is a broadcast event each January, when the station turns over an entire Sunday to raising money to pay for a couple of these concerts. Celebrities and ordinary people take turns manning a battery of phones, and musicians volunteer performances in return for listeners' pledges. The election-headquarters atmosphere is apparently contagious, for last year the take was enough for two \$2,000 children's concerts and another one for "tiny tots" to boot.

Jack Benny, not normally a WGMS personality, helped spur the 1953 one-day campaign along by autographing a bunch of toy violins to be given away. Another feature of the day was a pickup of Conductor Howard Mitchell and his symphony players rehearsing at Constitution Hall. The station expects to go over the top on its fourth such goodwill venture this winter, including another concert for tiny tots.

Occasional adult symphony concerts are broadcast, on Manager Rogers' theory that the public relations value to the orchestra is greater than any immediate ticket sales that might be lost thereby. And the station goes out of its way to give frequent publicity to both the orchestra's concerts and its annual fund campaigns. All this certainly doesn't hurt WGMS, but it doesn't hurt the symphony, either.

An interesting offshoot of the library *Continued on page 122*



PAUL SCHMICK
Sales-manager Cavalier and executive
assistant Terry Rogers grin for photo.

Does Tubby the Tuba tire you? Woody
Woodpecker wear you down? Don't despair.
If you introduce your child to good music
the right way . . .



BEETHOVEN BEGINS at Six



By ELEANOR EDWARDS

ALL parents whose children have normal record-playing habits must at one time or another heartily wish that children's records had never been invented. Although it may be their fondest hope that their offspring will learn to love classical music at an early age, a nagging doubt as to whether "Never Smile at a Crocodile" is the ideal means to this end is bound to invade parental minds (especially after the twenty-third daily hearing). Even those children's records which aim to interest the tots in the symphony orchestra and its components begin to pall eventually after constant repetition. The adventures of the Playful Piccolo, while enthralling to the short-pants set, may in time drive papa to the verge of mayhem.

A factor which complicates this problem is the arrangement, so commonly adopted, of providing the children with a record player of their own, of much inferior quality to the machine enjoyed by the adults. This makes the saccharine tones of the ever-present narrator even harder on adult nerves. H. S. Rummel's article on Junior-Fi (HIGH FIDELITY, September, 1953) suggests a solution to that problem. In many cases, however, the adult-fi rig is already hogging a disproportionate share of the family budget, and the only player available for the small fry is the discarded low-fi box. In that case, the sounds from the nursery record-player must continue to rend the air for a while longer. And even with more faithful reproduction, I'm inclined to think, the enforced hearing of the juvenile repertoire day in and day out would try parental patience beyond the call of duty.

For the older child, of course, there are simplified versions of beloved classics. But even these are somewhat perturbing to the parent who knows and loves the original — almost like cutting the family dog in half because he is too big to fit in the doghouse. So the big question is, how early can a child begin to enjoy the "straight stuff" with no watering down or chopping off? At risk of alienating all the manufacturers of children's records, I advance the theory that children can be weaned, musically, at a surprisingly early age, with a bit of imagination and a lot of time and effort on the part of the parents.

Whether you decide to try my suggestions or not will depend upon your attitude toward martyrdom. If you prefer a passive martyrdom you will confine your efforts toward juvenile music appreciation to the purchase, now and then, of a relatively good children's record. This involves no outlay of energy on your part other than the steeling of nerves while the records are being played. If, however, your auditory nerves are already frayed to the point of breaking, you may prefer the shorter but more active martyrdom outlined below.

It is family music-listening which has all but silenced the little table-model record player on which children's records used to be played at our house. This sounds easy enough, but what it really involves on parents' parts is the job of combination disk jockey, narrator and quizmaster. You play selected music on your own hi-fi rig, and instead of just hoping they'll learn to like it through sheer exposure, you use all your ingenuity to induce your family to listen actively and to enjoy doing so.

At the early stages it is well to take a hint from the children's records themselves. They usually have a narrator telling a story with a bit of music to illustrate it. But why, necessarily, a "canned" narrator? You probably have, among your own cherished records, several selections of program music. These will do admirably for a starter. The next time you are called upon to provide a story for your two-year-old, try putting on one of these selections and telling a little story to go with it. You will be surprised at how much he will enjoy listening for clues in the music. Be prepared to do it again and again, and to be constantly bombarded with "What's happening now, Daddy?" In fact, there may be times when you will wish you had left the field to the kiddies' records, after all. But comfort will come from the realization that the music they — and you — are hearing is the real McCoy, unadulterated, and properly reproduced.

Just a few of the selections which can take this treatment are:

Rossini, *William Tell Overture*.

Grieg, *Peer Gynt Suites*.

Continued on page 118





In one ear

By JAMES HINTON, JR.



Cool Licks at the U. N.

The minutes of the United Nations, in solemn committee met, have taken what amounts to official cognizance of bop.

Now this is a subject I hesitate to bring up, so soon after the violent hassle caused in the Readers' Forum columns by Mr. Morris Brownstein's all-out denunciation of what he pleased to call "jazz" (pardon, please: "stinking jazz") in all its manifestations — recordings of it, musicians who play it, degenerates who listen to it, companies that unleash its plague on the public, and particularly magazines that so much as mention the loathly name of this cancer that "like a filthy disease slowly eats its way into the brain."

Still, a story is a story, and even Mr. Brownstein, the plumed knight of Borodin, may be cheered to know that he has sympathizers in so august an organization; God knows he seems to have few enough among the readers of HIGH FIDELITY. Even those who care neither for bop, Brownstein, nor Borodin may find some comfort in consideration of the linguistic problems raised in an international assembly by the sudden intrusion of a special sub-species of English.

It all began when Selwyn Lloyd, British member of the United Nations General Assembly's Political and Security Committee, wearied by the repetitive nature of comments by the Soviet Union representative, Andrei A. Vishinsky, on the problems of Korea, lapsed into a jargon far removed from the customary language of diplomacy.

"If I may use the terminology of bebop," enunciated Mr. Lloyd in cultivated accents, "I am tempted to say of those speeches, 'dig that broken record.'" The interpreters at their microphones started, hesitated, and hazarded renderings into language comprehensible to their ear-phone-wearing listeners. Three of them, either too startled by the excursion of a British diplomat into the jargon of bopsters or so thoroughly hep themselves that they felt no need to find an equivalent word, took the easy way out of the "bebop" dilemma. In French, Spanish, and

(yes) Russian "bebop" came out as "bebop." Quite likely delegates wearing those phones thought that the man at the microphone had just hiccupped. But the Chinese translator, presumably a more mannerly upholder of musical views not dissimilar to Mr. Brownstein's, came up with a translation of "bebop" that could be retranslated into standard English as "vulgar music."

The phrase "dig that broken record" could hardly be passed off in similar fashion, so every one of the translators took a crack at it. In French it came out as the equivalent of "Look up that old record for me," in Russian as "Find that broken record." Every cat will recognize that neither translation adds up to the same thing as the original; but, then, "dig" has a very complex and special set of significances, not easily translatable into non-bop English at all, and certainly not by synonym.

Used as an imperative, "dig" is particularly tough to explain. "Understand?"; no. "Observe?"; no, not exactly. The closest you can come is to say that "dig" as used by Mr. Lloyd means the same thing "get" does in "Get that hat." If you don't use "get" that way the chances are that you don't dig "dig." Now "dig," used as I just used it, means "comprehend the significance of," with the added connotation in a sentence like "I don't dig Bach" of a lack of sympathy for the undug predicate. See? Dig "dig" now?

If Mr. Lloyd had wanted to make himself and his figure of speech unequivocally clear to, say, the Iranian delegate, he should have said: "May I call the attention of my fellow delegates to the fact that the speech just completed by the delegate from the Soviet Union, with whose sentiments you must sense my lack of complete sympathy, bears a remarkable resemblance in both content and mode of delivery to speeches he has made on previous occasions, and in this resemblance reminds me of the sounds that emit from a phonograph playing a recording whose surface is marred in such a way as to cause the needle to retrace its path over and over again through one particular groove, thus repeating one particular phrase

over and over again — a phenomenon with which you must all be familiar.” Who says that records — if not bebop — have no international significance?

All of which — well, not all; just the Chinese translation of “bebop” — brings to mind the story brought back by Arthur Berger, late of the New York *Herald Tribune* but now composing and teaching at Brandeis University, of the California juke box that played Schönberg’s *Pierrot Lunaire*. “The kids love it,” said the man behind the counter, “They say it sounds like Chinese music.” Maybe that will give some insight into the Chinese equation of “bebop” equals “vulgar music.” Or maybe not. In any case, Mr. Brownstein had better extend his Bach-Borodin axis to include Schönberg if he wants to have a friend left, even in the Orient.

Since bebop is vulgar to Chinese and vulgar to Mr. Brownstein, who professes a love of serious music, and since Schönberg is a serious composer whose music sounds Chinese to young Californians, a slick logician could probably add a few more statements and prove that Mr. Brownstein is Chinese, Chinese music twelve-tone, or Bach a California bopster. Anybody who cares is welcome to try at my expense; as for me, I’m going to crawl back into my cool little pad and try to sleep the whole thing off.

What’s the Pitch?

The International Standards Organization met in conference in London during the fall just past and agreed on a uniform standard of pitch based on a vibration rate of 440 cycles per second for the note A on the treble staff — the A above middle C, that is, on the piano keyboard. It may seem odd that the question of pitch came up for consideration at all, since most of the nations of the world already followed, at least nominally, the standard set. It did, though, and the ISO decision was accompanied by a stern resolution that all musical instruments should be manufactured so that they “are capable of being tuned in accordance with the standard frequency of 440.”

Pitch, apparently, is still, as it always has been, one of those troublesome matters that everyone has ideas about but that nobody seems able to do anything about — like weather and chicken-pox, love and migraine headaches. Conferences of scientists and musicians and statesmen may meet, discuss, weigh, and render decisions; but when they have finished, the problem is no more solved than if they had never known it was there.

Theoretically, or ideally, pitch *should* be the same as frequency of vibration, and physicists would be very happy, no doubt, if it were. You can define frequency exactly, and restrictively, as “the number of vibrations per second described by a sounding body” — that is, by the string struck by the hammer of a piano or the air column vibrating in an organ pipe. And in general the numerical value of frequency will be the same as that of pitch — but not always, for pitch is what the ear hears, and it has been shown that the position on the scale to which the hearing human animal assigns a given musical sound is not necessarily the position indicated by its frequency,

for such factors as amplitude and tone-quality modify the sensation and color the judgement.

This may not seem very important, and, practically speaking, it isn’t very important over the short haul, since nothing can be done about it. But the subjectivity of pitch does illustrate one point, and a cardinal one, that has to do with the eternal problem of setting and maintaining standard values: Hearing is psychological as well as purely physical, as every hi-fi knows, and changes in pitch values down the years have more to do with human ears than with scientific considerations. In short: High sounds are exciting, and the constant trend has been to push vibration rates up and up and up.

As early as the first half of the seventeenth century the French priest Mersenne was experimenting with the causes of pitch sensation and the accurate determination of pitch. In 1648, he found that the lowest church pitch in use assigned a value of 373.7 cps. to the A that is now officially vibrating at 440, and that the secular, or chamber, pitch was 402.9 — roughly equal to pitches between F and G and G and A flat *below* the present standard A.

In the time of Bach, pitch standards were undergoing a transition, for the improved new French woodwinds were being made to lower pitches than had been used in making German organs. As a result, the instrumental parts to a good many of Bach’s church works show a built-in correction for the discrepancy, with the organ and string parts (the former by necessity, the latter by habit) scored in a key lower than the wind parts. So you get, say, organ, string, and vocal parts in C and wind parts in D, with the exact keys used being determined by the particular organ for which the work was composed. Since organs of the period were not ordinarily built to equal temperament, the need to compose in practicable keys complicated both Bach’s problem and the problem of figuring out, *ex post facto*, just what pitch values he had in mind for which compositions.

The pitch problem is easier with Handel, who was born in the same year as Bach, since he spent most of his creative life in England and left to posterity a tuning fork he had used during those years. This fork gives off an A of 422 vps-plus, and since it is known that Mozart’s piano was tuned to an A of 421.6 vps, the usual assumption is that composers in the eighteenth century thought of their music as being performed at an A value of between 415 and 430 vps.

WITH the nineteenth century — and the end of the Age of Reason, if that has anything to do with the case — pitch began to rise. In 1813 the London Philharmonic was using an official A of 423.7 vps. Then it bounced up to 452.5, relented to 433 in 1826, and zoomed up again to 455 within the next twenty years. In this country, concert pitch reached even higher — 461.6 vps.

The main reason behind this tendency to push pitches up to the sky seems to have been the same one that impels some people to turn the treble up when they play records: The higher it is, the more

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Harpisichordist among the **BUBBLE HUNTERS**

The author of this vignette, well-known to Scarlatti and Bach enthusiasts, hadn't bought a disk since he started making them. Recently he decided to go shopping . . .



by **FERNANDO VALENTI**

IT WAS quite recently that I walked into one of New York's largest and most famous record stores for the first time. Of course, I knew the establishment by reputation but, not having been a frequenter of such places since the early days of World War II, my visit there was something of an adventure. I say "adventure" because it appears that the record selling business has changed much since I was a collector years ago. It was quite an experience for me to see it anew.

I remember buying records in a cozy little shop with thick, luxurious, wall-to-wall carpeting and sound-proofed listening booths with everything but hot and cold running water, where one could dawdle for hours and not even buy a needle. This statement dates me and, in connection with buying records, identifies me as practically pre-historic. The game is not usually played that way any more. The little shops have been replaced by huge record emporiums with hundreds of people scrounging among thousands of records on dozens of shelves! The very character of record-collecting has changed radically from an easy-going, leisurely hobby to a strenuous and hectic profession. Frantic store clerks serving a turnover of buyers and sellers that can only be compared to an ant colony; 11-year-old children arguing at the top of their voices over the comparative merits of two recordings of the *St. Matthew Passion*; elderly ladies with hearing aids testing the capacity of formidable loudspeakers; bells ringing, lights flashing, and three or four cash-registers punctuating the enthusiasm every two minutes! An uninitiated or, let us say, lapsed record lover can feel 90 years old in such an atmosphere!

I suppose that I am so used to being on the "other side" of records and recording problems that there is a reason for me to feel a little strange in such a place. I have to admit that after a half-hour in this particular store I felt like a complete misfit.

For example, I saw a gentleman (who otherwise looked like a perfectly normal person who loved his wife and was kind to dumb animals) holding one of my Scarlatti records by means of a forceps-like gadget, lined with heavy cloth and operated by his thumb and forefinger. I watched him for two or three minutes as he held the record in mid-air and cruelly scrutinized it under several different lights. I estimated that the chances of his recognizing me if I

spoke to him were relatively small, so, at the risk of precipitating a rather tense situation, I walked over to him and asked him what he was doing. He regarded me for a moment as if I were a recently arrived resident of one of the volcanic craters of the moon and, speaking rather curtly, informed me that he was "looking for bubbles." I frankly saw no reason to prolong a conversation that had started on those lines and I smiled vapidly and turned away.

Also, among hundreds of people milling about the counters, I spotted a very intense looking young lady with a flexible ruler measuring a phonograph record at its radius and jotting down whatever statistics she had gleaned into a little black pad. I decided not to question her about this, firstly, because I had no desire to interrupt her researches, and secondly, because I did not want to run the risk of her telling me that she was toasting marshmallows or something.

Deeper in the turmoil I saw a young fellow of about college age sitting on the floor surrounded with a dozen or so albums of some operatic recording or other. All he seemed to be doing was taking a record out of one of the albums and placing it in another, an activity which I persuaded myself must be quite harmless or the store attendants, whose name is legion, would have taken some measure to make him desist.

I must repeat that the reason I have never seen such carryings-on before is that I have not been in a major record store more than once or twice since the advent of LP's and 45's. This may seem odd behavior, from a performer rather well represented in the catalogs of the recording industry, and perhaps I had better explain — not that my explanation won't sound a little odd, itself. The fact is, I have no record player. To put it more vigorously, I do not and never have listened to one of my own records in my own house! This laughable situation does not exist because of any squeamishness on my part nor is it due to any high-flown artistic idiosyncrasy, although I do think that listening to one's own records too often can be painful in the extreme and is a practice very much akin to sitting in a corner and telling yourself jokes.

I did, about a year ago, have a small unit which gave me great pleasure and led me to begin accumulating LP's. Unfortunately, my many

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Records in Review



Reviewed by PAUL AFFELDER • C. G. BURKE • JOHN M. CONLY
 RAY ERICSON • ALFRED FRANKENSTEIN • JAMES HINTON, JR.
 ROY H. HOOPES, JR. • J. F. INDCOX • ROBERT KOTLOWITZ
 DAVID RANDOLPH • JOHN S. WILSON

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Editor's note: Effective December 1, Columbia Records raised the price of their standard classical 12-inch Lp's from \$5.45 to \$5.95. At printing time, no other manufacturer had followed suit, but some may have done so in the interval. Accordingly, record-prices listed in this section may or may not still be in effect.

CLASSICAL

ADAM

Giselle

L'Orchestre du Theatre National de l'Opera, Paris; Richard Blareau, cond.
 LONDON LL 869. 12-in. \$5.95.

At a ripe 113, *Giselle* is the oldest repertoire ballet with anything like a continuous tradition of performance (*La Fille Mal Gardée* is 50 years older, but its original form is even more of a mystery); and its title role is the ultimate achievement for ballerinas, just as Norma is the ultimate role for sopranos, Otello for tenors, or Boris Godunoff for basses. The music, very 1840, harmonically uncomplicated, and rhythmically naive, is easy to pass off as worthless. I do not think it is. Once you make the proper assumptions about it, it seems—and is—not only graceful and charming, but very good theatre into the bargain. This recording presents the score essentially as danced, in a performance that is balletically aware if not always as tidy as it might be. I have not heard the rival issue, in which Robert Irving conducts the Covent Garden orchestra for RCA Victor, but in the theatre I have liked Mr. Irving's *Giselle* enough so that I would want to compare before buying. J. H., Jr.

ALBENIZ

Iberia (trans. Arbos)

†Granados: *Goyescas* — *Intermezzo*

†Falla: *La Vida Brève* — *Interlude and Danza*

†Turina: *La Procesion del Rocio*

London Symphony Orchestra; Gaston Poulet, cond.
 MGM E 3073. 12-in. \$4.85.

Principal interest here attaches to the record's main offering, the suite of five excerpts from Albeniz' *Iberia*, originally written for piano and superbly orchestrated by the late Enrique Fernandez Arbos. Poulet does a fine, straightforward job with all the music, and the recording has a spaciousness of sound not to be found in a recent Urania release of the Albeniz suite conducted by George Sebastian, otherwise reproduced with comparable fidelity. The latter, however, has a much more vital, Spanish-colored approach to the score. The individual, then, will have to choose between a more desirable interpretation of this work, which is alone on a disk that costs \$1.10 more, and the present one, which contains three additional selections. I still prefer Sebastian. P. A.

D'ALBERT

Tiefeland

Margarita Kenney (s), Marta; Helene Vopenka (s), Pepa; Elfriede Hofstetter (s), Rosalia; Elfriede Riegler (ms), Nuri; Anni Berger (ms), Antonia; Waldemar Kmentt (t), Pedro; Kurt Equiluz (t), Nando; Otto Wiener (b), Sebastiano; Harold Buchsbaum (b), Moruccio; Leo Heppe (bs), Tommaso. Vienna Philharmonia [sic] Orchestra and Chorus of Vienna Staatsoper; F. Charles Adler, cond.
 SPA 40/42. Three 12-in. \$17.85.

Today *Tiefeland* is more interesting as a type, as a manifestation of a movement now history, than as an independent, living work of creative imagination. The fact that it has been recorded at all is a curious anachro-

nism. Yet this very circumstance gives these records documentary significance, or at least curiosity value.

The last years of the nineteenth century and first decades of the twentieth produced all over Europe a flood of operas hopefully designed to recapture the formula of success that had made *Cavalleria Rusticana* and *Pagliacci* repertory staples almost overnight. The gods and goddesses, kings, queens, and nobles who had populated opera stages since Monteverdi gave ground before a crowd of peasants, villagers, and ragpickers drawn from the literature of post-Zola naturalism, and acting out a drama of lust and blood drawn directly from the pages of a sensational newspaper story. They declaimed their emotions in everyday language set to music aimed at passionate utterance rather than beauty of line or grandeur of sonority. It was shocking, and successful.

Composers of all kinds bent their personal styles to the creation of operas out of similar naturalistic materials. Yet the *verismo* movement is represented now by the great originals — *Cavalleria* and *Pagliacci*, by its influence on Puccini, and by such contemporary throwbacks as *The Consul*. The list of verist operas is long, but nobody born in the past 25 years could possibly have heard more than a handful, even with the most assiduous seeking. Who, for instance can claim to have heard Spinelli's *A Basso Porto*? Yet Bruno Walter refers to it as being superior to both *Cavalleria* and *Pagliacci*.

Tiefeland, which still has some currency on the Continent, is commonly labelled the best of the German verist operas, but is really specifically German only in its libretto. Eugen d'Albert led a rather untidy life. Born in Glasgow, he studied first with his father (who had been a piano pupil of Kalkbrenner and a composition pupil of Samuel Wesley before taking to the dance and be-



Wilhelm Kempff: the romantic approach helped Schumann more than it did Bach.

coming a ballet master) and then attended what is now the Royal College on Music, later studying with Liszt and becoming a peripatetic piano virtuoso, acquiring and disposing of some seven wives before dying in Latvia in 1932. Insofar as he could be said to have a nationality he was German, by choice; his music, however, is eclectic.

He composed *Tiefland* in time for it to have its premiere in 1903, basing it on (or rather setting it to a translation of) a drama by one Angel Guimera. The story, briefly, concerns a young shepherd named Pedro who lives by a glacier in the Pyrenees, a girl named Marta who lives in the lowland (hence the title), and a village landlord named Sebastiano. Sebastiano picks Pedro as a suitable husband for Marta, the point of the arrangement being that Marta is to continue her previous function as whore to Sebastiano's animal lust. Pedro and Marta deviate from plan by falling in love, and Pedro, simple mountain boy that he is, strangles the villain and bears his bride off to a new life in the uplands.

As such plays go, *Tiefland* is really a pretty good one. As an opera text it poses the difficulty of too many words. The result is a score in which the dialogue is mostly set — and very well set, too, from the standpoint of natural rhythms and inflections — in a kind of through-composed, quasi-melodic parlando, with the orchestra used as a vehicle for sustained sub-vocal melodic flow and violent, ejaculatory comment except when an occasional long speech takes on the character of an aria. You could say the same of *Tosca*, too, but Puccini had more interesting musical ideas and was a more adroit theatrical craftsman.

Eclectic though he was, d'Albert made negligible use of local color in the form of musical Spanishisms; the opera could as easily be set in Switzerland. But some of the mood painting — in style more Viennese-romantic than anything else, is sometimes very effective — perhaps most notably in differentiating between the clean mountain life and the evil of the *tiefland* village.

It would be rash and misleading to recommend *Tiefland* without reservation as either good music or a neglected theatre masterpiece. Nevertheless, those whose appetite for opera is healthy and whose budgets permit them to explore byways of the reper-

toire may find that a work like this sheds light on the problems of musical theatre in general. D'Albert was certainly no fool, and near-misses such as his are often more intriguing than the routine productions of great masters.

The SPA performance is always competent and often somewhat more. The principals — Margherita Kenney, Waldemar Kmentz, and Otto Wiener — all have good voices and use them with intelligence and dramatic force, and F. Charles Adler conducts with control and spirit. The engineering is close-to on the voices, but quite clean, lifelike, and prevailingly well balanced. J. H., Jr.

BACH

Chaconne from Partita for Violin No. 2 in D Minor (trans. Segovia)

Prelude for Lute

Courante from Suite for 'Cello No. 3 in C Major (trans. Segovia)

Sarabande and Bourrée from Suite for Lute No. 1 in E Minor

Fugue from Sonata for Violin No. 1 in G Minor (trans. Segovia)

Andrés Segovia, guitar.

Preludes and Fugues in A Minor, A Major and C Major

Carl Weinrich, organ.

MGM E 3015. 12-in. \$4.85.

From the somewhat antiquated sound of the recording, and from the splicing gaps in the *Chaconne*, I judge that all these works were dubbed from the old Musicraft 78 rpm disks. Perhaps this is the best the engineers could do under the circumstances, but it is a pity, for both Segovia and Weinrich give some fine interpretations here. Hearing the *Chaconne* on the guitar is a novel and most rewarding experience; there are, in fact, times when I think it sounds better on this instrument than on the violin. There is some erroneous information in the notes and on the labels, some of which has been corrected above. P. A.

BACH

Cantata No. 76 ("Die Himmel Erzählen Die Ehre Gottes")

Magda Laszlo, soprano; Hilde Roessel Majdan, contralto; Petre Munteanu, tenor; Richard Standen, bass; Akademiechor Orchestra of the Vienna State Opera; Hermann Scherchen, cond.

WESTMINSTER WL 5201. 12-in. \$5.95.

At the risk of sounding somewhat heretical, this reviewer must confess that, in the course of listening to many Bach cantatas, he occasionally finds some that leave him less than enthusiastic. Not that he's jaded — or doesn't like Bach. But, speaking realistically, isn't it inevitable that of the 250 cantatas that Bach composed, some of them must have been slightly routine and uninspired, even though technically competent?

Then, along comes a cantata such as this one, which, for sheer beauty, expressiveness and exhilaration, recalls to a reviewer the excitement he felt when he first discovered Beethoven's "Eroica" and the Brahms First Symphony! From beginning to end, the work is a gem, whether it be the joyous opening section for the four soloists, chorus and orchestra combined, the very moving contralto solo, or the virtuosic bass solo. Even the recitatives, which can frequently

be so dry, are warm and moving, in this work.

After listening to this record, it occurred to the reviewer that, at no point had he been aware of any shortcomings in the performance or recording. In other words, both were such as to allow the music to come through in all its beauty. What greater praise could be given to a performance?

A special nod should be made in the direction of the bass soloist, for the artistry displayed in his handling of the very difficult florid passages. One is grateful, also, for such authentic touches as the inclusion of the oboe d'amore and the viola da gamba, which, besides being musicologically accurate, add to the sensuous beauty of the music. D. R.

BACH

Chromatic Fantasy and Fugue, in D Minor Transcriptions For Piano (arr. by Kempff):

Organ preludes *Nun komm' der Heiden Heiland, Befehl du deine Wege, In dulci jubilo, and Nun freuet euch, liebe Christen g'mein; Jesu, joy of man's desiring; Sleepers awake!; Siciliano from Flute Sonata No. 2, in E Flat.*

Wilhelm Kempff, piano.

LONDON LL 791. 12-in. 12, 25 min. \$5.95.

Mr. Kempff's romanticized Bach lures the ear with some melting pianism and repels the mind with some gaudy dynamics and oddities of transcription. His conception of the Fantasy, dull at the outset and haunting in its final measures, lacks over-all coherence, but then so do other recorded versions of this problematic work. The fugue is another matter, and Mr. Kempff paces it well from start to finish. In the transcriptions the gauge of his mild excesses is the Siciliano, which for him is a melancholy song, beautiful in effect. Dinu Lipatti, playing the same arrangement for Columbia, keeps the work quite properly a dance, however grave in spirit. The piano tone has some of the woodenness which sometimes afflicts London. R. E.

BACH

Fantasia and Fugue in G Minor ("Great") (Bach-Liszt)

Tocatta, Adagio and Fugue in C Major (Bach-Busoni)

Prelude and Fugue in D Major (Bach-Busoni)

Tocatta and Fugue in D Minor (Bach-Sandor)

Prelude and Fugue in A Minor (Bach-Liszt)

Gyorgy Sandor, piano.

COLUMBIA ML 4684. 12-in. \$5.95.

These are transcriptions of five of Bach's most popular organ compositions. It must be stated immediately that, to this reviewer's mind, Mr. Sandor's transcription of the famous *Tocatta and Fugue in D Minor* is a distinct improvement over the one by Taussig, which has enjoyed such a vogue with pianists. It is cleaner, and without the massive doublings that made Taussig's so turgid.

The performances are all musicianly and technically secure. In the wonderful *Tocatta, Adagio and Fugue in C Major*, the pianist's phrasing presents the fugue subject in what is, to me, a new light. Its

validity, however, is not in the least diminished by its novelty, and I, personally, welcome the new perspective into which the theme has been placed.

The recording was obviously made in a large place, so that the piano seems to be in the acoustical setting of a concert hall. D. R.

BACH

Saint Matthew Passion

Karl Erb, tenor (Evangelist); Willem Ravelli, bass (Christ); Jo Vincent, sop; Ilona Durigo, alto; Luis van Tulder, tenor; Herman Schey, bass; the Amsterdam Toonkunstchoir and the Boys' Choir "Zanglust".

The Concertgebouw Orchestra of Amsterdam; Willem Mengelberg, cond.

COLUMBIA SL-179. Three 12-in.

BACH

Saint Matthew Passion

Erich Majkut, tenor (Evangelist); Harald Buchsbaum, bass (Jesus); Kurt Equiluz, (Judas); Norbert Balatsch (Pilate); Laurence Dutoit, sop. Maria Nussbaumer, alto.

Akademie Kammerchor; Vienna Chamber Orchestra; Ferdinand Grossmann, cond.

VOX PL 8283. Three 12-in.

BACH

Saint Matthew Passion

Magda Laszlo, sop.; Hildegard Roessel-Majdan, contr.; Petre Munteanu, tenor; Richard Standen, bass; Hugues Cuenod, tenor (Evangelist); Heinz Rehfuß, bass (Jesus); Eberhard Wachter, bass (Judas and Pilate).

Symphony Orchestra and Chorus, Hermann Scherchen, cond.

WESTMINSTER WAL 401. Four 12-in.

BACH

Choruses from the Saint Matthew Passion

Orchestra and Chorus of the Danish State Radio, Mogens Wöldike, cond.

HAYDN SOCIETY HSL 2070. 12-in. \$5.95.

In view of the excellence of each of these three performances, (each in its own way) and in view of the myriad subtle differences in details, one can only "boil down" the impressions gained through several days of listening, to a report on the salient features of each reading. A more detailed comparison would require grotesquely more space than is available.

The Columbia set is an actual performance recorded in the Concertgebouw on tape, long before that medium came into general use — on Palm Sunday of 1939! Naturally, it is not claimed for it that it will compete with the latest in ultra-high-fidelity recordings, but it is amazing to note how remarkable the recording is, considering when it was made. In fact, I think it is safe to say that to those for whom the musical characteristics of this interpretation are most appealing, the reproduction will be found to be more than adequate.

Mengelberg's can be said to be the most "romantic" interpretation of the three. Both the chorus and the orchestra are large, and the recording captures the acoustics of the concert hall. This is a very leisurely performance, with a feeling of "massiveness." Moreover, the many sudden retards and accelerandos, as well as the late 19th century manner of articulation in the violin solos, all make for what I have termed a "romantic" reading. It should be stated that an occasional chorale or solo aria has been omitted from the Columbia version.

Tempo-wise, Grossmann's interpretation falls for the most part between the generally slow, expansive pace of Mengelberg, and the faster, almost streamlined speed of Scherchen. In fact, an interesting insight into the approaches of the three men can be had by playing just the opening chorus in the three versions, one after another. In view of the tremendous difference between the exceedingly slow tempo of Mengelberg and the equally fast pace of Scherchen, it takes an effort to realize that they are playing the same music!

Aside from matters of tempo alone, Grossmann's reading seems to stress the dramatic aspects of the work. Scherchen, on the other hand, seems to emphasize the purely musical values. Grossmann's forces give the impression of being somewhat larger than those employed by Scherchen, though nowhere near the size of Mengelberg's.

Scherchen's reading makes the work a more intimate experience. Moreover, thanks to the recording, the parts emerge very clearly etched, and in the greatest detail.

Grossmann's Evangelist, in the person of the tenor, Erich Majkut, has a naturally bigger and more dramatic voice than does Hugues Cuenod, who sings the same role in the Scherchen version. This again, serves to emphasize the more dramatic feeling of the Vox version, and the more intimate, personal approach of the Westminster reading.

The other Westminster soloists, likewise, seem to sing in "chamber style," as opposed to the fuller, more dramatic approach of the Vox soloists.

A similar difference shows up in the treatment of the choruses, in which Grossmann paints in broader, more vigorous strokes, while Scherchen obtains a marvelous clarity of line and texture.

Here let me say that all the above comments are meant to be (to the greatest extent possible) an objective report on the differences among the three versions, rather than a statement of preference. The ultimate choice in something as tremendous and variegated as this work, must be left up to the individual listener. Moreover, since these descriptions are an attempt to single out the broad aspects of each conductor's approach, it goes without saying that there must be exceptions to the generalizations. In other words, my purpose has not been to imply that Scherchen lacks drama, or that Grossmann lacks musical finesse. In fact, there are places where each version seems to outdo the other, in the other one's outstanding characteristics!

All three sets contain both German and English texts, but only the Columbia and Westminster albums contain descriptive and historical notes, with Westminster's being the more extensive.

These issues are events of first importance in the world of recordings.

The Haydn Society disk presents the choruses alone, done in a straightforward and satisfactory manner. D. R.

BACH

Suite for Unaccompanied 'Cello No. 1 in G Major

Suite for Unaccompanied 'Cello No. 3 in C Major

Antonio Janigro, 'cello.

WESTMINSTER WL 5217. 12-in. \$5.95.

The brilliant young Italian 'cellist, Antonio Janigro, gives further evidence of his interpretive versatility and artistic taste in setting forth these marvelously inventive suites. He strikes a perfect balance between subtle details of phrasing and maintenance of a basic dance rhythm in each movement. Stylistically, this disk is worthy of favorable comparison with the old Casals recordings for RCA Victor: in most instances Janigro appears to follow the older master's pattern of bowing and phrasing. As is usual with Janigro records, the reproduction is impressively faithful. P. A.

BARTOK

Concerto for Orchestra

Philharmonia Orchestra; Herbert von Karajan, cond.

ANGEL ANG 35003. 12-in. \$4.95 (factory sealed, \$5.95).

This remarkably varied and inventive work, one of the finest creations of a great modern master, here receives by far its most distinguished presentation on disks. Von Karajan takes time to let the music speak with clarity and conviction, yet the tempo is never allowed to drag. From the Philharmonia Orchestra he draws some highly polished playing, which has been superlatively reproduced on the equally highly polished and absolutely noiseless Angel surfaces. P. A.

BARTOK

Eight Pieces from Mikrokosmos — See Rorem.

BEETHOVEN

Concerto for Piano No. 3, in C Minor, Op. 37

Rudolf Serkin; Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA ML 4738. 12-in. 34 min. \$5.95.

Disappointing in its orchestral splendor disturbed by the hard glitter of the piano. With volume up, the former is striking and the latter trying; with volume down, the former evaporates while the latter becomes acceptable. A beautiful *largo*; elsewhere athletic playing that does not seem quite at ease, a defect possibly caused by placement for the recording. C. G. B.

BEETHOVEN

12 Minuets, G 139; Romanza Cantabile



Antonio Janigro: Bach interpretations worthy of Casals — and impressive sound.

Frankenland State Symphony Orchestra, Erich Kloss, cond. (with Helmut Schultes, piano, in the *Romanza*).
LYRICHORD LL 45. 12-in. 27, 5 min. \$5.95.

Those of us whose files must contain everything of Beethoven recorded will accept the unique edition of the early mechanical minuets and the earlier and more interesting *Romanza* in spite of graceless playing and a sound whose brittle brilliance fatigues.
C. G. B.

BEETHOVEN

Three Sonatas for Piano and Violoncello:
No. 3, in A, Op. 69; No. 4, in C, Op. 102,
No. 1; No. 5, in D, Op. 102, No. 2

Artur Schnabel, Pierre Fournier.
RCA VICTOR LCT 1124. 12-in. 23, 15,
20 min. \$5.72.

Not impossibly the most valuable works ever written for this instrumental combination, on one skillfully re-recorded disk. The sound is more vital than usually in transfers from 78 rpm's, and in no way derisory, albeit the top of the piano is a little fogged and the huge cello rone occasionally woody.

No need to fear that this pianist has been eclipsed by his colleague at the cello. We have a collaboration on equal terms, and an essay in musical imagination liberated, in the last two Sonatas, from ordinary considerations of well-mannered playing. Sonata No. 3, a true sonata, is played as other good musicians would play it and have recorded it, with deference to its unity and euphony; but the latter works, personal statements whose simple ideas are violently metamorphosed by grotesque difficulties inherent in the untied interrogations of Beethoven's later years, are re-created by Schnabel-Fournier with a bold acquiescence in their whims that makes mere euphony seem rather contemptible. Much of the playing is rough, the interjections brusque and the dynamics extreme; and the extended exaltation of pure lyricism in relief has a flagrancy of raw romanticism that would hardly be bearable without its context. But Beethoven was consummately absorbed in inner contemplation of God, man and nature: fundamental immensities which he did not try to diminish or refine. The stunning crudities of the Fourth and Fifth Sonatas have not been refined here, and that is what gives the disk its preëminent values.
C. G. B.

BEETHOVEN

Sonata No. 21, in C, "Waldstein," Op. 53
Annie Fischer.
SUPRAPHON LPM 62. 10-in. 20 min.

Breathless, overstrong in the right hand, tonally competent but miniature, this "Waldstein" is not an important addition to the versions available.
C. G. B.

BEETHOVEN

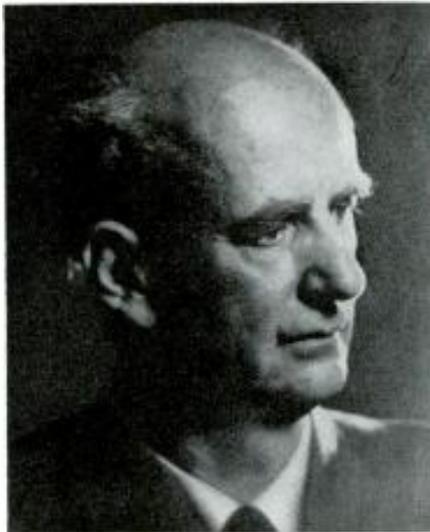
Symphony No. 3, in E Flat, "Eroica," Op. 55 (two versions)

Philharmonia Orchestra, Herbert von Karajan, cond.
ANGEL 35000. 12-in. 49 min. \$5.95.

Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.
URANIA 7095. 12-in. 51 min. \$5.95.

In the last three years 16 versions of the "Eroica" have been considered here, five in recent months. Two others exist and it is hoped that they will not invade these premises.

Still, there is no doubt that the average quality of the recordings has gone up. The two new ones noticed today are equipped with better sound than the majority of their predecessors, although neither has sound as thorough or as impressive as the best disks made today, or as the best of the recorded "Eroica's." Both are echoic, not deleteriously for Prof. von Karajan, but with a diffusive arrival in the Furtwängler. In both some choirs lose rank when the full orchestra plays, but it must be noted that the Vienna horns, so essential to a right trio and a right



Wilhelm Furtwängler: his new Beethoven Third has bold horns and novel tempos.

coda to the finale, are admirably prominent here where most dare not be. Both conductors are inclined to unusual deliberation, which can often reinforce majesty but more obviously in these "Eroica's" lets escape much of its youth and defiance. In addition, Prof. Furtwängler has individualized the terminal movements with a few retards and accelerations, whose hurt is momentary and not profound, but needless. In the competition of the recorded editions the Karajan is entitled to perhaps the fifth or sixth place, and the Furtwängler finds 10 or more ahead of it. — The Angel presentation deserves praise, for its hardy, dignified envelope discouraging ro dust and warpage by use of an inner jacket attached to a wooden rod which acts as gate post and backbone.
C. G. B.

BEETHOVEN

Symphony No. 5, in C Minor, Op. 67
Berlin Philharmonic Orchestra, Eugen Jochum, cond.
EPIC LC 3002. 12-in. 34 min. \$5.95.

An imposing performance of broad dogmatism allied to penetrating refinement, quite unacceptable in a recording which projects an odd and obtrusive deep bass out from the rest of the orchestra.
C. G. B.

BEETHOVEN

Symphony No. 7, in A, Op. 92
Detroit Symphony Orchestra, Paul Paray, cond.

MERCURY 50022. 12-in. 35 min. \$5.95.

It is good to welcome back to records the Detroit Symphony Orchestra, which reached its highest eminence of sensitive work under Mark Twain's son-in-law, Ossip Gabrilowitsch. Mr. Paul Paray, one of the least destructible conductors of an age which destroys everything but conductors, a Frenchman of more musical universality, less specific Frenchness, than the role we force upon French musicians, gives us here a Seventh of strong assertion and ironclad rhythm, a Teutonic paean to substantial motion. Projected by the boldness of Mercury's modern sound, the Symphony has a thrust of concussive forcefulness. For full effect the record must be played loud, and the exigencies of social existence will prevent that effect for most of us. The drums are notably forward in the finale and the trumpets in the trio, but they are hardly alien to the basic concept of relentless, burly vitality. Details are not missing in the tumult, and the strong bass is exceptionally clean. The whole has no more subtlety than the surf when the ocean is violent, but it has the same kind of conviction.
C. G. B.

BEETHOVEN

String Trio No. 1, in E Flat, Op. 3
Jean Pougnet (vn), Frederick Riddle (va), Anthony Pini (vo).
WESTMINSTER WL 5226. 12-in. 43 min. \$5.95.

With this record the musicians complete an edition of the four String Trios of Beethoven, and they have also done the *Serenade, Op. 8*, for the same instruments. A former version of Op. 3, by the Pasquier Trio for Allegro, has been withdrawn, and this new Westminster now occupies the field alone. It will not soon be displaced. The playing has a deft facility that seems to advance by its own momentum, weaving in soft tones the ruminative contentment of the music as if greater emphasis would be preposterous. Pretty convincing in itself; but supported by the sound in which Westminster has wrapped it — the best for three stringed instruments that these ears have ever heard from a record — its appeal becomes imperative. These strings are crisp, vibrant silk, aided by just enough reverberation to let their vibrance hang sweetly; and exact, all in balance, nearly tangible.
C. G. B.

BELLINI

I Puritani
Maria Callas (s), Elvira; Aurora Cattelani (ms), Queen Henrietta; Giuseppe di Stefano (t), Lord Arthur Talbot; Angelo Mercuriali (t), Sir Bruno Robertson; Rolando Panerai (b), Sir Richard Forth; Nicola Rossi-Lemeni (bs), Sir George Walton; Carlo Forti (bs), Lord Walter Walton. Orchestra and Chorus of Teatro alla Scala, Milan; Tullio Serafin, cond.
ANGEL 3502 C. Three 12-in. \$17.85 (sealed), \$14.85 (thrift pack).
(*Angel thrift pack includes records only, unboxed, no notes, no libretto.)

Vincenzo Bellini was a relatively unprolific composer, and he died while still in his 30's, yet his name has come down to us as the very symbol of *bel canto*. *I Puritani* was his last opera — the date of its premiere is 1835, the year of his death — and is, some

think, the peak of his achievement. Yet it has never been a fixture in the repertoire and has not been given at the Metropolitan since the season of 1908-09. The reason is simple: It is too difficult to cast. The soprano part is designed for a dramatic coloratura capable of picking off high F's and dealing all evening long with coloratura as complex as any in *Lucia di Lammermoor*, and the tenor part lies in wincingly high tessitura, with the tops of phrases calling for C, D flat, D, E flat. The main baritone and bass parts are not so extreme in range, but they do call for a tremendous amount of breath to sustain the long, long cantilena phrases. Just recently has there been a revival of Bellini operas, and of correspondingly tough Rossini operas, in Italy. This is largely because of the availability of Maria Callas.

The music of *I Puritani* has not the grave stateliness of *Norma* nor the rustic charm of *La Sonnambula*, but is just as lovely and just as unmistakably Bellini — which is to say that the point is always melodic. For all that they were first, foremost, and always vocal composers, both Donizetti and Rossini show signs (great are the virtues of hindsight) of moving towards the more vigorous dramatic expression of Verdi. Bellini does not use his orchestra with anything like the skill of Rossini, and his music seldom equals the best pages of Donizetti in theatrical vigor. But, as Verdi said, whatever Bellini's technical shortcomings may have been he had gifts that no conservatory could have imparted. He simply did not think in terms of instrumental sonorities or vertical complexities of any kind, but he did have an unsurpassed genius for writing linear melodies — a genius that won him the admiration of men so disparate in taste as Wagner and Chopin.

There is no analyzing Bellini's music. In fact, there isn't much to analyze. The tunes are obviously simple; the harmony is decidedly uncomplex. Anybody with a little conservatory training *might* have written it. But only Bellini did. No explanation need be attempted. He was a genius. Take it on faith and be grateful.

The story of *I Puritani* is basically simple. Cromwell is in power in England. Elvira, niece of Sir George Walton, a Roundhead, loves and is loved by Lord Arthur Talbot, a Cavalier; she is also loved by Sir Richard Forth, another Roundhead. Just as Arthur and Elvira are (after complications) about to be married, Arthur gallops away as rescuing escort to the disguised Queen. It looks suspiciously like an elopement, and Forth encourages this idea in typical baritone fashion. Elvira goes mad, and the rest of the opera is occupied with unravelling the misunderstanding and restoring Elvira's mental balance.

As everyone knows, madness in an opera means lots of coloratura, so Elvira has most of the evening to herself, with the tenor, the baritone, the bass, the comprimarios, and the chorus standing around to comment, deprecate, and give her a chance to catch her breath — much as in *La Sonnambula*, but with villagers replaced by military men and martial atmosphere.

The performance — superbly conducted by Tullio Serafin and played by the Scala orchestra, has a great deal of vocal wallop, especially from Miss Callas, whose ability to color tones expressively while in the

middle of a cadenza that would lie completely beyond the powers of almost any other modern singer is enough to leave the hearer gasping. Maybe some day I will be able to write about Miss Callas without uttering exclamations of wonder, but not yet. Sure, she sings in detectable registers; sure, her middle voice is sometimes cloudy. But she combines such a fine dramatic gift with such a beautiful voice that she would be — and is — impressive even when she is not exhibiting her really fabulous coloratura technique. I would rather hear her than any singer I can think of; God doesn't put animals like that on earth very often.

In the virtuoso music of Arturo, Giuseppe di Stefano sometimes seems uneasy, but the lack of ease is stylistic rather than vocal, and he gets through the stratospheric tessitura without losing beauty of tone. When he has something like the opening of *Vieni fra queste braccia* to wrap his voice around he is at his very best. To be sure, he is no Bonci for elegance; nor is Rolando Panerai another Battistini nor Nicola Rossi-Lemeni another Lablache for smoothness of vocal emission or seamless beauty of line. But all of the voices are good, all of the singing honest and dramatically right, and the performance as a whole is permeated by the aristocratic intelligence of Mr. Serafin's supple, alert conducting. Sound: excellent, with plenty of space. J. H., Jr.

BERLIOZ

Symphonie Fantastique, Op. 14

Berlin Philharmonic Orchestra. Willem Van Otterloo, cond.

EPIC LC 3005. 12-in. 49 min. \$5.95.

Were the sonic ingredients of Epic's *Fantastique* more sensibly equated, this would certainly be the finest version of the work currently available. Musically, it surpasses both the cautious Ormandy and robust Van Beinum performances, by reason of Van Otterloo's extremely keen and perceptive moulding of each movement, and his ability to weld them into a powerful and eerie whole.

But where the previous versions were suffused with excellent, and in the case of Columbia, superb sound, Epic's engineers have produced a strangely unbalanced recording, which overemphasises both the top and the bottom, both of which are sensational, but exposes the middle as unbearably hollow. This surely can't be all that "Radial" implies, and since the defect is noticeable in other recordings on this label, one hopes it will be rectified on future issues. J. F. I.

BLOW, JOHN

Ode on the Death of Mr. Henry Purcell †Purcell: *Songs and Instrumental Selections*

Soloists, Ensemble of The New York Pro Musica Antiqua.

ESOTERIC ES 519. 12-in. \$5.95.

It would be pleasant (since this reviewer is a confirmed Purcell-lover) to report that this is exactly what it ought to be, but it isn't. Blow was Purcell's teacher, also his predecessor and successor as organist at Westminster Abbey (Purcell, like many another treasurable genius, died too young,

at 36). There is a kinship in their music-making, albeit this work of Blow's, even if heartfelt, is a little contrived. But neither the sorrow of the one nor the merriness of the other (the Purcell works are all in light vein) come across effectively in the self-consciously "period" performance of this well-meaning New York antiquarian group. It's precious, and not very enjoyable. The reproduction is first-rate. J. M. C.

BRAHMS

Hungarian Dances Nos. 1, 2, 3, 5, 6, 7 and 10 — See Dvorak.

†BRAHMS

Lieder (see Strauss)

BRAHMS

Quintet No. 2 for Strings, G Major, Op. 111

Quartet No. 3 for Piano and Strings, C Minor, Op. 60

Sextet No. 1 for Strings, B Major, Op. 18

†Schumann: *Quintet for Piano and Strings, Op. 44*

Dame Myra Hess (pf); Pablo Casals (vo); Madeline Foley (vo); Milton Katims (va); Alexander Schneider (vn); Isaac Stern (vn); Joseph Szigeti (vn); Milton Thomas (va); Paul Tortelier (vo).

COLUMBIA SL 182. Three 12-in. \$17 (approx).

No doubt these records will be available singly soon. However, for people with the necessary cash available, this doesn't matter, for here is a collection safe to buy as such, the first Columbia Casals Festival album about which this could be said, though the No. 1 Mozart from Perpignan was close to it. (This comes from Prades, 1952.) Most formidable competition to any of the recorded works collected here faces the Schumann Quintet, which has attracted imposing talent. However, the overside in this case happens to be the sole LP rendition of the Brahms String Quintet, Op. 111, in one of the nicest performances of anything ever recorded, making the disk a fairly safe buy.

There will be objections, as usual, that the performers in these works have been so impressed with the solemnity of the occasion (the second Casals festival) that it has infected their playing, making it dull. I think this comment marks the unseasoned critic. The hallmark of these performances, of warmly intimate music, is relaxation and mutual enjoyment. The same atmosphere can be felt in the old recordings of the Busch chamber players at work on the Brandenburg Concerti or the Handel Concerti Grossi. They appreciated playing together. And what they put on records, in consequence, is something more than a "concert" delivery. It embodies a deeper depth and pleasure, exactly what the phonograph was invented to bring into the home. Why fight it? J. M. C.

BRAHMS

Two Rhapsodies, Op. 79; Six Piano Pieces, Op. 118; Four Piano Pieces, Op. 119

Walter Gieseking, piano.

ANGEL 35027. 12-in. 12, 20, 13 min. \$4.95 or \$5.95.

Eight Piano Pieces, Op. 76; Seven Fantasies, Op. 116

Walter Giesekeing, piano.

ANGEL 35028. 12-in. 22, 20 min. \$4.95 or \$5.95.

These were the first Angel piano recordings I heard, and they provided almost unadulterated pleasure, from handling the ingenious double slip-cover arrangement to listening to every note of Mr. Giesekeing's Brahms. Some of the best piano literature is here sympathetically treated by one of the finest pianists alive in a mechanically superb recording. Even if there are small flaws in the playing, if some details of interpretation seem better treated by other pianists (e. g., Guimóar Novaes, in the *B Minor Capriccio*, Op. 76, No. 2), these records supercede others of their kind. Mr. Giesekeing threads his way through the closely interlocked themes and cross-rhythms with a clear eye, falling victim neither to ponderosity nor sentimentality. Consider the artful pedaling in Op. 116, No. 5; the soft purling runs in Op. 118, No. 5; the perfect control of short transitions between dramatic and quiet sections; the constant progress of the music however slow or subdued; the subtle pointing up of phrase elisions. Op. 117, missing from this grouping, is played by Mr. Giesekeing on a previously issued Columbia recording. R. E.

BRAHMS

Rinaldo: Cantata for Tenor Solo, Male Chorus and Orchestra, Op. 50

Joachim Kerol, tenor; The New Paris Symphony Association Chorus, Padeloup Orchestra; Rene Leibowitz, cond.

VOX PL 8180. 12-in. 36:35 min. \$5.95.

Biographies of Brahms usually contain references to this composition, but this is the first time that it becomes anything more than just a name in the glossaries. Performances being almost unheard of, and recordings being (until now) nonexistent, Vox has done a great service by committing it to disks.

Since it was composed when Brahms was still in his 30's, and at a time when he had just immersed himself in a study of Wagner's *Tristan und Isolde*, the work gives us a valuable insight into the composer's development. We are struck, first, by the "operatic" touches in the writing; second, by the cleanliness and directness of the orchestration as opposed to the thickness of Brahms' later style; and finally, by the occasional melodic similarities to Wagner and Schubert.

The solo tenor role is an extremely taxing one, in its length as well as in its range. While he seems equal to its dramatic demands, Mr. Kerol unfortunately becomes forced and strained in the higher registers. Performance and recording are otherwise good. D. R.

BRAHMS

Waltzes, Op. 39 — see Schumann.

BRITTEN

Serenade for tenor solo, horn and strings, Op. 31

David Lloyd, tenor. James Stagliano, horn. Strings, members of the Boston Symphony Orchestra. Richard Burgin, conductor.

Folk Songs of the British Isles

David Lloyd, tenor. Marguerite Willauer, soprano. Wolfgang Schanzer, piano. BOSTON B-205. 12-in. 41 min. \$5.95.



Eduard van Beinum: London's dynamic Hollander displays a flair for Bruckner.

For all that was, and is, wonderful in Britten's *Serenade*, it is still necessary to go back to the superb performance of the work by Pears and the composer, once available on English Decca, but now deleted. No amount of vocal ability, and Lloyd has that in plenty, can offset an apparent lack of understanding or temperament for the work, and it is this insufficiency that hinders his performance from becoming completely satisfying. In other words, good, but uninspired. Far better are his folk songs, sung with conviction and flavor. Sensitive work from Burgin and his men, and the Stagliano horn is beyond reproach. The recording is hardly spectacular, and a closer-to-the-mike placement of the soloist in the *Serenade* might have helped. J. F. I.

BRUCKNER

Symphony No. 7 in E Major

†Franck: *Psyché — Symphonic Poem*

Concertgebouw Orchestra of Amsterdam; Eduard van Beinum, cond.

LONDON LL 852/853. Two 12-in. \$11.90.

The redoubtable Eduard van Beinum has conducted a wide variety of music on disks, but this, to the best of my knowledge, is his first encounter with Bruckner before the recording microphones. If this interpretation is any criterion, he should have gone to work on behalf of the Austrian master long ago. Not all Bruckner is easy to take; he often sounds overblown or long-winded, and far too many conductors treat him with a heavy, pompous hand. Not so van Beinum. His approach is full of inner warmth, and he manages to convey admirably the religious spirit that guided the composer. Yet he keeps things moving. All in all, this is one of the most convincing performances of this symphony I have heard, either on disks or in the concert hall.

A welcome arrival, too, is Franck's beautiful, richly melodic symphonic poem, *Psyché*. The only previous LP version of this work, conducted by Eugen Jochum, was rather unsympathetic, whereas this new reading is entirely in the vein. London has provided rich-sounding, wide-range reproduction. P.A.

CASTELNUOVO-TEDESCO

Guitar Concerto

†Pieces by Villa-Lobos, Torroba, Turina and Ponce

Andrés Segovia, guitar. New London Orchestra; Alec Sherman, cond., in the *Concerto*. COLUMBIA ML 4732. 12-in. \$5.95.

Written in 1939 expressly for Segovia, Mario Castelnuovo-Tedesco's *Concerto*, though con-

servative in style, is far more than a novelty. It is a well-constructed, lightly scored, highly melodic work, one that makes very pleasant listening, especially when interpreted with the unsurpassed Segovia artistry. The shorter pieces on the reverse side, all featured in the guitarist's recitals, are also attractive, and are done with taste. Reproduction throughout is good. P. A.

CHARPENTIER

Te Deum, Marche de Triomphe, Air de Trompette, Ténèbres, Oculi Omnium.

Claudine Collart, 1st sop.; Jean Archimbaud, 2nd. sop.; Yvonne Melchior, alto; Pierre Gianotti, tenor; Louis Noguera, bass.

The Chamber Orchestra of the Concerts Padeloup. The Chorale of the Jeunesses Musicales de France. Louis-Martini, cond. THE HAYDN SOCIETY HSL 2065. 12-in. \$5.95.

It should be specified immediately that this Charpentier is *not* the composer of *Louise*, but rather, a compatriot who antedated his more familiar namesake by two-and-a-half centuries. He was born in 1634. And what a vital figure this Marc-Antoine Charpentier turns out to be! His *Te Deum* is music in the grand manner — for full chorus, soloists, orchestra and organ. Moreover, the orchestra, especially in the introduction, features trumpets and drums in a way that anticipates some of the more brilliant passages in the works of Bach and Handel.

The performances are no mere museum recreations, but are full-bodied and ringing with life. It is all the more regrettable, therefore, that the first extended tenor solo, despite the lovely tone with which it is invested, is sung so excruciatingly and consistently flat!

The reverse side of the record contains several shorter works by the same composer, two of which, the *Ténèbres* and *Oculi Omnium*, are thoughtful choral pieces of great beauty. To my mind, these are of more lasting musical value than are the fanfare-passages of the *Te Deum*.

The recording captures the spaciousness of the acoustics in a manner that is quite appropriate to the music. There is, however, some tape hiss. D. R.

CHAUSSON

Poème — See Ravel.

CHOPIN

51 *Mazurkas; Polonaise-Fantaisie in A Flat*, Op. 61; *Andante Spianata and Grande Polonaise*, Op. 22

Artur Rubinstein, piano.

RCA VICTOR LM 6109. Three 12-in. 126, 12, 14 min. \$17.16.

One of the notable 78-rpm recordings was that of the complete Chopin mazurkas made by Artur Rubinstein for RCA Victor. The pianist has now repeated this labor of love for an LP album under the same auspices, and the results are just as memorable. A few sample comparisons indicate no great change in Mr. Rubinstein's interpretations over the years. The fire, aristocracy, and passion are still there, perhaps a shade mellowed by more thoughtful tempos. The mazurkas are fortunately recorded in order, making it easy to locate them. Because each work turns up some striking musical idea and every third or fourth one is a miniature masterpiece, it is even possible to enjoy

all two hours of them in one sitting (a procedure not recommended, however). The sound of the piano is clean, bright, and intimate, but more expansiveness or resonance would have made it even better. The *Polonaise-Fantaisie*, a moody work of intense feeling, and the *Andante spianato* and *Grande Polonaise*, an earlier salon work of charm and brilliance, add stature to the album in Mr. Rubinstein's extraordinary performances. Other pianists will go on recording the mazurkas — with good reason, for they are such highly subjective, personal creations — but this album will provide the measuring rod by which to judge the success of their efforts. R. E.

CHOPIN Waltzes

Guiomar Novaes, piano.
VOX PL 8170. 12-in. 49 min. \$5.95.

CHOPIN

Sonata No. 3, in B Minor, Op. 58; Barcarolle in F Sharp, Op. 60; Nocturne in D Flat, Op. 70, No. 2; Mazurka in C Sharp Minor, Op. 50, No. 3

Dinu Lipatti, piano.
COLUMBIA ML 4721. 12-in. 25, 8, 6, 5 min.
\$5.95.

Dinu Lipatti's legacy of recordings must be near its end, and each of Columbia's reissues is received with pleasure mixed with apprehension that this one will be the last. Lipatti's performances are not necessarily the best, but in a valuable way they are unique. Guiomar Novaes and the late William Kapell bring as much musical sensitivity and intuition and more depth to their recordings of the B Minor Sonata, in disks that are also much superior in terms of sonic values. But the quality of "sweetness" attributed by Nadia Boulanger to Lipatti is very special to his playing. How to define this in specific musical terms is not easy. Lipatti is always the lyricist, with a gentle, singing touch. For all the light and shade in his playing he keeps the music skimming along lightly and easily; there are no melodramatic pauses, tragic contemplations of the turn of a phrase, or heart-rending climaxes. It is for these reasons that his version of the Barcarolle is one of the best I know. The work, deceptively big in format, invites but cannot support grand-scale treatment. It does not sound hollow or pretentious as Lipatti wings his way through it.

Again for the above reasons, his disk of Chopin Waltzes, played with mercurial gayety, holds the edge in my affections over Miss Novaes' new disk. They are the least interesting of the Polish composer's best-known works, and Miss Novaes' seriously poetic sentiments, beautiful as they are, seem a little wasted. Miss Novaes' art, however, has the benefit of full, rich reproduction from Vox, and she includes, where Lipatti does not, the admirable posthumous Waltz in E. R. E.

COPLAND

Appalachian Spring
†Piston: *The Incredible Flutist*

Symphony Orchestra of Radio Berlin;
Arthur Rother, cond.
URANIA URLP 7092. 12-in. 20, 20 min. \$5.95.

This recording is significant primarily from a politico-social point of view; it is evidence of the influence of the United States in the contemporary cultural life of Germany. Both works, are, of course, among the most successful of modern American scores. One wishes one could recommend Herr Rother's interpretation of them, but his performances do not measure up to those available in other recordings of the same compositions. Technically, the reproduction is rather good, occasionally a little edgy. A. F.

DEBUSSY

Estampes (Pagodes, Soirée dans Grenade, Jardins sous la pluie); Suite Bergamasque (Prélude, Minuet, Clair de Lune, Passepied); Réverie; Two Arabesques; La plus que lente; La Fille aux cheveux de lin

Menahem Pressler, piano.
MGME 3054. 12-in. 13, 17, 4, 7, 4, 3, \$4.85.

In the kind of strange reshuffling that MGM seems addicted to, Mr. Pressler's Debussy performances on a 10-inch disk have been transferred to a 12-inch, with the *Suite Bergamasque* and *La fille aux cheveux de lin* added. The new interpretations are as fine as the others, the reproduction as satisfactory, with much less surface noise on the newer release. (Incidentally, the record liner isn't sure whether *la fille* has flaxen hair or flaxen horses.) R. E.

DOHNANYI

Ruralia Hungarica

†Paganini: *Caprice No. 13 in B Flat Major; Caprice No. 20 in D Major; La Campanella* (arr. Kreisler)

Alfredo Campoli, violin; George Malcolm, piano.
LONDON LS 793. 10-in. \$4.95.

Dohnanyi's *Ruralia Hungarica* was written originally as a suite of five pieces for piano-forte solo, using elements of Hungarian folksong as thematic material. Later the composer selected three of these movements and set them for violin and piano. It is in this form that we hear them on this record.

Mr. Campoli's playing of the *Ruralia Hungarica* and the Paganini, on the reverse side, is brilliant and sure, without the excesses that so often accompany display pieces. The violin tone is warm, with a very satisfying balance between piano and violin. Worth special mention is how pleasantly the violin reproduces here. Absent are harsh unnatural highs which creep into many LPs. R. L.



Andrés Segovia; artistry in a concerto composed for him by Castelnuovo-Tedesco.

DONIZETTI

Lucia di Lammermoor (two versions)

Maria Callas (s), Lucia; Anna Maria Canali (ms), Alisa; Giuseppe di Stefano (t), Edgardo; Gino Sarri (t), Normanno; Valiano Natali (t), Bucklaw; Tito Gobbi (b), Ashton; Raffaele Arie (bs), Raimondo. Orchestra and chorus of the Maggio Musicale Fiorentino; Tullio Serafin, cond.

ANGEL 3502 C. Two 12-in. \$11.90 (thriftpack: \$9.90 — unboxed, unsealed, includes no notes, no libretto.)

Dolores Wilson (s) Lucia; Ebe Ticozzi (ms), Alisa; Gianni Poggi (t), Edgardo; Guglielmo Fazzini (t), Normanno; Mario Carlin (t), Bucklaw; Anselmo Colzani (b), Ashton; Silvio Maionica (bs), Raimondo. Orchestra and chorus of the "Opera di Milano;" Franco Capuana, cond.

URANIA URLP 232. Three 12-in. \$17.85.

The arrival of two full versions of *Lucia di Lammermoor* calls for an equal number of aphorisms: "It never rains but it pours" and "The best things often come in the smallest packages." For the bounty is undeniable, and it is difficult to see why anyone would prefer either the Urania or the older Cetra to the brand-new Angel, which is much better performed than the one and much better engineered than the other — and cheaper in either of its two forms.

The role Donizetti wrote around Scott's hapless Lucy Ashton was a meaty one to begin with, and through additions and interpolations has become a favorite showpiece for sopranos capable of difficult acrobatics. The story of Lucy, who, pursued by what the libretto refers to as an "impetuous bull," falls reciprocally in love with her rescuer but is kept from marrying him by her feuding baritone brother; who, forced into a politically advantageous marriage, precipitates what is known even in politest society as a sextet, then succumbs to *folle de coloratura*, knifes her groom, sings scales for fifteen minutes, and knifes herself; who, slashed, dead, and entombed, is lamented in two lengthy tenor arias and made the excuse for a suicide attended by bass and chorus — is too well known to bear retelling.

In fact, these recordings, after 120 years of Lucy, ought to be cause for unalloyed delight. They would be, too, except for pangs of sympathy aroused by the plight of Dolores Wilson. Here a young American goes to Italy, works hard under the tutelage of the revered Toti dal Monte (herself a Lucia of note until failing high tones caused her to metamorphose into a Butterfly), is rewarded by a Metropolitan contract, and has this recording released as a foretaste of her homecoming debut in the same opera — only to find her *réclame* muffled and herself outclassed — not to say imposed on — by Maria Callas.

Lucia, like Gilda in *Rigoletto*, is one of those roles that, originally normal in their requirements, have come to be regarded as the property of coloraturas. By this is meant (at least now) light sopranos whose lack of power has led them to develop compensatory technical adroitness at the top. And in coloratura terms — for she is one such — Miss Wilson is an honest if not an especially inspired, practitioner. Her voice is fresh, clear in focus, agile, and generally true to pitch; her style is informed, and her diction (at least for a non-Latin) good

enough to merit comment. Too, she has an E flat (if the engineers have not been twiddling with the gain control) of formidable velocity; hers is no penny-whistle voice.

Miss Callas, though, can accomplish everything in the way of coloratura brilliances that Miss Wilson can — and then some — and her voice is of far greater weight and coloristic variety. These assets she uses toward creating a vocal character, and the acrobatics seem, as they should, simply musical externalizations of emotion. Her vocalism is not immaculate. Sometimes the middle voice is veiled or bottled-sounding. Some intonations are not quite just. But such a voice it is! And such a consummate vocal actress controls it! And what a fabulous technique! That I have never heard anything remotely like it may be passed off as the ignorance of youth. But I have never heard anyone *tell* of anything remotely like it, either, and there are some oldsters around yet.

Good as Lina Pagliughi is on the Cetra set, she sings Lucia in standard coloratura terms and is better by the breadth of experience, technique, communicativeness and general know-how than Miss Wilson. But Miss Callas is, to all intents and purposes, a dramatic soprano with sufficient technique to outsing any coloratura going and a sense of drama that would be exceptional in any singer in any age.

If Miss Callas furnishes the excitement, Tullio Serafin holds the whole performance together with the authority born of more than half a century in the world's great opera houses and urges it on with the spirited pulse of a musical instinct that refuses to grow old, always enabling, always encouraging, never failing to fit details into the broad framework of a flowing, cantilena performance.

On the extra-soprano level, Angel has the edge over its competition only less surely. Giuseppe di Stefano, in fine voice and on his best artistic behavior, is more satisfying by the depth of the velvet on his tones than Gianni Poggi (Urania), who is bright and clear but has a tendency to scoopy, sheep-like noises, or Giovanni Malipiero, wooden of voice but a truer artist than either; and Tito Gobbi's big-scale, somewhat rough-hewn but intelligent singing betters that of either of the other Ashtons. Only Raffaele Arie's rather coreless tone detracts from the Angel second line — which includes, incidentally, Gino Sarri, the Urania Otello, in the secondary (or tertiary) role of Normanno. He is O. K., in case anybody wonders; a fellow has to eat, and even in these days of LP people don't set up shop and record Otello every week.

In view of the fact that Angel has produced on two disks an opera previously contained on three, it is fair to point out that while all of the availables are opera-house complete (first scene, last act is never, never done) Angel takes a very few discreet tucks, but nobody who doesn't know the score almost by heart will be likely to note them. In any case, Miss Callas at \$9.90, or \$11.90, or twice that, is no less exciting than she would be at \$17.85.

Technical honors are about equal. Both Urania and Angel sets offer sound that is livelier and more faithful than the Cetra, which itself is not half bad. Actually, I prefer the Urania balances as being more

natural in some places (Angel puts your ear mighty close to that harp, for example), but the fidelity of both is high as the sky, cyclagewise, and the surfaces are good — the Angel to the point of absolute perfection. I have never really believed what they say about craftsmanship standards at the Hayes factory. Now I do. J. H., Jr.

DUBOIS

The Seven Last Words

Boston Chorale and soloists. Willis Page, cond. Reginald Foort, organ.
SOUNDS OF OUR TIMES 1094. 12-in. 42 min. \$5.95.

The celebrated acoustics of Boston's Symphony Hall, the two ranks of 32-foot pipes of its new Aeolian-Skinner organ and a tremendous amount of engineering know-how add up to a super-recording that will particularly delight bass-response fans. It is indeed an exciting experience to "feel" the 16-32 cycle sound, rather than actually hear it. Reginald Foort, the "Michael Cheshire" of previous Cook organ records, again shows his complete mastery of the instrument in his sympathetic, well registered support of the soloists, whose work is always effective, and in the case of Mac Morgan, quite outstanding. Perhaps equally impressive is the masterful balance among all concerned, chorus, soloists and organ, throughout the entire work. J. F. I.

DUKAS

La Péri

†Fauré: *Pelléas et Mélisande — Suite*, Op. 80

L'Orchestra de L'Association des Concerts Colonne; George Sebastian, cond.
URANIA URLP 7097. 12-in. \$5.95.

La Péri

†D'Indy: *Istar — Symphonic Variations*
†D'Indy: *Fervaal — Prelude to Act I*

Westminster Symphony Orchestra; Anatole Fistoulari, cond.
MGM E 3062. 12-in. \$4.85.

Here is some attractive late romantic French music. The gem of the lot is Fauré's delicate suite from his incidental music to *Pelléas et Mélisande* — the first music to be written for Maeterlinck's play. Dukas' "danced poem," *La Péri*, has a decided oriental cast. D'Indy's *Istar* variations depict, within the framework of musical form, the story of the maiden who entered the land of the dead to rescue her lost lover, and who was obliged to shed a piece of her clothing at each of the seven portals, until she stood naked before the god of death. The music presents a set of variations in reverse, beginning with the most complicated and ending with the simple, unadorned theme. The same composer's opera, *Fervaal*, bears a strong kinship to Wagner's *Parsifal*, and one can find a great deal of Wagnerianism in the Prelude recorded here.

From the standpoint both of the music contained thereon and its performance, I much prefer Sebastian's readings — a fine-drawn account of the *Pelléas* suite and a fairly animated one of *La Péri*. Fistoulari tends to drag the tempi in the latter work, in which there is also a bad tape splice. The reproduction is about equal in quality on both disks, so that a choice will depend largely

upon which of the musical works interests you most. P. A.

DUPARC

Songs

Le manoir de Rosemonde; La Vague et la Cloche; L'Invitation au Voyage; Serenade Florentine; La Vie Antérieure; Chanson Triste; Testament; Lamento; Phidylé; Soupir; Extase; Elégie.

Gérard Souzay (b); Jacqueline Bonneau, piano.

LONDON LL-813. 12-in. \$5.95.

Two more songs and this disk might have been labelled "Complete Songs of Henri Duparc," for he composed only 14 in all. Yet who does not know at least *Extase* or *L'Invitation au Voyage*? The reason is clear: Duparc wrote fine songs. And here they are, sung by Gerard Souzay with control and exquisite sensitivity, supported by accompaniments equally gracious and musical, and reproduced to the last nuance by London's engineers. Top drawer, if you care at all for French music, the French language, French style, or simply fine singing. J. H., Jr.

DVORAK

Concerto for Violin and Orchestra in A Minor, Op. 53

†Gliere: *Romance for Violin and Orchestra, Op. 3*

David Oistrakh, violin. State Orchestra of the U.S.S.R. Kiril Kondrashin, cond.
VANGUARD VRS-6016. 12-in. 22, 15 min. \$5.95.

This behind-the-Iron-Curtain production is not so much a contribution to our knowledge of Dvorak as it is a dazzling performance of violin virtuosity. David Oistrakh brings into sharp focus his complete mastery of violin technique. His reading is decisive and bold. Display passage-work is executed effortlessly, yet this reviewer feels that Mr. Oistrakh is almost too much in command, not only of the State Orchestra of the U.S.S.R., conductor Kondrashin, but also of the composer. In the presence of so much display one is distracted from any soaring contemplation.

Tapes received from Russia have been getting better of late, but still not up to the standard we take for granted. This one is quite passable, with solo violin to the fore and brilliant. I find the orchestra sound generally good, but with some muddiness in the louder passages. R. L.

DVORAK

Quartet in A flat Major, Op. 105

Terzetto in C Major, Op. 74

†Kodaly: *Serenade in F Major, Op. 12*

Barchet Quartet.

VOX PL 7570. 12-in. 36:55 min. \$5.95.

Classic String Trio.

CLASSIC CE 1033. 12-in. \$5.95.

On these two disks, three chamber works make their initial appearance on LP, and since none of these is heard very often in concert, each is welcome. This applies particularly to the *Quartet*, which is Dvorak's last chamber composition. This melodious score imparts to the listener a marvelous feeling of well-being, while its slow movement finds the composer experimenting with a few harmonies that he did not dare use in his earlier works. Adding to the attractive-

ness of the disk is the excellent playing and spirited interpretation of the Barchet Quartet and the bright, properly resonant reproduction by the Vox engineers.

Because of the combination for which they were written — two violins and viola — the *Terzetto* and the Kodaly *Serenade* will have less appeal. Both composers have managed to get a great deal out of this unusual instrumental setup, and have turned out some interesting music — especially the folk-like finale of the *Serenade* — but neither the playing, which is occasionally edgy and out of tune, nor the recording, which is sometimes strident and cramped in sound, add to the music's attractiveness. P. A.

DVORAK

Symphony No. 2 in D Minor, Op. 70

Hamburg Radio Symphony Orchestra; Hans Schmidt-Isserstedt, cond.
LONDON LL 778. 12-in. \$5.95.

Symphony No. 5 in E Minor, Op. 95 ("From the New World")

Hague Philharmonic Orchestra; Antal Dorati, cond.
EPIC LC 3001. 12-in. \$5.95.

Slavonic Dances Nos. 1, 2, 3 and 16 †Brahms: *Hungarian Dances Nos. 1, 2, 3, 5, 6, 7 and 10*

Hamburg Radio Symphony Orchestra; Hans Schmidt-Isserstedt, cond.
LONDON LL 779. 12-in. \$5.95.

Schmidt-Isserstedt seems to have a way with Dvorak; his warm, broad and thoroughly idiomatic treatment of the sometimes brooding, yet immensely appealing Second Symphony, plus London's full-bodied reproduction, make this by far the preferred version of the work. He also does a highly creditable job with the *Slavonic Dances*, though, for some reason, takes the Brahms *Hungarian Dances* much too literally, without sufficient retards, rubato and general schmalz.

Dorati's is the twelfth LP recording of the *New World*, and his sane, well-balanced reading, greatly aided by Epic's wide-range "radial sound," makes this one of the most desirable of the dozen. Other versions worth comparing with it include those by Kubelik (Mercury), Pflüger (Urania), Ormandy (Columbia) and Szell (Columbia). There have been complaints about Epic's "uncontrollable" bass. Here it seems no serious problem. P. A.

DVORAK

Symphony No. 8 in G Major, Op. 88

Czech Philharmonic Orchestra, Vaclav Talich, cond.
SUPRAPHON LPV 44. 12-in. (Price not given)

Dvorak's No. 8 is really the one we more commonly know as No. 4, though actually 8 seems the proper numeration. Many of us think it his best symphony, and it is odd that it has not been recorded more often. As of now, it has four good performances on LP, none of them reproduced more than just adequately — though the Bruno Walter for Columbia was, in its day, considered pretty terrific.

If there is a dean of Dvorak conductors, Vaclav Talich probably is it. His old 78 rpm version of the G Major symphony is still famous. To judge by the new Supra-

phon from Czechoslovakia, he has lost none of his touch, though with age (he is 70) his tempi have tightened. He brings out rhythmic trimming that other conductors have missed; the symphony really dances, as it should. The reproduction isn't really bad, just undistinguished. J. M. C.

FALLA

El Retablo de Maese Pedro (two versions)

Ilona Steingruber (s), The Boy; Waldemar Kmentt (t), Master Peter; Otto Wiener (b), Don Quixote. Vienna Philharmonia [sic] Orchestra; F. Charles Leitner, cond.
SPA 43. 12-in. \$5.95.

Blanca Maria Seoane (s), The Boy; Francisco Navarro (t), Master Peter; Chano Gonzalo (bs), Don Quixote. Orchestre du Théâtre des Champs-Élysées; Ernesto Halffter, cond.



Reginal Foort: he and Emory Cook give Dubois' oratorio fine aural excitement.

El Amor Brujo

Inés de Rivadeneira (c) and Madrid Symphony; Pedro de Freitas Branco, cond.
WESTMINSTER WL 5238. 12-in. \$5.95.

Manuel de Falla had many more strings to his bow than anyone could guess from acquaintance with only the two or three best known of his compositions. *El Retablo de Maese Pedro* (that is, *Master Peter's Puppet Show*) is one of those singular minor works — minor in a quantitative sense — much easier to delight in than to categorize. For lack of a better term, it can be called an opera; but it is an opera only in a very special sense. As originally conceived, all the action was taken by puppets, with the singers standing to one side and participating only vocally. Since then, all manner of compromises have been attempted — singing actors for human roles and puppets for puppet roles; singers for singing roles and dancers for puppet roles, and so on.

The plot is taken almost literally from an episode in Cervantes' *Don Quixote*. The knight, resting at an inn, has been invited to attend a puppet show put on by one Master Peter. This show, narrated by Master Peter's boy assistant, has to do with the lovely Princess Melisendra, rescued from Moorish captivity by the brave knight Don Gayferos. At the crucial moment when the princess and her rescuers are about to be overtaken by their infidel pursuers, Don Quixote, who has become so absorbed in the play that he can no longer distinguish between puppet life and real life, draws his sword and intervenes, hacking the bad puppets to bits; then he delivers a rousing

address on the glories of knight-errantry in the service of fair Dulcinea, and departs, leaving Master Peter standing ruefully among the debris of his troupe. Pretense or reality, the knight has fulfilled his chivalric vows. Falla's music for this is economical in means and completely captivating in its ingenuity. At least part of the charm comes from the fact that his wit is never either harsh or condescending, and in his blending of fantasy with reality he never loses a sense of character — or Master Peter's professional aplomb, of the Boy's serious recounting of the puppet plot, or of the mad old knight's purity of ideals. The result is both funny and touching — not unlike in feel to Ravel's *L'Enfant et les Sortilèges*. The scoring makes unusual use of wind, percussion, and harpsichord sonorities to create a texture that is at once transparent and flecked with color. Some of the nicest music comes in the instrumental sections that accompany the puppet scenes, where there is a blending of Spanish, archaic, and oriental usages into a piquantly personal idiom.

Of the two new, competitive versions, my preference is for the Westminster, but not by a very wide margin. It has the additional advantage of being all on one side, with the reverse given over to a performance of *El Amor Brujo* that, while it may not be the richest symphonic or vocal presentation on records is certainly competent, presumably authentically Iberian, and very well reproduced. Both of the *Maese Pedro* performances are well played, the Westminster conducted with slightly more subtlety and slightly less vigor than the SPA. Both the SPA tenor and soprano have better voices, judged purely as voices, than their opposite numbers, but the Westminster singers have better diction and a surer feeling for the music, and the really eloquent bass voice of Chano Gonzalo makes him much the better of the two Don Quixotes. Both recordings are excellently engineered — the Westminster with more spaciousness and sense of actual performance; the SPA closer-to, with a higher volume level, and razor-sharp definition. J. H., Jr.

FALLA

Brève — Interlude and Danza — See Albeniz.

FAURE

Pelléas et Melisande — Suite, Op. 80 — See Dukas.

FAURE

Requiem

Les Chanteurs de Saint-Eustache and orchestra, André Cluytens, cond. Martha Angelici, soprano; Louis Noguera, baritone; Maurice Duruflé, organ.
ANGEL 35019. 12-in. 40 min. \$4.95 or \$5.95.

In Angel's initial set of releases are two French choral masterpieces, the Fauré *Requiem* and the Schmitt *Psalm 47*. Although Fauré's work has a good deal of currency in American churches (it is relatively easy to perform), it is not always accorded here the critical respect it receives in France. One writer has attributed this to the fact that "the nobility of [Fauré's] unadorned, self-dependent style is not discerned beneath the seductive exterior of the music." As Nadia Boulanger has pointed out, in Fauré's *Requiem* "no dis-

quiet or agitation disturbs its profound meditation, no doubt tarnishes its unassailable faith, its quiet confidence, its tender and peaceful expectation." A final tribute claims that it is difficult to find any music, since the great composers of the Roman Church and the chorales of Bach, as externally grave and simple, with such internal stress and fire.

For a long time the only LP recording of this work was Columbia's repressing of an old 78-rpm album, interpretatively moving but mechanically poor. Now of a sudden there are three more versions. Unfortunately, I have not heard either the new one on Capitol, sung by the Roger Wagner Chorale, or the older one on Oceanic, conducted by René Leibowitz. The Angel version will be hard to improve on, but it does have flaws. The recording—mechanically a brilliant one—sounds as if it had been made in a large church, for the heavy echo suggests a vast, impressive nave. So far, so good. But the echo plays some havoc with the balance of sound in the instrumental ensemble, and the occasional lack of clarity in a work so exquisitely orchestrated is disappointing. For some reason, perhaps the arrangement of the microphones, the choir escapes this clouding.

Some of Mr. Cluyten's tempos will seem inordinately slow. Let the carpers hear the performance out, for the severe lentos and adagios make their point in a sustained spirit of devotion. The result is an act of worship rather than a concert performance. It should be added that the singers and instrumentalists are first-rate, with Miss Angelici's pure-voiced *Pie Jesu* a notable contribution.

R. E.

FRANCAIX

Quintette a Vent†Nielsen: *Kvintet, Opus 43*

New Art Wind Quintet.

CLASSIC EDITIONS CE 2001. 12-in. \$5.95.

The Francaix is in the witty modern tradition of classicism with wrong notes, the Nielsen in the academic tradition of classicism with most of the notes in the right places. Both works are pleasant, but neither is exceptionally impressive. The recording is adequate.

A. F.

FRANCK

Six Pièces, Op. 16-21: Fantasia in C; Grande pièce symphonique; Prélude, Fugue, et Variation; Pastorale; Prière; Final

Clarence Watters, organ.

CLASSIC CE 1014. Two 12-in. 12, 27, 8, 9, 12, 10 min. \$11.90.

However one looks at it, Clarence Watters' recording of the complete organ works of César Franck is an impressive and valuable achievement. The *Six Pièces*, in the second album of the series to come my way, has considerably more musical interest than the *Trois Pièces*. The *Prière* has an absorbing share of harmonic coloration and interplay of voices; the large-scale, three-movement *Grand pièce symphonique* has an especially attractive middle section, and its *Finale* is quite stunning in impact. The meticulousness of the recording is reflected in the stylistic perfection of the registration, the precision of the playing and the clarity of the engineering. If Mr. Watters fails to

interest us in the duller works by resorting to splashy effects, neither does he cheapen the more rewarding ones, leaving them in the dignity of their own musical stature. Paul Hume's comments are an attraction of the series.

R. E.

FRANCK

Psyché — Symphonic Poem — See Bruckner.

GABRIELI

Two Canzone for Double String Orchestra

The Stuttgart Chamber Orchestra; Karl Munchinger, cond.

†Telemann: *Concerto for Viola and Orchestra in G Major*

Heinz Kirchner, viola.



Willem Van Otterloo: from Epic comes the best pair of Peer Gynts on disks.

The Stuttgart Chamber Orchestra; Karl Munchinger, cond.

LONDON LS-686. 10-in. \$4.95.

Fine, sensitive performances of works that are certainly off the beaten path. The Gabrieli works, besides demonstrating the antiphonal effects that were used in the early 17th century, also fall gratefully on the ears.

The Telemann Concerto is a satisfying composition by a man who enjoyed much greater popularity in his own day than did his contemporary, Bach. The soloist plays with musical finesse and with a warm, round tone.

D. R.

GRANADOS

Goyescas — Intermezzo — See Albeniz.

GLIERE

Romance for Violin and Orchestra, Op. 3 — See Dvorak.

GRIEG

Peer Gynt Suites Nos. 1 and 2

Hague Philharmonic Orchestra. Willem Van Otterloo, cond. Erna Spoorenberg, soprano.

EPIC LC 3007. 12-in. 31 min. \$5.95.

One of the very best of Epic's releases, thanks to more uniformity in its sound, throughout the cycles, and the well-managed, sensitive reading by Van Otterloo. The conductor's work is a model of phrasing, careful shading and attention to detail that brings the whole composition into full flower, in a performance that is unmatched on records today. Excellent orchestral work by the Hague players, and for once we are given the vocal portion of Solveig's song, more generally assigned to the violin, which, as sung by Erna Spoorenberg is the poignant

highlight of the recording. As with all Epic issues, the liner notes are highly informative.

J. F. I.

HANDEL

The Twelve Concerti Grossi, Op. 6

Bamberg Symphony Orchestra, Fritz Lehmann, cond.

DECCA DX 126. Four 12-in. 13, 13, 17, 12, 19, 19, 17, 21, 17, 18, 19, 15 min. \$23.40.

The only other complete edition is Columbia's pioneering set, old and rough, by the Busch Chamber Players. It may be assumed that London will issue Nos. 11 and 12 to complete the first 10 already issued in Boyd Neel performances. In addition, there are a few disks devoted each to two or three of the Concertos. Of these, Nos. 5 and 6, played by Felix Weingartner on Columbia ML 4676, reveal a natural poetry not found in any other playing of any.

As an exposition of the concerto grosso as such, the Lehmann records have an obvious advantage over all competitors. The distribution of weight between *concertino* and *ripieno*, between the group of soloists and the full body of strings, is adjusted to illustrate the interplay and opposition of the two defining sections without a possibility of their being confounded. The repeats are taken, and the part of the harpsichord is exemplary in its discretion.

Without exception, the Concertos are played more slowly than we customarily hear those that we ever do hear. This heightens stateliness and gives relief to the quicker movements, but injects into many sections a gravity that does not seem inherent. The Boyd Neel performances have a much greater variety of tempo, and are inclined to play fast where others do not, often without audible advantage. Still this speed, and the omission of repeats, has enabled London to put the Neel versions in consecutive pairs of 10-inch records, a convenience impossible to both Decca and Columbia, which have been compelled to spread several concertos sectionally in order to obviate waste of surface.

Sonically, Decca has more clarity and is more incisive than the first six of the Neel edition, but the four later Londons have an appealing bloom which gives them first consideration. In the three extensive series, the spell evoked by Weingartner from his pair is only intermittently recaptured. Greatest satisfaction can be obtained from an eclectic selection: 1, 2, 3, 4, 10, 11 and 12 by Lehmann on Decca DL 9692-3; 5 and 6 by Weingartner on Columbia ML 4676; and 7, 8, 9 and 10 by Neel on London LS 543 and 585. No. 10 is the single duplication.

Where the convenience of unity is not to be disregarded, a preference for Decca is imposed.

C. G. B.

HANDEL

The Royal Fireworks Music

†Schubert: *Symphony No. 8, in B Minor, "Unfinished"*

Berlin Philharmonic Orchestra, Fritz Lehmann, cond.

DECCA DL 9696. 12-in. 26, 27 min. \$5.85.

Although the London record of the Beinum performance is not at hand for comparison, the other versions of the *Fireworks* seem to be in the Harty arrangement. The present

disk does not designate who made the reduction from Handel's original congeries of wind instruments to the proportions of the conventional contemporary orchestra. But the work is complete, with the Overture for the first time on LP in its entirety, scored along the Harty lines and cleverly interpreted in a recording adequate for the dance movements but too light for the grand *pomposo* of the Overture.

Apparently the "Unfinished" cannot be injured by any honest treatment. The Leinsdorf record, admired here recently for its agony of conflict, holds the fastest performance on disks, and Prof. Lehmann's presents the slowest. One should be bad if the other is good, but the plasticity of Schubert's song permits the difference without demerit to either. It is as a long, despairing song that Prof. Lehmann offers it, with resignation in place of resentment at its hopelessness. It is very beautiful in a rather distant recording chary of detail and dramatics, appropriate to surrender and heart-break. That the writer prefers the Leinsdorf way is not relevant: music-lovers who can afford both will not fail to learn much about conducting, and more about Schubert, in indulging an extravagance. C. G. B.

HAYDN

Symphony No. 92, in G, "Oxford"

†Mozart: *Symphony No. 40, in G Minor, KV 550*

London Symphony Orchestra, Josef Krips, cond.

LONDON LL 780. 12-in. 25, 25 min. \$5.95.

Both are afflicted by a beautifully contrived lyricism extolling line and balance in deprecation of dramatic accent. The vertical realization is exceptional in a lovely and molded clarity which cannot compensate for a lax lateral progression. In the Haydn the ejaculatory middle section of the slow movement is here no more than a placid continuation of an established tranquillity, and the imperious fever of the G Minor has been soothed by an expert but unwanted therapy. — Nevertheless, both minuetts with their wonderful trios are superbly expressed, and reproduction throughout is superior, particularly in the exploitation of counterpoint. C. G. B.

HONEGGER

Concertino for Piano and Orchestra — See Ravel.

HONEGGER

Sonata for Unaccompanied Violin — See Ravel.

D'INDY

Fervaal — Prelude to Act I — See Dukas.

D'INDY

Istar — Symphonic Variations — See Dukas.

LARSSON

Pastoral Suite — See Wirén.

LEHAR

Die Lustige Witwe (The Merry Widow)

Elisabeth Schwartzkopf (s), Hanna; Emmy Loose (s), Valencienne; Nicolai Gedda (t), Camille; Erich Kunz (b), Danilo; Otakar Kraus (b), Cascada; Anton Niessner (b), Mirko; Josef Schmidinger (bs), Saint-Brioché. Philharmonia Orchestra and chorus; Otto Ackerman, cond.

ANGEL 3501 B. Two 12-in. \$11.90 (sealed), \$9.90 (thrif pack).*

(*Angel thrif pack includes records only, unboxed, no notes, no libretto.)

The fact that *The Merry Widow* is supposed to take place in Paris has always (well for a long time) struck me as hilariously cockeyed. All the business about Pontevedrinian ambassadors to France, restaurants called Maxim's, and characters called Saint-Brioché is just part of the shrubbery in operetta fairyland. As soon as the music starts, Vienna becomes Vienna. In this recording *The Merry Widow* is home at last, and keeping the most delightful company. It would be a dismal day when Vienna were to be given a monopoly on performances to the operettas of Franz Lehar, Srrauss, J., et al.; but in buying records there is no reason for taking second-best when the best can be had. The Angel performance, virtually complete, including spoken lines, is all that could be dreamed. Who could hope for *Vilja* to be sung by a voice more beautiful than that of Elisabeth Schwarrzkopf, to choose but one example? It may have happened, but I don't believe it — and at this point would refuse to believe it even if confronted with the evidence. And style. The music isn't played or sung, really. It just happens, bubbling up and flowing along in a sparkling stream. If you won't take *that* for a review, oh all right. No operetta recording known to man (this one) comes close to matching the Angel *Lustige Witwe* except the superlative London *Fledermaus*. Emmy Loose is wonderful. Nicolai Gedda is wonderful. Erich Kunz is wonderful. Otto Ackerman is wonderful. Everybody is wonderful. The engineering is in ¾ time and is wonderful too; Danilo's snoring is the most wonderful high-fidelity snoring on records. The whole wide world is a wonderful place. Happy New Year! J. H., Jr.

KODALY

Serenade in F Major, Op. 12 — See Dvorak.

LEONCAVALLO

Pagliacci (excerpts) — See Mascagni.

LISZT

Hungarian Rhapsodies, Vol. 2; Nos. 9, in E Flat (Carneval de Pesth); No. 10, in E (Preludio); No. 11, in A Minor; No. 12, in C Sharp Minor; No. 13, in A Minor; No. 14, in F Minor; No. 15, in A Minor (Rakoczy March).

Edith Farnadi, piano.

WESTMINSTER WL 5231. 12-in. 10, 6, 5, 7, 9, 10, 6 min. \$5.95.

LISZT

Mephisto Waltz No. 1; Liebestraum No. 3; Gnomenreigen; Hungarian Rhapsody No. 12; Valse Oubliée No. 1; Les Jeux d'eau à la Villa d'Este; Valse-Impromptu; St. François d'Assise: La Prédication aux Oiseaux; Hungarian Rhapsody No. 6.

Alexander Brailowsky, piano.

RCA VICTOR LM 1772. 12-in. 11, 4, 3, 10, 3, 7, 6, 8, 7 mins. \$5.72.

LISZT

Mephisto Waltz No. 1; Funérailles
†Mendelssohn: *Prelude and Fugue in E Minor, Op. 35, No. 1; Auf Flügeln des Gesanges (arr. Liszt); Rondo Capriccioso*

in E, Op. 14; Scherzo in E Minor, Op. 16, No. 2.

Julius Katchen, piano.

LONDON LL 824. 12-in. 10, 11, 8, 4, 2, 6 min. \$5.95.

LISZT

Sonetto del Petrarca No. 123; Au Lac de Wallenstadt; Valse Oubliée No. 1; Nos. 4 and 7 of Soirées de Vienne.

Andor Foldes, piano.

DECCA DL 4071. 10-in. 6, 2, 3, 5, 5 min. \$2.50.

The latest batch of records wholly or partially concerned with Liszt's piano music is distinguished by Miss Farnadi's recording of seven Hungarian rhapsodies. The pianist, Hungarian herself, is temperamentally ideally suited to the music at hand, and her technique is big enough to allow her free rein. She does not hammer in the bravura passages, which are set off with much delicate passage-work; the constant little rubatos and wayward rhythms do not get out of hand but lend a quicksilver quality to the playing. The rhapsodies, themselves, deserve such elegant treatment, for they are full of bold harmonies, fascinating imitation-cembalom effects, and unhackneyed ideas. Miss Farnadi's beautiful tone could not have been more auspiciously recorded. This is, in fact, one of the outstanding piano disks I have heard, and there is no reason to believe that Vol. I of the rhapsodies is not as good.

Mr. Brailowsky's contribution, generous in playing time, offers many items well played, but a better performance of each work (except the Valse-impromptu, which I have not heard before on records) is available elsewhere. An experienced artist in the Liszt repertoire, the pianist no longer has the agility to storm through it, although the grand manner itself is occasionally evident. His tone has grown unrelievedly steely, and is, unfortunately, reproduced with the utmost fidelity in one of Victor's most brilliant engineering jobs. A disk for Mr. Brailowsky's admirers only.

Young Mr. Katchen turns in mature professional jobs on the *Mephisto Waltz* and the *Funérailles*, technically secure and emotionally wide-ranging. Liszt's tempestuous moods are neatly supplemented on the other side of the disk by some sensible, light-hearted Mendelssohn, discriminatingly played. *On Wings of Song* has the intimacy and resilience of a sung version, and the Scherzo is notable for the rapid, clean finger work. The recording has a first-rate, generally mellow sound.

Except for the *Valse Oubliée*, Mr. Foldes' Liszt selection is off the beaten track, and the entire group avoids Lisztian bombast and fustian. Hand in hand with the pianist's intelligent, thoughtful playing goes a solid, if rather unblatant, piano tone. Adequately engineered, the record is in its modest way quite pleasant. R. E.

LISZT

Les Preludes — See Scriabin.

LISZT

A Symphony to Dante's "Divine Comedy" (two versions)

Los Angeles Philharmonic Orchestra and women's chorus; Alfred Wallenstein, cond. DECCA DL 9670. 12-in. \$5.85.

Vienna Philharmonia Orchestra and Vienna

State Opera Chorus; F. Charles Adler, cond. SPA 44. 12-in. \$5.95.

In 1855, Franz Liszt completed his *Dante Symphony*, really a two-movement symphonic poem dealing musically with the "Hell" and "Purgatory" sections of Dante's "Divine Comedy." To at least one listener, the result is a noisy, bombastic first movement and a dragging, uninteresting second, with a final *Magnificat* for women's voices tacked on the end. Others may find more rewarding material in this long work, especially in Wallenstein's penetrating reading. It was Liszt's intention that the final chorus be sung by boys, and the unnamed women's chorus who sings it on the brightly recorded Decca disk manages to maintain a certain purity of tone quality not unlike that produced by boy choristers. The SPA recording is also good, though Wallenstein seems to put a little more drama into the music than does Adler. P. A.

MASCAGNI

Cavalleria Rusticana (excerpts)

Prelude and *Siciliana*; *Regina Coeli*; *Voi lo sapete*; Intermezzo; *Viva il vino*; Addio alla madre.

Giulietta Simionata (ms), Santuzza; Lillian Pellegrino (ms), Mamma Lucia; Achille Braschi (t), Turiddu. Orchestra and chorus of Radio Italiana, Turin; Arturo Basile, cond.

†Leoncavallo: *Pagliacci* (excerpts)

Prologue. Act I: *Stridono lassu*; *Decidi il mio destino*; *Vesti la giubba*. Act II: from *No! Pagliaccio non son* to end.

Carla Gavazzi (s), Nedda; Carlo Bergonzi (t), Canio; Salvatore di Tommaso (t), Peppe; Carlo Tagliabue (b), Tonio; Marcello Rossi (b), Silvio. Orchestra and chorus of Radio Italiana (no city given); Alfredo Simonetto, cond.

CETRA A 50144. 12-in. \$5.95.

This record is another link in the chain of evidence that Capitol has little idea of how to use its new title to the rich treasury of Cetra operas. The points are three. One: There is small value in dishing up highlights from versions such as these two, which derive any continuing market value they may have from the over-all idiomatic quality of the performances and not from occasional brilliancies. Second: The excerpting itself has been capriciously and carelessly done; note, as an example, the wrenchingly anti-musical failure to end the prelude to *Cavalleria Rusticana* which just stops after the last note of the *Siciliana* — a breach of taste egregious even in these days of everyman-a-tape-editor. Third: If such a disk is to be released anyway, the jacket notes and labels should be at least minimally correct and informative. Examples: You have to deduce for yourself which role is taken by which listed singer; no singers at all are listed for such roles as Mamma Lucia and Peppe, although they sing on schedule; and Fernanda Cadoni, who in the full-length *Cavalleria* sings Lola, is credited with *Voi lo sapete*, while Giulietta Simionata, who is actually the Santuzza, does not get listed at all, on either jacket or label. It takes far too much space to go on setting such matters right in a magazine whose purpose is to evaluate records, not to correct the blunders of their vendors; let the buyer beware of Cetra highlights. One thing is sure: if I were Mr. Capitol and had laid out a million

bucks for American rights to the Cetra catalog, I would see to it that someone competent was assigned to cope with the apparently overwhelming problem of copying down casts correctly — let alone the problem of making sensible use of the catalog itself. J. H., Jr.

MASSENET

Werther

Suzanne Juyol (s), Charlotte; Agnes Leger (s), Sophie; Charles Richard (t), Werther; Camille Roquetty (t), Schmidt; Roger Bourdin (b), Albert; Michel Roux (b), The Bailiff; Marcel Depraz (bs), Johann. Orchestra and Chorus of the Opéra-Comique, Paris; George Sebastian, cond. URANIA URLP 233. Three 12-in. \$17.85.

The metabolic processes of operatic repertoire are strange and mysterious. No one has ever been able to explain satisfactorily why some works are apparently inexhaustible successes while others of at least equal intrinsic merit go begging. Jules Massenet, for instance, ranks well up on any list of nineteenth-century opera composers, yet of his twenty-odd productions only *Manon* survives in health. Otherwise the man who was important enough to draw the malicious epithet "Mam'zelle Wagner" is pretty much a dead issue, in spite of the fact that many who know the scores consider *Manon* not his most impressive work.

Such, however, are the vagaries of this LP age that *Thaïs* and, now, *Werther* — works of any sure status only in France — can be heard on records. The fact is that *Werther* is quite a good opera, but one that, like all operas outside the magic circle of box-office infallibility, needs a good performance. The keys here are style and sentiment — style that is French and sentiment that is honest. In the new Urania recording *Werther* gets both in sufficient, if not overflowing, measure.

Part of the fallibility of *Werther* is that not much happens. The story, fashioned out of Goethe's *The Sorrows of Werther*, is perhaps a prime example of romantic literary celebration of the man of feeling. Briefly, a nice bailiff's daughter named Charlotte spends her time cutting bread and butter for her multitudinous and motherless brothers and sisters. She is engaged to one Albert, who brings his poet friend Werther around to call. Werther and Charlotte fall in love with each other, but Charlotte feels duty-bound to marry Albert. She does. Werther still loves her; she still loves him. Werther borrows Albert's pistols, writes a farewell note, goes home and shoots himself. And, as Thackeray summed up the situation in his satire on Goethe's book:

Charlotte, having seen his body
Borne before her on a shutter,
Like a well-conducted person,
Went on cutting bread and butter.

Not ideal material for a libretto, you might think; yet half a dozen composers had already worked it over before Massenet's opera had its premiere in 1892. Not much action. No scenes of violence. But in the scenes of family life, the quiet despair of the two lovers who must not love, the staunch manliness of Albert, and the human warmth of the Bailiff there are opportunities for music. And Massenet composed it without, to

my mind, overstepping the boundary between sentiment and saccharinity. Well performed, *Werther* is a modest, touching opera.

Charlotte is not one of the most rewarding of soprano (or, as it is frequently cast, mezzo-soprano) roles. The tenor has most of the best music to sing, and she, poor girl, is left with her unfailing domesticity. Suzanne Juyol — whose main beat in Paris is Wagnerian — makes the most of her big moments, and she is consistent in characterization and appealing elsewhere. Charles Richard, without having a voice of exceptional beauty, sings tastefully and with high intelligence throughout. Roger Bourdin, beginning to sound past his prime, is distinguished stylistically as Albert, and Michel Roux is only less good as the Bailiff. The less extensive roles are well taken — except Sophie, in which Agnes Leger exhibits one of those acid, fox-terrier-shrill voices peculiar to Paris. George Sebastian conducts a reasonably paced, well coordinated performance. The whole may not be the best *Werther* ever, but it is idiomatic and very reputable. J. H., Jr.

MENDELSSOHN

Prelude and Fugue in E Minor; *Auf Flügeln des Gesanges*; *Rondo Capriccioso in E*; *Scherzo in E Minor* — See Liszt.

MENDELSSOHN

Quartet in E Flat Major, Op. 12, No. 1
Quartet in D Major, Op. 44, No. 1

Curtis String Quartet.

WESTMINSTER WL 5220. 12-in. \$5.95.

Here are two of the brightest, most melodic quartets in the entire literature — the E flat is famous for its *Canzonetta* — and both are performed on this superbly recorded disk with warmth and freshness. Performance-wise, this is the best of the Curtis foursome's new series. P. A.

MILHAUD

Piano Concerto No. 1 — See Ravel.

MOZART

Soprano Arias

Don Giovanni: *Batti, batti; Vedrai carino; Non mi dir. Idomeno*: *Zeffiretti lusinghieri. Le Nozze di Figaro*: *Non so piu; Voi che sapete; Deh vieni, non tardar; Dove sono; Porgi amor.*

Elisabeth Schwartzkopf (s). Philharmonia Orchestra; John Pritchard, cond.

ANGEL 35021. 12-in. \$5.95 (sealed), \$4.95 (thrift).*

(*Angel thrift pack includes record only, unboxed, no notes, no text.)

This is a recording whose very real distinction should not fade. The materials, aside from the melting *Idomeno* aria, are all familiar, and all are otherwise available on records in performances that range from fair to excellent. But what Elisabeth Schwartzkopf achieves in the way of sustained lovely singing is almost incredible. The voice itself is beautiful, with a beauty quite indescribable in Italianate terms. Neither "lyric" nor "dramatic," it is of moderate size but absolutely clear focus: infinitely varied in color and intensity, but always transparent; not notably warm, but capable of passion; produced with the control and

ease of a fine instrumentalist. This Miss Schwartzkopf places without reservation or affectation at the service of music and character, never failing in intelligence or aristocratic taste. It may be theoretically impossible for one singer to convince the listener consecutively as Zerlina, Donna Anna (not to mention Donna Elvira, which is Miss Schwartzkopf's opera-house role in *Don Giovanni*), Cherubino, the Countess Almaviva, and Susanna; but to hear is to believe. The Philharmonia players sustain their fine reputation, and John Pritchard lives up to grapevine reports that he is one of the most musical of young British conductors. The sound, medium close and naturally balanced, is excellent; the surfaces are superlative. J. H., Jr.

MOZART

Symphony No. 34, in C, KV 338

Symphony No. 38, in D, "Prague," KV 504
Chicago Symphony Orchestra, Rafael Kubelik, cond.

MERCURY 50015. 12-in. 19, 24 min. \$5.95.

Mr. Kubelik disappoints in this pair of minuteless symphonies riotous in their

finales. No fault with his conduct of those finales, but the preceding movements imply more point, contrast and decision than they are allocated. It is curious to note how inadequate his obviously careful phrasing seems; probably he was wary of romanticizing the music. The sound has the detailed thoroughness we expect from the Mercury "Olympians," especially in the "Prague," and the tuttis are good in both, with rather harsh violins in No. 34. C. G. B.

MOZART

Symphony No. 40, in G Minor, K 550 —
See Haydn.

NIELSEN

Kvintet, Op. 43 — See Francaix.

OFFENBACH

Orpheus in the Underworld (excerpts)

Claudine Collart (s), Eurydice; Claude Devos (t), Orpheus; Michel Roux (b), Jupiter; and others. Lamoureux Orchestra and Raymond Saint-Paul Chorus; Jules Gressier, cond.

VOX (PATHE) PL 21.200. 12-in. 41.45 mins.
\$5.95.

Those who feel better for having some Offenbach bouncing around the house, yet are not sufficiently dedicated to covet full-length versions of this operetta, have a choice of abbreviated *Orphée aux Enfers* versions between this new Vox-Pathé issue conducted by Jules Gressier and the Renaissance coupling that offers excerpts from *Orphée* on one side and from *La Belle Hélène* on the other, both conducted briskly by René Leibowitz. It comes down to this: There is more *Orphée* on Vox, more Offenbach all told on Renaissance. There is little to choose between the performances of *Orphée*. You get the same Eurydice, and a very volatile one, in either case. Mr. Leibowitz takes a slightly more breakneck pace than does Mr. Gressier; both get good results, ensemble honors to Mr. Gressier. Sound: good from both. Renaissance has clarity and edge; Vox the same, with fuller tonal values. Renaissance is banded and annotated by number; Vox is uninterrupted. No libretto with either; synopses with both. A standoff. Both are delightful. J. H., Jr.

Tosca by Angel: Best operatic recording?

There are seven complete LP versions of Puccini's *Tosca*, and at least five of them have some substantial merits. Yet whatever the pro's and con's may be concerning the other six, the new Angel issue ranks at the very top of the list.

The assessment of a recorded opera is such a complex and subjective business that it would be rash to state categorically that this is the best job anyone has yet done of capturing a performance on disks; nonetheless, it may very well be just that. To be perfectly frank, this *Tosca* seemed so superlatively good on first hearing that the only prudent course was to set the records aside for a few days, then go back and make a systematic comparative study of the best of the other versions before attempting to write a review. After three complete hearings and side-by-side, groove-by-groove comparisons it seems even more exciting than it did at first.

Ultimately, the defining excellence can be traced to Victor de Sabata, whose reputation as an opera conductor is fabulous but who has not done opera in this country nor made previous opera recordings. It is true that the performing elements he had to work with here are magnificent, but his is the master hand that shapes all into a white-hot theatrical experience. You can hear good Cavaradossis on records, and good Toscas, but no performance conducted even remotely as well as this one.

Tosca is no conductor's picnic, but most solve the difficulties by keeping the sonorities broad, the tempos moving along, and the singers within reasonable limits of expressive freedom, relying on Puccini's flair for the dramatic to carry the day. Not Mr. De Sabata. He gives the score attention as close as that he

would give *Falstaff*. In all its performances, how seldom can *Tosca* have been ordered with such meticulous precision in sonorous balances, such attention to the smallest melodic nuances, such clear over-all realization of rhythmic structure, and yet with such fire and vitality. Not one thirty-second note is taken for granted. Nothing is left to chance. Yet it is not the kind of symphonic performance that overrides or straitjackets the singers, for all is planned with regard for the total effect, and all the firmness of control has its end in dramatic utterance. Some performances are called revelatory. This one really is.

With Maria Callas' Lucia coloratura still ringing in the mind's ear it was difficult to imagine her a Tosca, but the difficulty of imagining turned out to have nothing to do with the facts. She is magnificent. Her *Tosca* is of the dark, smoldering, tempestuous kind — like Maria Caniglia's or Renata Tebaldi's, only surer of voice than the one and more passionately communicative than the other. Not always is her tone clear; even the affectionate banter with Mario in the first act seems boding because of the peculiar smoky quality her middle voice sometimes takes on when used at less than full power. But she always convinces, always communicates. No one woman has a right to be so gifted.

Giuseppe di Stefano's voice may not be as plush as Gigli's once was, but it is nonetheless very beautiful, and his Cavaradossi under Mr. De Sabata is electrifyingly better than any he has sung here. Never has there been doubt of his potentialities, but how wonderful it is to hear such fine material canalized — and at the same time liberated — by a firm musical discipline. And as for Tito Gobbi, no



"Ultimately, the defining excellence can be traced to Victor de Sabata."

longer is it possible to complain of the quality of recorded Scarpias. His is big-voiced and commanding, a brutal Scarpia rather than an insinuating one, but capable of suavity when the need arises; sadistic but a nobleman. All of the minor singers are good, especially in diction, although some would prefer a darker voice than Melchiorre Luise's for the Sacristan, and the Scala orchestra responds unflinchingly to Mr. De Sabata's beat. The recorded sound is very, very good — close but not too close for comfort, cleanly defined yet spacious in climaxes, and with something very close to real opera-house perspective. The whole effect is pretty tremendous. J. H., Jr.

Maria Callas (s), *Tosca*; Alvaro Cordova (boy alto), Shepherd; Giuseppe di Stefano (t), Cavaradossi; Angelo Mercuriali (t), Spoletta; Tito Gobbi (b), Scarpia; Franco Calabrese (bs), Angelotti; Melchiorre Luise (buffo), Sacristan; Dario Caselli (bs), Sciarone and Jailer. Orchestra and Chorus of Teatro alla Scala, Milan; Victor de Sabata, cond.

ANGEL 3508 B. Two 12-in. \$11.90 (sealed), \$9.90 (thrift pack)*.

*(Angel thrift pack includes records only, unboxed, no notes, no libretto.)

PEPUSCH

Sonata in F — See Telemann.

PISTON

The Incredible Flutist — See Copland.

PUCCINI

La Bohème (excerpts)

Act I: *Che gelida manina; Si, mi chiamano Mimi; O soave fanciulla.* Act II: *Quando m'en vo.* Act III: *D'onde lieta usci; Addio, dolce svegliare.* Act IV: *O, Mimi tu piu; Vecchia zimarra; Sono andati;* finale.

Rosanna Carteri (s), Mimi; Elvira Ramella (s), Musetta; Ferruccio Tagliavini (t), Rodolfo; Giuseppe Taddei (b), Marcello; Pier Luigi Latinucci (b), Schaunard; Cesare Siepi (bs), Colline. Orchestra of Radio Italiana, Turin; Gabriele Santini, cond.

CETRA A 50143. 12-in. \$5.95.

This by odds one of the most worthwhile of the spate of operatic highlights on single disks now being released by Cetra. The complete Cetra *La Bohème* never got its due share of attention, to my way of thinking — partly because of justifiable enthusiasm for Renata Tebaldi's Mimi for London, partly because of the less justifiable idea that since Toscanini is Toscanini his recording must therefore be better. Nevertheless, Rosanna Carteri is an absolutely first-class Mimi herself, and the Cetra performance has in its favor good singing and honest theatricality. Rodolfo is one of Ferruccio Tagliavini's very best roles (especially in the last act), and he is on his artistic P's and Q's most of the time here, and Marcellos and Collines don't come much better than Giuseppe Taddei (admitted: he is no spring chicken) and Cesare Siepi. What I had forgotten was the spirit of Elvira Ramella's Musetta and the good conducting of Gabriele Santini (libelled "Gabriella," in Capitol's charmingly addled way, on the jacket, I hope he sues). Highly recommended. J. H., Jr.

PURCELL

Songs and Instrumental Works — See Blow

PURCELL

Trio Sonatas Nos. 1, 2, 4, 7, 8, 9

Giorgio Ciampi and Werner Torkanowsky, violins; George Koutzen, cello; Herman Chessid, harpsichord.

PERIOD SPL 572. 24, 22 min. \$5.95.

This is designated Vol. 2 of 10. Vol. 1 was not received, but, despite the implied slight, there can be no reaction but delight



Christian Ferras: a virile performance of a very memorable Honegger sonata.

over this. Until now, only a miserably inept French version of the Trio Sonatas of Purcell has been available to LP collectors. They are graceful but virile writings, encompassing vivid feeling with a wonderful economy of means. Since they are unfamiliar to most record-listeners, it may not be amiss to suggest that they probably will appeal to anyone who likes the instrumental music of Vivaldi or the poetry of Donne. Luckily they are international in format. Purcell in writing them borrowed heavily from contemporary Franco-Italian techniques, which he then overrode with his own irrepressible eloquence. The group which plays them here comprises an Israeli, an Italian and two Americans. Still, the performance is easily equal to the last good effort on 78 rpm disks, that which appeared in the Columbia English Music Series, Vol. 1., by all-British performers. The recording is very good. No one will be unhappy with this. J. M. C.

RACHMANINOFF

Sonata for 'Cello and Piano in G Minor, Op. 19

Joseph Schuster, 'cello; Leonard Pennario, piano.

CAPITOL P 8248. 12-in. \$5.70.

The late Sergei Rachmaninoff wrote some gloriously rich music which has found a wide audience in recent decades. This sonata, however, probably never will. It does boast a certain warm melodic line, particularly in the second movement, but the listener's interest is not sustained throughout the four movements of this relatively long composition. Schuster and Pennario do their best to bring the music to life, but their efforts are in vain. The recorded sound is highly satisfactory, if not quite as startlingly realistic as some I have heard from Capitol. P. A.

RAMEAU

Gavotte; Le rappel des oiseaux; Les sauvages; Les niais de sologne — See Scarlatti.

RAVEL

Bolera; La Valse; Alborado del Gracioso; Pavane for a Dead Princess

Orchestre Radio-Symphonique de Paris. René Liebowitz, cond.

VOX PL 8150. 12-in. 59.26 min. \$5.95.

Liebowitz, who has dallied with such diverse composers as Offenbach and Webern, settles down for an hour, less 34 seconds, with Ravel, with results that are less than sensational. It is something of an achievement to make the *Bolero* unexciting, but this he does by adopting an incredibly slow pace, slower even than the one used by Ravel himself, in his recording with the Lamoureux Orchestra some 20-odd years ago. The remaining works are all subject to certain personal whimsicalities, resulting in oddly angular and rough performances.

Whatever the deficiencies musically, soundwise the recording is nothing short of sensational . . . and is easily the finest disk, on this count, to come from Vox. The impact of the percussion is almost terrifying in its reality, and is matched by the penetrating brasses and the cool woodwinds, all adding up to an overall sound of imposing depth and substance. J. F. I.

RAVEL

Le Tombeau de Couperin
Valses Nobles et Sentimentales

L'Orchestre de la Suisse Romande; Ernest Ansermet, cond.

LONDON LL 795. 12-in. \$5.95.

Both of these enchanting works were originally written for piano, and both were later given imaginative orchestral dress by the composer. There is a certain archaic classicism in the light, charming suite, *Le Tombeau de Couperin* (*The Tomb of Couperin*), and a most effective blend of etherealism and rhythmic verve in the *Valses Nobles et Sentimentales*. The latter, a string of seven waltzes and an Epilogue, may be considered as a direct ancestor of the somewhat more dramatic choreographic poem, *La Valse*, which Ravel composed several years later. (George Balanchine has run them together for his ballet, *La Valse*.) Ansermet has a way with this kind of music, and aside from a rather conservative tempo in the *Rigaudon* of *Le Tombeau de Couperin*, turns in a performance of shimmering beauty, realistically revealed in London's crystal-clear recording. P. A.

RAVEL

L'Heure Espagnole

Denise Duval (s), Concepcion; Jean Girardeau (t), Gonzalve; René Herent (t), Jean Vieuille (b), Ramiro; Charles Clavensy (bs), Don Inigo Gomez. Orchestra of the Paris Opéra-Comique; André Cluytens, cond. ANGEL 35018. 12-in. \$5.95 (\$4.95 thrift pack).

There must be a limit somewhere to the number of competitive LP versions of *L'Heure Espagnole*. It is a lovely opera, a charming opera, a delightful opera, but the reviewer's nightmare in which there is a new issue of it in every mailbag is just before becoming too real to be funny. And to think that last spring there was reason to fret because the spicy little opus was being neglected!

Now there are three — in chronometric order, so to speak, Vox, London, and now Angel. At least (or, depending on the point of view, at worst) all are good. The London has the advantage of extremely clean delineation of Ernest Ansermet's unsurpassable orchestral performance, the disadvantage of Suzanne Danco's somewhat too ladylike Concepcion. The Vox Concepcion, Janine Linda, is better, the rest of the cast at least as good, the orchestral performance quite brilliant in its own right but not quite so sharply reproduced.

Now for the latest entry in the Catalan Clock Sweepstakes. André Cluytens' reading of the score is just about on a par with René Liebowitz' for Vox, and the orchestral playing is not perceptibly either better or less good. Neither accomplishes the tour de force of Mr. Ansermet; neither has the Suisse Romande players to conduct, either. The Angel cast is, all told, better than either of the others, and Denise Duval is a really delightful Concepcion — bright, tidy about her singing, and with a lot of what I take for Gallic zip. Add to that the opinion that Jean Vieuille is better than the other Ramiros, and that Charles Clavensy and Jean Girardeau and René Herent are also good, it comes out that Angel version makes better theatre sense than the other two, that the London is

superior instrumentally (a very important point in this opera), and that the Vox is very good as well, without topping one on the one hand or the other on the other. All three are well engineered, pretty much the same way. Pretty damn close to a three-way tie. I don't *have* to choose, so why stick my neck out? The Angel has a new, and better, libretto translation; the Vox has no libretto at all; you can get the Angel factory-sealed. Does any of that help?
J. H., Jr.

RAVEL

Piano Concerto in D Major, for the Left Hand

Piano Concerto in G Major

Jacqueline Blancard, piano. Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 797. 12-in. 20, 22 min. \$5.95.

This record seems to supercede in the London catalogue a previous coupling of the two concertos, that for the left hand played by the above artists, and that in G played by Nicole Henriot under the direction of Charles Munch. The Ravel concertos are well served on disks by such eminent French pianists as Robert Casadesus, Monique Haas, and, in a new, as yet unheard Angel recording, Marguerite Long. Miss Blancard belongs in this august company as a performer, and since she has the collaboration of the best Ravel conductor now functioning, this recording is strongly recommended. London has also serviced Mr. Ansermet and his colleagues with the same kind of perfection it has on other releases. However, for those who might conceivably want the Concerto in G and not that in D (an inferior work in spite of the diabolical cleverness of the writing for the soloist), the Concerto in G is more interestingly coupled by Miss Haas with the Stravinsky Capriccio and by Miss Long with the Fauré Ballade. R. E.

RAVEL

Tzigane

†Chausson: *Poème*

†Honegger: *Sonata for Unaccompanied Violin*

Christian Ferras, violin. Orchestre National de Belgique; George Sebastian, cond. LONDON LL 762. 12-in. 8, 15, 10 mins. \$5.95.

M. Ferras is an excellent violinist and does very well by the two standard-repertoire pieces on this record. He does equally well by the Honegger, which may very well be the best sonata for unaccompanied violin composed since the death of Bach. It is very much in the Bach tradition, and is most impressive for its rhythmic strength and its contrapuntal toughness. It is also very much the best of the several works of Honegger in the current record releases. The reproduction is up to London's admirable current standard. A. F.

RAVEL

Tzigane

†Chausson: *Poème*

Elizabeth Lockhart, violin. London Symphony Orchestra; Anatole Fistoulari, cond. 8, 15 min.

†Honegger: *Concertino for Piano and Orchestra*

†Milhaud: *Piano Concerto No. 1*

Fabienne Jacquinot, piano. Philharmonia Orchestra; Anatole Fistoulari, cond. 8, 14 min.

MGM E 3041. 12-in. \$4.85.

Miss Lockhart is a rather erratic violinist, and MGM's recording engineers have not flattered her. If anyone needs an LP of the Ravel *Tzigane* or the Chausson *Poème*, the Ferras recording (London) is preferable. Mlle. Jacquinot, however, is an excellent pianist and her work is reasonably well reflected on this disk. The Honegger is a very early piece dating from the days of arch simplicity and jazz finales. The Milhaud is a witty, vital, and intensely concentrated affair. In view of the record label, one is justified in observing that, in a small way, it's colossal. Listen before buying. A. F.

REGER

Variations and Fugue on a Merry Theme by John A. Hiller, Op. 100

Vienna Philharmonia Orchestra; F. Charles Adler, cond.

SPA 51. 12-in. \$5.95.

Considering his voluminous output, Max Reger has been poorly represented on records. This is not altogether to the discredit of the manufacturers, however, since much of his music is ponderous and involved. His orchestral variations are, however, interesting listening, because of their harmonic inventiveness, and this particular set, recorded for the first time anywhere, is probably worth investigating. Adler and the orchestra do a workmanlike job, and the reproduction is first-rate. P. A.

ROREM

Sonata No. 2

†Bartok: *Eight Pieces from Mikrokosmos*

Julius Katchen, piano.

LONDON LL 759. 12-in. 16, 16 mins. \$5.95.

Of all the records assigned to this reviewer for the present issue of HIGH FIDELITY, this is the one that calls forth the highest degree of enthusiasm. Ned Rorem is a young American composer strongly influenced by Poulenc and Satie. His sonata is in a subtle, deceptively simple idiom which cannot brook the slightest flaw in taste on the part of the interpreter or the slightest fault in the recording. Both Katchen and London's engineers negotiate the tight-rope magnificently, and they have done equally well by the excerpts from *Mikrokosmos*. The Bartok selections are all from the sixth volume of that huge compendium of piano pieces, including the *Free Variations*, the study in minor seconds and major sevenths, the *Ostinato*, the *March*, and four of the *Dances in Bulgarian Rhythm*. All these rank among Bartok's finest short works for the piano, but the study in seconds and sevenths is especially important, and Katchen's recording of its colorful pianistic resonances is superb. A. F.

SCARLATTI, ALESSANDRO

Sonata in F—See Telemann.

SCARLATTI, DOMENICO

Six Sonatas: Longo 23, in E; 395, in A; 411, in D; 387, in G; 449, in B Minor; 465, in D.



Julius Katchen: he and the engineers negotiate a tightrope for Ned Rorem.

†Rameau: *Gavotte; Le rappel des oiseaux; Les sauvages; Les niais de sologne*

Robert Casadesus, piano.

COLUMBIA ML 4695. 12-in. 18, 17 min. \$5.95.

Keyboard works of the Baroque period unarguably sound best when played on the harpsichord, but in the proper hands they can give almost as much pleasure as piano pieces. With his icily precise technique, crystalline tone, and cultivated style, Mr. Casadesus unfolds these worthy Scarlatti and Rameau pieces with formal grace and glitter. People who actually prefer these aurally ravishing performances to more authentic versions, but are disturbed by intellectual doubts, can take comfort in the fact that Ralph Vaughan Williams has expressed enormous scorn of the unpleasantly noisy harpsichord. Note that Longo No. 465 is inaccurately listed on the recording and jacket as 463. R. E.

SCHUBERT

Der Häusliche Krieg

Ilona Steingruber (s), Elisabeth Roon (s), Laurence Dutoit (s), Walter Anton (t), Rudolf Kreuzberger (bne), Walter Berry (bs); Akademie Chamber Choir, Vienna, and Symphony Orchestra, Ferdinand Grossmann, cond.

VOX PL 8160. 12-in. 53 min. \$5.95.

Schubert persistently composed operas in the hope that one would make a fortune. In 1823 he composed three, of which the one-act *singspiel* here recorded has attracted some languid posthumous interest. The tale is an oddity, the Lysistrata plot transferred to the Crusades. The music is an engaging imitation of Carl Maria von Weber, *Figaro* and *The Magic Flute*, an imitation everywhere inscribed with the inimitable melodic signature of Franz Peter Schubert. It was written without conviction and so it is heard: it has not the dramatic fervor and *savoir-faire* of the best works of Schubert's modest and indestructible contemporary, Daniel Francois Espirit Auber; but it is pastime through which one can listen without worrying about failure to be moved. A serene succession of rather dispassionate moods offers the musical variety necessary to keep the music interesting, without burdening it with significance.

No one can claim enough familiarity with this highly-listenable nonentity to assert dogmatically the values of its first recorded performance. The singers are more than competent, Miss Roon delightful in a high *romanze* and Mr. Anton bold and sure; and

the light orchestration is whipped along with enjoyable and untiring spirit. Sound is both clear and substantial, without pretensions to brilliance or difficulty in reproduction beyond some extraneous background noise near the beginning of the first side. As a whole *The Domestic War*, in its first edition, earns most of the smaller commendatory adjectives. — Vox here joins a few other companies in stating the duration in minutes, but has failed to supply a printed text. C. G. B.

SCHUBERT

Quintet for Piano and Strings, in A, "Trout," Op. 114

Adrian Aeschbacher (p), Rudolph Koeckert (v), Oskar Riedl (va), Josef Merz (vo), Franz Ortner (bs),
DECCA DL 9707. 12-in. 36 min. \$5.85.

The first "Trout" to appear after the early LP swarm is a good one, as were most of its predecessors. Deliberate and analytical, with a warmth of phrase unsupported by warmth of tone, with excellent sound at low volume, especially in the piano, the new edition is worth consideration on those merits, but it is doubtful that music-lovers with either the Westminster, Columbia or London version will find in the Decca cause enough for duplication. C. G. B.

SCHUBERT

Symphony No. 8, in B Minor, "Unfinished"
— See Handel.

SCHUMANN

Piano Concerto in A Minor, Op. 54

Wilhelm Kempff, piano. London Symphony Orchestra; Josef Krips, cond.
LONDON LL 781. 12-in. \$5.95.

This is the eighth LP version of this popular concerto, but one of the best. Both Kempff and Krips take a warm, romantic approach to the music, yet do not oversentimentalize. The recorded sound is also warm and round. Other versions worth comparing with this one are those by Novaes (Vox) and Rubinstein (RCA Victor). P. A.

SCHUMANN

Faschingschwank aus Wien, Op. 26

†Brahms: *Waltzes, Op. 39*

Robert Weisz, piano.
LONDON LL 798. 12-in. 21, 20 min. \$5.95.

SCHUMANN

Papillons, Op. 2

Dauidsbünder Tänze, Op. 6

Joerg Demus, piano.
WESTMINSTER WL 5232. 12-in. 29, 14 min. \$5.95.

Mr. Weisz, a Hungarian pianist still in his early 20's, was a pupil of Lipatti. Four years ago he won the Geneva contest for performers and has very sensibly continued his studies before embarking on a full-time concert career. His playing here is clean and unaffected, often lovely in tone and phrasing. As yet, it has little personality, and it remains a mystery why London should lavish their superior engineering know-how on a talent showing "great promise . . . on the verge of being fulfilled," to quote their own record liner.

Mr. Demus is 25 but a lot more mature

musically. He could learn some things about the *Papillons* from Guiomar Novaes' recording for Vox; he wants in some of the humor and sparkle that Adrian Aeschbacher brings to his *Dauidsbünder Tänze* performance on Decca. But he still has a lot of pertinent ideas about these scores, and he presents them with the utmost pianistic skill. Given the benefit of Westminster's best engineering, this is a worthy addition to the Demus recorded repertoire. R. E.

SCHUMANN

Fraueliebe und Leben, Op. 42 — See Kirsten Flagstad: Song Recital

SCHUMANN

Quintet for Piano and Strings, Op. 44
— See Brahms.

SCRIABIN

The Poem of Ecstasy, Op. 54

The Poem of Fire, Op. 60

New York Philharmonic-Symphony Orchestra; Dimitri Mitropoulos, cond.
COLUMBIA ML 4731. 12-in. \$5.45.

The Poem of Ecstasy, Op. 54

†Liszt: *Les Préludes*

Boston Symphony Orchestra; Pierre Monteux, cond.

RCA VICTOR LM 1775. 12-in. \$5.72.

Despite an obvious affection for the music of Scriabin on the part of both Mitropoulos and Monteux, these two mystical tone poems, with their endless repetition of the same chord combinations, make wearisome listening. Of the two, *The Poem of Ecstasy* is the less tedious. Comparison of the two disks at hand shows that Monteux treats the music more gently and with greater variety of effect. Columbia's reproduction, on the other hand, is far superior to RCA Victor's rather shrill, distorted sound, particularly evident in the tenth LP recording of *Les Préludes*, where the brass and percussion sounds are garbled. My vote favors neither of these disks; it is for the recently released Capitol recording — first-rate in sound and interpretation — by Manuel Rosenthal and the Paris Philharmonic Orchestra, which couples *The Poem of Ecstasy* with Loeffler's warm, romantic *A Pagan Poem*. P. A.

SIBELIUS

Symphony No. 2 in D Major, Op. 43

London Symphony Orchestra; Anthony Collins, cond.

LONDON LL 822. 12-in. \$5.95.



Erna Berger: Strauss and Brahms songs, sung with more taste than intellectuality.

This expansive and exciting symphony has been superbly interpreted by Collins, who applies the tonal brush with broad, sweeping strokes. Since he has a fine orchestra at his disposal, and since the reproduction is full and rich, his reading may be considered one of the two best on disks, challenged only by the late Serge Koussevitzky's imaginative and justly celebrated performance for RCA Victor. The latter, of course, has less impressive sound, but other assets. Hear both. P. A.

STRAUSS

Brentano Lieder

An die Nacht; Ich wollt' ein Sträuslein binden; Säusle, liebe Myrte; Amor; Lied der Frauen; Als mir dein Lied erklang.

†Brahms: *Leider*

Wir wandelten; Vorüber; Mein wundes Herz verlangt; Der Tod das ist die kühle Nacht; Lerchengesang; Immer leiser wird mein Schlummer; An ein Aeolsharfe; Wiegenlied.

Erna Berger (s); Michael Raucheisen, piano.
DECCA DL 9666. 12-in. \$5.85.

Erna Berger has in the last five years assumed what amounts to a benevolent monopoly in this country over the six settings of poems by Clemens Brentano that make up the Opus 68 of Richard Strauss. The songs are among his finest and these performances certainly worth hearing, more than once. Miss Berger's sure command is as evident in the Brahms songs that fill the opposite side, although she has been in smoother voice. There is undeniably a certain monotony in listening to so many lieder sung by a voice essentially adapted to coloratura operations; for all her taste Miss Berger does not project much that lies beneath the emotional surfaces of songs that are dark in mood. Nonetheless, she is always an artist as far as she goes, and a very charming one, and Michael Raucheisen's accompaniments are among the finest to be heard on records. Engineering: faithful, not flattering; voice sometimes recessive in balances, which may well have been the way things were. There is a bad wow in one Brahms band. J. H., Jr.

TCHAIKOVSKY

Aurora's Wedding: Ballet Suite

Humoresque, Op. 10 (trans. Stokowski)

Solitude, Op. 76 (trans. Stokowski)

Leopold Stokowski's Symphony Orchestra; Leopold Stokowski, cond.

RCA VICTOR LM 1774. 12-in. \$5.72.

New Orthophonic Sound and all, this does fill a place in the catalog, since the wedding diversifications from *The Sleeping Beauty* have been recorded *per se* only in an incomplete, routinely played version conducted by Warwick Braithwaite. This recording, lush in sound and freely symphonic in feeling, is worth hearing. If you want to know how a real ballet conductor feels about Tchaikovsky — and, like it or not, some of his best music is in his dance scores — listen to the old Constant Lambert reading of excerpts from *The Sleeping Beauty* on Columbia ML 4136; that is a real theatre performance, on the best level, but, I fear, not for audiophiles. J. H., Jr.

TCHAIKOVSKY

Nutcracker Suite, Op. 71a

Sleeping Beauty Ballet Suite

Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 4729. 12-in. 21, 18 min.
\$5.45.

Tchaikovsky's best known works, the big, florid symphonies, are suited ideally to the reverberant acoustics of Philadelphia's Academy of Music and the sympathetic interpretations of Eugene Ormandy. But the intricate and delicate detail of music like the *Nutcracker Suite* would be submerged in the typical Tchaikovsky-Ormandy recording — which makes the sound actually found on this record all the more surprising. Although the spaciousness is retained, triangles, cymbals, and celesta are clear and intimate, a revealing example of what engineers can do when they really want to. The *Nutcracker* rape printed through in spots, though; at the beginning of *danse russe* *l'répate* the effect is startling. This is a minor flaw — the overall performance and recording is such that your old 78-rpm album of Rodzinski and the New York Philharmonic can be retired.

I don't know how it will affect other children, but this record holds the rapt attention of at least one four-year-old who is left cold by *Peter and the Wolf*. R. F. A.

TELEMANN

Concerto for Viola and Orch. in D Major
— See Gabrieli.

TELEMANN

Sonata in C Minor; Sonata in E Minor
†Pepusch: *Sonata in F*
†Scarlatti, Alessandro: *Sonata in F*

Edith Weiss Mann, harpsichord; Lois Wann, oboe; Alfred Mann, recorder; Albert Mell, violin.
WESTMINSTER WL 5214. 12-in. 10, 9, 5, 8 min. \$5.95.

This recording is issued as a memorial to Edith Weiss Mann, who was a "pioneer in the widespread movement which now has brought to a vast audience the music of the Baroque period played in authentic performances." She founded many ensembles during the time of her earliest activities in Hamburg in 1926 and her death in the United States in 1951, and she herself took part in countless performances as a continuo player, developing this revived keyboard skill to a conspicuous degree. The recording was made under adverse circumstances, and there are fluctuations in the quality of the sound from one work to another. The recording is, nevertheless, good and serves its dedicatory purpose well. The substantial Telemann works are advantageously set off by two gayer works. Pepusch's jolly sonata reminds one that he also arranged the original score for *The Beggar's Opera*. R. E.

TURINA

La Procesion del Rocio — See Albeniz.

VAUGHAN WILLIAMS

Five Tudor Portraits

Pittsburgh Symphony Orchestra. William Steinberg, cond. Nell Rankin, mezzo-soprano. Robert B. Anderson, bass-baritone. Mendelssohn Choir.
CAPITOL P 8218. 12-in. 37 min. \$5.72.

The problems involved in the recording of

an actual performance have been solved with credit to all concerned in this first recording of Vaughan Williams' impressive suite, which dates from 1936. The verses, slightly expurgated, are the work of England's first Poet Laureate, John Skelton (1460-1529) and even in this present form retain a certain medieval roughness of expression. The composer's interest in this medium is well known, and again he amazes with the variety and virility of his musical settings, the interesting rhythmic impulses and metrical values of his writing, and the involved voice patterns he uses. Whether for soloist or chorus, in either a form of singspiel or cantata, the ideas are always provocative, the end result arresting.

Steinberg provides a subtle, nicely proportioned reading of the score, and extracts notable performances from both soloists and choir. Only in one spot is audible audience noise apparent. The recording is somewhat on the lean side as to sound. J. F. I.

VERDI

Aida (excerpts)

Act I: *Celeste Aida; Ritorna vincitor*. Act II: *Gloria all' Egitto*, march, and ballet; *Quest assisa* to end. Act III: *O Patria mia; Fuggiam gli ardori*. Act IV: scene 2.

Caterina Mancini (s), Aida; Giulietta Simionato (ms), Amneris; Mario Filippeschi (t), Radames; Rolando Panerai (b), Amonasro; Giulio Neri (bs) Ramfis; Antonio Masseria (bs) King. Orchestra and chorus of Radio Italiana (no city given); Vitorio Gui, cond. CETRA A 50142. 12-in. \$5.95.

One of the least intelligent excerptings available, and of a good full-length recording. How, for instance, you can present an Amneris-less disk as "highlights from *Aida*" escapes me. Singing and playing: good and punchy. Engineering: generally good, some blasting in the mike. Absence of text — or even identification of cast — on jacket is continuing annoyance of this series. Worth the price, I suppose, but no bargain. J. H., Jr.

WAGNER

Tannhäuser Overture (Paris Version); Flying Dutchman Overture; Ride of the Valkyries

Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.
LONDON LL 800. 12-in. 21, 11, 6 min. \$5.95.

This is a stupendous mass of mass which will please everyone who loves opulent brazen sound. As a Wagnerian, Prof. Knappertsbusch is plainly a great conductor of Palestrina. Where the sonorous magnificence of the record is effective is where the music is chorale: where it ain't we have the Wagner of burlesque — lady wrestlers as Valkyries, heaving on Clydesdales and percherons; winds of two-miles-per-hour in the *Dutchman's* hurricane; and wrestlers again, in drugget draperies, as graces and naiads in the Venusberg. — Stroll, the sound is splendid. C. G. B.

WEBER

Piano Concerto No. 1, in C, Op. 11
Piano Concerto No. 2, in E Flat, Op. 32

Friedrich Wührer, piano. Pro Musica Symphony of Vienna, Hans Swarowsky cond. VOX PL 8140. 12-in. 22, 23 min. \$5.95.

With one version of Weber's First Piano Concerto already in its catalog, Vox now issues another, coupled with the Second Concerto in its LP debut. The search for a wider repertoire for LP consumption has its rewards, for these two works have more than musicological interest. Written in 1810 and 1812, the concertos frequently start out with musical ideas cast in the Mozart or Beethoven mold, but soon take novel turns, as often naïve and experimental as they are delightful and fresh. Innovations in pianistic devices and orchestration made their first appearance in these scores, even if they make little impact on the listener now. But no extra knowledge is needed to enjoy the irresistible finales of both works and the frequently lovely slow movement of the E Flat concerto. Mr. Wührer is almost too robust a pianist for the decorative music, but his playing is always musicianly and sympathetic. The sound is full, resonant, and well balanced. One of the most beguiling of recent recordings. R. E.

WIRÉN

Serenade for Strings

†Larsson: *Pastoral Suite*

Stockholm Radio Orchestra; Stig Westerberg, cond.

LONDON LS 714. 10-in. 12, 12 min. \$4.95.

Dag Wirén and Lars-Erik Larsson are young Swedish composers whose acquaintance is well worth making through this delightful, finely-made recording. Both pieces are light, charming, and tuneful, the Wirén in a style rather like that of Shostakovitch, the Larsson in the tradition of Sibelius. The recorded sound is properly light and crisp. A. F.

WAGNER

Götterdämmerung (excerpts)

Siegfried's funeral music and immolation scene. Margaret Harshaw (s). Philadelphia Orchestra; Eugene Ormandy, cond.

Tristan und Isolde (excerpts)

Liebesnacht and *Liebested*.

Philadelphia Orchestra; Eugene Ormandy, cond.

COLUMBIA ML 4742. 12-in. \$5.45.

If any orchestra in the world can summon up a firmer, glossier body of sound than the Philadelphia Orchestra, somebody has been hiding a real twenty-four karat phenomenon. And if that kind of super-lush rone doesn't suit every kind of music, it works fine for Wagner. These performances are musically solid and wonderfully rich in texture — so rich in fact that in the *Götterdämmerung* Margaret Harshaw, who sings splendidly, sometimes seems about to be masked out, but never quite is. I still prefer the HMV via-RCA version with Flatstad and Furtwängler as a performance, but that is a matter of taste rather than an attempt at categorization. This is very good indeed. Snap-up buyers might note that the *Tristan und Isolde* excerpts here are played in concert (i.e., purely orchestral) form — without Miss Harshaw but with the Philadelphia players on top of their game. Engineering puts the listener right in the orchestra, but definition is clear when it should be. Surfaces on my copy popped occasionally. J. H., Jr.

WAGNER

Der Fliegende Holländer

Annalies Kupper (s), Senta; Sieglinde Wagner (ms), Mary; Wolfgang Windgassen (t), Erik; Ernst Häflinger (c), Steersman; Josef Metternich (b), The Dutchman; Josef Greindl (bs), Daland. RIAS Orchestra and Chorus; Ferenc Fricsay, cond. DECCA DX-124. Three 12-in. \$17.55.

This is quite a good performance, but not good enough to supplant the competitive Mercury version. The main point at issue has to do with the title role. Josef Metternich is a good, intelligent, forthright singer, but his voice does not seem right for this part. It is a bright, clear, voice, almost — insofar as Italian terms can be applied to German singers — a lyric baritone. It just does not make quite the proper effect, no matter how intelligently it is used. This casting seems inexplicable, unless it happened that some one thought it might be nice to get more contrast between the Dutchman and Daland in a radio performance — in which case the better move might have been to cast the main role first and then get a really black voice for Daland. Josef Greindl sounds quite well here but never makes the old man seem very interesting; but, when you get down to brass tacks, he *isn't* very interesting. Their opposite numbers on Mercury — Hans Hotter and Georg Hann — are far superior. As Senta, Annalies Kupper often sounds quite lovely, if, also, a bit on the light side, and sings with good dramatic sense; Wolfgang Widgassen is excellent as Erik. The minor roles are well cast. Ferenc Fricsay conducts with vehemence, conviction, and good control, but Clemens Krauss is even better and has more of the proper materials to work with. The Decca sounds a little more brilliant; otherwise, the engineering is pretty nearly a stand-off. J. H., Jr.

COLLECTIONS AND MISCELLANY

ARNE

Ode in Honour of Great Britain ("Rule, Britannia"); *Now All the Air Shall Ring*.

PURCELL

Oh Lord, Grant the Queen a Long Life.

BRITTEN, WALTON, OLDHAM, TIPPETT, SEARLE, BERKELEY

Variations on an Elizabethan Theme (Sellenger's Round)

Peter Pears (t); Arda Mandikian (s); Gladys Whited (s); Alfred Deller (counter-tenor); Norman Lumsden (bs); Aldeburgh Festival Orchestra and Chorus. Benjamin Britten and Imogen Holst, cond. LONDON LL808. 12-in. \$5.95.

One of the most successful finales in all theatrical-musical history happened in 1740 in London. It terminated a musical masque by Dr. Thomas Arne, entitled *Alfred*, which dealt with the well-known cake-burning monarch of the same name. The last musical number was a four-verse song, for tenor, chorus and orchestra, called "*Rule, Britannia*," which promptly became, and stayed,

a sort of second national anthem. Here it is given in Arne's original bright 18th century orchestration, with Peter Pears sounding off in a real roast-beef voice. The reproduction is nothing special (it was taped at an actual performance), but quite adequate, and the rendition is really exciting to anyone but a confirmed Anglophobe. The other Arne and the Purcell songs are lovely and dignified. On the upside, the variations on *Sellenger's Round* are more clever than compelling, but they constitute a pleasant modernistic bouquet from six leading Empire composers to their new queen. J. M. C.



The late Kathleen Ferrier: in premature farewell, sombre Bach and Handel arias.

BACH AND HANDEL ARIAS

Bach Arias: *Qui sedes ad dextram patris, misere nobis* from the B Minor Mass; *Grief for sins rends the guilty heart within* (St. Matthew Passion); *All is fulfilled, and hope to fainting souls extended* (St. John Passion); *Agnus Dei, qui tollis peccata mundi, misere nobis*. (Mass in B Minor).

Handel Arias: *Return, O God of hosts*. (Samson); *O thou that tellest good tidings to Zion*. (Messiah); *Father of Heaven*. (Judas Macabaeus); *He was despised and rejected of men*. (Messiah).

Kathleen Ferrier, contralto; London Philharmonic Orchestra, Sir Adrian Boult, cond. LONDON LL 688. 12-in. \$5.95.

This is the last record made by Miss Ferrier, whose death in October of 1953 at the age of only 41, deprived us of one of the finest artists of our time. Since most of the arias recorded are slow and sombre, the disk might almost be viewed as a memorial concert to the artist whose voice it perpetuates. In such guise, it becomes a moving experience to listen to the recording.

But the record is equally moving to hear as a purely musical experience, even without the emotional coloration imparted to it by Miss Ferrier's passing. It serves to heighten our sense of loss. D. R.

CLASSICAL MUSIC FOR PEOPLE WHO HATE CLASSICAL MUSIC

Excerpts from: Beethoven: *Symphony No. 5*; Schubert: "*Unfinished*" *Symphony*; Verdi: *Triumphal March* from *Aida*; Tchaikovsky: *Piano Concerto No. 1*; Strauss: *Rosenkavalier Waltzes*; Dvorak: "*New World*" *Symphony*; Tchaikovsky: *The Sleeping Beauty*; Chopin: *Les Sylphides*; Mascagni: *Intermezzo* from

Cavalleria Rusticana; Rachmaninoff: *Prelude in C Sharp Minor*.

RCA VICTOR LM 1752. 12-in. \$5.72.

Boston Pops Orch., Arthur Fiedler, cond.

(Taking RCA Victor at their word, the editors assigned this disk for review to a self-professed hater of classical music.)

To this amateur reviewer, this release is simply a classic corroboration of a long-time belief that "the stuff is not for me." Here and there I found charming, melodious passages — passages which made me want to hum. But always I was, as I have ever been, unpleasantly conscious of the *loudness* which seems so frequently a part of symphonic performances. Only so many decibels came through the speaker to which I listened for; fortunately, of *that* the listener is still in control. But controlled as the volume may be, my very active imagination cannot help but conjure up the often ear-blasting quality which is part of the performance as it is in real life. Of course, one cannot *truly* hate classical music unless one has been exposed to it, which makes the Victor title a misnomer. Having suffered prolonged and repeated exposure, a true hater of classical music must needs be familiar with nearly every excerpt served up on this platter. And, as it happens, here RCA Victor has shrewdly assembled on a single disk a splendid sampling of my pet hates. A more apt title for this 12-inch LP would be "Classical Tidbits for People Who Have Started to Like Classical Music." In fairness, one must admire the artistry of the Boston Pops under Mr. Fiedler. A seasoned classical-music hater *can* recognize an exceptional performance — not that he enjoys it any more than a bad one. On second thought, this disk might actually get somewhere if it were aimed at novices — people who *think they dislike* classical music. As for a hardened *hater* — sorry, no soap. C. E.

KIRSTEN FLAGSTAD: SONG RECITAL

Schumann: *Frauenliebe und Leben*, Op. 42. Schubert: *An die Musik*; *Ganymed*. Brahms: *Von ewiger Liebe*; *O wüsst' ich doch den Weg zurück*. Strauss: *Ich liebe Dich*; *Ruhe, meine Seele*. Rogers: *At Parting*. Speaks: *Morning*. McArthur: *We Have Turned Again Home*. Charles: *When I Have Sung My Songs*. Kirsten Flagstad (s). Edwin McArthur, piano. RCA VICTOR LM 1738. 12-in. \$5.95.

Since half of this disk is given over to *Frauenliebe und Leben*, its value is solidier than that of most such vocal miscellanies. All four of the available versions of the cycle are more than just worthwhile; none is the ultimate. Assuming a tolerance for Lotte Lehmann's personal vagaries, her interpretation is by far the most interesting of all, and she has the immense advantage of Bruno Walter's collaboration at the piano; but the engineering is not for golden ears. Kathleen Ferrier's voice was certainly one of the loveliest preserved by modern engineering, but Elisabeth Höngen is a maturely musical and intellectual interpreter where the late English singer was simply sincere and serious of purpose; both are well accompanied. The newest entry is standard post-war Flagstad — which is to say that her voice is still lovely at its best but thin and pushed at the tops of phrases and that

interpretatively her performance is authoritative without achieving much emotional communication. As always, her tonal accomplishment is decreased in value by Edwin McArthur's bland, over-sollicitous accompaniments. You pay your money and you take your choice. Mme. Flagstad sounds better in the mixed list on the reverse, but even the sheathing of her glorious voice cannot make the shoddy American songs she sings worthy of Red Seal status. J. H., Jr.

MASTERPIECES OF MUSIC BEFORE 1750

Record 1: *Gregorian Chant to the 16th Century*.
Record 2: *The 16th Century and the 17th Century*. Record 3: *The 17th Century and the 18th Century*.

Danish Soloists and Ensembles, Mogens Wöldike, Director. Finn Videro, Aksel Schiotz, Else Brems, Niels Brincker, Schola Gregoriana of Copenhagen, Copenhagen Boys' and Mens' Choir, the Madrigal Choir of the Danish State Radio, Chamber Orchestra and Chorus of the Danish State Radio.

HAYDN SOCIETY HSL-B. Three 12-in.

The Haydn Society has conceived the idea of recording, on three LP disks, every one of the 50 pieces of music that are included as examples in the book "Masterpieces of Music Before 1750," written by Carl Parrish and John F. Ohl, and published by W. W. Norton and Co.

It is impossible to overestimate the value of these records in combination with the book, not only for schools and colleges, but also for the individual music lover who is interested in delving into music between the early Middle Ages and the time of Bach.

Whether viewed as a series of musical performances for which scores and detailed notes are provided in book form, or, whether the records are looked upon as making audible the examples given in the book, the set is of inestimable value.

One could cavil over small points in the recording, such as the fact that a piece written for the virginals is played on the harpsichord, the "flutter" over the opening of the Rameau example, or a bad soprano entrance in the chorus from Handel's "Solomon."

But against these faults there could be mentioned the beautifully expressive quality of most of the solo singing, the fine sense of style in the singing of the motets by Lassus, Palestrina and Byrd, and the sweetness of the boys' voices in the choir. These details however are less important than the general excellence of the idea itself.

Let us hope that this set will encourage both this and other record companies to venture further into the field of educational records at an adult level. Certainly, this is a magnificent achievement! D. R.

ZINKA MILANOV: ARIAS AND SCENES

Verdi: *Ritorna vincitor!* and *O patria mia*, from *Aida*. *Madre, pietosa Vergine*; *Le Vergine degli angeli*; and *Pace, pace*, from *La Forza del Destino*. *Tacea la notte* and *D'amor sul' ali rosee*, from *Il Trovatore*. Ponchielli: *Suicidio!*, from *La Gioconda*.

Zinka Milanov (s); Lubomir Vichogonov (bs). RCA Victor Orchestra and Robert

Shaw Chorale; Renato Cellini, cond.
RCA VICTOR LM1795. 12-in. \$5.95.

Even making generous allowance for the fact that individual reaction to singers is in large measure subjective and unpredictable, there can scarcely be much argument that Zinka Milanov's voice is at its best one of the most beautiful to be captured within the grooves of today's nearly lifelike reproduction. She is also a serious artist who, at least along her chosen *Verdismo* axis, makes her points both powerfully and in terms of style that is always legitimate and often really distinguished. Before the war, at the Metropolitan, she tended to be erratic, not often at her best throughout a whole performance. When she returned after the beginning of what is called the Bing régime, she was still an uneven singer; her voice seemed less lovely in actuality than in memory, and she seemed to have grown chary of using it freely, although still a relatively young woman. Since then, however, and for whatever obscure psychological or physical reasons, she has improved steadily, so that by the end of last season she was delivering consistently good performances as never before.

This recording finds her in superb voice almost all the time and dealing with materials that are almost wholly congenial. The excerpts from *La Forza del Destino* — in which the Robert Shaw Chorale sounds superbly ecclesiastical and Lubomir Vichogonov contributes a thoroughly professional Padre Guardiano — she sings just as magnificently as she did in her best performances last season. If nothing else were included, this would very nearly be worth the price of the record — at least to *Forza* lovers. The *Aida* arias, the *Suicidio!*, and the *D'Amor sul' ali rosee*, too, in their differing ways, are just as impressive. The first of the *Il Trovatore* arias is different from that on the complete set — minus an Inez in the *cabaletta*, generally better sung, but flawed by a pushed and quickly abandoned A at the end (the only such tone on the record). The *Voi lo sapete* has a Mamma Lucia (Margaret Roggero, no doubt) but sounds like either a different take than the one used in the complete set or an altered engineering of the same one; better, in either case. Sound is rich and ripe — typical Victor opera recording. If you want a disk to represent Milanov, this is the best there is. J. H., Jr.

OLD ENGLISH AND FRENCH MUSIC

Westminster Light Orchestra. Leslie Bridgewater, cond.

WESTMINSTER WL 4007. 12 in. 45 min. \$5.95.

Bridgewater has contributed several notable recordings of light music to the Westminster catalog, but none exceed in elegance or polish this splendid recital of courtly music by French and English composers of the 17th and 18th centuries. Couperin and Leclair rub shoulders with Boyce and Purcell in a distillation of the musical splendors of those periods, carefully re-created under the cunning hand of the conductor.

Westminster has invested the recording with some of its most brilliantly clear sound, the harpsichord sound, in particular, being quite ravishing. J. F. I.

THE ORGAN AT SYMPHONY HALL, VOLS. I & II

Reginald Foort, organ.

COOK SOUNDS OF OUR TIMES 1054 & 1055.
Two 10-in. 23 min. each. \$4.00 each.

Vol. 1. Bach: *Tocatta and Fugue in D Minor*; *Bist du bei mir*. Boëllmann: *Gothic Minuet*, and *Prayer to Our Lady*, from *Suite Gothique*. Dubois: *Tocatta*.

Vol. 2. Handel: *Arrival of the Queen of Sheba*; *Allegro maestoso* (13th movement) *Air*, and *Coro*, from the *Water Music*; *Arioso*. Reubke: *Finale* from the *94th Psalm*.

These recordings are strictly for high-fidelity fans. That performances on an organ so large and complex should emerge in recording so weighty and yet so accurately balanced is a miracle of engineering. Different registers seem to come from different places; extreme highs and lows are captured without distortion, and the sense of being present in Symphony Hall is almost uncomfortably realistic. Beyond the sensational aural experience the recordings are pretty grim. Mr. Foort takes all kinds of liberties and uses soupy registrations in the mistaken notion that they are necessary to make Bach and Handel palatable. Boëllmann, Dubois, and Reubke suffer less from these vagaries. The company apparently feels defensive about this non-classical approach, asserting on the record liner that, after all, Bach was "no fogey" but a "fighting man of virility (20 children)." Nothing could be less virile than Mr. Foort's swooning performances. Also, one of the Handel works is inaccurately labeled — the *Allegro maestoso* from the *Water Music* is confused with the *Hornpipe*. R. E.

RECORDER MUSIC OF SIX CENTURIES (Vol. 1)

Works by; Reuenthal; Machault; Landini; Des Pres; Suzato; Praetorius; Willaert; Bassano; Lasso; Byrd; Morley; Diomedea, and Gibbons.

The Recorder Consort of the Musicians' Workshop. Recorders: LaNoue Davenport, Robert Dorough, Erich Katz, Bernard Krainis. Percussion; Herbert Kellman.

CLASSIC EDITIONS CE 1018. 12-in. \$5.95.

For specialized tastes, this record should be of great appeal. The music is delightful, the performances are expert and the recording is fine. There is a nice amount of "air" around the players, yet not so much as to obscure the clarity of the individual lines.

Even within the rather limited tonal palette of the recorder as an instrument, it is surprising to note the range of expression covered by the works on this disk. From the naive 13th and 14th century anonymous dances, with improvised percussion parts, it is quite a far cry to the sophisticated works of Byrd, Morley and Gibbons.

If, as the anonymous jacket notes declare, we are now going through a period of increased interest in the recorder, then this record should serve as a model for those who are taking up the instrument. D. R.

A RIMSKY-KORSAKOFF PROGRAM

Piano Concerto in C Sharp Minor; *May Night — Overture*; *Mlada — Cortege des Nobles*; *Snegouritchka — Dance of the Birds and Whitsunday Festival*; *Le Coq d'Or — Bridal Procession*. Glinka: *Kamarinskaya* (orch. Rimsky-Korsakoff).

Dialing Your Disks

Practically all record-makers boost their disks' treble-volume, to mask surface noise, and weaken the bass, to conserve groove-space. Some amplifiers have equalization controls, to neutralize the widely varied deviations practiced by different companies (see below). Some records follow the NAB curve, wherein all bass is weakened below 500 cycles and treble-boost amounts to 16 db at 10,000 cycles. Others use the AES curve, on which bass-droop starts at 400 cycles and treble-boost only goes to 12 db. Some combine the two, like RCA Victor, which uses NAB bass and AES treble. In such cases, where a one-knob equalizer cannot adjust, it should be set according to BASS, and treble added or subtracted by the tone-controls. It is useful to note that RCA Victor, Columbia and London all use (or come close to) the NAB bass-turnover point, 500 cycles. However, Victor's treble boost is only 12 instead of 16 db, and London's is a mere 11.5, so treble must be added to offset overcorrection. Even a two-knob equalizer, with separate bass and treble settings, usually needs help from the tone-controls. Remember, the ear is boss. For listeners without equalizers, the formula is: the higher the bass-turnover, the higher the bass tone-control should be set. Asterisks (below) mean record-maker lists instructions on jacket.

LABEL	BASS	TREBLE
Atlantic ¹	NAB	NAB
American Recording Soc.*	NAB	Ortho ⁴
Bartok	629 ²	16 db ³
Blue Note Jazz	AES	AES
Caedmon	629 ²	11 db ⁷
Canyon	AES	AES
Capitol	AES	AES
Capital-Cetra	AES	AES
Cetra-Soria	COL	NAB
Columbia	COL	NAB
Cook Laboratories ¹	NAB	AES
Decca	COL	NAB
EMS*	AES	AES
Elektra	629 ²	16 db ³
Esoteric	NAB	AES
Haydn Society	COL	NAB
London	COL	LON ⁴
Lyrichord*, new ⁵	629 ²	16 db ³
Mercury*	AES	AES
M-G-M	NAB	AES
Oceanic	COL	NAB
Philharmonia	AES	AES
Polymusic ¹	NAB	NAB
RCA Victor	Ortho ⁶	Ortho ⁴
Remington	NAB	NAB
Tempo	NAB	Ortho ⁴
Urania*, most	COL	NAB
Urania*, some	AES	AES
Vanguard — Bach Guild*	COL	NAB
Vox*	COL	NAB
Westminster, old	NAB ⁸	NAB ⁸
Westminster, new	COL	AES

¹Binaural records produced by this label are recorded to NAB standards, on the outside band. On the inside band, NAB is used for low frequencies, but the treble is recorded flat, without pre-emphasis.

²NAB position on equalizer is close match.

³NAB position on equalizer is close match.

⁴Use LON position on equalizer, or AES with slight treble cut.

⁵Some older records of this label were recorded to COL curve, others to AES.

⁶Very close to NAB on lows.

⁷Very close to AES on highs; boost treble slightly.

⁸Unless jacket indicates AES.

Philharmonia Orchestra of London. London Symphony Orchestra. Anatole Fistoulari, George Weldon and Walter Süsskind, conds. Fabienne Jacquinet, piano. MGM E 3045. 12-in. \$4.85.

A pleasingly colorful and varied collection of Rimsky-Korsakoff music, most of it not heard too frequently in the concert hall. One or two of the works here also appear in identical recordings on other MGM disks, but this generally well-played and admirably recorded mélange is likely to have the widest appeal. P. A.

SONGS OF ENGLAND

Jennifer Vyvyan, soprano. Ernest Lush, piano. LONDON LL 806. 12-in. 38 min. \$5.95.

Sixteen songs of the same genre are more than most singers would attempt in concert, though no such qualms exist where records are concerned. It is to Miss Vyvyan's credit, though, that she manages, by innate musicianship and sound vocal equipment, to make this a fragrant bouquet of English Songs. Her voice has considerable charm, is even throughout the scale, and, with the possible exception of the opening phrases of Arne's "O Ravishing Delight" is always well controlled. Inevitably, in programs of this kind, there is some unevenness in musical values, but her work in Michaels Head's lovely "Foxgloves," Vaughan Williams' tragic "The New Ghost," and particularly in the ineptly named "A Melancholy Song" of Antony Hopkins, is a real joy. Excellent accompaniments from Ernest Lush at the piano, and exemplary, well-balanced sound from London's engineers. J. F. I.

RICHARD TUCKER: ARIAS

Verdi: *De' miei bollenti spiriti*, from *La Traviata*; *Ma se m'è forza perderti*, from *Un Ballo in Maschera*. Donizetti: *Una furtiva lagrima*, from *L'Elisir d'Amore*. Meyerbeer: *O Paradiso*, from *L'Africana*. Gounod: *Salut! demeure*, from *Faust*. Puccini: *Che gelida manina*, from *La Bohème*. Bizet: *La fleur que vous m'avez jetée*, from *Carmen*. Ponchielli: *Cielo e mar*, from *La Gioconda*.

Richard Tucker (t). Metropolitan Opera Orchestra; Fausto Cleva and Emil Cooper, cond.

COLUMBIA ML 4750. 12-in. \$5.45.

One recent evening at the Metropolitan a distinguished opera impresario said to a distinguished critic, speaking of Richard Tucker's performance: "Caruso never sang that well." The tribute may have been overstated. In any case, it might have carried more weight had the impresario ever heard Caruso sing. But you get the idea; to tell the truth, the Tucker voice is an exceedingly fine one. This recording presents it in good condition and sounding quite characteristic — a sort of junior-sized *tenore robusto*, resonant, even in scale, with a peculiar way of hinting in portamentos that an Italian phrase may be going to turn into a cantorial melisma. Since I do not possess the earlier Tucker LP aria miscellany (Columbia ML-4248), it is not possible here to make a breakdown of possible duplications or variants. Certainly all of these performances are not brand new, for Emil Cooper

has been among the missing for some few years now, but the sound is clear and bright throughout. The repertoire covered is broad enough to strain the stylistic resources of almost any singer, but Mr. Tucker is too reliable a performer ever to be inept. He does, however, meet many problems of style by the simple expedient of singing everything in the way that suits his voice rather than by placing his voice and musicianship entirely at the service of the music. This approach yields a high assay of fine tone but little that could fairly be called distinguished interpretation or real drama. In general, the Italian arias are better than the French, the forceful better than the floatingly lyric — although all are capably dealt with — yet, surprisingly (at least to me) the performance of the excerpt from *Andrea Chénier*, fine though the sound is, lacks tension and impact. J. H., Jr.

VOODOO — Authentic Music of Haiti
Haiti Danse Orchestra and Chorus; Emy de Pradines, cond.

Drums; I Man Man Man; Choucoune; Quartier Morin; Erzulie; Dodo Titit Maman; Rasbodail Rhythm; Loa Azaou; Panamam Tombé; Mréle, Mréle, Mandé.

REMINGTON R-199-151. 12-in. \$2.99.

The title of this disk is a misnomer; only about half of the music on it has any connection with Voodoo religious ritual. Even where it has, however, the appeal is independent of it — as in the initial band of drum rhythms, a match for any hi-fi show-off disk. The other selections are of usual folk variety — love-songs, ballads, dance-songs. The chorus consists of 12 girls, who sing in weird, sweet harmonies. The orchestral instruments are drums, gourds, bamboo horns, four-note flutes and a guitar. Emy de Pradines, daughter of a well-known Haitian poet (Candia), is an authority on Haitian folk music and, quite obviously, an A-1 recording director. This is some of the best sound ever put forth by Remington. Furthermore, some of these tunes (try *Choucoune*, band 2) are extraordinarily pretty and captivating. J. M. C.

THE MUSIC BETWEEN

MUSIC FOR FAITH AND INNER CALM

The Melachrino Strings

RCA VICTOR LPM 1004. 12-in. \$4.19.

A Perfect Day; I'll Walk Beside You; Goin' Home; In a Monastery Garden; Chanson de Matin; Love's Old Sweet Song; Song of Paradise; Whispering Hope; Abide With Me; Bless This Home.

Melachrino's cascading strings provide the most sumptuous sound of the month here. They pour their mellifluous ointment on some of the hoariest chestnuts around, but the approach is sweetly innocent and the mood frankly nostalgic and sentimental. Listening to this record, you may not acquire the faith promised on the record-envelope, but you will surely find a sur-

prising amount of instrumental coloring and, looking to higher things, a total effect of rather beguiling sincerity. We can't imagine, as a matter of fact, smoother, soberer performances of these old tunes.

CONTINENTAL HIT PARADE NO. 9

LONDON LB 815. 10-in. \$3.95.

Wenn Du Fortgehst Von Mir; Es Wird Ja Alles Wieder Gut; Wie Schon Hat Dich Die Liebe Gemacht; Illusionen; Alle Wie Wir Hier Gebackten Hasten Schon Mal Einem Zacken; Noch Bist Du Klein; Kleine Jodlerin Vom Tegernsee; Die Sanger Vom Gesangverein.

The Continental Hit Parade is evidently extremely popular; this is the ninth in the series. The impression I have of the latest is that it's a sort of Bavarian jam session interspersed, every now and then, with one of those melancholy fox-trots that Berliners love so dearly. As I said, this is only an impression. The jam session, to try to clear the matter up, is tooted, literally, and sung by Will Glahe and his orchestra. Possibly, Mr. Glahe will make you think of a Teutonic Spike Jones, but Mr. Jones, I am sure, never dreamed of the real, honest-to-goodness laughter that Mr. Glahe offers here on one song, at what I'm not sure. In addition, *Kleine Jodlerin Vom Tegernsee*, if it was *Kleine Jodlerin Vom Tegernsee*, shows off about the clearest, most energetic yodelling I have heard on records. The Berlin fox-trots — if you're still with me — are sung by Lys Assia, and nicely, too. I had some trouble unsnarling the information on the record-band, but, in any case, the sound was first-rate and the surfaces clean, even though I'm not sure just what was coming off them.

MUSIC UNDER THE STARS: Popular Orchestral Favorites

URANIA URLP 7096. 12-in. \$5.95.

Chabrier: *Espana*, Berlin Philharmonic, Arthur Rother; Grieg: *Norwegian Dances*, Nos. 2 and 3, Symphony Orchestra, Radio Leipzig, Gerhard Wiesenheutter; Strauss: *Fledermaus Overture*, Vienna Philharmonic, Karl Boehm; Stravinsky: *The Firebird: Infernal Dance*, Symphony Orchestra, Radio Leipzig, Earnest Borsamsky; Saint-Saens: *Danse Macabre*, German Symphony Orchestra, Leopold Ludwig; Gliere: *The Red Poppy: Waltz*, Symphony Orchestra, Radio Berlin, Hans Gahlenbeck; Liszt: *Hungarian Rhapsody No. 1*, Symphony Orchestra, Radio Leipzig, Gerhard Pflueger; Kabalevsky: *Comedian's Gallop*, Symphony Orchestra, Radio Berlin, Arthur Rother.

The highspot of this grab-bag of favorites is the Vienna Philharmonic's performance of the *Fledermaus Overture* under Karl Boehm. It sparkles, soundwise and rhythmically, and one only wishes that the Metropolitan's orchestra would put as much into it as the Viennese do. The seven other selections vary in quality from the Radio Leipzig Orchestra's careful and heavily-contrasted approach to Grieg's second and third *Norwegian Dances* to the Radio Berlin Orchestra's nervous, shrill job on Kabalevsky's *Comedian's Gallop*. In between lies a certain measure of competence and not too much imagination. Technically, the record offers

nothing startling; the sound of the orchestras here is inferior to the high quality of most American groups on records. The Radio Berlin Orchestra, by the way, sounds as though it were sight-reading its way through Gliere's *Red Poppy Waltz*.

SELECTIONS FROM LE CHANTEUR DE MEXICO

Sung by Luis Mariano

RCA VICTOR LPM 3158. 10-in. \$3.15.

Quand on est Deux Amis; Il est Coin de France; Acapulco; Mexico; Rossignol; Paris d'en Haut; La Tequila; Maitechu.

As far as theatrical long-runs are concerned, *Le Chanteur de Mexico* seems to be France's answer to *South Pacific*. It is, we are told, Paris' favorite musical show, and tickets have been at a premium ever since it opened. There the competition, if there ever was one, stops. For this operetta, the plot of which, perhaps fortunately, is not recounted on the record envelope, is saturated with an uninspired, tired score that practically grinds the listener into oblivion. For a comparison, go back fifteen years or so to some of the tunes dreamed up for the early Dorothy Lamour island-pictures. So what do we have left? Luis Mariano, to be exact, occasionally backed by an old-fashioned sounding operetta chorus. Mr. Mariano has a small voice with a wide range. It's a flexible voice, and often, in its middle register, sounds nice. But when Mr. Mariano reaches for those top notes, it flattens out, takes on three edges, and worse, doesn't let go. The songs, by the way, are all in French, and you won't be able to remember any of them.

BALLET BONAMPAK: Luis Sandi BRAZILIAN SONGS

RCA VICTOR LM 1737. 12-in. \$5.72.

National Symphony Orchestra of Mexico; conductor, Luis Sandi. Sarita Gloria, Soprano with Anthony Chanaka at the piano.

Side 1: *Ballet Bonampak.*

Side 2: *Brazilian Songs.*

As a ballet, *Bonampak* deals mainly with the rituals practiced by an 18th-century Mexican city to bring it strength and assurance in battle. The score that Luis Sandi has composed for this nationalistic work, like the story, is formal, episodic and undramatic. Its rhythms are often convulsive, its melodies — some of them taken from Mexican folk-tunes — always simple and sad, but the score's main interest, it seems to me, comes from the steady use of percussion instruments for color. Drum-beats and the occasional flash of a maracas, however, are not quite enough to satisfy, and after a while one begins to hope for a substance and shape to the score that never turns up. Mr. Sandi has composed earnestly and seriously here, but I couldn't escape the feeling that the variations he has built around the little tunes that fill the ballet are undernourished and, in the end, monotonous. The National Symphony Orchestra of Mexico, which sounded chamber-sized to me, gets through Mr. Sandi's rhythmical intricacies nicely enough, though, under the direction of the composer.

Sarita Gloria, a fresh-voiced soprano,

sings charming arrangements of 13 Brazilian songs on the other side of this record. Of the group, I particularly like *O'Kinimba* (Earth), a sturdy folk-tune that will remind you strongly of one of the songs of the Auvergne, and *Querer bem nao é pecado* (It is not a sin to be in love), a saucy bit that states its case in no uncertain terms. Sound and surfaces on both sides are excellent and Miss Gloria's voice comes through at times with extraordinary clarity.

ROMANCE

Frank Parker and Marion Marlowe

Orchestra under the direction of Percy Faith and Archie Bleyer.

COLUMBIA CL 626. 10-in. \$3.00.

Romance; An Old-Fashioned Picture; The Man I Love; I've Told Every Little Star; One Night of Love; Blue Moon; The Melba Waltz; Make Believe.

Two of Arthur Godfrey's remaining friends, one old one and one possible acquaintance, join together on this record to offer eight of the most popular songs of the past 25 years or so. Frank Parker, Marion Marlowe, Archie Bleyer and Percy Faith are all professionals, in the best sense of the word, and their work here is smooth, clear, and on-pitch all the way through. Six of the eight songs are arranged as duets. Mr. Parker takes a neat, well-executed solo flight on *Blue Moon*, with, however, the aid of an echo chamber. Miss Marlowe, who never pushes a song too far, provides an unaffected performance of *The Man I Love* that proves, possibly, that sopranos needn't be afraid of what has always been considered the province of throaty-voiced contraltos. The total effect here is pleasing in the extreme, and if the record doesn't shake you up in anyway, it offers another reward, namely relaxation.

PERCY FAITH PLAYS CONTINENTAL MUSIC

COLUMBIA CL 525. 12-in. \$4.85.

Mademoiselle De Patee; Symphony; Vola, Colomba!; (Fiorin, Fiorella); Suddenly; Petite Bolera; La Ronde; Many Times; If You Said Goodbye; April in Portugal; Under the Bridges of Paris; Sympatico.

PERCY FAITH PLAYS ROMANTIC MUSIC

COLUMBIA CL 526. 12-in. \$4.85.

Carousel Waltz; Easy to Love; One Night of Love; When I'm Not Near the Girl I Love; Caress; Beautiful Love; While We're Young; I'll Take Romance; Invitation; The Girl That I Marry; Valse Huguette; If I Loved You.

To his credit, Percy Faith gets right to the point of the 12 continental tunes: he concentrates on melody from beginning to end. Even more, his arrangements, except for an occasional giddy display of upsurging violins, steadily show taste and intelligence — not too lush and certainly never simple-minded. This new recording contains five waltzes, including the delightfully nostalgic *Under The Bridges of Paris*, and together they evoke for the listener the attractive bitter-sweet atmosphere of the French street cafe in late afternoon. The fox-trots, too, are a pleasure to hear, and, incidentally,

can be danced to with no trouble. Mr. Faith's fox-trot has a strong, steady beat; it rarely gets tricky. However, the two rumbas, (*Fiorin, Fiorella*) and *April in Portugal*, and *Petite Bolero* seem to indicate that the conductor would much rather do battle with Latin rhythms than let them have their way; here, they are thought out a little too carefully and the result is a sort of musclebound overstylization. In general, though, it's difficult to think of a more successful record of its kind than this. Both sound and surfaces are fine.

The shift from "Continental Tunes," to "Romantic Music," although the distinction seems mostly a question of semantics, results in a record of mixed quality. The trouble, in general, is arrangements that are a little too overbearing and earnest. Everything is too slow. The swirling *Carousel Waltz* still swirls but without much logic, or indeed, romance. *Easy to Love* and *If I Loved You* are backed by a wordless woman's chorus that is used, as the record-envelope explains, to "add a new texture of sound" to the music. New texture or not,

the ladies sound creepy. *Caress*, Mr. Faith's own lovely, simple waltz, and *I'll Take Romance* probably get the most tasteful performances of all. The sound is resonant and full, but here and there, particularly on *One Night of Love*, my record was badly-grooved. In short, mixed blessings here and certainly not up to the high standards set by the conductor-composer himself.

ROBERT KOTLOWITZ

THE BEST OF JAZZ

THE SOUND OF THE SAUTER-FINEGAN ORCHESTRA

VICTOR LPM 1009. 12-in. 37 min. \$4.19.

Nina Never Knew; Love Is a Simple Thing; Time to Dream; Tweedle Dum and Tweedle Dee; Yankee Doodletown; The Honey Jump; Now That I'm in Love; Stop Beatin' 'Round the Mulberry Bush; Child's Play; Horse Play.

The wonderful cascade of sounds which the Sauter-Finegan Orchestra unveiled on its

first LP, *New Directions in Music* (Victor LPM 3115) is back again on this twelve-inch disk but with a difference. Where once the gamut of peeps and grunts, of penny whistle and tuba and triangle and recorder and xylophone and tambourine and wounded French horn were a means to an end — the apt interpretation of a piece of music, the creation of a mood — too often they appear on this LP as the end itself. This is partly caused by a good deal of vocalizing on several of the numbers — the singing's the thing and the instruments have to fit in where they can find room. But even on such cleared instrumental space as *Child's Play* and *Horse Play* (originally issued together on EP as *The Extended Play Suite*), there is a feeling of sound coloration wandering aimlessly around with no support.

The remark above about the singing needs qualifying. Three of the numbers are sung by Joe Mooney, a gentleman of no great voice but excellent taste in phrasing. He adds to the glory of S-F. The rather routine vocal groups that keep turning up, however, do not.

Shavians of 1938-39

Mark Sullivan, erstwhile chronicler of our times, once said that "to write adequately about jazz would be to write the history of much of the generation." He was speaking primarily of the generation which grew to questionable maturity in the speakeasies of the 1920's. However, Mr. Sullivan's observation also applies to the anxious generation which stomped away its precious youth under the bandstands of the 1930's. The history of that generation is inseparably linked with the phenomenon of the big swing band.

While the question of whether the big bands of that period really played jazz will be debated for some time, there can be little doubt that whatever they were playing was exciting — and it apparently still is. Two of them, Benny Goodman's and Glenn Miller's, have already been revived on disks with considerable success, and next month Victor will disinter another — Artie Shaw's — from the musty files of recorded NBC radio broadcasts.

Historians who wish to write the history of the generation which marched off to war to the tune of *Begin the Beguine* and similar ditties will find the story of Artie Shaw and his band a rewarding one. They were relatively unknown when Shaw signed a contract to make Bluebird records for RCA Victor in 1938. The first number they recorded was a rollicking version of Rudolph Friml's *Indian Love Call*, with Tony Pastor squawking the lyrics. For the other side Shaw chose, over the protests of the recording manager, *Begin the Beguine*, which at the time was one of Cole Porter's least-played tunes. When the record was released all the unpredictable forces which make a piece of music a "hit" converged on *Begin the Beguine* and Artie Shaw was a national celebrity. Less than two years later, after Shaw had chased Dame Success right to the top of her glittering ladder, he got fed up and in the middle of an engagement at the Hotel Pennsylvania, he climbed back down the ladder and went off to Mexico to see if he could make sense out of the crazy world he had seen from up there. The *New York Times*, from its own Olympian heights, remarked: "Any commentary that might occur to us would be lost in the Shakespearean sweep of Mr. Shaw's exodus; the kind of spectacularly irreverent farewell to his work and former associates that even the timidest soul must occasionally dream of; a beautifully incautious burning of all his bridges behind him." Mr. Shaw was obviously a confused young man. But then so were most young men of his generation.

Although Shaw later returned to (and left) the band business several times after his 1940 flight, he never succeeded in putting together a big band which played with the sharpness of his 1938 outfit. He did, however, make several records with a sextet he chose to call the Gramercy Five, a combo-size group made up of Shaw's clarinet, trumpet, guitar, bass, drums and a harpsichord. Shaw was at his best in this setting and it is to be lamented that the new Shaw records do not include any numbers by the old sextet.

The new album, which consists of two 12-in. records, is all big

band fare made from radio broadcasts in the Cafe Rouge of the Hotel Pennsylvania and the Blue Room of the Hotel Lincoln. Those of you who spent any evenings there in the winter of 1938-39 and possess a distinctive manner of clapping your hands, may even identify yourself among the audience. The records possess all the advantages and disadvantages of live recordings, a subject which was discussed at greater length in an earlier issue of *HIGH FIDELITY* (March-April 1953). Technical excellence is usually sacrificed in a live recording but the resulting music is invariably crisper than its studio-recorded counterpart.

These records are no exception. However, on first playing I must confess that they were disappointing. Perhaps it was because the Shaw band, at times, sounded more like the Glenn Miller-Tommy Dorsey school than I liked to remember; perhaps it was because too many vocals were included (seven to be exact: four by Tony Pastor and three by Helen Forrest); or maybe it was because Shaw had no runaway numbers like Goodman's *Sing Sing Sing* (the closest thing to it was his *Chant*, a production number spotlighting Shaw and drummer Buddy Rich. Unfortunately, the *Chant* on these records was cut off — or disenchanting you might say — by the end of a broadcast and further weakened by the absence of Rich, who had not yet joined the band at the time this broadcast was made).

However, the second time around my critical reserve was broken down and I was once again back in the Cafe Rouge beating time (with a less steady pace) to what was undoubtedly some of the best big-band swing of the day. What Shaw's polished outfit could do to "standards" is best recalled by listening to its treatment of such tunes as *Sweet Sue*, *My Blue Heaven*, *At Sundown* and to what I will nominate as the best *Stardust* on records. Throughout the collection there are sparkling solos by Shaw, who, like Goodman, rarely disappoints when he steps forward to take a chorus, as well as Georgie Auld and Tony Pastor on tenor, Georgie Arus on trombone, Bernie Privin on trumpet and Buddy Rich on drums.

Musically, the records offer a collection of big band swing from an age that will probably not be surpassed in that peculiar medium for some time. Historically, the records, like the Goodman and Miller disks which preceded them, constitute a faithful preservation of one generation's favorite form of self-expression. From either point of view, they cannot be ignored.

R. H. H., Jr.

Side 1: *Nightmare; Together; My Reverie; Sobbin' Blues; Jeepers Creepers; In the Mood; Non-Stop Flight.* Side 2: *Begin the Beguine; The Old Stomping Ground; The Chant; Stardust; The Carioca.* Side 3: *At Sundown; I'm Sorry For Myself; Maria, My Own; Diga Diga Doo; Moonray; Everything Is Jumpin'.* Side 4: *St. Louis Blues; I've Got My Eye On You; My Blue Heaven; El Rancho Grande; Sweet Sue; Man From Mars.*

One has a feeling that many of these selections resulted from a decision that Sauter-Finegan ought to get more commercial. If so, it's a self-defeating move. Their commercial attempts remain much more esoteric than the routine commercial stuff that really sells but so much less than they've shown they can do. This disk, incidentally, is marked, "Specially Recommended for High Fidelity Fans." The sounds are great.

THE MODERN JAZZ QUARTET

PRESTIGE PRLP 160. 10-in. 27 min. \$3.85.

Milt Jackson, vibraphone; John Lewis, piano; Percy Heath, bass; Kenny Clarke, drums.

The Queen's Fancy; Delauney's Dilemma; Autumn in New York; But Not for Me; All the Things You Are; La Ronde; Vendome; Rose of the Rio Grande.

Those who have difficulty cottoning to that jazz which has appropriated the term "modern" should not be put off by the name of this group. This quartet is modern in the sense of being interested in exploring the ensemble and solo possibilities of their instruments but they are not slaves to the "modern sound." They might be classified as midway between the Gerry Mulligan Quartet and the old Benny Goodman Quartet. Working from charming and imaginative arrangements by pianist John Lewis, they come up with delightfully unhackneyed variations on themes that sometimes have a tinge of the 18th Century about them. Vibraphonist Milt Jackson carries the solo load in exemplary fashion with the help of a rhythm section which swings with artful consistency.

HOWARD MCGHEE, VOL. 2

BLUE NOTE 5024. 10-in. 26 min. \$3.92.

Howard McGhee, trumpeter; Gigi Gryce, alto saxophone and flute; Tal Farlow, guitar; Horace Silver, piano; Percy Heath, bass; Walter Bolden, drums.

Jarm; Good-bye; Futurity; Shabazz; Tranquility; Itapanna.

Tal Farlow, a guitarist who plays with grace and thought, is much in evidence on this disk, chording out solo passages here and there and providing faultless backing for Howard McGhee's solo trumpet on occasion (*Good-bye* is one such occasion). When Farlow isn't to the fore, Horace Silver's rhythmic and highly personal piano flashes through or Gigi Gryce lutes some cool statements from a flute. Even McGhee, an erratic soloist, rises to the occasion and puts some well developed musical ideas. In fact, it is only when Gryce is wrestling with his alto that this disk falls to the level of routine.

SWINGIN' THE ORGAN WITH FATS WALLER

VICTOR LPT 3040. 10-in. 25 min. \$3.15.

Mamacita; Swing-a-Dilla Street; Don't Try Your Jive on Me; I Repent; Come Down to Earth, My Angel; Pantin' in the Panther Room; I Believe in Miracles; Let's Get Away from It All.

When Fats Waller died eleven years ago, the organ had not yet emerged as the jazz standby that it is today. Back in those days, Waller and Count Basie were practi-

cally the only jazz men who tried to coax a well-turned beat out of an organ. Waller, of course, was an invincible spirit who could shine happily through feeble material, inept accompaniment or an unwieldy instrument. On these selections his accompaniment is mostly good (and mostly provided by the small group with which he did much of his recording) but the fact that he is swinging on a pipe organ or singing some dreadful lyrics fails to interfere with the relaxed and rhythmic and happy performance which is the Waller hallmark. *I Believe in Miracles, Pantin' in the Panther Room, Let's Get Away from It All* and *Swing-a-Dilla Street* are Grade A Waller. The rest is just Waller, which is still more than most of us deserve.

DOC EVANS DIXIELAND CONCERT

SOMA MG 100. 12-in. 40 min.

Doc Evans, cornet; Hal Runyon, trombone; Loren Helberg, clarinet; Tommy McGovern, piano; Biddy Bastien, bass; Warren Thewiss, drums.

Under the Double Eagle; The Atlanta Blues; When We Dance at the Mardi Gras; Struttin' with Some Barbecue; Jazz Me Blues; St. Louis Blues; Maryland, My Maryland; Muskrat Ramble; My Bucket's Got a Hole in It; South Rampart Street Parade.

For some years, Doc Evans has been as consistently brilliant a cornet performer in the classic jazz vein as one could ask for. The verve and feeling of exactitude which is always evident in Evans' work has been communicated to the group with which he gave this concert at the Walker Art Center in Minneapolis last summer. Their playing is spirited, clean and full of the gayety which is the heart of dixieland. Clarinetist Loren Helberg in particular is a joy to hear, either noodling in and out behind a soloist or taking off on a warm-toned flight of his own. The recording is a bit on the sharp side.

GLENN MILLER AND HIS ORCHESTRA — Limited Edition

VICTOR LPT 6700. Five 12-in. LPs. \$24.95.

There can be little doubt that Glenn Miller holds a unique position in the world of popular music. A methodical, business-like man in a field peopled to a great extent by eccentrics, he led the last band to win the worshipful devotion of America's adolescents before they turned their steaming adoration to singers. At the height of his success, he disappeared quite literally into thin air — lost and never again heard of, on a flight from London to Paris. And now, nine years after his death, this collection (totalling 70 numbers) of recordings and air checks made by Miller's band between 1939 and 1942 was not only offered at the stiff fee of \$24.95 a copy but found takers at such a rate that for weeks on end it headed *Variety's* listing of the best-selling popular albums, outselling sets costing one-fifth or one-sixth the price of the Miller album. This is probably the first occasion on which a limited edition of anything became a best seller, since the terms seem mutually exclusive. In this case, however, the limit has been craftily set at 100,000 copies — or the equivalent of an extremely good sales record for most LPs.

Miller came out of the jazz world but the

heritage he has left in this album shows how far he eventually dissociated himself from it. He can be heard playing on many of the small jazz group recordings made in the late Twenties and early Thirties and, when arrangements were used, Miller usually made them. He was an arranger for the bright, short-lived and jazz-minded Dorsey Brother band, circa 1934. But when he got around to organizing his own band, Miller produced a sweet band, most easily identified by the clarinet-led reed section it used on ballads. It was a stiff and business-like band, well drilled and capable of grinding out, with no unseemly display of emotion or interest, an endless array of similar sounding ballads and killer-dillers. The attractive points of the Miller band were the lush tonal coloration of which it was capable at times (as in *Rhapsody in Blue*) and some of the moderate tempoed, rocking instrumentals (*String of Pearls* and *Sleepy Town Train* are instances) which were as close as the band came to a real jazz feeling. Aside from Bobby Hackett, the band lacked soloists of any distinction and the band's regular singers — Ray Eberle, Marion Hutton and Tex Beneke — scarcely raised the interest level.

That a band with as limited a scope as this one can command such continuing loyalty and interest a decade after it went out of existence is an unequaled phenomenon in popular music. Those who chased love's young dream to the accompaniment of Miller's music may well find the numbers included on these disks enough to fill their well of nostalgia. For those who had other things on their minds between 1939 and 1942, ennui is apt to set in after about \$5 worth of disk has been spun.

JOHN S. WILSON

THE SPOKEN WORD

COLUMBIA LITERARY SERIES

Reading from their works: Somerset Maugham; Aldous Huxley; John Collier; John Steinbeck; Katherine Anne Porter; William Saroyan; Christopher Isherwood; Truman Capote; Edna Ferber; Edith, Sir Osbert and Sacheverell Sitwell.

COLUMBIA SL 190. Twelve 12-in. \$100.

The Columbia Literary Series is a superb collection of records which Columbia Vice President Goddard Lieberson nurtured and groomed for three years and finally presented with a splendor appropriate to the launching of a Manhattan debutante. If the success of such an occasion is to be measured by the accompanying publicity, then the release of Columbia's Literary Series was the high point of the Fall season.

Although there is always the danger that publicity will cheapen a cultural endeavor like the Columbia Series, in this case it has, I believe, served a commendable purpose: through it public attention has been focused on the rapid growth of recorded literature. For some time literature on records has been developing sturdily as one of the distinguishing features of the High Fidelity Era. However, the moderate tones of the spoken word have been nearly drowned out by the deafening roar of music

But the release, in one grand swoop, of such an array of literary talent reading their own works quite naturally prompted a flood of comment from literary and record critics and corresponding interest among their followers. Now there is general realization that a new art-medium has emerged or, more accurately, that an old one has been revived — reading aloud.

The twelve Columbia records might best be described as: "Eleven Authors Seriously Engaged in Dramatic Readings from Their Works — and William Saroyan." True to his fashion, the literary maverick of Malibu Beach has refused to go along with the group, even so distinguished a one as assembled by Mr. Lieberson. Whereas, 11 of the authors dutifully visited Columbia's studios in Los Angeles and New York to have their voices recorded, with the result that their recordings are excellent, Mr. Saroyan stayed home and did his own taping, with the expected results: a rickety recording punctuated from time to time by the roar of the surf, a telephone buzzer or an unexpected visitor; whereas, 11 of the authors selected from their works with some sense of unity, Mr. Saroyan made a selection remarkable for its disjointedness; whereas, 11 of the authors endeavored to read their works with dramatic emphasis, in many cases equalling anything I have heard by professional actors, Mr. Saroyan just "talked," occasionally interrupting with such remarks as: "Now this goes on too long . . ." or "That's all right — doesn't mean anything."

All this is not to say that Mr. Saroyan's contribution was disappointing; it was among the best, just different.

To try to suggest which performer is the best, out of so varied a collection, serves little purpose other than to illustrate a particular reviewer's taste and mood at a particular time. Thus, Edward T. Canby, in *Harpers*, nominates Edna Ferber's reading of "The Gay Dog" with the unreserved statement that it "is one of the great storytelling events of our time;" Harrison Smith, reviewing the series for the *Saturday Review*, favors Maugham as "the master storyteller of all of them," and John Conly, who reviews for the *Atlantic Monthly* (and also does a few odd jobs around here) considered it a toss-up between Truman Capote and Sir Osbert Sitwell. I will qualify my nomination by saying that William Saroyan's nonconformity most suited my mood on the first playing, but that re-playings found me shifting my choice from Christopher Isherwood's reading from "Prater Violet" to Truman Capote's superb telling of his story, "Children on Their Birthdays," to John Collier's three fancies, "De Mortuis," "Mary" and "Back For Christmas."

There is, in short, something here for every mood; on those dark and stormy nights when the sub-world of the spirit is especially active, John Steinbeck reading "The Snake" and "Johnny Bear" and Katherine Ann Porter reading "Flowering Judas" make excellent companions; or for those cold crisp evenings when cerebral stimulation is tolerable, even after hours, Aldous Huxley reading from his revised introduction to "Brave New World" and Sir Osbert Sitwell reading from his autobiography, "Left Hand, Right Hand" are recommended; or if the urge is just to hear a good story well told, there is Somerset

Maugham reading "The Three Fat Women of Antibes," and "Gigolo and Gigolette."

All in all, the series represents a high point in intelligent entertainment. Properly imagined, it's just as if a dozen outstanding literary personalities dropped by — or rather, were coaxed by with your one-hundred-dollar bill — to spend an evening reading, which would seem to many a better way to while away the hours than watching Blue Buttons, or whatever his name is.

Perhaps one dissenting comment should be made. Granting that the series is a luxury item, it still doesn't seem quite cricket for Columbia to make it so far out of reach of the average man in the listening booth. And despite its excellence, is the set worth \$100? Avoiding the question of relative



Maverick at the mike. William Saroyan taping his voice for Columbia's Literary Series.

value, let us put an arbitrary value of \$6 on each record. That would make the price of the set \$72 and, although the black leather attaché case which also comes with the set is handsome, it could hardly be described as a good buy at \$28. Furthermore, not everyone will want all the records, but he must take them now just to get one. Consequently, people to whom \$100 is still a month's rent should perhaps borrow a set from their more affluent friends, play it, decide which of the records they want, then wait for Columbia to release the records separately. Of course, there is no indication yet that they will do this, but it seems hardly likely that the individual records will be held back from their potentially huge audience. This would be positively anti-intellectual — and who wants to be accused of that these days?

R. H. H., Jr.

E. E. CUMMINGS READING FROM HIS OWN WORKS

Selections from *Him; Eimi; Santa Claus; 50 Poems; One Times One; Xaipe*.

CAEDMON TC 1017. 12-in. \$4.95.

Edward Estlin Cummings, who has been writing experimental poetry for 30 years, usually signs himself e e cummings, the abandonment of capitals and punctuation having been one of his first moves in the pursuit of semantic flexibility. It is well to keep this in mind while hearing him read aloud, for he consciously avoids conventional emphasis. It is also useful to remember that he is a product of the age of Freud and the psychoanalysts, whose medical art

involved the seeking out of meaning in babble from disorganized minds. In some part, latter-day experimental poets have adapted this technique to their own purposes, evoking babble from *organized* minds — their own — in the hope that it would prove meaningful. Sometimes it has. Cummings and the late Gertrude Stein probably have been the most successful. The latter is easier to take than Cummings, perhaps because she patently derived such enormous amusement from her own work. Cummings is more serious and more purposeful — and extremely clever. Listen, for instance, while he applies his purposely formless writing to a piece of detailed eye-witness reporting, the description (from *Eimi*) of a May Day procession past Lenin's tomb in Red Square. This is a really, gripping, nightmarishly explicit piece of imagery. The other selections are mostly introspective and subtler in their impact.

J. M. C.

ELIOT, T. S.

Murder in the Cathedral

Robert Donat, John Warner, Douglas Campbell, other members of the Old Vic Company, Produced by Robert Helpmann. ANGEL 3505B. Two 12-in. \$12.50.

Murder in the Cathedral was T. S. Eliot's first play. He wrote it in 1935, to be presented in Canterbury Cathedral, the actual scene of the murder described in the play — that of Archbishop Thomas à Becket, in 1170, by minions of Henry II. Eliot uses the ancient Greek device of the speaking chorus, which may or may not have been effective on the stage, but certainly is on records. So is his surprise-switch in the last act, where the four murderers suddenly address the 20th century audience, to explain why they murdered the saint. Most of the drama earlier lies in the Archbishop's debate against four Temptations in defense of his decision to be a martyr (as can be seen, this is no ordinary play). Donat is eloquent as Thomas, and the Old Vic players are their usual faultless selves. Angel's surfaces are clean and the sound is clear and reverberant.

J. M. C.

OSBERT SITWELL, READING FROM HIS OWN WORKS

Selections from *Wrack at Tidesend* (12), *England Reclaimed* (7), Miscellaneous poems (5).

CAEDMON TC 1013. 12-in. \$4.95.

Sir Osbert Sitwell readily admits the possibility that he may be the most-traveled, best-informed man of the age (at least in the field of the arts). He has also been one of the age's most indefatigable reporters, in prose and poetry, of its people's ways and habits. Both *Wrack at Tidesend* and *England Reclaimed* consist largely of vignettes of folk he knew in his younger years, at the seaside, in the country — farmers, fishwives, fortune-tellers; rich and poor; happy and tragic. His readings here put one in mind of a sort of brisk, British *Spoon River*, delivered in highly professional style, but never without feeling. His last selection, *Fox Trot*, is a hilarious account of the marriage of two people he never did happen to meet — Solomon and the Queen of Sheba. Caedmon also is publisher of *Wrack at Tidesend* in bookform — complete, of course.

J. M. C.

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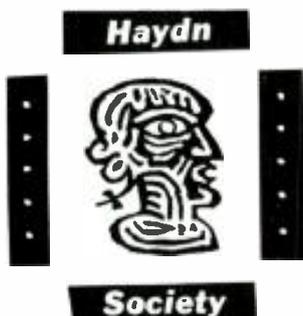
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JOHN S. WILSON SUGGESTS TEN BASIC JAZZ LPs



Almost all jazz LPs—even those which might be considered basic—carry a mixed load of baggage. While most classical LPs may have one, two or possible three selections per disk, the average jazz LP is burdened with eight to twelve selections—thus quadrupling the possible variants in quality or interest that the classical LP may undergo. This is by way of noting that there are mighty few jazz LPs that are pure musical gold. The library of an LP jazz collector is inevitably studded with recordings which survive solely because they are inextricably attached to a disk which also bears some pure and unalloyed gems—beneficiaries, as it were, of guilt by association.

In view of this, I would not suggest that the LPs mentioned below contain the finest jazz which has been put on record. Rather, this is intended to be a selection of some of the very good work of the most provocative figures in certain phases of jazz, a selection which may serve as an appetizer to further investigation.

One of the difficulties in selecting ten basic jazz LPs is that there are a good many more than ten basic jazz performers available on records. Fortunately, it is occasionally possible to kill two cats with one disk—which is one of the reasons why I would suggest, of the several Louis Armstrong LPs available, Volume 3 of *The Louis Armstrong Story*, "Louis Armstrong with Earl Hines" (Columbia ML 4385). This means passing over Volume 1 of this series, devoted to Armstrong's Hot Five, which contains some of the most magnificent instances of small band jazz in the recorded repertory. But Volume 3 has its share of classics—*West End Blues*, *Weather Bird* and *Squeeze Me*, to name a few—along with the added allure of two of the great creative talents of jazz working together in one of their most fertile periods.

Armstrong, of course, is the jumping off point because, so far as recorded jazz is concerned, he is one of the primary roots. Roughly contemporary with Armstrong, but hoeing a slightly different row, was Jelly Roll Morton whose contribution to full weight on the flow of jazz has only begun to be appreciated in recent years. Morton as pianist, singer and propounder of a small band jazz style was well represented on the pirated LPs which flourished a couple of years ago. Since legal action removed them from the market, there has been all too little vintage Jelly Roll available on LP. One stirring sample, however, is Jelly Roll Morton (Victor LPT 23), which provides a guide to Morton's small band ways but is notably lacking in any suggestion of his enormous talents as a blues singer.

The basic blues singer, incidentally, might well be mentioned here. This, needless to say, would be Bessie Smith. As in the case of Louis Armstrong, there is a happy wealth of material to choose from, thanks to Columbia's four-volume *Bessie Smith Story*. My choice for the present purpose would be Volume 3, "Bessie Smith with Joe Smith and Fletcher Henderson's Hot Six" (Columbia ML 4809) because it includes *Young Woman's Blues* on which the two Smiths, blues-singing Bessie and trumpet-playing Joe, create an unusually moving and beautifully developed blues, because it shows Bessie in a variety of superb moods—jaunty on *Cake Walking Babies*, relaxed on *Baby Doll*, raucous on *There'll Be a Hot Time in Old Town Tonight*—and because, in addition, it affords an opportunity to introduce another basic jazz figure, Fletcher Henderson.

Having opened the door to singers, it is impossible to close it without inviting in Mildred Bailey. Miss Bailey added a lyric quality to the jazz singer's traditionally rough approach, combining a sweetness and purity of tone with a blues intonation in a manner which has proved completely inimitable. On *A Mildred Bailey Serenade* (Columbia CL 6094) she sings with her sure, clear charm in the happy company of Red Norvo, Alec Wilder and Eddie Sauter.

In the Twenties, when Armstrong, Morton and Bessie Smith were making the records mentioned above, white jazz and Negro jazz were still largely going their separate ways. Cornetist Bix Beiderbecke is usually heralded as the leading white practitioner of the period and, in view of his influence on other white musicians of that time, he probably was. On records, however, he was often surrounded by plodding associates and frequently his main aim as a performer seemed to be an effort to pierce their lethargy. There are some good Beiderbecke records, to be sure (particularly his piano pieces), but not enough on one LP to warrant inclusion in a listing as basic as this. In preference to a Beiderbecke LP, I'd suggest Red Nichols Classics, *Volume 1* (Brunswick BL 58008), not because Nichols played cornet in the same league with Beiderbecke (he played in a different league which, on its own terms, produced some very pleasant records), but because this disk is covered fore to aft with Jack Teagarden, performing in his many roles as a trombone soloist, ensemble musician and vocalist.

The clarinetist on most of these Nichols selections is Benny Goodman who, when these records were made, was still some years away from setting the world afire, a feat he eventually accomplished by successfully injecting legitimate jazz elements into the popular dance band field. Some of the force that the Goodman band generated is suggested by the collection of the band's air checks in the two-disk set, *Benny Goodman Jazz Concert, 1937-38*, No. 2 (Columbia SL 180). These recordings have the further merit of containing excellent examples of the work of Goodman's original trio and quartet, groups which created a large public for so-called chamber jazz.

Before Goodman appeared on the scene, big band jazz was almost entirely in the hands of Negroes. A giant among these men was—and is—Duke Ellington, possessor of a unique and fantastically productive creative talent. His bands have occupied a special niche in the jazz world for more than 25 years. Ellington's special genius as composer and band leader achieved a particularly fine flowering in 1940, and fortunately, eight choice selections from that year make up *This is Duke Ellington* (Victor LPT 3017).

In Ellington's earlier days, big band jazz was inclined toward a hell-for-leather approach. Jimmy Lunceford's band, which drew attention in the early Thirties by playing more hellishly-for-leather than anyone else, soon reversed its field to develop a style that was—at once—hot, subtle and sophisticated. As in the case of Mildred Bailey who effected much the same kind of change in the jazz singer's art, the special quality of the Lunceford band has never been successfully emulated. Some well defined instances of that quality are included in *Lunceford Special* (Columbia ML 4804).

Count Basie's intensely rhythmic band holds a special place in jazz progression. More than any other group, it brought the swing era to a peak and at the same time carried within it the seeds of the new jazz which was to develop in the middle Forties. Aside from the band's significance, there was a wonderfully crisp, direct quality in its work during its first flush of success. Basie's Best (Brunswick BL 58019) is drawn from this period, a spirited mixture of instrumentals, Basie's piano solos and some of Jimmie Rushing's earnest blues shouting.

The new, emergent jazz which followed World War II got its greatest boost from Woody Herman's eager, young and talented band. Woody Herman at Carnegie Hall, 1946 (MGM B 3043) reproduces a substantial part of a concert given by the Herman band at Carnegie Hall in 1946—a concert which forcefully demonstrated to a foot-stomping audience the directions that jazz would take in the postwar years.

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Mozart on microgroove

By C. G. BURKE

Part V: Miscellaneous Orchestral; Chamber Music

MISCELLANEOUS ORCHESTRAL

(This section is one of convenience rather than exactitude in cataloguing, for the Casations, Divertimentos and Serenades, many of which are emphatically orchestral, have been relegated to a section of their own, to establish a unity of nomenclature if not necessarily of type.)

ADAGIO AND FUGUE IN C MINOR, KV 546
A version for string orchestra is discussed with the quartet editions under "Chamber Music."

ADAGIOS AND FUGUES (AFTER BACH), 404a (1 Edition of Part)

Mozart transcribed six fugues by Bach and Friedemann Bach for strings, and wrote adagio preludes for them. Two have been recorded, and music-lovers will probably find the fugues familiar, and the first adagio excellent Mozart and piquant in such a place. Good string tone and gracious sound.

—Janssen Sym. Orch., Los Angeles, Werner Janssen, cond. Columbia ML 4406. 12-in. (with *Schönberg: Conc. for Q. & Orch. after Handel*). 8, 6 min. \$5.45.

CONTRA-DANCES, COUNTRY DANCES (KON-TRETAENZE), GERMAN DANCES, LAENDLER, ETC.

Whatever difference once existed among the types indicated by the titles above did not long remain constant. To us, who dance to a music less athletic and never see a German dance in motion, the terms are interchangeable. Mozart wrote more than a hundred such dances for orchestra, many late in his life, small masterpieces astonishingly individual and imaginative. Like Haydn and Beethoven, he lavished amusing orchestral fancies on these exuberances, excesses licensed by their rustic pretension; and when it seemed good to him would rebuke the bucolic cavorting by interludes of poised and reticent grace.

The three disks below, with their forty-seven performances of thirty-three Dances, present all that are most familiar in this part of Mozart's creation, and a few, not lesser, but less frequently heard. The three conductors are in amusing disaccord on how they should be played. Mr. Kloss's pertinacious sobriety is a wonderful example of immunity to contagion, and provides an impressive proof of the vitality of these little pieces, not subdued by the censorship.

Mr. Litschauer's easy elasticity of posture is in stimulating contrast, his stick assigning a character to each of twenty dances, as if he had taken the trouble to study them. Mr. Leibowitz too is wholehearted in his effort and resourceful in his manner, and some of his KV 509 is stunning; but the jazzed-up excitation of others, at first startling, soon becomes a discomfort. In the Kloss instance the engineering is serene and satisfactory; for the Litschauer, wide-range, brilliant, effective and occasionally harsh, with the Leibowitz the most telling of the three in spite of—or because of—some brittleness in its dazzle.

—KV 605 complete, & 17 others from KV 534, 600, 602, 606 & 609. Vienna Nat. Op. Orch., Franz Litschauer, cond. Vanguard 426. 12-in. 34 min. \$5.95.

—KV 509 (6 dances). French Nat. Radio Orch., René Leibowitz, cond. Esoteric 512. 12-in. (with *Beethoven: 6 Ger. Dances; Schubert-Webern: 6 Ger. Dances*). 11 min. \$5.95.
—KV 509, 571, 600 & 605 (21 Dances). Frankland Sym. Orch., Erich Kloss, cond. Lyricord 31. 12-in. 48 min. \$5.95.

FANTASY IN F MINOR, KV 608 (2 Editions)
We are not likely ever to have this in its original form, which is for clock-organ. It is most effective in the orchestration by Tibor Serly, which is used in the recordings. A massive and virile lament with a fugue of Handelian vigor, it receives an energetic statement from Mr. Autori and a sound of authoritative clarity from the engineers, who have been notably successful in preserving the integrity of the various choirs. Mr. Fekete has not had such luck: his broader projection is damaged by an emaciated sound wherein only the woodwinds are distinct.

—New Sym. Orch., London, Franco Autori, cond. Bartok 302. 12-in. (with *Bartok: Dance Suite*). 10 min. \$5.95.

—Vienna Sym. Orch., Zoltan Fekete, cond. Remington 199-2. 12-in. (with *Schubert: Sym. 1*). 13 min. \$2.49.

MARCHES — MINUETS

The heading serves only to introduce what is really a footnote. A number of marches, minuets, gavottes and other short things, usually familiar, are appended to recordings of longer works, and there is not enough space to notice them here. In addition, Vox had a disk containing a dozen minuets, and Period one with four marches, that were not

obtainable for this examination and have perhaps been withdrawn.

(Les) **PETITS RIENS, KV 299b** (1 Edition)
The ballet that Mozart wrote for use in Paris is saturated with a perfumed wistful charm deliberately contrived and maintained to satiety. No doubt that here he composed down to what he considered an inferior level of taste. The charm is undeniable although flagrantly flaunted: several hearings give the feeling of a surfeit of marshmallows. It requires an austere orchestral analysis to stiffen its texture, and this is too much to ask of Mr. Lund, the recording conductor, throughout fourteen numbers. There is no evidence of imagination in this performance which for most of its length is merely played; and the use of a very small string body has given disproportionate authority to the wind instruments.
—Ton-Studio Orch., Stuttgart, Gustav Lund, cond. Period 559. 12-in. (with 6 *Overtures*). 21 min. \$5.95.

CHAMBER MUSIC

(For instrumental groups containing at least three players, but not enough to constitute what we would call an orchestra. Certain works for such groups, but with distinctive titles like *Divertimento* or *Serenade*, have been listed under those titles.)

ADAGIO AND FUGUE IN C MINOR, KV 546 (2 Editions)

The Adagio was written five years later than the Fugue in its original statement for two pianos. Mozart had been studying a great predecessor, and the result is massive, masculine Bach. Its proportions are more completely exploited by a string orchestra than by a string quartet. The recorded Karajan performance has a stern domination that the Grillers cannot match. Unluckily the heavy substance of the Karajan sonics is invidious to the clarity of the Karajan direction. The Grillers keep power subordinate to poise.

—Vienna Philharmonic Orchestra, Herbert von Karajan, cond. COLUMBIA ML 5437. 12-in. (with *Sym. 33 & Eine k N*). 9 min. \$5.45.

—Griller Quartet. LONDON LL 4. 12-in. (with *Dvorak: Q. 6*). 8 min. \$5.95.

QUINTET FOR CLARINET AND STRINGS, IN A, KV 581 (6 Editions)

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Chorale Preludes: Wohl Mir Dass Ich Jesum Habe (Bach) — Wachet Auf! (Bach)

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LS-793 \$4.95

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Theme (Byrd) — Variation 1 (Oldham) — Variation 2 (Tippett) — Variation 3 (Berkeley) — Variation 4 (Britten) — Variation 5 (Searle) — Variation 6 (Wolton)
Benjamin Britten conducting the Aldeburgh Festival Orch.

Ode in Honour of Great Britain O Rule Britannia (Arne)

Peter Pears (tenor).

Verse Anthem — O Lord, Grant the Queen a Long Life (Purcell)

Alfred Deller (counter tenor — Peter Pears (tenor) — Norman Lumsden (bass).

Duet for Two Sopranos — Now All the Air Shall Ring (Arne)

Arda Mandikan (soprano) — Gladys Whitred (soprano) — The Aldeburgh Festival Choir and Orchestra.

Conductor: Imagen Holst LL-808 \$5.95

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beauties of a celebrated masterpiece indisputably the summit of the clarinet literature and perhaps also the summit of the Mozart chamber music. It has long been a puzzle to analysts that certain chance shots of the composer, certain works written for combinations previously ignored and then immediately abandoned, could display a mastery so stunning in the single effort. Such are this Clarinet Quintet, the *Sinfonia Concertante*, KV 364, and the String Trio (Divertimento), KV 563. He did not set up rivals for these giants unique in their respective forms; but he left in equal isolation a Clarinet Trio, a Horn Quintet and an Oboe Quartet — amiable music and respectable, but by no means grand Mozart.

The Clarinet Quintet is one of those glories whose acknowledged stature nine times in ten exacts telling performances from experienced musicians. If we reproduce any one of the recorded versions, even the oldest (Stradivari, Lyrichord), without making comparison with any other, we shall probably agree that that one is at least satisfactory even if the sonics we hear from the older ones are less pungent or more shallow than we might like.

But if we do make comparisons we shall not find the lesser versions satisfactory. The wonderful glow of the best quite hides the pale gleam of the others. This is said in warning to budgeting discophiles, so that they may avoid extinguishing their present satisfaction or escape a new expenditure for an *obligato* duplication. For the six recordings seem to fall neatly into two groups of three, the lower being satisfactory and the higher outstanding, neither in the same way or to the same degree.

The disk of Mr. Goodman and his companions is the best of the satisfactories, peculiarly appealing and sweet in subdued tone and rounding phrase, a relative miniature at variance with many concepts, but this malleable music is sympathetic to a number of directions. Mr. Kell and the Fine Arts are brilliant in a performance bent more to concerto-style, and in tempo and phrasing a more usual performance, although calling the distinctive assurance of this clarinet "usual" may be taking a liberty.

There remain two interpretations of singular beauty, in the recordings most convincing sonically. The Westminster disk reveals the clarinet of Leopold Wlach at one with the unblushing Viennese temperament of that Vienna Konzerthaus Quartet whose unflinching romanticism has produced many records, not one of which has left anyone cold yet. Hearers are hot with either admiration or rage, depending on the music played and the hearers' prejudices. (It seems to the present critic that in musical matters Viennese style is not necessarily noxious when compared with the styles of New York, Paris, Milan and Boston.) The Wlach-Vienna version of the Clarinet Quintet, with its reluctance to quit a note until the last lovely essence has been aspirated and its evanescence lovingly lamented in advance — this melting inquiry seems as right as it is undeniably beautiful, and between this and the affectionate aristocratism of the New Italian Quartet with Antoine de Bavier, preference must be determined by personal chemistry. No one denies that in the mechanics of quartet-playing the Nuovo Quartetto Italiano have no commensurate rival, but it has been unfortunately true that

much of the music that they have chosen to record has not proved tractable to their expertise. But the infinite resilience of the Clarinet Quintet can accept even the careless strokes of this infinitely rehearsed group without detriment and indeed — as we soon perceive — can respond with no diminution of feeling although the voices never sacrifice their patrician modulation. The even texture, the equipoise of instruments — for Mr. de Bavier is just a member of the club — the exactitude of entrance and the full length of utterance are all virtues that have been remarked in this group before; but the judicious phrasing and fastidious intonation are this time in spiritual alliance with their music. Here is one of the best of all chamber-music records.

—Antoine de Bavier; New Italian Quartet. LONDON LL 573. 12-in. 35 min. \$5.95.

—Leopold Wlach; Vienna Konzerthaus Quartet. WESTMINSTER WL 5112. 12-in. 37 min. \$5.95.

—Reginald Kell; Fine Arts Quartet. DECCA DL 9600. 12-in. 30 min. \$5.85.

—Benny Goodman; American Arts Quartet. COLUMBIA ML 4483. 12-in. 29 min. \$5.45.

—Augustin Duques; String Quartet. STRADIVARI 601. 12-in. (with *Horn Quintet*). 27 min. \$5.95.

—Sidney Forrest; Galimir Quartet. LYRICHORD 10. 12-in. 32 min. \$5.95.

QUINTET FOR HORN AND STRINGS, IN E FLAT, KV 407 (4 Editions)

Tumbling from Mount Everest to Mount Everest, we can take some offhand pleasure in the stockier air so much nearer ordinary levels. The Horn Quintet (employing two violas and one violin), is built like a small concerto and can be enjoyed like a divertimento. On the records the old Stradivari sound is indistinct and the Concert Hall is the clearest, with the Boston pretty good and between. The Allegro was not heard. Mr. Stagliano acquits himself best of the acrobatics of his magnificent and difficult instrument. Boston and Concert Hall are close enough for the preferred overside to dictate choice.

—James Stagliano; Quartet from the Boston Symphony Orchestra. BOSTON 201. 12-in. (with Rust: *Viola Sonata*). 20 min. \$5.95.

—Werner Speth; three from the Pascal Quartet and Walter Gerhard, viola. CONCERT HALL CHS 1188. 12-in. (with *Quint.* KV 46). 17 min. \$5.95.

—Ottavio deRosa; String Quartet. STRADIVARI 601. 12-in. (with *Clarinet Quintet*). 13 min. \$5.95.

—(John Barrows; String Quartet. ALLEGRO AL 62. 12-in. (with *Oboe Quartet*). \$5.95.)

QUINTET FOR PIANO AND WIND INSTRUMENTS, IN E FLAT, KV 452 (2 Editions)

An engaging hybrid, fathered by the piano concerto from the wind serenade, with an expressive *larghetto*, played with something less than ultimate eloquence on the only record heard. The performance on this very early Westminster is proficient and routine, the sound clear, shallow and from time to time overbold. The music deserves more.

—Roland Raupenstrauch (pf), Hans Kamesch (ob), Leopold Wlach (cl), Gottfried Freiberg (hn), Karl Oehlberger (bn). WESTMINSTER WL 5007. 12-in. (with *Quint.* KV 614). 20 min. \$5.95.

—(Yvette Grimaud and wind quartet. MERCURY 10031. 12-in. (with *Serenade 3*). \$4.85.)

QUINTETS FOR STRINGS

(The seven works for string quartet with a second viola have been entered here according to the ascension of their Köchel numbers, although some of those are deceptive. Learned research has entangled itself in the ascription of dates to the Viola Quintets. However, they do not seem ever to have been known by inalienable numbers: in fact some have hardly been known at all.)

B FLAT, KV 46 (1 Edition)

KV 46 is a re-working of four of the seven movements of the famous Serenade No. 10 for 13 wind instruments, KV 361. The sometimes special wisdom of musicology has distinguished itself here, declaring in one instance that Mozart wrote the Quintet at the age of 12, and in another that someone else wrote it. Even Mozart could not have accomplished the first, and the sublime forgery perpetrated in the second should certainly have led to an exhaustive effort to uncover the unsung, equally great contemporary of Mozart. — The material and moods of the Serenade are held, but there is not much similarity of treatment in the Quintet which proceeds as chamber music. The Pascals give the kind of sturdy, becoming performance expected of them, in which the musical elements are coalesced, none extolled over another. Untroublesome and pretty natural reproduction.

—Pascal Quartet, Walter Gerhard, second viola. CONCERT HALL CHS 1188. 12-in. (with *Horn Quintet*). 23 min. \$5.95.

B FLAT, KV 174 (1 Edition)

Reflection without discomfort and vivacity without excitement keep the Italian outlook of a little-known Quintet genial in playing and recording of enjoyable relaxation. The sunshine is too soft for problems.

—Pascal Quartet with Walter Gerhard. CONCERT HALL CHS 1185. 12-in. (with *Quint.* KV 515). 21 min. \$5.95.

C MINOR, KV 406 (2 Editions)

Here is the Twelfth Serenade (Wind Octet) re-written for the dark emphasis of the string quintet to solemnize its menace. There is no hope in it; and as an exposition of hopelessness the quintet's drab tints are more appropriate than the motley of the winds. This is not to say that the Quintet is better, for the clear colors of the winds add a sting to the gloom of the Serenade, but the Quintet is intransigent everywhere and thus formally more authoritative. The Pascal performance is good and the Budapest masterful. The two groups have competed many times on records, and Budapest here seem to have a greater advantage than anywhere else. They are more downright in the anguished worry of the music, crisper in their harshness, more unified in their more variable susceptibility. The Pascals are not a subtle quartet but the Budapesters are and the music is. — Reproduction is not admirable in either case, but one is worth the other: Concert Hall on the harsh side with more reverberation than we ought to hear, but more vital than the old Columbia whose treble does not tingle and the age of whose bass is in the wood.

—Budapest Quartet with Milton Katims. COLUMBIA ML 4143. 12-in. (with *Quint.* KV 593). 20 min. \$5.45.



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 Eastman-Rochester Symphony Orchestra, Howard Hanson, conductor.

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—Pascal Quartet with Walter Gerhard. CONCERT HALL CHS 1186. 12-in. (with *Quint.* KV 516). 19 min. \$5.95.

C, KV 515 (2 Editions)
 Mozart seldom seems prolix, but in KV 515 whose main streams are less interesting than its episodes, the hearer is aware of glib music and unglib time. In the Budapest version it is half a bore, for reasons unclear until that version has been compared with the Pascal. Then it is found that the Budapest recording is toneless, that the quartet have no distinct individual lines, that the lusterless main streams are not cheered by any gleam in the episodes. This is a case of sonic evisceration not commonplace, since the general quality of sound is pleasant enough: it is just that there is no definite delineation of character in the union of the four instruments. The Pascal record is not disabled: it is a much newer registration alive where the other is moribund, and prolixity is much less evident when every voice is vibrant.

—Pascal Quartet, Walter Gerhard. CONCERT HALL CHS 1185. 12-in. (with *Quint.* KV 174). 32 min. \$5.95.

—Budapest Quartet, Milton Katims. COLUMBIA ML 4034. 12-in. 32 min. \$5.45.

G MINOR, KV 516 (4 Editions)
 The most revered household gods of chamber music have nearly without exception been treated with sympathetic decorum by the manufacturers of records. Admirably, to this G Minor work which is *the* Viola Quintet, the manufacturers have assigned their executants best qualified to stay at the level of the staves. The four editions are estimable, if not equally, in their statement of music with a torment unparalleled in Mozart. There is some disagreement on the perplexing terminal rondo, as there will always be, but the fundamental outraged poignancy of the other three movements and a half is eminently expressive in all.

Of course the records are not of equal value. On Columbia and Concert Hall the music has the advantage of a single side, and while the long Columbia side does deteriorate in sound toward the spindle, the average of that record's sound equals, or nearly, Concert Hall's, and these two disks are sonically superior to the other two. The vaulted Westminster reproduction, imposing at first listening, and admittedly pleasingly rotund at low voice, palls when loud. A rumble-suppressor is a necessity with the London.

In general, Budapest are most notable in a penetrating intonation and a merciless, final exactitude of these feverish phrases. The dark color of Griller is atmospherically effective. Amadeus have the richest harmonic glow. Pascal present an equality of five protagonists which arouses a sense of superior fulfillment, emotionally and instrumentally. Up to the rondo, this is the preferred version.

But that despised finale was not put here by a composer foolish or novice in dramatic propriety. This is not Pollyanna attaching with glucose a happy ending to Hamlet in Hollywood (where mother-love triumphs, Gertrude administering to all, in the nick, a saving serum brought by Lassie, and King Hamlet — whose death was shammed to

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test his son — and Hamlet the prince marries the parabolic daughter of King Zog and Queen Geraldine). The rondo can be played, and usually is, to make this effect of fruity fatuity. Since the bathos is fatal to the preceding wonderful establishment of unmitigated tragedy, the Budapest Quartet and Mr. Katims transmute it into a fevered ritual of desperate rejoicing, God's inscrutable ways being always the right ways. Delicate and almost imperceptible increments of intensity produce this redemption, which Pascal have not been able to manage, and the choice goes to Budapest.

—Budapest Quartet with Milron Katims. COLUMBIA ML 4469. 12-in. (with *Quint.* KV 614). 29 min. \$5.45.

—Pascal Quartet with Walter Gerhard. CONCERT HALL CHS 1186. 12-in. (with *Quint.* KV 406). 32 min. \$5.95.

—Amadeus Quartet with Cecil Aronowitz. WESTMINSTER WL 5086. 12-in. 35 min. \$5.95.

—Griller Quartet with Max Gilbert. LONDON LL 132. 12-in. \$5.95.

D, KV 593 (2 Editions)

Not much tribulation in this beautiful thing obscured in repute by its tragic G Minor forerunner. It is whimsical and here and there inscrutable in episodes of surprising exuberance or of chastened introspection. Only two or three works in the form, whenever written, have as much worth as this; and since both recordings are excellent, solvent Mozarteans have no excuse not to possess one.

The verdict is to Echo. This abets the Pascal Quartet and Mr. Gerhard with its expansiveness, sweetening the sound and caressing the ears in a way that the very distinct but less mobile Columbia sound has not done for the taut, sparkling performance of the Budapesters in a magisterial exposition of susceptible, expert quartet-playing. But we deal with end results, and the pleasure from Pascal is rounder if less epigrammatic. (It must be added that the Columbia reproduction, of its more compressed type, is very good indeed.)

—Pascal Quartet with Walter Gerhard. CONCERT HALL CHS 1187. 12-in. (with *Quint.* KV 614). 27 min. \$5.95.

—Budapest Quartet with Milton Katims. COLUMBIA ML 4143. 12-in. (with *Quint.* KV 406). 24 min. \$5.45.

E FLAT, KV 614 (3 Editions)

Mozart in his dying months, trying again in a hurry obdurate fortune, imitated again Haydn and produced again a masterpiece in this perfect combination of the oldish inventor and the youngish (as he had to stay) conservative. KV 614 is all wondrous jocularity, and is not less than KV 516 which is a perfection of horrendous misery. The last Quintet, which KV 614 is, is a tavern-piece, back-slapping, truculent and sentimental; and the aggressive heartiness of the Vienna Konzerthaus Quartet carries the day against the pursed lips of the Americanized Budapesters and the Gallic logic of the Pascals. (The latter have the best sonics, but the courageous raucousness of the early Westminster well fits the asperities of the Viennese players.)

—Vienna Konzerthaus Quartet with Karl Maria Titze. WESTMINSTER WL 5007. 12-in. (with *Po.-Wind Quint.* KV 452). 23 min. \$5.95.

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- MMS-9 MOZART: Piano Concerto No. 20 in D Minor. Frank Pelleg, pianist; Musical Masterpiece Symphony Orchestra; Walter Goehr, conductor.
- MMS-10 BEETHOVEN: Symphony No. 8 in F Major. Winterthur Symphony Orchestra; Walter Goehr, conductor.
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—Pascal Quartet with Walter Gerhard. CONCERT HALL CHS 1187. 12-in. (with *Quint.* KV 593). 21 min. \$5.95.
 —Budapest Quartet with Milton Katims. COLUMBIA ML 4469. 12-in. (with *Quint.* KV 516). 24 min. \$5.45.

QUARTETS FOR FLUTE AND STRINGS

No. 1, IN D, KV 285 (2 Editions)
 The best of the Flute Quartets, No. 1 is all elation, infectious but tidy. The composer's declared loathing for the flute is of course not evident, and it is not without a renewal of awe that we savor this champagne bottled by a vintner determined to have its bubbles heady no matter how much he disliked its color. Mozart the composer was capable of compromise, but not the craftsman.
 — Both recorded versions are commendable,

with some obvious advantage to Westminster for the crisper clarity of its sound. Nevertheless, Oxford has made a satisfactory engraving of a performance of greater breeziness, directer course and — from the flute — plumper tone. Westminster is less confined and more varied: and for two movements the contest could be called a draw. But the hot pace of the Oxford players in the rondo, the cream of the work, is decidedly more telling than the comparative deliberation of their rivals, and wins preference.
 —Julius Baker (fl), Harry Zariel (vn), David Mankovitz (va), Ralph Oxman (vo). OXFORD 101. 12-in. (with *Fl. Qts.* 3 & 4). 13 min. \$5.95.
 —Hans Recniecek, Anton Kamper, Erich Weiss, Franz Kwarda. WESTMINSTER WL 5022. 12-in. (with *Oboe Qf.* and *Divertimento*, KA 229, No. 2). 13 min. \$5.95.

No. 3, IN C, KA 171; No. 4, IN A, KV 298 (1 Edition)
 Pleasant, frothy things which do not exercise the appeal of No. 1, in concise and spirited playing and easy reproduction despite the disk's good age. The second movement of No. 3 contains material used later in the sixth movement of the tenth serenade, an uncommon practice for Mozart.
 —Julius Baker, Harry Zariel, David Mankovitz, Ralph Oxman. OXFORD 101. 12-in. (with *Fl. Qf.* 1). 13, 10 min. \$5.95.

QUARTET FOR OBOE AND STRINGS, IN F, KV 370 (4 Editions)

Music of tasteful frailty, with sterner implications in the adagio anticipatory of Schubert, performed with no considerable difference of concept or style on the three records heard, none of which offers more than intimations of acoustic superiority. In noting again the remarkable difference between one oboe and another, we are not likely to declare any unanimity of favor among the incisiveness of Mr. Tabureau and the plastic accent of Mr. Kamesch. The respective dissimilar couplings may offer the preponderant argument for one disk or another. In the writer's appraisal the distinction of the Columbia strings prevailed
 —Marcel Tabureau (ob), Isaac Stern (vn), William Primrose (va), Paul Tortelier (vo). COLUMBIA ML 4566. 12-in. (with *Divertimento*, KV 251). 14 min. \$5.45.
 —Harold Gomberg, Felix Galimir, Gabriel Banat, Alexander Kouguell. DECCA DL 9678. 12-in. (with Telemann: *Sonata; Partita*). 15 min. \$5.85.
 —Hans Kamesch, Anton Kamper, Erich Weiss, Franz Kwarda. WESTMINSTER WL 5022. 12-in. (with *Fl. Qf.* 1 & *Divertimento*, KA 229, No. 2). 15 min. \$5.95.
 —(Harold Gomberg and others. ALLEGRO 62. 12-in. (with *Horn Quint.*). \$5.95.)

QUARTET FOR PIANO AND STRINGS
 No. 1, IN G MINOR, KV 478 (3 Editions)
 Not many will refuse this great work acknowledgment of lofty leadership in its form. It may be that that leadership has warned off emulation, for few important composers since Mozart have written for this instrumental association, and only Brahms tried it more than once. The music is a revelation of the curious complexity of civilized man, emphatically manly in the first movement, with some of the dogmatism of Beethoven and an ominous mystery of corollary utterance breathtaking in its restraint. The andante is a contemplation of tragedy wherein distress is soothed by philosophy, and the exceptionally subtle rondo is an *envoi* of bravely sportive regret. These feelings were not worn on the classic Eighteenth Century sleeve: they become manifest at the eighteenth or twentieth hearing.

Three phonographic versions in three exact respect for the phonograph. This is not a usual proportion, and in the Mozart discography it is one of minimal precedent. The basic quality of musical thought is the same from each group, and the final superiority of one performance is less the result of the players' domination of their hearers than of their subjection to the music. That is, the two excellent Columbia versions seem in deft and intelligent control of the emotions they stipulate, while the London players are in ostensible soft surrender to the

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moods they evoke. That is of course not true, but the ostentation is more important than the fact. From Curzon-Amadeus we have a supple extension of dynamics and accent, and a warmth of tone, that corroborate and reinforce the romanticism of this classic music, to an extent the others do not attain. (And as an example of sympathetic, sensitive piano-playing-in-ensemble, Mr. Curzon's work here is equal to any praise.) The London sound aids the London players by some increase of warmth, although the cool, analytic reproduction of the New York Quartet is technically superior. Befitting their sonics, the latter group play with the most elegance and the largest revelation of detail. Szell-Budapest are the most robust and the sound accorded them — of much older vintage than the others' — is good although lacking an ultimate distinctness and accompanied by a faint rumble.

—Clifford Curzon (pf); and Norbert Brainin (vn), Peter Schidlöf (va), and Martin Lovett (vo) of the Amadeus Quartet. LONDON LL 679. 12-in. (with *Pf. Qt. 2*). 23 min. \$5.95.

—New York Quartet (Mieczyslaw Horszowski, Alexander Schneider, Milton Katims, Frank Miller). COLUMBIA ML 4627. 12-in. (with *Beethoven: Pf. Qt. after Wind Quint., Op. 16*). 24 min. \$5.45.

—George Szell; and Josef Roissmann, Boris Kroyt and Mischa Schneider of the Budapest Quartet. COLUMBIA ML 4080. 12-in. (with *Pf. Qt. 2*). 21 min. \$5.45.

NO. 2, IN E FLAT, KV 493 (2 Editions)

Has much of the dash of the gallant piano concertos written by Mozart in the 1780's, with a dash too of profounder material. Overshadowed by the admittedly greater First Piano Quartet, the Second is second in the literature only to that First, and deserves more performances than it receives.

Fortunately the records maintain the high quality of the recorded Firsts. Since a First occupies the obverse of both editions of the Second, and since the Curzon-Amadeus First is a magnificent accomplishment in chamber music, it is probably idle to discuss the relative values of the two Seconds. Still, duty compels the statement that Szell-Budapest are more effective here in a ringing candor than Curzon-Amadeus in a shyer poetry. Not much, however; and the Londoners are supplied with a notably better sound. Disk against disk, two works against two, London has it, in the advantage won by the first.

—George Szell and three from the Budapest Quartet. COLUMBIA ML 4080. 12-in. (with *Pf. Qt. 1*). 22 min. \$5.45.

—Clifford Curzon and three from the Amadeus Quartet. LONDON LL 679. 12-in. (with *Pf. Qt. 1*). 23 min. \$5.95.

QUARTETS FOR STRINGS

(Mozart wrote 30 works for the sanctified ensemble of two violins, viola and cello. There has never been a complete chronological catalog ascribing sequential numbers to the elements of this music, although there have been many catalogs. For a long time the numbers in the Peters Edition were in favor, but in recent years a system has slipped into use whose numeration for part of the list has become fixed with custom. This part now pretty generally identified by

numbers is the set of six Quartets dedicated to Haydn, of which the first, in G, is solidly established, for better or worse, as No. 14, and the last, in C, is doggedly No. 19. One is effectively anchored to these six numbers; and the preceding Quartets have perforce received cavalier treatment: KV 136-138 (only one of which is on records) have been considered Divertimentos, and the four Milanese Quartets have received no numbers. The four works written after the Haydn Quartets are Nos. 20-23, and *Eine Kleine Nachtmusik*, an incomplete serenade, has already appeared under Serenades. KV 546 seems properly placed as Adagio and Fugue.)

FOUR MILANESE QUARTETS: NO. 1, IN A;
NO. 2, IN B FLAT; NO. 3, IN C; NO. 4,

IN E FLAT, KA 210-213 (1 Edition)

Supposition and analysis ascribe these works to 1773, in which case they would be chronologically Nos. 8-11, or 11-14 if the string divertimentos were included as Quartets. But numbers to these would foul the numeration of those following, and so they have none.

Some musicologists have been wary in attributing these delightful little essays to Mozart, and Vox earns the applause of music-lovers by demonstrating through aural evidence who wrote them. They are lively, declarative, tuneful and light, with little of the elaborate structure of the string quartet as Haydn and Mozart were to expand it. They reject convention with a kind of petulant originality, and disengage charm without an effort from the listener. The recorded

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performances are characterized by a vigorous drive contemptuous of refinement, in untroubled reproduction that presents the instruments with bold clarity. The Barchet group is not especially notable for tonal suavity, but they make a rousing diversion of this music.

—Barchet Quartet. VOX PL 7480. 12-in. 11, 9, 9, 9 min. \$5.95.

NO. 6, IN B FLAT, KV 159 (1 Edition)

The pattern is piquant: a little *andante grazioso* elegy, a fiery and defiant *allegro* and a flip rondo scoffing at both; the whole not to be disdained. A knowing and deft performance, but the violins when loud are coarse, presumably an engineering fault in a projection otherwise of expected merit.

—Griller Quartet. LONDON LS 656. 10-in. (with Haydn: *Qt. 18, Op. 3, No. 5*). 12 min. \$4.95.

NO. 8, IN F, KV 168 (1 Edition)

Experimental and tentative, resourceful and studious music occupied with dun and unattractive thematic material, KV 168 has no immediate allure. Of the 19 recorded string quartets, this one has the greatest disproportion between musicographical and musical pleasure. Earnest performance and standard recording.

—Griller Quartet. LONDON LL 658. 12-in. (with *Qt. 17*). 17 min. \$5.95.

NO. 11, IN E FLAT, KV 171 (1 Edition)

The record was not received for comparison. The Loewenguth Quartet may be counted on for an intelligent performance.

—(Loewenguth Quartet. VOX PL 6420. 12-in. (with *Vn. Conc. 3*). \$5.95.)

NO. 14, IN G, KV 387 (6 Editions)

This is the first of the six great works that Mozart dedicated to Haydn, from whom he had learned what a quartet should be. The first was begun in 1782 and the last was finished in 1785, and for no particular reason those are the two most frequently performed. With these six Quartets, Mozart, whose genius habitually progressed in a serene and steady development from a high point to higher, takes a spectacular leap upward. His previous Quartets have in common with the Haydn six that they were written for the same instruments, and no more. In dignity of thought and complexity of evolution, in the logic of part-distribution and cohesiveness of pattern, this music made the old criterions derisory, for all their charm and beauty.

The G Major Quartet is par excellence abstract: its design is purely musical. If it simulates emotions, or stimulates any, hearers will not agree on what they are. In plastic generalities, the four movements may be characterized without enlightening much: *allegro vivace assai*, sophisticated masculinity; *menuetto*, jocularly, then chided; *andante cantabile*, tender femininity; *molto allegro*, exhilaration — an especially vague and puny imprint to receive from the gleaming vivacity of this fugal sonata-finale. But who is to precise the undefinable?

The Calvet and recently announced Amadeus versions were not received. Recorded distortion of the violins and a baleful background thumping eliminate the fastidious playing of the Loewenguths from consideration. A rather violent accent and heated intonation from the Roths paints the lily. Remain two beautiful classic projections by

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the identical Budapest Quartet, one circa 1950, the other of this very year, played with little discernible difference from the same mature concept, and engineered to some advantage of smartness and detail for the newer recording — less advantage than might have been expected; not enough to provoke replacement of the earlier edition. None of these disks has really first-rate sound.

- Budapest Quartet (new). COLUMBIA ML 4726. 12-in. (with *Qt. 15*). 26 min. \$5.45.
- Budapest Quartet (old). COLUMBIA ML 4360. 12-in. (with *Qt. 15*). 26 min. \$5.45.
- Roth Quartet. MERCURY 10108. 12-in. (with *Qt. 15*). 26 min. \$4.85.
- Loewenguth Quartet. ALLEGRO AL 26. 12-in. (with *Qt. 16*). 23 min. \$5.95.
- (Calvet Quartet. CAPITOL P 8106. 12-in. (with *Qt. 18*). \$5.70.)
- (Amadeus Quartet. RCA VICTOR LHMV 1039. 12-in. (with *Haydn: Qt. 78, "Emperor"*). \$5.95.)

NO. 15, IN D MINOR, KV 421 (5 Editions)
There is a stringent aloofness to the subversive gloom of the Fifteenth Quartet which suggests that Mozart is badgering us, that what we feel, he did not: he was only involved in composing it. The late Beethoven quartets are Beethoven's personal history. This by Mozart is an essay on the diversity of unhappiness, illustrated by horror, fever, hysteria and savagery; and teased by a few limpid moments of melting condolence, the whole very beautiful, but provokingly unprovided with any formula for proper interpretation.

A curious feature of the five recorded versions is that the participants originated professionally in Vienna or Budapest. This does not, however, assure a uniformity of treatment prescribed by a mere 200 miles of Danube. Only two of these performances strongly resemble each other, those of Budapest 1950 and Budapest 1953; which indeed are so much alike that it is hard to choose between them. Cool in both recordings, the Budapesters are cooler, purer, in the later, unless that is an illusion of the more finely chiseled sound. To one pair of ears this refusal of reinforcement to Mozart, a resistance to the temptation of underlining what is clear enough, makes the two Budapest performances the best, with the newer even more restrained than its predecessor, and recorded with a superior nicety, although that can be apprehended only by the best apparatus. The freer enterprise of the Roth Quartet renders the sentiments of KV 421 somewhat gesticulatory in comparison, and a relative opacity of sound dulls the intermediate effort of the Hungarian Quartet.

Roth, and Budapest twice, made their records in an American environment, under American influence to be crisp and taut. The Hungarian Quartet played for England, which tolerates more leisure. The Vienna Konzerthaus Quartet played for Vienna, where leisure is an article of faith. Their long and discursive romanticization of the D Minor Quartet evokes at once the censure that this is not Mozart, and it is certainly not Mozart as he is played here; but their imperturbable, unstrait deliberation emanates a special and unexpected, vexing and rather tropical beauty. The achievement is immeasurably furthered by the quality of the engineering, in a class apart from the competitors here. Articulation,



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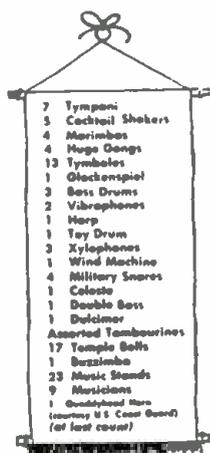
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balance, timbre, presence, distinctness — these have been ordered to give a suavity of tonal actuality that the Budapesters' four stradivaris have not been able to register.

—Budapest Quartet (new). COLUMBIA ML 4726. 12-in. (with Qf. 14). 23 min. \$5.45.

—Budapest Quartet (old). COLUMBIA ML 4360. 12-in. (with Qf. 14). 23 min. \$5.45.

—Vienna Konzerthaus Quartet. WESTMINSTER WL 5175. 12-in. (with Qf. 19). 31 min. \$5.95.

—Roth Quartet. MERCURY 10108. 12-in. (with Qf. 14). 21 min. \$4.85.

—Hungarian Quartet. RCA VICTOR LM 1076. 12-in. (with Haydn: Qf. 61, "Lark"). 25 min. \$5.72.

NO. 16, IN E FLAT, KV 428 (4 Editions)

The Budapest version, although it was recorded at an earlier period than the others of the Budapest series, has not only the aristocratic logic of the customary Budapest bowing, but a soft caress in the voices not evident in the rather cramped tonal projection of Nos. 14 and 15. Audible argumens for the other editions are not convincing: the Roths are excellent, but have not this refinement, not this sweetness; neither have the Loewenguths in their clarity of decision mottled by thuds in the recorded background. Amadeus are not especially convincing in playing of contrasted alternations between comfort and strain, and the sound of this group has been built up by room-resonance to suggest an orchestra of strings instead of four stringed instruments. — The music is the nearest to Haydn of the six quartets dedicated to Haydn, and it is hard to attach a character to lovely stuff that will not stray fixed in temper, and whose candor is so complicated by subtleties.

—Budapest Quartet. COLUMBIA ML 4727. 12-in. (with Qf. 17). 24 min. \$5.45.

—Roth Quartet. MERCURY 10109. 12-in. (with Qf. 17). 22 min. \$4.85.

—Loewenguth Quartet. ALLEGRO AL 26. 12-in. (with Qf. 14). 23 min. \$5.95.

—Amadeus Quartet. WESTMINSTER WL 5099. 12-in. (with Qf. 17). 27 min. \$5.95.

NO. 17, IN B FLAT, "HUNT," KV 458

(6 Editions)

The Kröll record was not available, and the Amadeus is the same kind of big vaulted sonance that seemed unacceptable for No. 16. There is reasonable basis for selecting any of the others, for every performance is highly competent, and the singing B Flat Quartet (called "Hunt" from some suggestion of horn-calls at the very beginning) is not strewn with perplexities to bedevil interpreters. The principal currents of the four remaining essays do not diverge much: they differ not in direction but in minor aspects of flow. According to expectations Budapest have a refined equanimity and Roth some strength of feeling for gypsy pulsation. Griller specialize in nuance and Loewenguth avoid with Gallic disdain any semblance of affectation. In pure euphony of sound, Griller or the London engineers or both must be accorded preference; but Decca has a bolder and more detailed delineation of the Loewenguths, and Columbia, a little attenuated in body, has the best detail of all. The writer cheerfully agrees that his ordination below is not founded on immutable judgment but on a predilection for the Budapest style, the Griller tone and the frankness of the Decca presentation;

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which when weighed together brought a perhaps temporary decision for style.

—Budapest Quartet. COLUMBIA ML 4727. 12-in. (with *Qr.* 16). 22 min. \$5.45.

—Griller Quartet. LONDON LL 658. 12-in. (with *Qr.* 8). 25 min. \$5.95.

—Loewenguth Quartet. DECCA DL 7517. 10-in. 26 min. \$3.85.

—Roth Quartet. MERCURY 10109. 12-in. (with *Qr.* 16). 22 min. \$4.85.

—Amadeus Quartet. WESTMINSTER WL 5099. 12-in. (with *Qr.* 16). 27 min. \$5.95.

—(Kroll Quartet. ALLEGRO AL 86. 12-in. (with *Qr.* 19). \$5.95.)

NO. 18, IN A, KV 464 (4 Editions)

It is not probable that the discolored adjective "Mozartean" has ever been applied to this enigmatic music. Everyone mechanically says "Beethoven," hearing KV 464, composed 15 years before Beethoven published a quartet; and we know that Beethoven himself made a copy of the finale for his own use. Unsettled in mien, ambiguous in flashing facets qualified by shadowy innuendo, striking in a bold chromaticism, the Eighteenth Quartet poses a proposition for which no one solution seems inevitably and entirely correct.

The three recorded solutions heard offer imposing proof of independent calculation. Isolating the essences, we find that Budapest as usual confine their fervor within the bounds of an elegant but unaffected restraint. To them good taste must be inviolate: an outcry must be incontrovertibly dictated by the score. Roth permit greater scope to episodes, employ a more pungent accent, are less stringent in the control of tempo. Amadeus expand a luxury of lyricism, do not dread outcry, and explore the dynamic poles. They also, on this record, issue a euppeptic mellowness of strings, in part fabricated by an acoustical background like that of the Amadeus disk of Quartets 16 and 17, overwhelming at *fortes*; but here, where so much is at half-voice, there is a seduction of consolidated, rather indefinite sound.

The strange, angular minuet (played by the Roths as the third, by the others as the second, movement) shows how frightening is the challenge to players' judgment and how inexhaustible the music: for Budapest bow a mournful mystery, Amadeus a demure wistfulness and Roth a flippant defiance. All are justified by the notes, and criticism must admit perplexity.

All weighed, all qualities considered, the scales tip to Roth, influenced by a more eloquent, less recessive cello, in a work

where the cello's utterance conveys the most striking implications.

—Roth Quartet. MERCURY 10110. 12-in. (with *Qr.* 19). 26 min. \$4.85.

—Budapest Quartet. COLUMBIA ML 4728. 12-in. (with *Qr.* 19). 27 min. \$5.45.

—Amadeus Quartet. WESTMINSTER WL 5092. 12-in. (with *Qr.* 23). 33 min. \$5.95.

—(Calvet Quartet. CAPITOL P 8106. 12-in. (with *Qr.* 14). \$5.70.)

NO. 19, IN C, KV 465 (5 Editions)

The mystery and menace of some unusual chromaticism in the introduction have acquired for this Quartet a rather portentous celebrity as music of profound, recondite significance. The nickname "Dissonant," derived from a few measures, has tinted the whole work. Attentive study does not promote enthusiasm for the acquired somber reputation, but it does decidedly induce large respect for a masterpiece of continuously resourceful invention.

Reputation will ordinarily affect performances. In two of four recorded versions heard there was a strong impression of an obstacle between music and listener—a deterrent to spontaneity, as if there were an obsession with values not apparent. With the Vienna Konzerthaus Quartet a wayward and uninformative adjustment of tempos suggests a discontent with the music as it is written if it is to sound as its repute says it must sound, and the unhearty precision of the Budapest Quartet seems to declare less an involvement in a spirited affair than a caution that a taboo may be violated. In playing their way, the Viennese make a lovely sound, and in playing their after-all better way, the Budapesters make a sound not so good, but room-tone and recording techniques are involved in this. The Roths affiliate themselves with the work to be done in a spirit devoid both of either diffidence or uncalled-for sentiment. The Guilets, with one fairly conspicuous fault, ordain the Quartet in vigorous, extrospective strokes as entertainment: they seem to enjoy playing and they communicate their pleasure. Their performance is unselfconscious and direct. It reminds us that chamber music was once a pastime of no formality. It is in no sense great playing, but it sounds right except for the fault mentioned, a weakness of second violin and viola. This is in measure compensated by very distinct and pleasing sound, easily reproduced and as real as, if less cordial than, that of Westminster's fussier interpretation.

—Guilet Quartet. CONCERT HALL CHS 1130. 12-in. (with *Qr.* 21). 25 min. \$5.95.

—Roth Quartet. MERCURY 10110. 12-in. (with *Qr.* 18). 27 min. \$4.85.

—Budapest Quartet. COLUMBIA ML 4728. 12-in. (with *Qr.* 18). 25 min. \$5.45.

—Vienna Konzerthaus Quartet. WESTMINSTER WL 5175. 12-in. (with *Qr.* 15). 28 min. \$5.95.

—(Kroll Quartet. ALLEGRO AL 86. 12-in. (with *Qr.* 17). \$5.95.)

NO. 20, IN D, KV 499 (2 Editions)

Of Mozart's last four quartets, only No. 21 receives attention comparable to that accorded the six of the Haydn series. This does not seem markedly rational, but we can be thankful that the two recorded editions of No. 20—called "Hoffmeister" after its dedication to the publisher so

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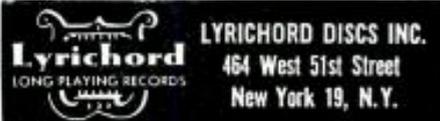
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named — are here to call attention to the ingenious beauties of a creation extraordinary even from Mozart. No minuet is so startlingly perverted as this one, and the giddy finale means festivity or anguish — or better both — according to its playing.

There is no choice here between the records. Both are good expositions, but their virtues are not the same. Clarity of tone and phrase is notable from Stuyvesant, harmonic depth from Roth. The Stuyvesant sound, not unpleasantly echoic, is also concise, but Roth is richer and has more definition in bass. There are no important differences in the essential musical line.

—Roth Quartet. MERCURY 10133. 12-in. (with *Qt. 21*). 24 min. \$4.85.

—Stuyvesant Quartet. PHILHARMONIA 105. 12-in. (with *Qt. 21*). 25 min. \$5.95.

NO. 21, IN D, KV 575 (4 Editions)

When the flute of Frederick the Great was silenced in the fullness of his years it was succeeded by the cello of his nephew, Frederick William II. The change was of immediate benefit to the art of music and a nearly mortal blow to Prussian martial glory. The greatest composers and many others hastened to dedicate music to the monarch, Mozart, whose need for a generous patron was greater than anyone's, among them. His last three quartets were dedicated to the king, and are sometimes called "Prussian." In these the cello part is advanced to royal eminence.

Among the greater Mozart quartets No. 21, first of the "Prussians," is immediately assimilable and lastingly memorable, perhaps more than any other, because of its decided melodic impression and pervasive good humor. It offers no spiritual problems except to fanciful imaginations, and does not suffer in playing of single-minded voluptuousness. Yet three of the four disks put themselves out of court through the commission of egregious and surprising faults.

Mr. Guilet gives a more bountiful license to his violin than we tolerate in string quartets. The Roths have discovered a potential of strong feeling, which is not very attractive when expressed in a piercing intonation. When the small sound of the Aeolian version is fortified by the amplifier, we have an implacable pedal point from a fifth instrument, hum. The verdict goes automatically to the benevolent, unstrained performance of the Stuyvesant Quartet, helped by the pleasant soft resonance of the Bronxville church in which it was recorded.

—Stuyvesant Quartet. PHILHARMONIA 105. 12-in. (with *Qt. 20*). 23 min. \$5.95.

—Roth Quartet. MERCURY 10133. 12-in. (with *Qt. 20*). 20 min. \$4.85.

—Guilet Quartet. CONCERT HALL CHS 1130. 12-in. (with *Qt. 19*). 20 min. \$5.95.

—Aeolian Quartet. ALLEGRO ALG 3036. 12-in. (with *Qt. 23*). 24 min. \$5.95.

NO. 22, IN B FLAT, KV 589 (1 Edition)

The second "Prussian" Quartet is a waif in the Mozart production, shunned in public performance and shamed by restriction to one LP. Few will say that the implied judgment is frivolous, for the music, smoothly tailored to a familiar frame, is undistinguished in cut and uninteresting in texture. Its imprint is shallow, and it is hard not to believe that Mozart composed it more from duty than affection. The Roth Quartet scrupulously make what they can of it, and any disappointment we may feel is not the fault of a neatly integrated and gracious performance. The recording as such is like that of most of the Roth's Mozart — generally clear and well-defined without being notable; good in the bass, with violins in need of a lively downward push at the treble end of the compensator.

—Roth Quartet. MERCURY 10134. 12-in. (with *Qt. 23*). 20 min. \$4.85.

NO. 23, IN F, KV 590 (3 Editions)

Quite another thing from its immediate predecessor, No. 23, the last Quartet, an involved and novel legerity that depends a



The Budapest: a firm, aristocratic logic.

lot on Haydn and does not sound like him. The finale, a dissertation on rapid impudence as a principle of pleasure, is worth a handful of quartets including some by Mozart; and as exponents of that impudence the Amadeus Quartet make an informative felicity of high comedy. The trouble is that in the other movements the Roth Quartet are more certain and have a sound nearer standard, that of Amadeus having the vaulted reinforcement noted in earlier quartets, too rich for realism, and in conjunction with a treble emphasis perhaps exaggerated, raucous when loud. Recording values are extremely unfavorable to the Aeolian Quartet in the scrawniness of their violins and the hum which gives an unwanted counterpoint to their bowing. So, Roth.

—Roth Quartet. MERCURY 10134. 12-in. (with *Qt. 22*). 20 min. \$4.85.

—Amadeus Quartet. WESTMINSTER WL 5092. 12-in. (with *Qt. 18*). 24 min. \$5.95.

—Aeolian Quartet. ALLEGRO ALG 3036. 12-in. (with *Qt. 21*). 21 min. \$5.95.

TRIO FOR PIANO, CLARINET AND VIOLA, IN E FLAT, KV 498 (3 Editions)

The clarinet is the character-builder in this unusual assembly, and the Trio has more consistent substance than any of the standard Piano Trios (although several of the latter have more memorable movements than the Clarinet Trio). The work is at heart tranquil and even meditative, for its vigor is an element of musical contrast rather than of temperamental impulse. Not great Mozart, it is very good music, and has received at least two good LP demonstrations, which balance their respective merits to the great advantage of neither. The

Decca group have an unaffected poise, the Lyrichord a straight clarity of statement, not susceptible to comparative measurement; and while here the Decca way seems more valuable, in sound the distinctness of Lyrichord will be preferred to a Decca less lively, although agreeable enough at low volume.

—Erno Balogh, Sidney Forrest, Carlton Cooley. LYRICHORD 9. 12-in. (with Brahms: *Clarinet Trio, Op. 114*). 21 min. \$5.95.

—Mieczyslaw Horszowski, Reginald Kell, Lillian Fuchs. DECCA DL 9453. 12-in. (with Beethoven: *Clarinet Trio, Op. 11*). 21 min. \$5.85.

—(Arnold-Brody-Lifshey Trio. OXFORD 106. 12-in. (with Haydn: *Sonata for Piano and Flute*). \$5.95.)

TRIOS FOR PIANO, VIOLIN AND VIOLONCELLO

NO. 1, IN G, KV 496; NO. 2, IN B FLAT, KV 502; NO. 3, IN E, KV 542; NO. 4, IN C, KV 548; NO. 5, IN G, KV 564; NO. 6, IN B FLAT, KV 254.

The numbers are those of the Peters Edition, and illustrate a Peters policy of making the least the last. KV 542 has won esteem, especially for its andante, denied the others, which are not masterpieces in the Mozart gallery. The trios give to the piano a concerto-like leadership, and limit the strings to a dutiful imitation, to harmonic garniture and to punctuation. The trios of Beethoven and Schubert, the late ones of Haydn, find no premonition here.

There are some pleasant movements besides those in No. 3 — the finale of No. 1, the first of No. 4, the first of No. 5 (in a sweet, innocent way) — but the dominant impression is of pale and rather effete artistry. We need a highly imaginative and conscientious virtuoso to play the piano here and to lead the strings to color the complexion and stimulate the reflexes. Walter Gieseke would be a man for this, but what we have on the records is too decidedly less. Proficiency is not enough: we require illumination. In the even, obedient procedure of the Period group there is little variety of mobility or of stress, and the mobility is that of inertia. There is no élan at all and the phrases do not sing; the ornaments do not sparkle and some of us may be bored. The clean, hard sound, modest in reverberation, is not unattractive and exposes the docile performances faithfully.

—Agi Jambor, Victor Aitay, Janos Starker. PERIOD 524. Three 12-in. 18, 24, 19, 20, 14, 17 min. \$17.85.

—(Boston Trio (*Nos. 2 & 3 only*). ALLEGRO 3014. 12-in. \$5.95.)

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ENCLOSURES FOR LOUDSPEAKERS

PART III: Loudspeaker Loading

By G. A. BRIGGS

AT THE beginning of these articles, the qualities affecting speaker mounting were, rightly or wrongly, summarised as follows:

- (a) Response level.
- (b) Efficiency (output versus input level).
- (c) Quality of output (waveform).
- (d) Transient response.
- (e) Coloration.
- (f) Directional effects.

We have so far dealt with the first three items, a, b and c, but in doing so we have mainly been concerned with low frequencies, because any attempt to make up for deficient output at low frequencies by excessive use of the tone control in the amplifier tends to produce distortion. As the middle register is always the easiest to handle in a transducer, and as the power involved falls off rapidly at high frequencies, there is no need to worry about distortion from overloading in these ranges.

Before proceeding to items d, e and f, there are some aspects of the question of resonance which seem to require further clarification.

Bass Resonance and Negative Feedback

I have noticed that some amplifier designers tend to draw the conclusion that the bass resonance of a loudspeaker is no longer of any great importance because it is damped by negative feedback. Such a conclusion is completely fallacious; the resonance is certainly damped and may be removed *in toto*, but the performance at frequencies below the natural resonance still falls off. An actual experience will illustrate the point. We — meaning my small speaker-making concern — decided recently that the resonance of a certain model would have to be lowered from about 60 to 45 cycles in order to stand up to the product of a competitor who appeared to have suddenly awakened to the virtues of low resonance. A sample was produced with freer suspension, so that we had two speaker units which were identical apart from a difference of 15 cycles in the resonant frequency. Tested on speech and music, using a feedback amplifier with a high damping factor, the improvement from the lower resonance was clearly evident to the practised ear. Even our accountant, who is more concerned with reducing our bank overdraft than with lowering resonances, and only consents to join our acoustic frolics on special occasions, had no difficulty in selecting the better speaker. Conclusion? A palliative is not a cure.

It is a simple business to prove the point from the other side of the hi-fi fence. Loudspeakers which are mass-

produced for use in commercial sets are tested for resonance and any which come out above *or below* the specified limit are rejected. (To a maker of wide response units, the rejection of a speaker because the resonance is too low seems like refusing admission of a soul to heaven because the person had lived too blameless a life!) But set-makers know what they are up to; they do not survive by constantly falling off the economic bus. It is often essential to limit the low-frequency output of a set to match an unavoidable high-frequency cut. This is achieved by using a speaker with a high resonance, say above 90 cycles, which also reduces the cost of smoothing at the mains (commercial AC power) frequency (50 or 60 cycles) and enables you and me to buy a set at a lower price. The point is: a speaker which is almost silent with 60 cycle hum will not reproduce 60 cycle music, and the use of maximum negative feedback in the amplifier, with a high damping factor (low output resistance) will not improve the low-frequency performance below the main cone resonance.

I have just had a personal experience which confirms this bass-cut business beyond any shadow of doubt. My TV set cost about 70 pounds and is fitted with a 15-in. tube and a puny little 5-in. speaker with a resonance around 150 cycles. An excellent transmission from the 1953 Edinburgh Festival gave us a view of Solomon playing the *Beethoven Concerto No. 3* and then — unfortunately for my peace of mind — a close-up of the man with the sticks beating furiously on the tympani, *but not a sound of the drums came to my ears*. Connecting a bigger and better speaker system to the set would not provide a solution because the bass would still be missing, the circuit having been skimped to suit the 5-in. speaker; any attempt to get more than about 1 watt output produces distortion. In fairness to the makers, it should be pointed out that it is necessary to control the bass in a TV set, where the loudspeaker is fairly close to valves and cathode ray tube, in order to reduce the risk of microphony. (Warning: In some TV sets one side of the voice coil is connected to the chassis, which may be "live" to the tune of the mains voltage. Safety precautions should be taken before an external speaker is connected up.)

Resonance in General

It has struck me that some readers might form the opinion that the question of resonance receives too much attention in these articles. Let me assure such readers that resonance is the most vital characteristic of all voices, musical instruments, microphones, pick-ups, tone-arms,

studios and loudspeakers; any investigation into performance which ignored the location and extent of the resonances would be bordering on the futile, if not the fatuous. (Microphony is, of course, a form of resonance.)

Transients

I am beginning to regret the nonchalance with which, at the start of these articles, I listed and undertook to elucidate the main qualities affecting loudspeaker loading. Whereas I expected to dispose of some of them with a couple of well-chosen¹ paragraphs, I find that a complete article will not cover the many problems which lurk under one heading.

It is hardly possible to tackle transients without a definition; I have heard several good ones, such as: "The fleeting view of a pretty girl passing an open doorway," or "The hotel guest who departs suddenly without paying his bill"; but for our purpose the following is as good as any: A transient is an energy pulse where the intensity changes over a wide range in a very short time. In music, drums and cymbals introduce transient effects — both starting and stopping — probably more than any other instruments, and they are quite nicely illustrated in Fig. 33.

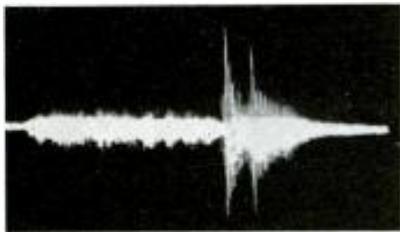


Fig. 33. Oscillogram of orchestral music from record and amplifier. The first peak is caused by drums, the second by drums and cymbals; note the steep wave front in each case.

The most important requirements for good transient response are high flux density in the magnet, and a high damping factor (or low output impedance) from the amplifier. The clarity and brilliance achieved by very high flux density are synonymous with good transient response, but it should not be forgotten that flux density is related to the mass of the cone and coil; thus a 12-in. unit requires much higher total flux than an 8-in. speaker for a similar transient performance; this is normally provided by a larger magnet with a bigger centre pole. It is easy to see that a passage like the one recorded in Fig. 33 will lose life in reproduction where there is sluggishness in the cone and coil vibrations, which depend on flux density for their activity.

There can be no dispute about the improvement in reproduction which has resulted from the high damping factor of negative feedback amplifiers. The damping reduces ringing and hang-over in the speaker, so that the cone can dispose of one transient shock before it is called upon to handle another. It's all very simple really.

Another general condition which directly affects transient response is the cone suspension: as this is made more flexible, the "ringing" is reduced and transients are improved. For example, replacing a normal corru-

gated surround by soft suspension always effects an improvement; removing the surround completely and using a free-edge cone gives excellent transient response but presents other difficulties. Other conditions, such as texture, weight and shape of cone, type of centring device, etc., all play their part, but cannot be considered here.

The reader will now appreciate that the transient response of a moving coil loudspeaker is largely dependent on good damping and free suspension. It can, however, be shown that the performance is affected by the method of mounting. The following tests were made with the 8-in. and 12-in. units by now familiar to the reader; but it should be pointed out that a high impedance source was used (damping virtually nil); that the flux density of the magnets was medium to good, and the cones had ordinary corrugated suspension. In short, the conditions are calculated to expose the effect of loading to a greater degree than would occur with modern high fidelity equipment. The type of loading affects the transient response at low frequencies more than at medium or high frequencies.

For these tests a DC voltage is applied to the voice coil; this holds the coil off the central position. A sudden interruption in the circuit releases the voice coil, and the EMF which is generated as the coil vibrates in the magnetic field operates the oscillograph.

The illustrations in Figs. 34 and 35 are mainly intended for purposes of comparison; the comments relating to each trace will enable the reader to interpret its significance.

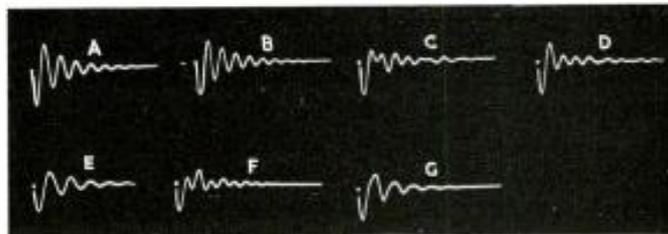


Fig. 34. Transient tests with 8-in. unit.

- A) Wall mounting (True infinite baffle). This shows a normal exponential decay characteristic.
- B) Totally enclosed cabinet $4\frac{1}{2}$ cu. ft. The decay characteristic is again exponential, with rather more ringing than at A.
- C) Reflex cabinet B with port 10 in. by 5 in. This shows that the port was not well tuned to the unit. Nevertheless, the performance on programme is superior to B as a result of the more rapid decay at the beginning of the trace.
- D) 9 cu. ft. reflex loading. This shows a considerable improvement on C.
- E) Large flare with mouth 4 ft. square. The characteristics here are very good.
- F) Tapered pipe. The presence of harmonics is indicated but the general effect is quite good.
- G) Small H.R. cabinet. There is slight distortion of the waveform but the decay rate is extremely good.

A general comparison of the 12-in. results with those of the 8-in. speaker shows the enormous superiority in the low-frequency characteristics of the larger unit. As the total flux is 145,000 lines compared with less than 40,000 lines in the smaller speaker, this is not surprising.

It is also clear that reflex and tapered pipe loading upset the exponential decay pattern associated with open baffles, infinite baffles and exponential horns. On the other hand, reflex and similar loading lowers the cone resonance

¹By 'well-chosen' I mean lifted from previous writings by experts.

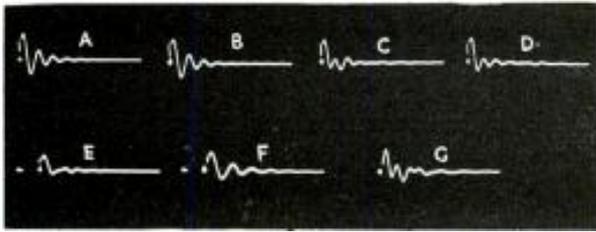


Fig. 35. Transient tests with 12-in. unit.

- A) Wall mounting (True infinite baffle). No complaints here.
- B) 4½ cu. ft. cabinet with no back. The results are very similar to A. This test does not expose the pronounced resonance associated with this open back cabinet because such resonance is not reflected back through the voice coil (and is therefore not damped by negative feedback).
- C) Reflex B 4½ cu. ft. Port 10 in. by 3 in. The rate of decay is very good but is not exponential. This does not of necessity mar the reproduction.
- D) 9 cu. ft. reflex. As expected, this is rather better than C.
- E and F) Large flare. These interesting curves should be considered together. At E, the 12-in. speaker was mounted straight up to the throat of the horn, which was less than 7-in. in diameter. The result was that the action of the cone was impeded and distorted, as indicated by the trace.
- At F the speaker was mounted on a thick baffle with an aperture to suit the diameter of the cone, thus giving a reasonable throat loading. The improvement is obvious.
- G) 2 cu. ft. H.R. The air loading is rather inadequate for a 12-in. speaker.

and improves the rate of decay, thus actually reducing ringing. As regards the peculiar effect from horn loading at Fig. 35/E, this shows that no obstruction can be tolerated immediately in front of the cone of a low-frequency speaker; the baffle opening should be at least equal to the piston diameter of the cone, with a forward clearance of not less than one inch.

To illustrate the effect of damping by high flux density and low impedance source, the following diagram, Fig. 36, has been taken from the Third Edition of *Sound Reproduction*. The previous tests were made with a 70-ohm source working into a 12-ohm voice coil. By

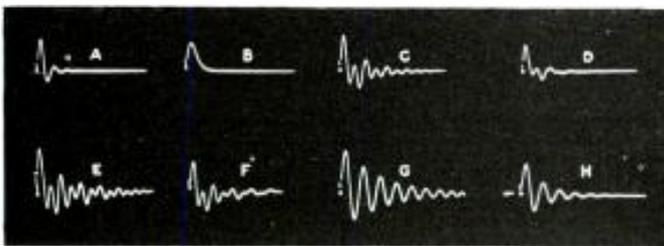


Fig. 36. Illustrations to show the transient effect of increasing the flux density and/or reducing the impedance source.

- A) 8-in. unit 13,000 lines, open mounting, with damping factor of 1 to 1½. Compare with Fig. 34/A.
- B) 12-in. unit 17,000 lines, with damping factor of 1 to 1½. Note complete absence of ringing and compare with Fig. 35/A.
- C) 8-in. unit 13,000 lines, in lagged pipe, 70-ohm source.
- D) The same as C but with 18-ohm source.
- E) 8-in. unit 13,000 lines, in tapered pipe, 70-ohm source.
- F) The same as E but with 18-ohm source.
- G) 10-in. unit 13,000 lines, in 5 cu. ft. enclosure, 70-ohm source.
- H) The same as G but with 18-ohm source.

lowering the source impedance to 18 ohms the damping factor becomes 1 to 1½, which is still only moderate. Many negative feedback amplifiers have an output impedance as low as 0.5-ohm which gives a damping factor of 24 to 1 with a 12-ohm speaker — much more effective in absorbing resonance than a factor of 1 to 1½.

As regards transients at higher frequencies, the formant effects described later have some bearing on results; at very high frequencies the main requirements are high flux density with low mass and low viscosity in the vibrating medium. Transients at high frequencies are very sharp and prominent; they usually receive more consideration than those at low frequencies as they are so often mutilated by tone controls.

Coloration and Formants

The human voice and all musical instruments generate a fixed band of characteristic frequencies known as a formant, which enables us to recognize the voice or instrument regardless of the pitch or fundamental frequency of the sound. An extremely interesting series of articles by Alan Douglas on "The Electrical Synthesis of Musical Tones" has appeared in *Electronic Engineering*. Fig. 37 has been taken from the July 1953 issue to illustrate the resonance band which gives the typical tone colour to the instruments in question.

The significance of the formant is so ably explained by Mr. Douglas that I cannot do better than quote from his article: —

"It is common knowledge that the reproduction of musical instruments through the average radio receiver is mediocre; yet does the average listener find any difficulty in identifying the various kinds of instruments being played?"

"The formant group owes its origin to the configuration and substance of the resonating part of the instrument. In multiple tone producers like the pipe organ, each pipe has

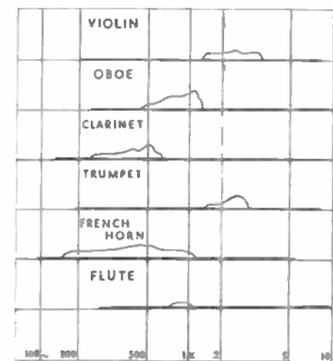


Fig. 37. Formant Frequencies.

COURTESY ELECTRONIC ENGINEERING AND ALAN DOUGLAS

its own formant group. In the piano, formants do not really occur, owing to the flatness of response of the resonator, i.e., the soundboard, but the percussive tone is not successfully imitated (by electronic means). This is primarily because of the decay envelope, and because the harmonics do not die away at the same rate."

It will be observed that the formant groups usually occur in the middle register, where the average radio set performs at its best. It must also be conceded that the limited frequency response of the average radio set does

²Yes! When it's really "low-fi"!

not deprive it of the power to reproduce the decay characteristics of piano tone. For these two main reasons the radio set and gramophone record give us far more realistic reproduction of musical instruments than the results obtained by electronic systems which attempt to imitate them, and by failing deal a welcome blow to the development of synthetic musical instruments.

So far, so good. But what has all this to do with loudspeaker loading? The answer is that as formants have such a strong influence on tone, care must be taken that nothing is done in loudspeaker mounting which would *add* such effects to the tone of reproduction. A loudspeaker is required to reproduce the formants and wave envelope of various sounds; it must not perform as a musical instrument on its own. This means that special care must be taken to avoid cabinet resonances in the middle register. It can be shown that small cabinets and badly shaped flares suffer from these defects and therefore "colour" the tone of reproduction.

A few simple illustrations will serve to prove the case. The 8-in. unit described in Part I of these articles is again brought into use, mounted or loaded in the manner described in Fig. 38.

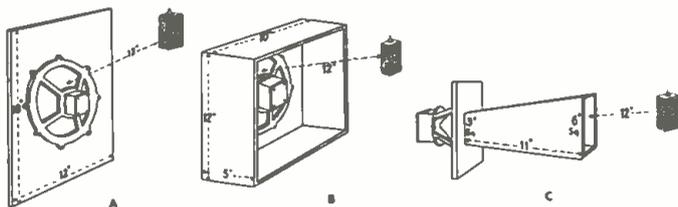


Fig. 38. Arrangements used in open-air test for production of formants by speaker mounting.

- A) 8-in. unit on small baffle, 18 by 12 in.
- B) Same unit in small open back cabinet 12 by 10 by 5 in.
- C) Same unit with straight-sided horn, length 11 in., mouth 6 in. square.

The microphone was placed behind the speaker at A and B to provide a direct comparison between small baffle and small cabinet; at C the effect of the horn was registered by placing the mike in front of the open end.

The oscillograms of Fig. 39 show rather interesting results.

The level response at A between the bass resonance at 72 cycles and about 2,000 cycles is typical of open mounting. The dip at 2,000 to 3,000 cycles is probably due to cancellation effects between cone and magnet face; the peak around 4,000 cycles is due to resonance in the diaphragm.

At B, the effects of the small enclosure are clearly shown. The bass resonance is down to 65 cycles and is more pronounced, but the real formant region is between 250 and 500 cycles, with peaks at the third and fifth harmonics. The only benefit (of doubtful quality) is the increased acoustic output below 500 cycles. This is one reason why set-makers still use ordinary open-back cabinets, the main reason apparently being that the speaker unit must be put somewhere out of harm's way!

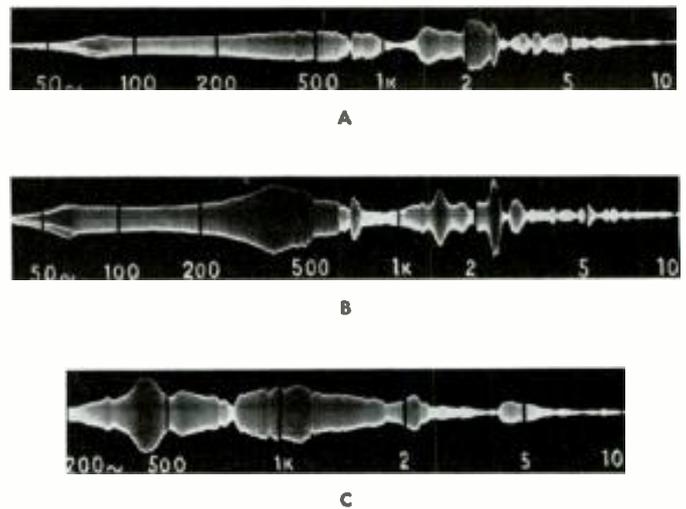


Fig. 39. All free field, 1 watt.

- A) 8-in. unit on small baffle. Output from back of cone.
- B) 8-in. unit in small cabinet. Output from back of cone.
- C) 8-in. unit with straight-sided horn. Output from mouth.

If we now examine curve C, we find an even larger peak in the 250 to 500 cycle department, with a further rise between 800 and 1600 cycles, due to the conical horn, which would undoubtedly produce undesirable formant tones in the reproduction of speech or music. It is true that today nobody but an acoustic half-wit would indulge in this form of loading, but in a world of rapidly changing values it is sometimes comforting to have fresh evidence that two and two still make four. We have already seen in Fig. 17/H (Sept.-Oct. 1953) that reasonable exponential horn loading does not produce such evil effects.

It should be stressed here that the resonances produced by reflex loading of adequate capacity do not produce formants which colour the reproduction because the frequencies are very low; any form of small reflex cabinet for middle or high frequencies would be absurd.

Mr. Douglas stated that the formant group owes its origin to the configuration *and substance* of the resonating part of the instrument. The importance of avoiding resonating panels in loudspeaker structures is now so well known that there is no need to labour the point here; the risk of producing panel resonance is reduced as the frequency goes up and as the size of panel is reduced.

Mr. Briggs fooled us. He did not conclude his TREATISE on Speaker Enclosures this issue as we announced last issue. However, next issue's article on directional effects will positively (we think) be Mr. Briggs' last in his series on enclosures.

As Mr. Briggs told us when he was in the United States during New York Audio Fair time, the trouble with loudspeakers is that when you think you finally have most of the variables pinned down, someone writes you a letter suggesting a dozen new lines of exploration. And even if you could get speakers tied down, there would still be rooms, enclosures, etc., etc. To which our comment was, "Well, would it be any fun, otherwise?" — Ed.

TESTED IN THE HOME



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Bogen Tuner and Amplifier

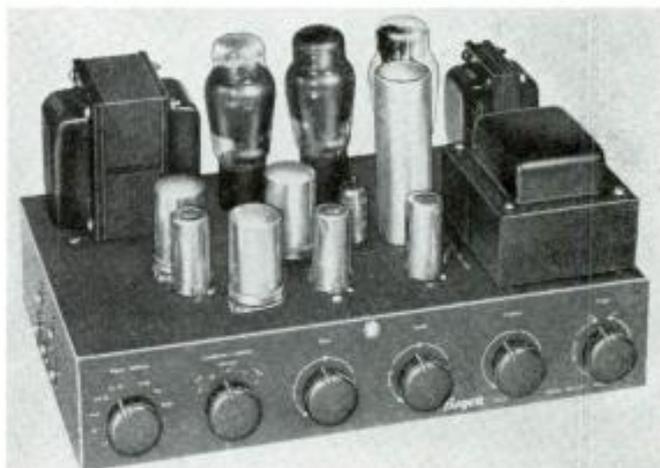
SPECIFICATIONS (furnished by manufacturer): **Tuner:** FM-AM tuner with minimum of controls. **Sensitivity:** 5 microvolts required for 30 db quieting on FM; 5 microvolts produces rated output on AM. **Controls:** two, one for tuning, other combines on-off, selection between FM and AM bands, plus two auxiliary inputs (such as tape, TV tuner, phonograph). Incorporates AFC which may be cut out at will. **Dimensions:** 10 in. wide, 11½ in. deep, 7 in. high. **Tubes:** one 6CB6, one 6AB4, two 6BA6, one 6AL5, one 6BE6, one 6X4, one 12AT7. **Price:** \$97.35.

Amplifier: a new wide range, full control amplifier. **Power output:** 20 watts at 0.3% distortion; 30 watts peak. **Frequency response:** 20 to 20,000 cycles \pm 0.7 db. **Output impedance:** 8 or 16 ohms. **Tone control range:** bass, +17 to -18 db at 40 cycles; treble, +15 to -21 db at 15,000 cycles. **Controls:** input selector combined with 7-position phono equalization; loudness contour (see text); bass; treble; volume; on-off. **Tubes:** three 12AT7, one 12AU7, two 6L6G, one 5U4G. **Dimensions:** 15 in. wide, 9¼ in. deep, 8 in. high. **Weight:** 25 lb. **Price:** \$99.00. **Address:** David Bogen Co., Inc., 29 Ninth Avenue, New York 14, N. Y.

David Bogen manufactures a whole long line of equipment, from AM-only tuners to elaborate amplifiers, with turntables on the side. When they announced their new DB-20 amplifier, we asked them to send it to us for a "Tested in the Home" report, along with whatever they considered to be a matching tuner. They selected their R-604 tuner, and this is the pair which we shall discuss here.

The advisability of matching components in this way is well demonstrated by the possibility of making unwise selections right from the Bogen line. For instance, if a R-701 tuner had been selected, four of its five controls would have been duplicated on the amplifier. The R-604 doesn't even have a volume control.

Possibly we would have stripped the R-604 even further and eliminated the extra two input channels provided on



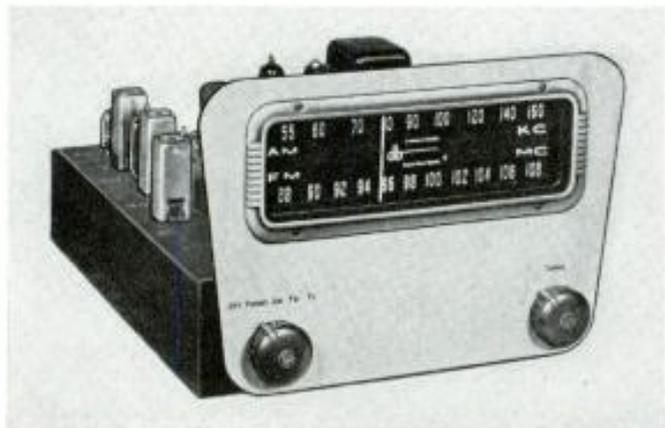
Amplifier-preamp combination features loudness contour selector.

the tuner, though we must admit that we've heard many a hi-fi enthusiast squawk because he didn't have enough inputs on his selector switch!

With the realization that the large majority of these tuners will be sold for use in metropolitan areas and not in fringe areas, the tuner is designed for use with automatic frequency control in operation, and a tuning eye is not provided. However, the AFC can be "defeated" (as the Bogen instruction manual put it) by inserting a shorted plug into a standard-type input jack on the back of the chassis, or a wire and shorting switch can be attached if in and out operation from the front of the panel is desired. Sensitivity and quieting action of the tuner are good.

Antenna connections permit several variations, including a loop wire which helps reduce interference on AM. Separate AM and FM antennas may be used equally well.

The most unique feature on the amplifier is the loudness contour control. Most — if not all — amplifiers which we have seen have a single control which operates as a loudness control, either at all times or when the loudness feature is switched in (of course, some amplifiers do not incorporate the loudness-control feature at all, using only a straight volume control). Bogen here uses a regular volume control and in addition has a separate 5-position knob which inserts a specified amount of loudness compensation. The loudness contour control is calibrated in steps of 10 db. If, for instance, the volume control is adjusted for zero db at 1,000 cycles and then the loudness control turned to its first position of cut, it will reduce the output by 10 db.



This FM-AM tuner is designed to complement the amplifier above.

To find out just what effect this control had, we set up a quick test; used our Heath audio oscillator as a signal source, adjusted to give 0.02 volts into the "low mag" input of the amplifier at 1,000 cycles. We measured the output with the Heath AC voltmeter, with a loading resistor instead of a speaker across the amplifier output. Phono equalizer on amplifier was in AES position. We adjusted the amplifier output, by means of the volume control, to give us a reading of zero db at 100, 1,000 and 10,000 cycles. Here's what we found:

LOUDNESS CONTROL POSITION

CONTROL POSITION	100 CYCLES	1,000 CYCLES	10,000 CYCLES
0	0	0	0
-10	-7	-11	-10
-20	-9½	-19	-13½
-30	-14½	-30	-24
-40	-16½	-40	-30

You can see from these figures that the calibration of the loudness contour control is exact at 1,000 cycles and that its effect is to drop the bass and the treble less drastically than the mid-frequencies. Which is what a loudness control should do.

The amplifier has a combined input selector and phono equalization switch, with seven equalization positions. To see what these positions meant, we used the same test arrangement as that described above. The loudness control was set to have no effect, tone controls were put in the positions marked "flat," and the volume control adjusted to give a reading on the meter of zero db at 1,000 cycles, with the equalization switch in its LP position. Without touching anything except the equalization control, here are the readings we got at its various positions:

EQUALIZATION

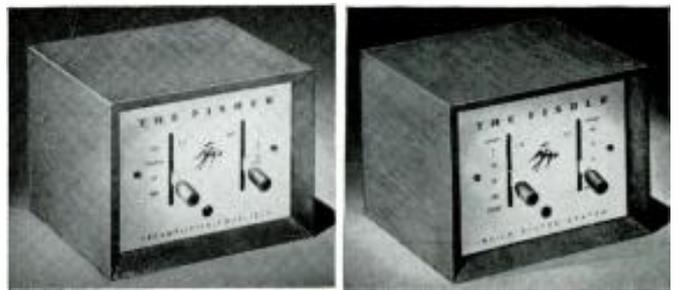
POSITION	100 CYCLES	1,000 CYCLES	10,000 CYCLES
LP	+12	0	-19
AES	+13	0	-12
NAB	+13	0	-18
AM 78	+11	-2	-3½
EU 78	+5	-2	-3½
FFRR	+5	-2	-9
POP	+12	-2	-4

It should be noted that none of these figures is adjusted. The output of the Heath oscillator, for instance, is exceptionally flat, but a full-fledged "laboratory report" would give slightly different data.

It can be seen from the above that the range of equalization possible is wide indeed; it should be possible to match almost any recording characteristic by proper selection of equalization position plus fine adjustment of the tone controls. It should be noted, incidentally, that the loudness control produces very noticeable changes in frequency response; it can be used as a further adjustment if necessary, as well as a control with which to balance for room acoustics.

There are five input connections on this amplifier. Three are for high level inputs such as radio tuners, and two are low level, for low and high output magnetic cartridges.

When one looks at the price tag on this amplifier — \$99.00 — and compares that with features and performance, this is a very meritorious piece of equipment. — C. F.



Here are two low-cost units that can considerably improve some audio systems. Left, preamp-equalizer; right, hi-lo filter.

Fisher Preamp-Equalizer

SPECIFICATIONS (furnished by manufacturer): Model 50-PR preamplifier-equalizer is self-powered, requiring 5 watts at 117 volts AC; an AC switch and a switched power outlet are furnished on back of chassis. Size: 4 7/16 high by 5 3/8 wide by 5 inches deep. Controls: Two four-position switches for bass turnover (AES, NARTB, LP, 800 cycles) and treble rolloff (flat, 8, 12 and 16 db down at 10,000 cycles). Gain: 40 db (1 volt output with 10 millivolts input). Frequency response: ± 1 db from curves specified. Hum level: 60 db down from 10 millivolts input. Price: \$19.95, including 6SC7 tube. Address: Fisher Radio Corp., 41 East 47th Street, New York 17, N. Y.

A glance at the specifications and then the price tag on this engaging little gadget might lead to some justifiable doubt. Let it be dissipated; the 50-PR does precisely what is claimed for it. At least one specification is on the conservative side, that for sensitivity. It has plenty of gain for the Fairchild cartridge we tried with it, and the noise level was down far enough to be undetectable.

There must be a good many who have otherwise good equipment with equalizers lacking in flexibility, or who want to improve old-fashioned equipment by changing to a magnetic cartridge and a good, low-cost preamp. This is a natural for them. It even has a low-impedance output circuit, so that a long cable to the amplifier or control unit can be used. Bravissimo, Mr. Fisher. — R. A.

Fisher Hi-Lo Filter

SPECIFICATIONS (furnished by manufacturer): an adjustable high- and low-frequency, sharp cut-off filter system. Filter positions: low end, flat, 30, 70 and 120 cycles; high end, flat, 10,000, 6,000 and 3,000 cycles. Input: high impedance. Output: cathode-follower type, leads up to 200 ft. permissible. Insertion loss: zero ± 2 db. Hum level: 70 db below 1 volt output. Frequency response: 20 to 20,000 cycles ± 0.5 db. Tubes: one 12AX7. Size: 4 7/16 by 5 3/8 by 5 in. Price: \$29.95. Address: Fisher Radio Corp., 41 East 47th St., New York 17, N. Y.

You might think this is a gadget, but it isn't. It's a well worthwhile piece of equipment which can improve overall sound reproduction, particularly from poor sources. As is well known, the better the high fidelity system, the more it reveals "external" weaknesses such as rumble on poor recordings, hum which broadcast station engineers sometimes overlook, acoustic feedback, and so forth. The lefthand lever on this Fisher unit helps out here.

At the other end of the frequency spectrum, there are equally unwanted noises: the scratch of worn records, FM and tape hiss, etc. This is reduced by the right-hand lever.

At the low end, the cut-off rate is moderately sharp; at the high end, it's very sharp. For example, when our oscillator was adjusted to 50 cycles, the cut at filter positions 0, 30, 70 and 120 cycles was 0, 2, 6 and 13 db, respectively. With the oscillator at 10,000 cycles, the cut at 20,000, 10,000, 6,000 and 3,000 cycles was 0, 3½, 18 and 34 db.

The Hi-Lo Filter should be inserted in the hi-fi system *after* such units as FM tuner and preamp-equalizer and *ahead* of the power amplifier. The audio level at the point of insertion should be between 0.5 and 5.0 volts. Most power amplifiers are designed to operate from a 1.0-volt source which is correct also for the filter. While the filter will operate satisfactorily with a heavy input, it seems wiser to keep it down under 2 volts or so for maximum insurance against distortion.

Input and output plugs are standard; an AC on-off switch and a pilot light are provided.

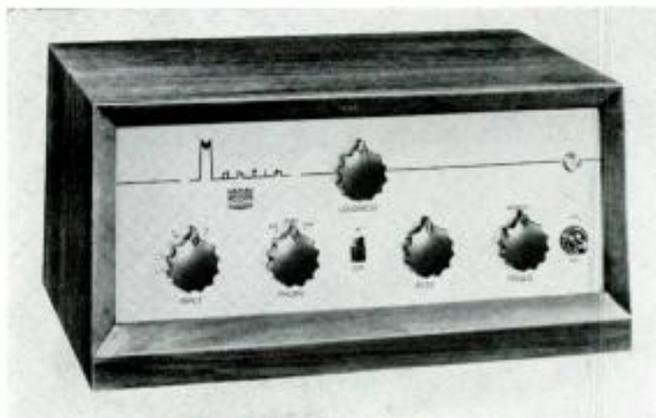
Theoretically, Fisher should not be able to sell any of these filter units. If your hi-fi system requires a Hi-Lo Filter (because you just bought a new speaker enclosure which shows up rumble in your player), your system is not well balanced (you need a better player). And, still theoretically, program sources should be so good that *they* don't require filters, either. But human nature being what it is, there are no doubt many rumbly players in use, many worn and scratchy records, many hum-full broadcast stations, and many . . . well, Fisher will probably sell a lot of these units, and purchasers will be grateful not only for the real help they give but for the low figure on the price tag: \$29.95. — C. F.

Martin Amplifier System

SPECIFICATIONS (furnished by manufacturer): Power amplifier and preamp-control amplifier, latter taking power from power amplifier. Following data pertain to two units operated together. **Power output:** 45 watts peak, 25 watts undistorted. **Distortion** (intermodulation): less than 0.5% at 22 watts, any combination of frequencies. **Frequency response:** ±0.5 db 20 to 30,000 cycles (power amplifier alone, ±0.5 db 10 to 100,000 cycles up to 20 watts). **Hum level:** 80 db down on magnetic phono input, 90 db down on other inputs. **Inputs:** two normal requiring 0.2 volts for full output and one for magnetic cartridges requiring 0.002 volts. **Output impedances:** 8 and 16 ohms. **Controls:** input level control on power amplifier; on control amplifier: input selection (3 position), record equalization (foreign, AES, and NAB positions), loudness, loudness in-out switch, bass, treble, AC current on-off. **Tubes:** power amplifier, one 12AY7, two 6J5, two KT66, one 5U4G, one 6X5GT, one VR-150 (OD3); control amplifier, two 12AY7 and one 12AU7. **Dimensions:** power amplifier, 17½ by 10⅞ by 8 in.; control amplifier, 3½ by 8¾ by 6¾ in. deep. **Prices:** model 352-A power amplifier, \$198.50; model 352-CA control amplifier, \$93.50. **Address:** H. S. Martin & Co., 1916 Greenleaf St., Evanston, Ill.

The letterhead of H. S. Martin & Co. says that they make "scientific glassware and apparatus specialties," and it shows up in this audio equipment. It is beautifully built throughout, well designed and carefully engineered with touches of extra care such as, on the power amplifier, separate power supplies for driver and output stages and for the first two stages.

As usual, it is hard to say much about a fine power



The preamp-equalizer-control unit of a new amplifier system.

amplifier. They are unexciting work horses and, in a way, the better they are, the less there is to say. The 352-A falls into this class. Kept within its normal power rating of 20 watts or so, it is notably clean and distortion-free. It will handle double that power, but as usual, distortion rises abruptly at the higher levels. Circuitry is of ultra-linear design; feedback is heavy, damping factor high, transient response fine.

The level control is handy, and so is the switch which cuts power over to the normally-associated preamplifier. Input and output connections might be called of laboratory type; they were unusual (but very good) on the early production model which we worked with. We have suggested that they be changed to more conventional connectors, to facilitate installation. It's unfortunate perhaps that a little bit of quality should be sacrificed for conventionality.

The preamplifier-control unit is also of sound design. It incorporates an effective loudness control circuit which can be switched in or out from the front panel. The bass tone control is unusual: it provides flat and boost positions, but no cut. Treble operates normally, gives droop, flat, and boost. There are three input channels, two for normal inputs such as FM tuners and a third for magnetic cartridges. The phono input channel has a separate level control; this plus the master level control on the power amplifier chassis permit precise balancing for optimum advantage from the loudness control feature.

Both bass and treble controls are of the continuous type. So, of course, is the volume control.



Power amplifier chassis has clean lines and conservative design.

Three positions of phonograph equalization are provided. One matches the AES curve, the second the NARTB curve, and the third is labelled EURO. This has a low turn-over characteristic and moderate treble de-emphasis.

Feedback is all around the preamp-control circuit. DC is used on the filaments and, when the unit is used in conjunction with the power amplifier, it benefits from the stability provided by the voltage regulator tube in that unit's power supply circuit. Output is of cathode follower design, so lead length between control unit and power amplifier is not critical in any way.

A tip of the hat to H. S. Martin & Co. for (in addition to fine equipment) some fine instruction sheets, including "notes for the technically minded."

Incidentally, there is a tape output connection on the back of the preamp chassis. And one more note: extra gain is available with the loudness control switched out — but don't do this when running at very loud levels; the increase in volume is decidedly noticeable!

All in all, a very commendable pair of units, with the emphasis on clean sound and stable operation; plenty of running power, plenty of reserve power for emergencies. — C. F.

Pilot FM-AM Tuner

SPECIFICATIONS (furnished by manufacturer): Model AF-824 FM-AM tuner, preamplifier, and control unit, AC only, 50 watts. **Dimensions:** 14 5/16 wide by 7 1/2 high by 8 3/16 inches deep behind panel. **FM sensitivity:** 10 microvolts for 20 db quieting; ratio detector linear for 190 kc; drift negligible with AFC on, 20 kc without AFC after 30 seconds. **Audio and detector output impedance,** 500 ohms. **Distortion:** 0.2% at 1 volt output, 1% at 3 volts output. **Response:** ± 1/2 db from 20 to 20,000 cycles with tone controls flat. **Tubes:** 2-6BA6, 1-6U8, 1-6AU6, 1-6AL5, 1-6AB4, 1-12AX7, 1-12AT7, 1-12AU7, 1-6X5. **Price:** \$119.50 with tubes. **Address:** Pilot Radio Corp., Long Island City 1, New York.

Considering the price tag, Pilot has done a fine job in the AF-824. Although there are some omissions and a few shortcomings, many features are included that can be found nowhere else at the same price range.

There are a total of seven control knobs on the front panel, an array more ostentatious than formidable. On the left is the AC on-off and volume control (not a loudness control), and this switch furnishes power to two AC outlets on the back of the chassis. The volume control is dual-section; this helps prevent overload, reduces distortion, and keeps hum and noise down. Next is the equalization selector switch with positions for LP, NARTB, AES and FOREIGN; specifications state that equalization is accurate within ± 1 db of the standard curves, and tests indicated that this is correct. The third knob is the treble tone control, which gives a maximum 14 db boost or droop at 10,000 cycles. At the center is the selector switch, for AM, FM, phono and auxiliary inputs. All positions are affected by volume, bass and treble controls. In the AM position the AM scale on the tuner is lighted, and in the FM position the FM scale is illuminated. Pilot lamps light in the other positions. Just



FM-AM tuner has phono preamp-section with variable equalization.

to the right of center is the bass tone control which produces maximum boost or droop of 12 db at 100 cycles, and 19 db at 20 cycles — which is modest. Farther along is the tuning knob, and at the far right is an AFC on-off switch. The function of this control has been described in this department previously.

On the rear of the chassis are the switch-controlled AC outlets at the left. Separate inputs for FM and AM antennas are at the center; the built-in antennas can be used if they are adequate for the location. Farther along to the right is a group of three jacks for a phono input plug. These are terminated with impedances of 47, 27 and 15 thousand ohms to match various cartridges — a very good feature. The preamplifier can be switched out of the circuit by means of a slide switch below the jack group, and the low-impedance terminations are removed at the same time, so that a crystal cartridge or another high-level signal source can be plugged in here and controlled by the front-panel knobs.

Maximum gain of the tuner on the 15,000 ohm input is 1 volt out for 10 millivolts in, which is inadequate for direct drive from low-output cartridges unless used with transformers. However, it is quite enough for other standard magnetic cartridges. With the preamp switched out the sensitivity for all the phono inputs is 150 millivolts for 1 volt output. Gain of the auxiliary input channel is the same.

The two jacks at the far right are audio and detector outputs; they are the same except that the detector output is not affected by volume, bass and treble controls. This is intended to feed a tape recorder. Both are low-impedance outputs, so that shielded cables up to 100 ft. long can be used. (Don't ask who *wants* to use a 100-ft. cable! However, long cables can be employed without danger of hum pickup or high-frequency loss.)

The AM section of the tuner is wide-band enough to handle audio signals up to 9,000 cycles, if you can find them on AM (occasionally you do). A whistle filter would have been helpful here. FM sensitivity and noise-suppression performance is adequate for metropolitan locations and rural homes up to 30 or 35 miles from high-power stations. A booster can assist in this respect. An excellent instruction book is furnished.

All together, the AF-824 is a good buy for the money. — R. A.

Pfanstiehl Pickup System

SPECIFICATIONS (furnished by manufacturer): Strain-sensitive turnover pickup cartridge is constant-resistance, amplitude type. Insignificant impedance variation with frequency. Requires special or modified preamplifier providing 50 volts DC to cartridge. **Output:** 10 to 15 millivolts; noise level, 500 microvolts. Either or both styli can be obtained with diamond or precious metal tips. The 3-PPRC-2 preamplifier is self-powered and furnishes the polarizing voltage for the cartridge. **Controls:** Volume, bass and treble controls are furnished for compensation; cathode-follower output. **Tubes:** 1-6SH7, 1-6SN7GT, 1-6X5GT. **Prices:** turnover cartridge with 2 precious-metal styli, \$12.35; with sapphire 78 stylus and diamond microgroove stylus, \$34.35; with 2 diamond styli, \$56.35. Model 3PPRC-2 preamp-equalizer, \$34.90, with tubes. **Address:** Pfanstiehl Chemical Company, 104 Lake View Avenue, Waukegan, Ill.

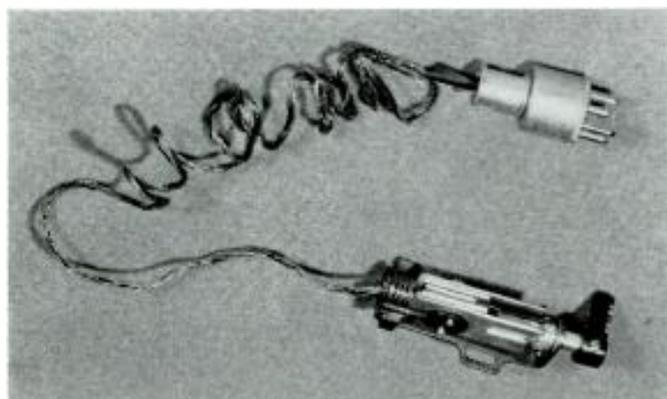
This is a combination for those who like to experiment with the unconventional. The pickup is neither magnetic, variable-reluctance, nor crystal; the signal is initiated by a strain-sensitive coating on plastic, through which a DC current passes. Vibrations of the stylus are transferred to the coating and modulate the DC current.

Because the AC output of the cartridge depends on the amplitude of record-groove vibrations, not velocity, a different type of compensation is required than for conventional high-quality cartridges; this the 3PPRC-2 preamplifier furnishes, as well as the cartridge polarizing current. One knob, at the left, controls bass compensation, and the center knob treble compensation. At the right is a volume control. Oddly enough, both bass and treble knobs work backward from the usual sense — in other words, clockwise rotation produces decreased bass or treble. The volume control is set up conventionally.

It is possible to match just about any recording characteristic reasonably well by proper adjustment of the controls. With bass and treble knobs set as follows, output from the pickup and preamplifier was within ± 3 db from 30 to 12,000 cycles (using the Dubbings D-101 test record):

RECORDING CURVE	BASS SETTING	TREBLE SETTING
LP	10	7
RCA	5	4
NARTB	7	7
AES	6	3½

We have one criticism that may or may not be serious, depending on circumstances. The 6SH7 tube used in the preamplifier was quite microphonic and noisy, giving a steady and (to us) annoying hiss. It was the same way



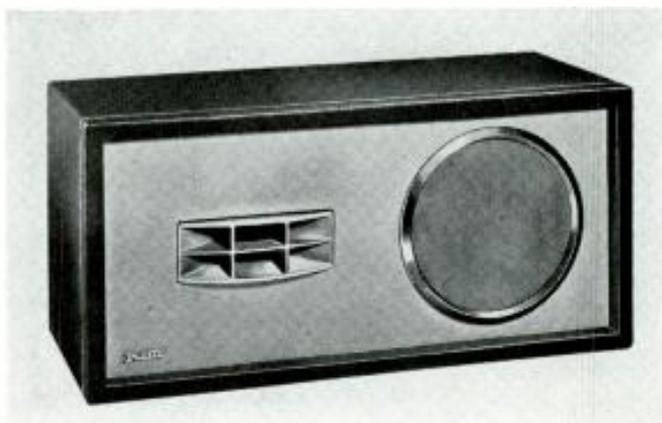
Strain-sensitive cartridge with cable for preamp connection.

with three other 6SH7 tubes we tried . . . experimentation is indicated here, to find a quiet tube.

Otherwise, the performance of the combination was pleasing. Bass response was extremely good. — R. A.

Jensen Duette

SPECIFICATIONS (furnished by manufacturer): Small-size, two-speaker reproducer, using special 8-in. woofer and multi-cell, horn-loaded compression-driver tweeter. **Impedance:** 4 and 8 ohms. **Power rating:** 20 watts maximum. **Size:** 11 in. high by 23¼ in. wide by 10 in. deep. **Shipping weight:** 24 lbs. **Price:** \$69.50. **Address:** Jensen Manufacturing Co., 6601 South Laramie Avenue, Chicago 38, Ill.



Two-way speaker: Good sound for budgets and rooms of limited size.

Sound reproduction with this unit is as gratifying as its price to the shopper for economy-sized fidelity — and, in some cases, the far-gone enthusiast. The latter often has a yen for a second speaker, to use in another room, or just another corner, or with his portable tape-recorder or for binaural experimenting. In a more general vein, consider some of the possible uses in which the extra value of this clever Jensen design is most apparent. With its shelf-size dimensions and its simulated pigskin plastic exterior, the Duette will fit well into almost any home decor.

The sound is excellent for its size. The bass response is, of course, limited (the manufacturer recommends boosting the bass by about 6 db per octave), but I had to drive the unit to above normal listening levels before the 8-inch woofer began to have trouble with E. Power Biggs' recording of the Bach *Tocatta and Fugue in D Minor*. The treble is sharp and clean. A hint: because the unit is so small, it fits nicely into a corner — and the corner position helps with low-frequency response.

It's good to see more and more manufacturers of hi-fi equipment providing worthwhile components for the moderate-budget music listener who wants better sound. The Duette fits this description well.

It is not unlikely that Jensen hopes with this to break into record and radio retail shops — a market currently overrun with small, quasi-hi-fi portable phonographs. What's needed now is for some other reputable hi-fi manufacturer to assemble a good companion package: an amplifier and record-player in a single, table-model box, for about \$100. — W. B. S.

Dubbings Equalizer-Checker

SPECIFICATIONS (furnished by manufacturer): Complete equalizer-checking equipment consisting of two parts: the D-101 test record, containing reference 1,000-cycle bands and four sets of 12,000, 10,000, 8,000, 6,000, 4,000, 2,000, 1,000, 700, 400, 250, 100, 50, and 30-cycle bands recorded according to LP, RCA (Orthophonic), NARTB, and AES characteristics; and the D-500 test level indicator, consisting of three low-voltage, low-current bulbs so calibrated as to light at 3-db intervals when connected across the speaker leads of a sound system. Clip leads furnished. **Prices:** D-101, \$4.95; D-500, \$3.95. **Address:** The Dubbings Company, Inc., 41-10 45th Street, Long Island City 4, N. Y.



Phono-equalizer can be checked with this and a test record.

With these items you can check your record-playing system for flat response with any of the four most-used recording characteristics, and make the proper adjustments of tone controls if required, at little expense and in a short time. Procedure is quite simple. First, the leads from the 3-bulb indicator are clipped to the speaker terminals. Next, equalization controls are set for one of the curves above, and the volume control is turned to minimum. The reference band for the proper set of recorded test frequencies is played, and the volume control adjusted so that the center, or zero-level bulb just begins to glow faintly. Then, as the record proceeds through the various test frequency bands, the middle bulb should glow faintly on each. If the left-hand bulb goes out it indicates that the response of the system is down 3 db or more at that frequency; if the right-hand bulb lights, the response is accentuated 3 db or more at that frequency. For instance, bass and treble controls should be adjusted to keep the left bulb lighted, the middle bulb glimmering, and the right bulb unlighted during the entire frequency run, or most of it; the best positions of the controls can be noted, and these settings used as a beginning point for adjustments when playing records cut according to the curve under test. The system can be calibrated in the same way for the other 3 curves.

Obviously, then, these units are valuable for three purposes: checking the original accuracy of equalizer controls, maintaining their accuracy (since component values determining this accuracy may change with time), and determining the proper initial settings of tone controls in systems having fixed equalizers. According to a good vacuum-tube voltmeter we used in this test, the accuracy of the D-500 indicator itself is very good.

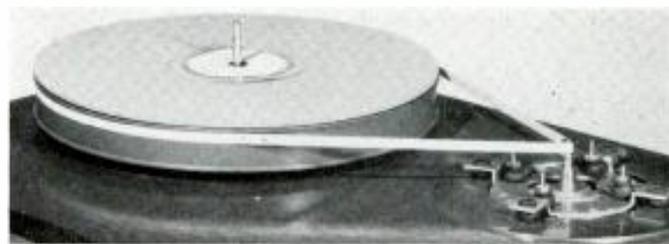
It should be noted that the instruction booklet gives clear, concise directions that anyone can follow easily. However, one point was overlooked that should not have been. When making these tests a compensated volume

control or loudness control should *not* be included in the system. If you have one that can be switched out, be sure to put the switch in the uncompensated or loudness OUT position; if it cannot be switched out, turn it all the way up (maximum loudness) and use the level set control, usually on the back of the preamp-control chassis, to obtain the proper level on the reference band. — R. A.

Components Corp. Turntable

SPECIFICATIONS (furnished by manufacturer): Professional turntable, 3-speed, using an endless fabric belt driving a 25-lb. steel turntable direct from a 3-step motor pulley. Constant-speed induction motor, designed for continuous duty, is double shock-mounted. Turntable has nylon sleeve bearing and ball thrust bearing. **Price:** \$74.50. **Address:** Components Corporation, Denville, New Jersey.

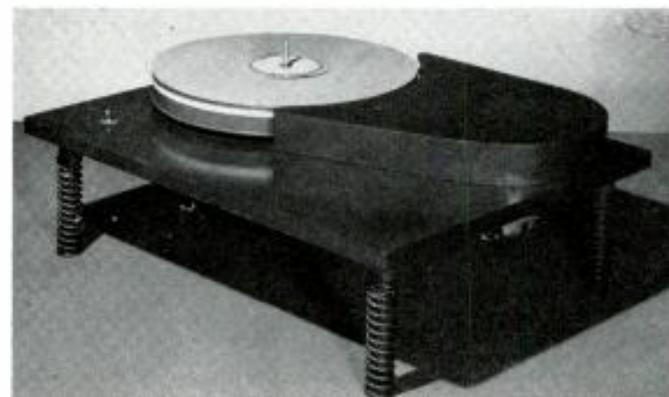
This is truly an extraordinary turntable — in size, weight, precision, performance and — considering those factors — price. If you can fit this into your installation, it will probably fit your budget too. Such a piece of equipment is a joy to "listen to" — we were unable to detect rumble under any home-operating circumstances.



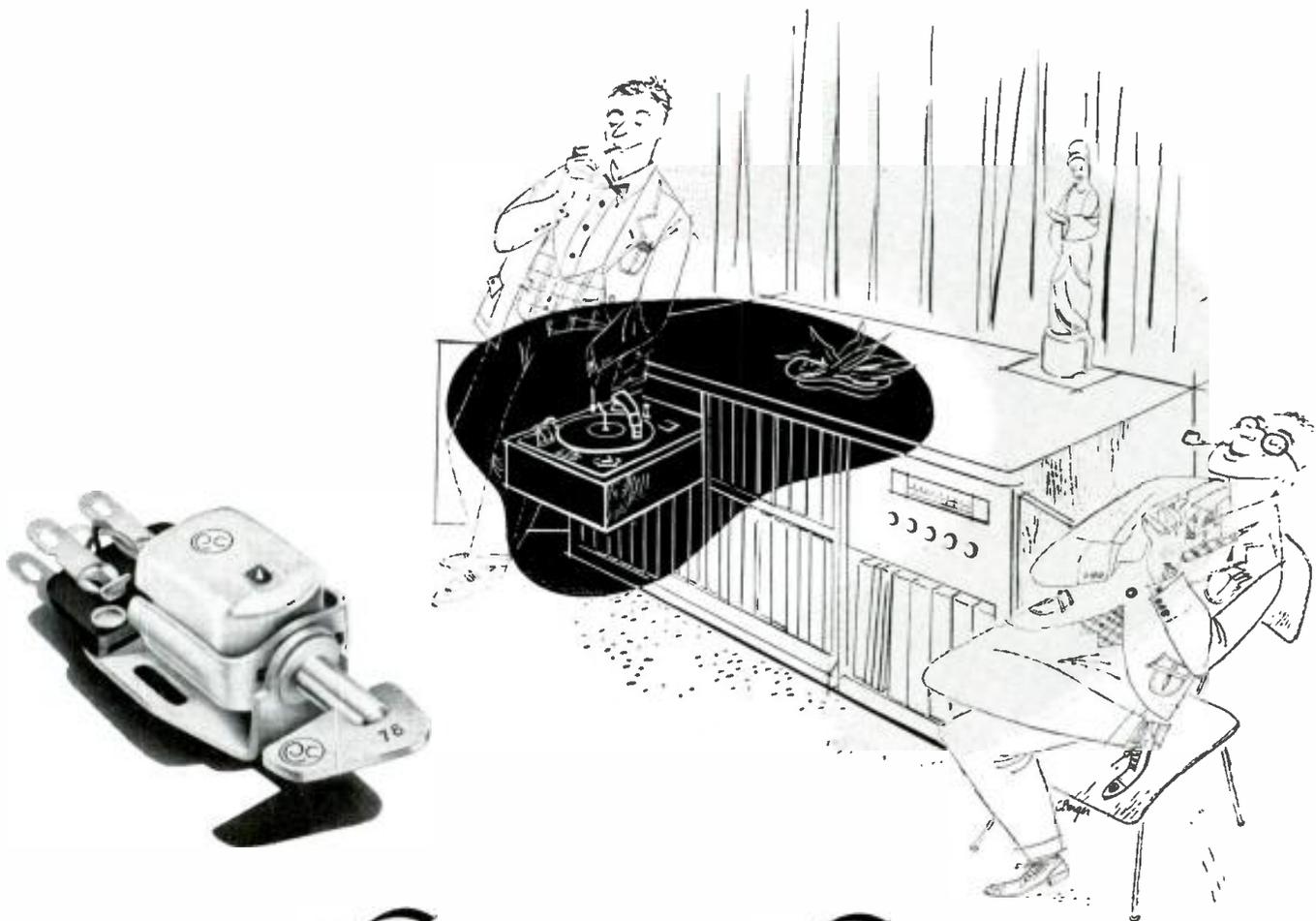
Belt-drive turntable has a 25-lb. table, double shock-mounted motor.

However, there are some drawbacks, as there would have to be. First is its size — 21½ by 15¾ by 8 inches overall. Takes a lot of room. And then there is the real inconvenience of lifting off the pulley-and-belt cover, and moving the belt to the proper pulley step, each time it is desired to change speed. This isn't an item for one who is casually interested in a good music system, or who seeks maximum operating convenience — but for those who want to approach perfection without completely dislocating the budget, careful consideration of this new turntable is *de rigueur*.

Incidentally, the motor is spring-mounted in such a way as to maintain tension against the belt; it would not seem that wear would become troublesome. — R. A.



Legs consist of felt-damped springs, are adjustable in length.



“I’m glad I waited...”

Here’s how I solved a problem that bothered me . . . and may be bothering you.

Many of my favorite recordings happen to be 78’s. They mean as much to me as any of my newer LP’s or 45’s. Changing pickups was often a real nuisance—and yet I wasn’t willing to give up the superior quality of my two Pickering cartridges.

Last fall my dealer offered a suggestion. “Wait a little longer,” he said. “You’ll be glad you did.”

He was right. I now have Pickering’s new turn-over cartridge. A simple flip of the handy lever and I’m ready to play any favorite that fits my mood—whether it’s standard or microgroove. *More than that, I’d swear my recordings sound better than ever.*

I’m glad I waited . . . but you won’t have to.

Ask your dealer to show you this convenient new turn-over cartridge. Have him demonstrate it. See if you, too, don’t hear the difference!

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Exciting New Performance . . . Superb Cabinet Craftsmanship

THE PERMOFLUX

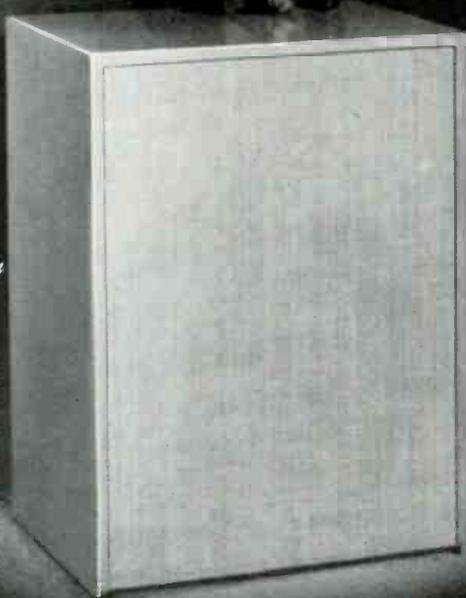
Fortissimo

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Now Brings You

FULL RANGE HIGH FIDELITY
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Perfection
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Unique "New Dual Driving Point" Enclosure Design, employing Dual Eight inch woofer system, surpasses bass and mid-range performance of finest conventional 12 and 15 inch systems. Satin smooth highs are added by specially designed Super Tweeter. Beautiful modern cabinet styling . . . precision constructed of carefully selected veneers . . . hand rubbed to a lustrous enduring finish . . .

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Exclusive New Design . . . combines full high fidelity performance with minimum cabinet size and low cost. Angled speaker mounting assures correct distribution of sound regardless of placement. Perfect for Binaural when used in pairs.



Two Royal 6 inch
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housed in choice of Mahogany or
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HI-FI REVISITED

Continued from page 39

two types of enclosures; now there are endless varieties. The past two or three years have seen a vast amount of experimental work accomplished, all aimed at extending the useful range of a loudspeaker.

Originally, the primary purpose of an enclosure or baffle was to prevent the sound from the back of the speaker from getting mixed up with that from the front. Remember when you were waving your hand back and forth? You compressed the air on one side, rarified it on the other. Above your hand, compressed air would meet rarified air — and result in cancellation. Thus the principle was to use a big baffle; the bigger the baffle, the less danger of cancellation. Hence we have a predilection, among audio engineers of yesteryear and, to a certain extent, even today, for infinite baffles; e. g., mounting a speaker in the wall between two rooms so as to reduce to an absolute minimum the possibility of back and front radiations from the speaker cone mixing together and cancelling.

Subsequent engineering thinking led to the desire to control and utilize the radiations from the back of the speaker, to reinforce those from the front in the low frequency area, where speaker efficiency is poorest. One very common design of this type is the bass reflex, characterized by a second opening (in addition to the speaker hole) in the front panel. Careful cabinet design, with special attention to matching the second opening or port to the characteristics of the speaker, produces fine results. However, sloppy design produces extraordinarily poor results (juke box boom or beer barrel bass) because the port adds to the weaknesses of the speaker rather than counterbalancing them.

Another approach to the problem was made through adaptation of the horn principle. That principle is easy to illustrate: yell out the window. If the object of your yelling does not hear you, add a megaphone such as used by cheerleaders. Your voice will carry much further. You have improved your vocal efficiency, if we may put it that way. Or consider an extreme example, the tuba. Stir up a little air at the mouthpiece, and an awful lot of sound comes out.

So we have horns, and horn-loaded loudspeakers — found mostly in corners, where the two walls of the room will extend the mouth of the horn still further. They enable a small amount of cone activity to produce a relatively large amount of sound, particularly down in the very low frequencies where, as was demonstrated way back by the piece of cardboard stunt, it takes a lot of area or surface to create much sound.

Finally we come to the category of variations and new developments. These are indeed legion, and many have very real merit. Some have enabled a relatively small single speaker in a tiny enclosure to produce surprisingly fine quality. Others, still of relatively small size, utilize two or more speakers, or a coaxial speaker, to produce results normally expected only of much larger units. The basic rule has been, the larger the enclosure, the better the sound reproduction (given equal speaker quality).

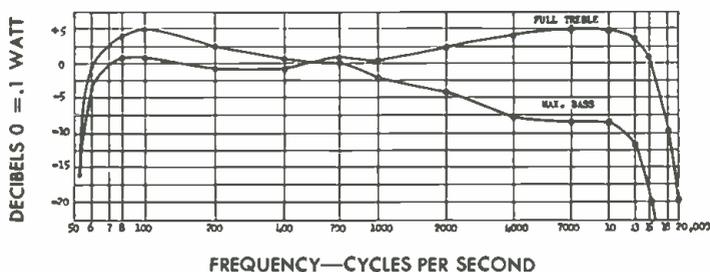
Continued on page 102

Born to the service of true sound

Revere "Balanced-Tone" TAPE RECORDER



FREQUENCY RESPONSE OF MODEL T-10, OVERALL



Recording made from typical Revere production T-10 recorder with constant 1 volt to phono input. Level set to just strike "normal" indicator at 15kc. Playback into 3 ohm load at extension speaker jack.

- Revere T-700**—"Balanced-Tone" Tape Recorder. 2 hour recording per reel. Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case **\$225.00**
- TR-800**—Same as above with built-in radio..... **\$277.50**
- T-10**—Studio Model, 7.50 Speed—Complete with microphone, radio attachment cord, 2 reels (one with tape) and carrying case..... **\$235.00**
- TR-20**—Same as above with built-in radio..... **\$287.50**

The development of the Revere "Balanced-Tone" Tape Recorder was dictated by one standard—the attainment of *accurate* sound reproduction. Brilliant success is proved with every true-tone recording. From opera and concert stage to Basin Street, each sound is reproduced with remarkable depth of tone, breadth of range and incomparable fidelity heretofore achieved only with costly studio equipment. Yet Revere is priced conveniently low, its keyboard operation the easiest of any recorder. See, hear, a Revere Tape Recorder at dealers everywhere.

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BASS-REFLEX SPEAKER—An exceptionally fine 12" Alnico V Speaker, acoustically matched to the 16"x22"x13" Bass Reflex Cabinet. Provides exceptional bass response and wide range. Unit designed as a console base for the recorder. Light-weight; portable. With plug and 25-ft. cable **\$49.50**

"Debonnaire"

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Hi Fi Record Player



Ready to plug into
your sound system

This popular new "Deb" is getting the biggest hi fi rush of the season! Blonde or mahogany finish Formica case houses combination pre-amp, power supply and oscillator. Smooth, dustfree manual turntable can't injure record grooves—record rides high on a cushioned float the size of the record label. Equipped with Weathers FM light weight pick-up arm and cartridge with sapphire stylus, ready to plug into your sound system.

K-700 \$99.50



WEATHERS New Turnover Cartridge

One stylus for 78's the other for 33 1/3 and 45 LP records. W-401 for Weathers Manual Tone Arms \$25.00 W-411 for changers and arms other than Weathers \$25.00

WEATHERS De luxe Professional Tone Arm for 16" Transcriptions

Designed for ease of cueing. Completely balanced . . . accurate leveling of turntable unnecessary. Lightweight, plays at less than 1 gram stylus pressure, blonde or ebony finish.

A-510 \$24.50

Standard Tone Arm for 12" records

A-500 \$14.50



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613 Hanna Building
Cleveland 15, Ohio

Factory, Barrington, New Jersey



HI-FI REVISITED

Continued from page 100

The rule still holds — but much success has been achieved in attempting to disprove the rule.

Of all the pieces of equipment in the audio chain, the loudspeaker and its enclosure should, if at all possible, be bought "by ear." They should be listened to under as near normal conditions as possible. The reason is that most published specifications on speakers do not mean a great deal. The frequency range is sometimes given, but this is not necessarily significant unless the smoothness (plus and minus so many decibels) with which that range is covered is also given.

On cone-type speakers (as opposed to diaphragm-type tweeters), the weight of the magnet is frequently given; in general, this is significant because, between two speakers of the same cone size, the one with the heavier magnet may be expected to produce better results. Here, as elsewhere, there are many qualifications to this criterion, such as design, care in manufacture, method of suspending the cone edge to the voice coil and to the metal frame of the speaker, design of the cone itself — all these and more besides may counterbalance the significance of the magnet weight criterion.

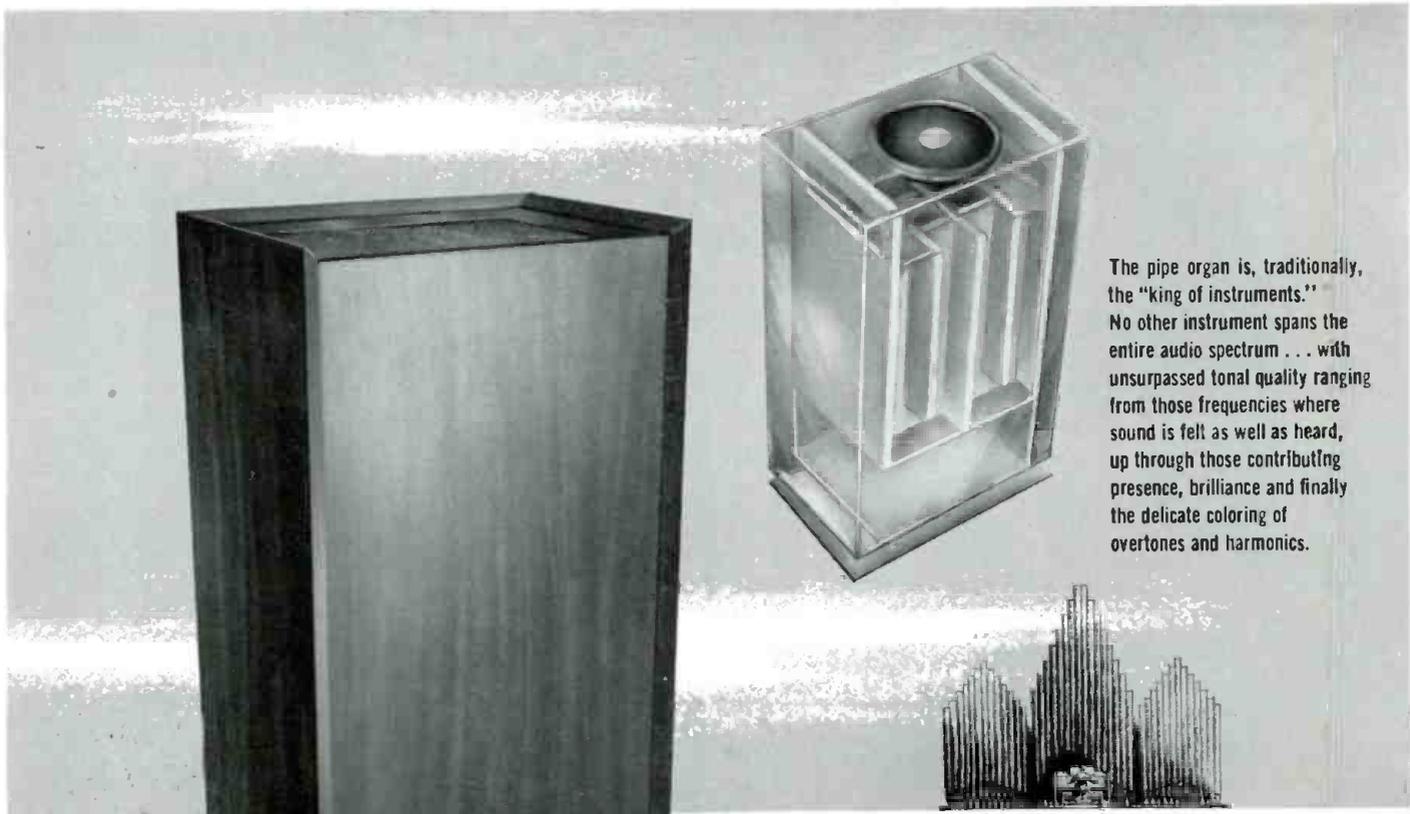
If listening isn't possible, a rule of thumb is to spend as much on the speaker as possible and mount it in a cabinet or enclosure design recommended by the speaker manufacturer. (We're going to get several hundred letters on this subject, and we admit it's a rough guide only — but better than none!)

Incidentally, speakers, and the method of housing them, are one of the weakest points in standard, commercial, and somewhat elderly radio-phonograph combinations. If you own one of these and are thinking about making improvements, it is nearly always remarkable what a difference will be made by installing a new speaker in a correct enclosure. In most cases, it is a simple operation and very worthwhile. Later, if further improvements are desired, a full hi-fi system can be added ahead of the speaker.

So much for loudspeakers and their enclosures. Proceeding in our backward fashion, we come to amplifiers. The amplifier link in the chain of audio components is a link by itself and does not include control equipment or the preamplifiers often associated with the control link in the chain. Even though control and amplifier links are mounted on a single chassis, the two are separable.

Amplifiers convert a small amount of energy into real power (hence the frequent appellation, "power amplifiers"), sufficient to drive a loudspeaker. Most publicity about amplifiers carries fairly complete technical specifications, and these specifications are significant. Power output is rated in watts and, other specifications being equal, the more the better. Ten is a happy, moderate-cost medium, sufficient for most applications. Higher power in amplifiers is like higher horsepower in automobiles — smoother at all speeds, greater reserve for emergencies. (An interesting sidelight: there

Continued on page 104



The pipe organ is, traditionally, the "king of instruments." No other instrument spans the entire audio spectrum . . . with unsurpassed tonal quality ranging from those frequencies where sound is felt as well as heard, up through those contributing presence, brilliance and finally the delicate coloring of overtones and harmonics.

Presenting Celeste

a completely revolutionary speaker system

In Celeste we have combined classic organ pipe art with modern accoustical science — removed the air system and replaced it with a modern electro-mechanical transducer. The enclosure is essentially an assembly of resonators with frequencies of 30 to 200 cycles and harmonic responses up through the medium frequency range. Careful selection of these fundamental frequencies plus a folded baffle surrounding the pipe chamber gives complete augmentation through overlapping, blending and damping. A coaxial speaker, mounted vertically above the resonators, provides direct radiation and dispersion of sound. Bass note reinforcement is through two ports at either

side of the bottom of the enclosure. A unique accoustical crossover provides perfectly smooth transition from treble to bass. The resulting distribution of radiated energy yields a superior tone quality with a spatial effect and response throughout the bass, never before attained in any speaker system.

Celeste is the product of several distinguished pioneers in radio and electronics. It's development entailed a painstaking review of the fundamental physics of sound and literally thousands of tests with various resonators and frequencies. We believe you will find no finer instrument of sound reproduction anywhere at any price.



Dealer inquiries invited.

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INCORPORATED

240 Highland Avenue, Needham 94, Mass.

Because of its enthusiastic acceptance at the Audio Fair, we have decided to make Celeste available immediately. For complete details write for our brochure.

HI-FI REVISITED

Continued from page 102

is considerable evidence to show that in true binaural sound, much less power is needed.)

Output impedance has to do with matching to loudspeaker voice coil impedance; 8 and 16 are just about essential to match common hi-fi speaker impedances; 4 is good for occasional unusual speakers; 500 (or 600) rarely needed except in special applications.

Frequency range should be given (and interpreted) only in conjunction with a second specification which indicates the smoothness with which that range is covered, e.g., 20 to 20,000 cycles plus and minus so many decibels. The narrower the plus and minus range, the better. And, since human hearing covers from roughly 20 to 18,000 cycles, the nearer that range is approached in the amplifier, the better.

Distortion rating is often stated. It may be given either as harmonic distortion or as intermodulation distortion; the more complete specifications will give both. Interpretation of the figures is complicated since it normally involves the power output, in watts, at which the reading was taken. The lower the distortion figure, for a given power, the better.

Incidentally, this is where high power output ratings come into their own. Distortion increases rapidly as maximum power output of the amplifier is approached. Thus, a good 50-watt amplifier will show negligible distortion at 10 watts, but a 10-watter may show high distortion at 10 watts.

And be not misled: distortion occurs in every piece of audio equipment, in small or large degree. The manufacturer who unqualifiedly says his equipment does not have distortion is lying. It just isn't possible.

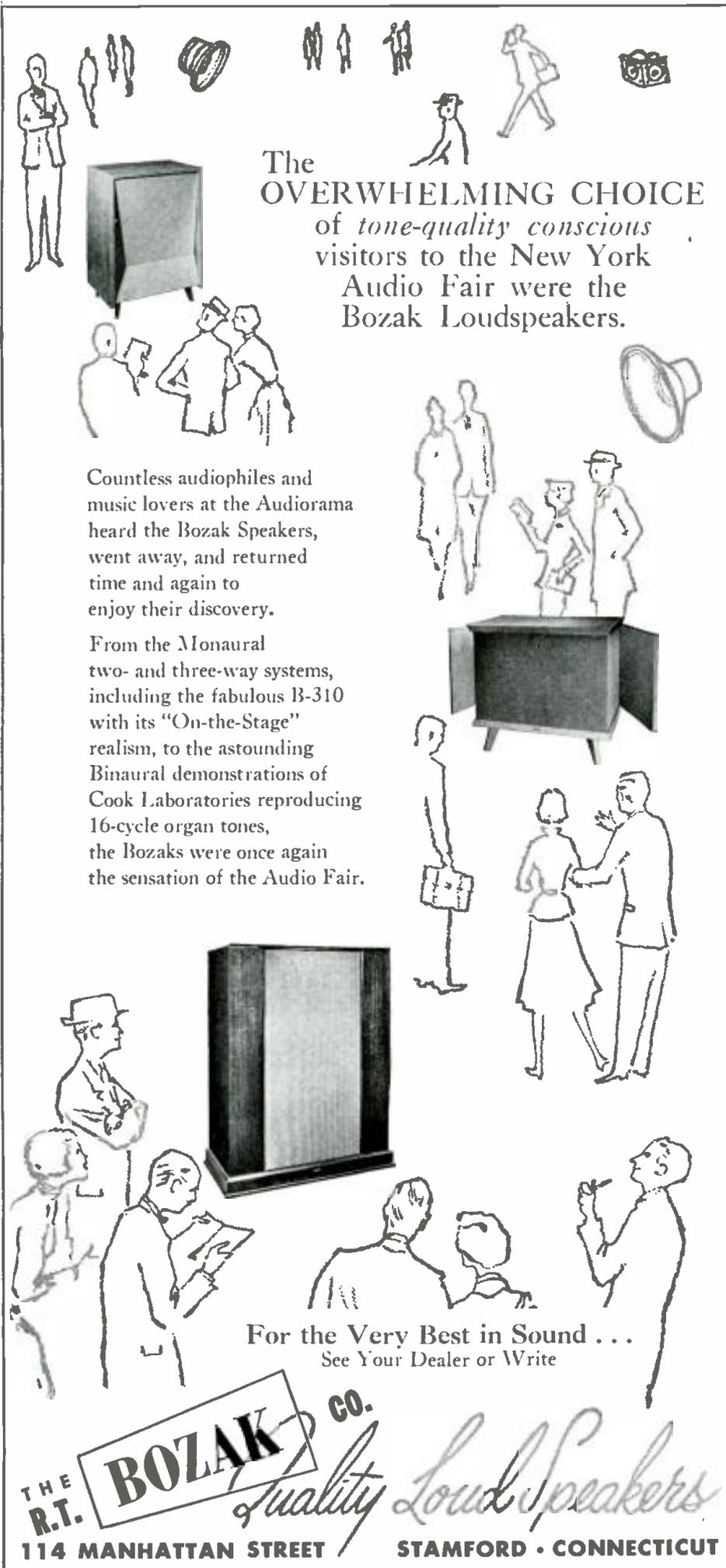
Once again, we'd suggest studying the mail order catalogues to see what is given in the way of specifications.

We admit, technical specifications are not the final answer. But, in the case of amplifiers, they come very close to being final in nearly all cases; certainly they are a first basis of judgment.

The next backward step along the chain is to the control link, and this we rather dread because of the number of functions performed by the equipment.

First, let's break down these functions. The simplest function is to control volume. This may be of two types: a straight volume control or a compensated volume control, often called a loudness control. The compensated volume control is compensated for peculiarities of human hearing: our ears are not equally sensitive to all frequencies and, as the overall volume level is changed, the change in apparent loudness at certain frequencies does not parallel the change at other frequencies. This is especially noticeable at the low frequency end. Cutting down overall volume makes it seem as if the low frequencies had been reduced in volume even more. Hence, a compensated-volume, or loudness control, reduces the loudness of low frequencies less than that of the middle and high frequencies. It may also compensate slightly, in the same man-

Continued on page 106



The OVERWHELMING CHOICE of *tone-quality conscious* visitors to the New York Audio Fair were the Bozak Loudspeakers.

Countless audiophiles and music lovers at the Auditorama heard the Bozak Speakers, went away, and returned time and again to enjoy their discovery.

From the Monaural two- and three-way systems, including the fabulous B-310 with its "On-the-Stage" realism, to the astounding Binaural demonstrations of Cook Laboratories reproducing 16-cycle organ tones, the Bozaks were once again the sensation of the Audio Fair.

For the Very Best in Sound . . .
See Your Dealer or Write

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Quality Loud Speakers
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SPECIALIZATION MAKES THE DIFFERENCE

Specialization may be defined as the concentration of all effort to a special or specific course of action

Even a mechanical device concerned with the function of record reproduction should possess all the advantages of such specialization.

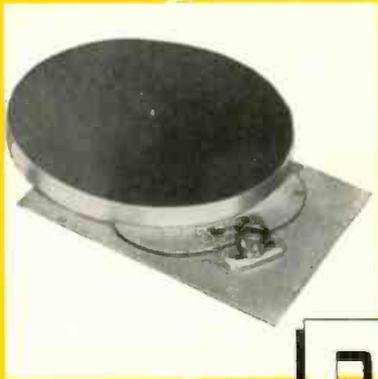
Most units undertake to do much more. They change records, mix records, flip records, reject records, and assume a multitude of other functions. This is 'generalization' as distinguished from 'specialization'.

The REK-O-KUT turntable, on the other hand, is devoted entirely to playing records. And every design feature, every fragment of engineering know-how has been devoted and restricted to the all-important job of playing records . . . to provide the constant, steady, unwavering record motion necessary for the faithful reproduction of records free of mechanical distortion.

Specialization makes that difference. And all of the efforts and facilities of the manufacturer shall continue to be intensively devoted to that one objective . . . that one aim: *To make the finest turntables in the world.*

There is a REK-O-KUT Turntable for your specific discriminating requirement. Seven models are available at prices ranging from \$59.50. At Leading Radio Parts Distributors and at Sound and Music Dealers.

Write for Descriptive Literature



REK-O-KUT TURNTABLES

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Export Division: 458 Broadway, New York 13, U. S. A. Cables—Morhanex
In Canada: Atlas Radio Corp., Ltd., 560 King Street, W., Toronto 2B



by L. H. Bogen
Member, Audio Engineering Society
Vice President, David Bogen Co., Inc.



ANOTHER SURPRISE FROM A SURPRISING AMPLIFIER:



The Bogen DB10A now features
Record Compensation (and the
cost is still only \$54.45)

For several years now, the Bogen DB10 amplifier has been supplying a very happy solution to the problem of how to assemble a good system at a realistic price.

By selecting the DB10 (and the later DB10-1), thousands of purchasers have saved enough money on the amplifier to be able to afford a really good speaker set-up. (I think this makes for a more sensibly balanced system, since it is generally acknowledged that amplifiers have been brought to a higher stage of perfection today than speakers.)

To this field-proved amplifier, our Engineering Dept. has added a new refinement for 1954: *record equalization control*. Through the use of 3 additional positions on the circuit selector switch, the listener will now be able to compensate for the varying characteristics of the different makes of records in his collection:

"LP" position — Approximately equal to the AES curve; for optimum response from American microgroove records.

"78" position — For shellac classical records (in good condition).

"Pop" position — Similar to the "78", with a sharp cut-off (about 2000 cycles) for a more mellow tone, and for reducing surface noise of worn records.

In addition, we provide calibrated tone controls to correct modifications for other records, such as FRFR and orthophonic.

Bogen
for 25 years, manufacturers
of fine electronic equipment

The Saturday Review Home Book of Recorded Music and Sound Reproduction writes of the Bogen DB10: "This is a compact little marvel of tone and versatility for the price. It was resourceful enough to compete over most of its range with several amplifiers costing three times as much..."

Now you get record equalization too, and the price is still only \$54.45.



Companion FM-AM Tuner
is the Bogen R604

This unit fills a real need in the market for an FM-AM tuner with a solid circuitry, excellent performance and minimum controls, to sell for under \$100. Sensitivity is 5 micro-volts for 30 db quieting. FM Frequency Response is 50-15,000 cps \pm 1 db. Stability is exceptionally good, with Automatic Frequency Control and temperature-stabilized oscillator effectively preventing drift and eliminating warm-up period.

Send for your copy of
"Understanding High Fidelity"

This book, we think, strikes a nice balance between theory and the practical aspects of hi-fi. It covers such subjects as: How to evaluate and select the best components for your location, listening requirements and budget. For a copy, mail the coupon with 25¢.



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Send "Understanding High Fidelity" (for which I enclose 25¢), and free catalog.

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Send free catalog only.

HI-FI REVISITED

Continued from page 104

ner, at the extreme high frequency end of the spectrum. An uncompensated volume control reduces the volume evenly throughout the audible range.

Another function of the control link in the chain is to enhance or attenuate treble and bass, through "tone controls." This is not done by arbitrarily taking a segment of the spectrum — say, 20 to 200 cps — and depressing it flatly. The change is always progressive, minimal at the middle-range, acute toward bottom or top. A bass tone control knob, in its full-boost position, may increase the relative loudness of a 500 cycle sound (relative to, say, 1,000 cycles and higher) only slightly — perhaps 3 db. But the effect further down, at 100 cycles, will be much greater, perhaps 12 db. At 20 cycles, it may be as great as 30 db. The same principles apply to bass droop, and to treble boost or droop.

In determining the comparative range of control provided by tone controls, it is necessary to know the frequency at which the control range is specified. Stating that the bass control range is from plus 15 to minus 12 db is not significant unless a frequency is specified. Readings are often taken at 50 cycles or so at the low end and at 10,000 cycles for the treble. (It would be nice if everyone would standardize!)

For the sake of convenience, we might throw "filters" into, or at least very close to, the tone control group. They operate on somewhat similar principles. Tone controls provide boost and droop; filters provide droop only. Furthermore, tone controls provide gradual droop whereas filters provide very sharp droop, almost a cut-off. Filters are designed to eliminate as abruptly as possible all sound above, or below, specified points along the frequency scale. Their purpose is to eliminate unwanted scratch, hiss, AM-radio static, or what have you at the high end, and equally unwanted turntable rumble, etc., at the low end.

Equalization for record frequency characteristics is still another function of the control link. This is a complex subject; stated as succinctly as possible, record manufacturers are obliged, for technical reasons, to reduce the loudness of low frequencies, in comparison with middle frequencies, and find it advisable to increase the loudness of the extreme highs. There is considerable variation from one manufacturer to the next in the "recorded frequency characteristic" considered best. Therefore, when such records are played back in the home (or studio, for that matter), you must be able to "equalize" for any one of several recorded frequency characteristic curves. Since the curves vary at the low end, we have variable turnover; and they vary at the high end, so we have variable treble de-emphasis.

Some equalizers utilize a single knob with two or more positions, each position providing correct equalization for one of the characteristic "curves" used by major record manufacturers — NARTB, Columbia, London, RCA Victor, and AES (Audio Engineering Society, one of the standard curves). Other equalizers use two knobs or

Continued on page 108

the **BIG** question...

*when to change stylus
— finally answered by*

Audax **STYLUS-DISK**

Patents Pending

1. Gives **VISUAL** indication (before your valuable records are ruined) of whether or not the stylus is in playable condition.
2. Will test **ANY** type of stylus, in any type of pickup—in a jiffy.
3. Neither the stylus nor the cartridge need be removed for the test. Nothing need be disturbed.
4. The grooves may be used over and over again, until finally a worn or defective stylus scrapes the delicate groove-walls.
5. Should last for years—costs only \$3.90 net at your dealers. (Add 30c for shipping, 35c for shipping west of Mississippi.)

STYLUS-DISK is a **MUST** for any music system. Just as a fuse protects an electric circuit, the **STYLUS-DISK** protects your records against ruin by a worn stylus. Have no concern about the stylus. You can be absolutely sure that **STYLUS-DISK** will do its part to guard your valuable records.

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from your dealer or write to Audax direct

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"The Standard by Which Others Are Judged and Valued"

Now...



Photo courtesy WILLIAM KNABE & Co.

piano realism
with **Audax**

Heretofore realistic piano reproduction has been the industry's problem. For over 25 years, pickups, even the poorest one, favored one kind of instrument over all others. Now . . . for the first time, it is possible to reproduce realistic piano music and at the same time faithfully reproduce all other instruments as well.

This was dramatically demonstrated at the recent Audio Fair. Audax had a leading artist perform at the grand piano. It was left to the audience to decide what parts of the composition were played by the artist and what parts were electronically reproduced.

The audience was amazed, when, during the recital, the artist suddenly walked away from the piano and the music continued nonetheless. The recorded piano music was so real, so life-like, that it had the audience dumbfounded. Heated discussions arose as to when the music was the recorded version.

Thus the Audax **CHROMATIC** proved more than equal to this extraordinary task of realistic piano reproduction again proving that . . . *in music, listening quality is everything.* The Audax **CHROMATIC** has listening quality to a degree found in no other reproducer. But only **YOU** can tell what sounds best, therefore . . . see and **HEAR** the Audax.



Now you can have the **ULTIMATE** in **HIGH FIDELITY** the **NEW** *Utah* **Brillante** with **Beauty Styling Response Presence**

All in One Complete Unit!

A cabinet . . . styled by **MAURICE** that will complement and grace your decor—excite the envy and admiration of your friends.

In addition to its startling beauty—the new Utah Brillante marks an epoch in the design and engineering of a high fidelity sound enclosure—because the name Utah—a pioneer in the field of sound reproduction—assures you the finest in design, engineering, production and performance. It is right because it is made right by Utah.

Glowing with the splendor and lustre of fine woods—hand rubbed to a rich patina of fine furniture—the new Brillante sound enclosure—is either genuine honduras mahogany or blond korina—is a master achievement in the art of wood-working.

A high fidelity speaker system . . . designed by **UTAH** to produce clean, sparkling, brilliant tone covering the entire audio spectrum with minimum phase distortion clean, smooth fundamental bass and bright, clean highs.

In the new Brillante speaker system are incorporated all the latest developments and improvements in the field of high fidelity sound reproduction—all the engineering knowledge acquired by Utah's expert sound engineers over a period of 30 years of outstanding achievement in the field—a knowledge backed up by production know-how.

Design, engineering, quality and performance are built right in the new Brillante speaker system.

See the Brillante at your local Hi Fi Headquarters or write for the Brillante brochure High Fidelity Dept.



levers, one varying bass turnover and the other treble de-emphasis.

Some types of phonograph cartridges— notably crystals— do not require as elaborate equalization circuits as the popular "magnetic" cartridges, so control units designed specifically for other than magnetic units often omit equalization controls and rely on tone controls for adequate compensation for recorded frequency characteristics.

We have skimmed the surface of the equalization question; it was given "the full treatment" in an article in the Winter 1951 issue of **HIGH FIDELITY**, so if you would like a better understanding of the subject, we'd suggest going back to this article. For directions on the specific equalization required by the various makes of disks, see "Dialing Your Disks," in the record-review pages.

Speaking of magnetic cartridges allows us to move to another function of the control link in the audio chain: preamplification. Cartridges of the general class called "magnetic" produce very little electrical energy— anywhere from 5 to 70 thousandths of a volt. Therefore this energy must be increased to a reasonable amount, and thus the need for pre-amplification—the "pre-" distinguishing amplification at this stage from that used later in the power amplifier.

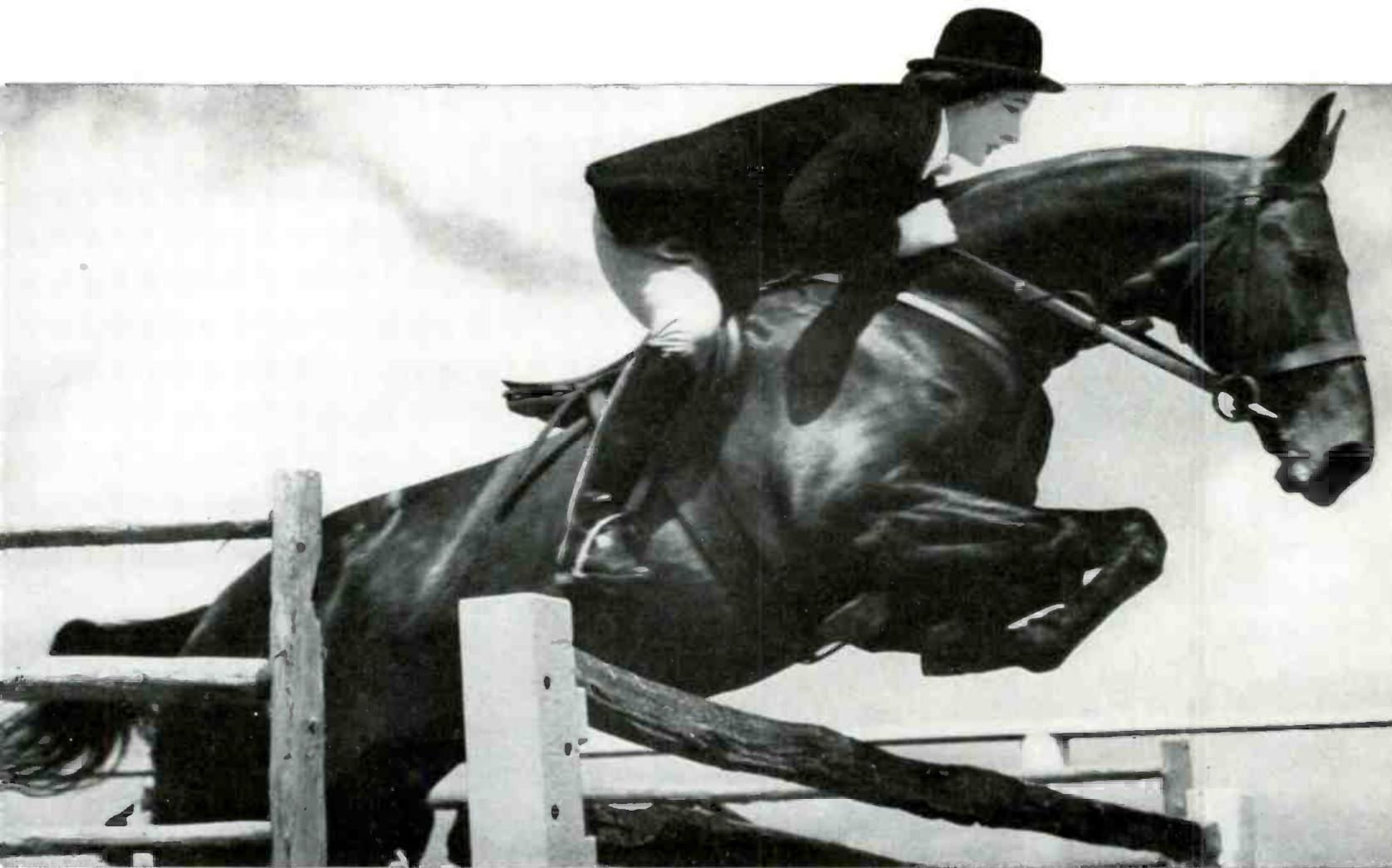
Some control units include, in their pre-amplifier-equalizer sections, a "flat" position. This permits preamplification without bass boost or treble de-emphasis and is used with microphones, which, like magnetic cartridges, have very low output.

And now, in our backwards fashion, we move on to the sound-source link of the chain. In this category are included phonograph pickups, FM, AM, and TV tuners, tape and wire recorders, microphones, and so forth. Let's clear away tuners, first, and start with TV tuners because a couple of sentences will suffice: several fine TV tuners are available which omit audio amplification and speaker sections. These plug directly into the control section of a hi-fi system. It is also quite simple to use a standard television set as a tuner. Connections are made, in general, to the TV set's volume control and are run from that to the hi-fi control equipment; amplifier and speaker on the regular set are not used. Still a third variation is possible and will, in general, improve television sound: disconnecting the TV set's regular speaker (which usually is pretty small, particularly in table model sets) and reconnecting to a good external speaker.

There are a few AM-only radio tuners manufactured, and they are well worth considering in areas where FM broadcasting hasn't reached yet. An alternative is to perform an operation on a standard AM radio receiver similar to that suggested for standard television receivers.

There are many FM-only tuners available, also many FM-AM tuners. With FM tuners, two sets of specifications are important: the frequency response (expressed exactly as for amplifiers; *i.e.*, plus or minus so many db within such and such a range) and the

Continued on page 110



jumps are for Horses
... **NOT** *for magnetic tape*

That's why you need SOUNDCRAFT Micro-Polished Tape.
No Raised Spots! No Roughness! No Jumps!
It's Smooth right from the start!*

Under the microscope, magnetic tape may look like a steeplechase—replete with all the “jumps.” As you record, these jumps—minute raised spots characteristic of all coating processes—momentarily separate large enough areas of the tape from the recording head to appreciably interrupt high-frequency response. On some equipment, they may even cause signal dropouts.

The Answer Is Micro-Polish

But Reeves SOUNDCRAFT eliminates the “jumps” with its exclusive Micro-Polish process, assuring the most complete head contact possible right from the start. That's because Micro-Polish smooths off the microscopic nodules by

subjecting the ferrous oxide coating to high-precision polishing. It leaves the surface mirror-smooth, and preconditioned for immediate, stable, high-frequency response.

Breaking in tape by running it through the recorder, with accompanying head wear and waste of time, is a thing of the past.

Other SOUNDCRAFT Advantages

In addition, SOUNDCRAFT Recording Tapes are pre-coated with a special formulation to give utmost oxide adhesion, and prevent curling and cupping.

All tape is dry-lubricated to eliminate squeals and carries a splice-free guarantee on all 1200- and 2500-foot reels.



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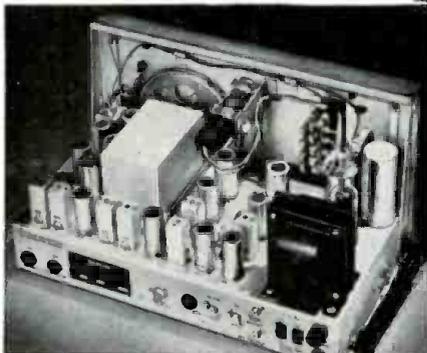
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SERIES "70"

■ When the FISHER 50-R Tuner and 50-A Amplifier first appeared, two things promptly happened. We were besieged with orders; as well as with requests (from those with limited space) for a tuner with audio control facilities and preamplifier. Many also wanted a low-cost, high output, quality amplifier. It took us time, but here they are. *And they're tops!*

FISHER FM-AM Tuner MODEL 70-RT

■ Features *extreme sensitivity*: (1.5 mv for 20 db of quieting), works where others fail. Armstrong system, *adjustable* AFC plus switch, *adjustable* AM selectivity, separate FM and AM front ends. Complete shielding and shock-mounting on main *and* subchassis. Distortion less than 0.04% for 1 volt output. Hum level: better than 90 db below 2 volts output on radio, better than 62 db below output with 10 mv input on phono. Two inputs. Two cathode-follower outputs. Self powered. Six controls: BASS-AC, TREBLE, VOLUME, LOUDNESS, CHANNEL and EQUALIZATION, TUNING. \$184.50



FISHER 25-Watt Amplifier MODEL 70-A

■ The FISHER Model 70-A Amplifier offers more *clean* watts per dollar than any amplifier made—25 *clean* watts for only \$99.50! The 70-A costs no more than "basic" 10-watt units, but has 150% *greater power!*



■ High output (less than 1/2% distortion at 25 watts; 0.05% at 10 watts). IM distortion less than 0.5% at 20 watts; 0.2% at 10 watts. Uniform response ± 0.1 db, 20-20,000 cycles; 1 db, 10-50,000 cycles. Power output constant within 1 db at 25 watts, 15-35,000 cycles. Hum and noise virtually non-measurable (better than 95 db below full output!) Four separate feedback loops, unique cathode and screen feedback circuit. Outstanding transient response, 8 and 16 ohm outputs. Size: 6 1/4" x 10 1/4" x 6 1/8" high. \$99.50

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FISHER RADIO CORP.

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HI-FI REVISITED

Continued from page 108

sensitivity. Sensitivity is determined in terms of the signal strength (expressed in microvolts) required for a certain degree of quieting, or reduction in background noise. For example, "5 microvolts required for 30 db of quieting" is typical. A specification of 3 microvolts for 30 db indicates a more sensitive tuner, but 3 microvolts for 20 db indicates less quieting (and therefore not such good performance, overall) than the 3mv-30db combination.

One thing to watch out for in selecting a tuner is the seemingly small point of duplication of controls. This has nothing to do with fidelity or performance, but we have seen many installations in which the tuner incorporated a control link, as we have referred to it, and then another control link was added, so that tone controls, for instance, appeared twice—a waste of money. More and more manufacturers recognize this possibility and have made available tuners with perhaps just a tuning and perhaps a volume control knob.

Note carefully: both FM and TV tuners require special antennas for best results. Don't skimp here.

Probably the most popular sound source among high fidelity listeners is phonograph records—particularly since the advent of long playing records. So: pickups.

Certainly the most common type of pickup cartridge in general use, taking the nation as a whole, is the crystal. Until recently, they suffered from two weaknesses: their frequency response range was poor and erratic, and they deteriorated with time. Among high fidelity enthusiasts, those who want to hear all the music on the record, magnetic cartridges have—again until recently—been considered the only thing to use. There are several types of magnetic cartridges and recent improvements have made their capabilities better than ever.

The "until recently" reservations above have to do with developments within the past two years. There is now a crystal cartridge which apparently suffers from none of the old-fashioned ailments. Also, some entirely new lines of pickup design have been tried, some with notable success, some too new to assess wisely.

Because "old-fashioned" 78 rpm records require a cartridge whose stylus tip has a radius of about 2 1/2 thousandths of an inch (.0025 or 2 1/2 mils), and long-playing disks require a stylus-tip radius of one-thousandth of an inch, either separate plug-in cartridges must be used if both types of records are to be played, or a double-duty cartridge used. The double duty type is of two styles: either the stylus tip is changed, by revolving on a shaft, for example, within a single cartridge, or two actually separate cartridges are mounted back to back so that either one can be positioned to contract the record.

We said much earlier that if you owned a regular radio-phonograph you were likely to be startled by the improvement which could be effected by adding a new speaker, in a separate cabinet. If your present phonograph uses an "old-fashioned" crystal cartridge, an equally startling improvement can be made by switching to one of the newer

Continued on page 112

watch your R.P.M.!



Needless to say, your turntable is the very heart of your hi-fi system and without a rumble-free, constant-speed turntable, you can't expect reproduction that can truly be classed as "High Fidelity."

The Presto 15-G, acclaimed by engineers the country over as the finest 12-inch turntable made, is the perfect answer to your turntable requirements. Designed and constructed with the same precision characteristic of the famous Presto line of professional equipment, the 15-G is a 3-speed, rim-driven, heavy-weight turntable built for years of trouble-free service. Yet, with all its many advantages, this remarkably accurate turntable sells for only \$53.50.

If you have been going around in circles looking for turntable accuracy, slow up when you get to your Presto distributor. Be sure he shows you the new Presto 15-G. It's a sure cure for turntable blues!



PRESTO 15-G Turntable

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WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS

JANUARY-FEBRUARY, 1954

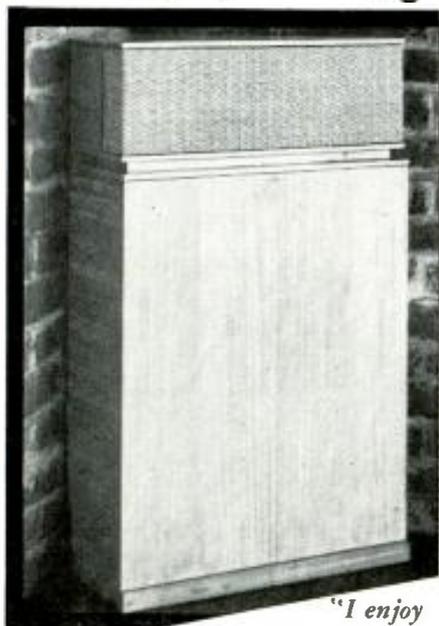
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He also listens!

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hears his own music on

The Klipschorn*



"I enjoy very much The Klipschorn in my home, with its wide range, clarity, and exceptional definition."

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Symphony Conductor
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Custom engineered audio amplification is of the type designed by engineer Joe Minor, Berkeley Custom Electronics, Klipschorn Distributors in Berkeley, California.

ACKNOWLEDGED the peer of all speaker systems by unbiased consumer research, year by year, and ear by ear of music lovers always,

The Klipschorn today embodies every engineering development of the time, toward realism in music re-creation by record and radio.

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HOPE, ARKANSAS

HI-FI REVISITED

Continued from page 110

types. A magnetic cartridge, for example, plus a simple preamplifier will make a drastic change in the sound you get from records.

The question of material with which the stylus is tipped is really not much of a question. There isn't much doubt that diamond is the proper choice to make. It outwears sapphire to such a point that although the initial cost seems high, the long-term cost will be low — and you won't have to remember to change the stylus after every few records. There are some possible advantages to sapphire, but they are of a rather esoteric nature and the nuisance of changing styli outweighs, in 99% of the cases, the subtle advantages.

We might as well be flat-footed about metal tips: they just shouldn't be used on long-playing records. After half a dozen playings they'll be so worn that they will damage the records.

Damage to the records is the all-important point to bear in mind. You only have to ruin four or five LP's to cover the cost of a new diamond — which is very unlikely to ruin any records for several hundred hours at least.

The time has now come for a decision: do we go on with this article, trying to discuss briefly the myriad other pieces of equipment which often find their way into a hi-fi set-up, or do we say enough is enough and stop right here with this bird's eye review? We'll take a deep breath and say, stop! Maybe more anon, in a later article; certainly more about each of the points covered — and in much greater detail — in the various articles which appear in this magazine.

HARPSICHORDIST

Continued from page 48

good friends in the record industry thought this modest device unworthy of me and (with the promise that they would aid me in choosing a machine more suited to "my critical ear") persuaded me to give it to my sister as a wedding present.

About 10 days after I did so, a very nice man from out of town came to my apartment to discuss a new phonograph installation with me and that was when something snapped, so to speak! A mental block was created at that interview which I have not fully surmounted.

This gentleman had worked out a plan whereby, with the casual expenditure of most of what I had put aside for the Internal Revenue Bureau, I could have a record player superbly equipped to blast the neighbors out of their minds, if not out of their houses. To bring about this desirable eventuality, all I had to do was to buy a three-speed turntable, acquire a console on which to place it (preferably one with a 50-pound marble top in the style of one of the Louis', as anything else would not keep its level and would give me "wow" or something), buy an amplifier, a pre-amplifier, a speaker, the larger the better and preferably pre-war (that is what he said, don't ask me why), a rosewood cabinet to house the speaker, a

Continued on page 114

Tangibly Great Sound Reproduction

IS WHAT YOU'LL HEAR AND FEEL
WHILE LISTENING TO POPULAR OR
CLASSICAL MUSIC THROUGH A

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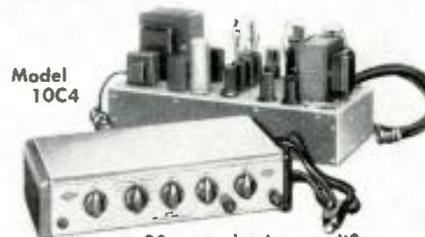
Model 22A

—handsomely compact 10-watt single-chassis combination. Quality sound, at cost so low any music lover can afford it.



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Every BROOK Amplifier is built to the highest possible standards of quality.

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Those persons to whom fine music is a foremost pleasure in life — a pleasure worthy of a substantial investment in quality.



The man whose hobby is high-fidelity reproduction and who delights in approaching close to theoretical perfection.



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A VERY *Special* INSTRUMENT

For music reproduction, there is one best — the AMPEX MAGNETIC TAPE RECORDER. If you were to visit the studios of a major record manufacturing company, you would find that Ampex is the recorder that makes and plays master tapes of priceless performances. If you could have such a master tape, and could play it on an Ampex, it would be like having a symphony, an ensemble or a great soloist perform right in your living room.

And you can. With an Ampex Tape Recorder in your home, you can make your own master tapes from live performances on F-M radio. These reach your home with a quality and brilliance similar to that which reaches a professional recording studio. You record these performances while you listen to them. They become your "musical library." You can replay them any conceivable number of times. Their extraordinary fidelity is completely permanent.

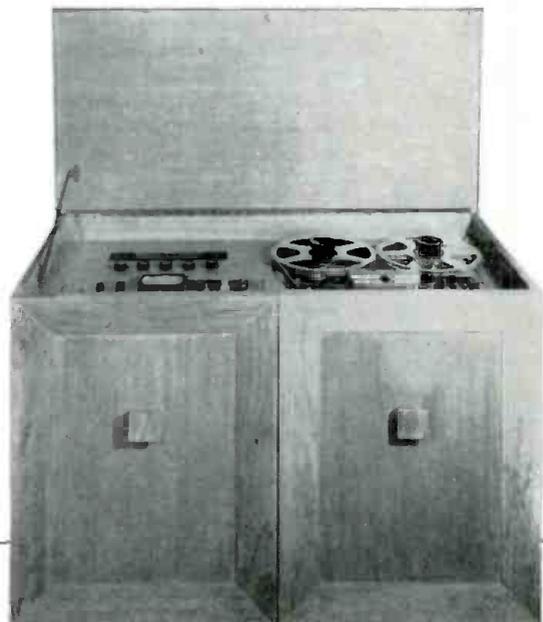
The Ampex Magnetic Tape Recorder can fit your home as a logical part of a high fidelity custom music system. The Ampex and the music system are complimentary, each uses the quality of the other. Both compliment your taste in fine things, well placed.

Recorders priced from \$975.00
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An Ampex in a typical custom-built cabinet containing FM and AM radio, recorder, and disc record changer.

Dual 6" SPEAKERS
for diffused room-filling sound

DUAL SPEAKERS HERE AND HERE

HEATHKIT Dual RECORD PLAYER KIT

The NEW MODEL RP-2

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SHIPPING WT. 33 LBS.

HIGH QUALITY TWIN SAPPHIRE CERAMIC CARTRIDGE

ATTRACTIVE TWO-TONE CABINET

WEBSTER-CHICAGO THREE-SPEED RECORD CHANGER

SEPARATE TONE AND VOLUME CONTROLS

FOUR TUBE PUSH-PULL AMPLIFIER

DUAL MATCHED SPEAKERS

A new economical introduction to high quality record reproduction. A simple-to-operate, compact, table-top model with two matched speakers in an acoustically correct enclosure reproduce all of the music on the record.

DIFFUSED SOUND

Because of the diffused non-directional properties of the dual speakers, listening to fine recorded music is a thrilling new experience through naturally clear, life-like reproduction of sound at all tonal levels.

HIGH QUALITY PERFORMANCE

The performance level of the Dual is vastly superior to that of the ordinary phonograph or console. Automatic changer plays all three sizes at all three speeds with automatic shut-off after last record is played.

TWIN SAPPHIRE STYLUS

A wide tonal range ceramic cartridge features an ingenious "turn-under" twin sapphire stylus for LP or 78 records providing quick selection of the correct stylus without turning the cartridge.

SIMPLIFIED CONSTRUCTION

Simplified, easy-to-assemble four tube amplifier features compensated volume control and separate tone control. Proxylin impregnated beige and saddle tan fabric covered cabinet supplied completely assembled. You build only the amplifier.

EASY TO BUILD

No specialized tools or knowledge required as the construction manual has been simplified to the point where even the complete novice can successfully construct the Heathkit Dual. The price includes cabinet, record changer, two 6" PM speakers, tubes and all circuit components required for assembly.

HARPSICHORDIST

Continued from page 112

convertible cartridge (made of precious stones or some equally logical substance) to insert in the arm, and a rather comprehensive tool kit to keep this really very simple arrangement in good working order. With the acquisition of these electronic indispensables, he assured me that I could hope to hear music in three rooms at the same time and that for a small additional charge, he could also rig something up so that every time I turned on a hot-water faucet anywhere in the apartment I would be greeted by the resplendant sonorities of the Mahler Fifth. He left me a very disillusioned man after I explained to him that I could not plan to move to the YMCA this season to make room for all that equipment, even if they'd take paupers — such as I would be after paying his bill.

Since that interview I had not ventured again into the field of recorded music except from the "safe" side of the mike, until my recent visit to the disk-supermarket. I must admit, however, that I am not very proud or pleased with this condition and hope to remedy it soon. If I do, the next time you drop into any of New York's largest record incubators and see somebody holding a record up to the light looking for bubbles, don't hesitate to start a conversation. I would love to meet you.

LEINSDORF

Continued from page 36

of four new works, and with the overlapping of identical choices let us agree for argument's sake to a total of 16 works.) Four record companies will record the 16 works, four for each company; but the scores will be recorded early enough to be ready and issued prior to the season during which the concert performances are scheduled. A good many enterprising orchestras would find it advantageous to offer the records, perhaps at a special price, to their patrons and subscribers; these, then will be able to play the new works and know them sufficiently well by the time their subscription night with the performance rolls around.

There are a good many difficulties to overcome. There probably would have to be a special pay-rate for the recording sessions for works that have not been performed in public yet. On the part of symphony orchestras and their various conductors (an obstreperous lot, don't I know?) a good deal of cooperation would be necessary. The general vogue among conductors to take a new work either for its "world premiere" or not at all, must be given up for what it is: an unmusical act of pure snobbishness and publicity-hunger. Difficulties can be overcome if the will is there.

The benefit of having a new work on a record before a concert performance cannot be overestimated.

We are all most concerned with the problems closest to home; therefore it should be forgiven if I have been dealing mostly with the field of orchestral music. It is also the easiest portion for constructive

Continued on page 116

OTHER Famous HEATHKIT AMPLIFIERS

THE HEATHKIT 6 WATT AMPLIFIER KIT

MODEL A-7B

\$15⁵⁰

Shipping Wt. 10 lbs.

The Heathkit Model A-7B Amplifier features separate bass and treble tone controls—two compensated inputs—three output impedances 4, 8 and 16 ohms—frequency response $\pm 1\frac{1}{2}$ db from 20 to 20,000 cycles—push-pull beam power output at full 6 watts.

Heathkit Model A-7C \$17⁵⁰ with preamplifier stage

HEATHKIT High FIDELITY AMPLIFIER KIT

MODEL A-9B

\$35⁵⁰

Shipping Wt. 18 lbs.

A 20 watt high fidelity amplifier especially designed for custom installations. Low hum and noise level 9 pin miniature duo triodes in preamplifier and tone control circuits. Four switch selected inputs, frequency response ± 1 db 20 to 20,000 cycles. Output impedances of 4, 8, 16 and 500 ohms.

HEATH COMPANY

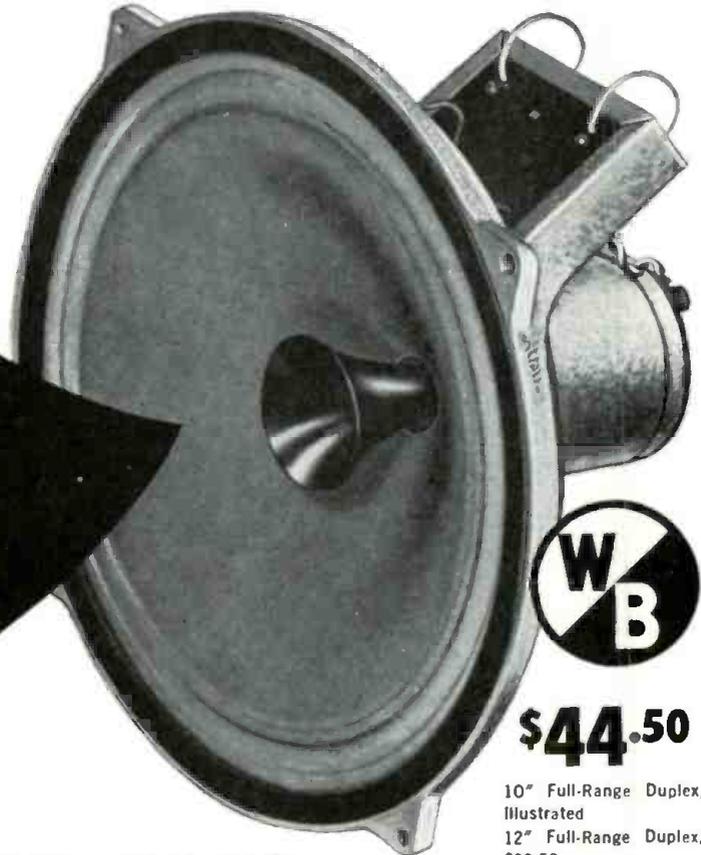
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10" Full-Range Duplex, Illustrated
12" Full-Range Duplex, \$99.50

Specifications, 12" Duplex Model

Frequency Response, 20-20,000 cps. • Bass Resonance, 35 cps. • Built-In Crossover Network • Graduated "Fibre-tone" L.F. Cone • Phase Matched H.F. Drive • Power Capacity Conservatively Rated 15 Watts • "Alcomax 3" Magnets • Die-Cast Chassis • Crackle Gold Finish • Weight, 16 lbs., 4 oz. • Both Duplex models have twin concentric voice coil drives.

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Beam W/B Stentorian speakers, British-made by the world-famous Whiteley Electrical Radio Company, complement to the fullest extent the most modern achievements in hi-fi recording and in amplifier design—provide vivid realism, high sensitivity, and a degree of musically satisfying *balance* never before attained in a speaker.

The wonderfully smooth performance of Stentorians over an extended range is made possible by W/B Beam's new "Fibre-tone" diaphragm and cone process... and by the patented, brilliantly-designed twin concentric drives (duplex). And Stentorians are made entirely by *one organization*; every component, without exception, is manufactured under one roof, to strict quality specifications. *Compare price and performance*, and you'll want to own one of these remarkable speakers.

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6", 8", 9", 10", 12". Extended bass and smooth highs. Balanced response without coloration, from 35-14,000 cps. Incorporates the exclusive new cambric "Fibre-tone" cone. Voice coil impedance, 15 ohms. Die-cast chassis. Crackle gold finish. Priced from \$6.95 (6") to \$39.50 (12").



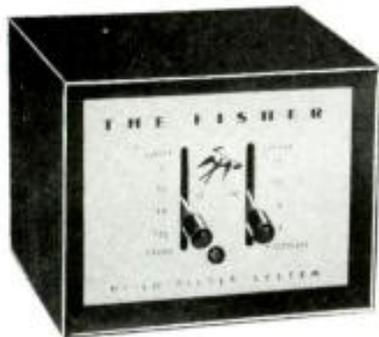
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HF TWEETERS
T 12 Specifications**

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LEINSDORF

Continued from page 114

suggestions. When we look at the solo recital, the picture gets a little darker. There has been a noticeable decline in interest in recitals all over the Western music world. The causes are as complex as the conservatism in repertory matters; let us then call it "coincidence" that this decline of the recital comes at a time when the record has brought a kind of intimacy which is far better suited for chamber music and much of the recital repertory than our already overly large concert halls; especially when they are only partially filled.

Like it or not, the home is becoming a more self-sustaining unit, particularly for entertainment and pastime. In view of this, I sometimes wonder if our concert establishment is not over-expanded, and perhaps due for a collapse.

Masterworks, performed by master interpreters, have come to the home and have become a very ordinary commodity. It is almost always assumed in writings and in speeches that the "spread" of music is all to the good. It is a delicate matter to voice some doubts in such a development. If one were misunderstood, one would quickly be accused of being feudalistic, medieval and, in general, anti-democratic. Perish the thought.

It is the extremes that are alarming. One can shave in the morning with Haydn and Handel; one can eat lunch with Mozart and Mahler; and all day long one can gorge oneself on any of the several great B's. I don't see how such music can not be lowered in value by being so promiscuously available. This over-ready availability comes only from records; and since there are a good many records of very high quality, the so-called live music making of the concert stage has quite a struggle; the recital is already more or less dead. Of course, it is not only due to records that the recital has gone out of fashion; it is largely due to the decline of home-made amateur music; the amateurs were the natural audiences for recitalists. There is, of course, some connection between the phonograph and the decline of amateur music making. We are at this moment at a high point of amateur, or semi-professional orchestral activity and therefore our orchestral organizations are the most balanced part of the general musical establishment.

Quite a few ideas about music making and organizing of music will have to change as we go along. Of one thing I am certain, though: that the ratio of general interest in the old versus the new must change, or we will have a very sick music life on our hands. There are today still easier and greater profits and successes in the great masters of the past than in the still doubtful authors of today. Especially with an industry which is "in business" it is not easy to establish the necessity of indulging in the unpopular in order to make it popular.

Sooner or later the technical improvement of record-playing will become tiresome as the only novelty; we have made great progress from the original horn of the nice

Continued on page 118

**ultra-fidelity
ultra-utility with ultra-smart**

**"LIBRETTO"
remote control**



**HEAR the difference, SEE the difference
in the Rauland model 1826
ultra-fidelity ensemble**



The proof of unprecedented superiority of the new RAULAND Ultra-Fidelity Ensemble is in its unmatched performance. That proof awaits you now at your Hi-Fi dealer. The Master Amplifier is of matchless quality. The unique self-powered "Libretto" Remote Control-Preamp,

with its amazing flexibility, is an ingenious innovation. The laboratory tests are a revelation, but the ultimate proof of superiority is in the thrilling listening and operating experience. The specifications summarized below can only hint of the quality of this new dimension in sound.



the master amplifier

A truly superb instrument with frequency response of ± 0.3 db, 20 to 40,000 cps at rated 20 watts output. Harmonic distortion less than 0.5% at rated output, less than 0.3% at 10 watts. Intermodulation distortion less than 0.4% at 1 watt (home level), 0.7% at rated output (measured at 60 and 7,000 cycles 4 to 1 ratio). Output imp., 8 and 16 ohms. 4-position input selector—for magnetic pickup, crystal pickup and 2 auxiliary. Dimensions: 14" x 9" x 8" high.



**the LIBRETTO
remote control**

A true remote control, completely self-powered and capable of operation several hundred feet from amplifier. Uniquely fashioned in the form of a luxuriously bound book (only 8 3/4 x 11 x 2" thick). Backbone lifts to provide easy access to tuning controls. Operates flexibly in either horizontal or vertical positions.

CONTROL FUNCTIONS

1. 6-position crossover control (flat, 150, 300, 450, 700, 1000 cycles).
2. 6-position roll-off control (flat, -5, -8, -12, -16, -24 db at 10,000 cps).
3. Volume Control—instant choice of conventional control or loudness control.
4. Bass Tone, +24 db to -20 db at 20 cps (db calibrated).
5. Treble Tone, +18 db to -30 db at 10,000 cps (db calibrated).

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HERE'S HOW! The Crestwood 401 is an extremely stable tape recorder (wow and flutter less than 0.3%) with a full fidelity preamplifier (frequency response 30-13,000 cycles $\pm 2\text{db}$). It has separate inputs for microphone, radio-TV and phonograph, which are connected to a selector switch.

The Crestwood 402 is a high impedance input, 10 watt power amplifier (frequency response 20-20,000 cycles $\pm 2\text{db}$) with an 8" extended range dynamic speaker, specially housed to produce exceptional frequency response for a compact unit.

IT'S EASY! With Crestwood models 401 and 402, here's all you do to complete your HiFi system:

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2. Record changer (of your choosing)** is plugged into phono input.

Both may be permanent installations because of the selector switch, which allows choice of inputs or tape playback.

**Certain AM-FM tuners and magnetic pickups may require special handling. Information supplied on request.

YOUR HI-FI SYSTEM IS READY TO USE! By use of the selector switch you can listen to either radio or records. *And*, by merely pressing the Record button, whatever you're listening to will be instantly recorded on tape—accurately, faithfully, just as you're hearing it! The same selector switch controls microphone input, allowing your own program arrangement.

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LEINSDORF

Continued from page 116

dog on the old HMV label (78, 33 1/2, 45, vinylite, shellac, tape, film and whatnot) there will be more improvements as there should be (hydromatic, air-conditioned and six-dimensional sounds, if you please) but, technical improvements cannot replace the basic *raison d'être* of any device, apparatus or gadget. The 3-D movie will not improve a bad story; and the best reproduction will not create a tenth Beethoven symphony; that has to remain the precinct of old-fashioned kind of work — with pencil, or pen and paper. (There is not even a music typewriter yet!)

Let it also be known that the fourth estate still pays more attention to the fifteenth version of *Eine kleine Nachtmusik* than to many a good first recording. This I report from my own experience, and by no means as a complaint; it happens to be a fact and, in the cases I can quote, not even debatable. The smallest number of reviews (as collected by the issuing record company and by professional clipping services) which I have seen in the past seven years on any of my own records was received for a work recorded for the first time, while any old war horse which I happened to record got many times more coverage. That, in itself, might simply indicate that only a few publications have critics willing to tackle a work which they do not know from previous records.

If I were forced then, to formulate my answer to the inquiry about a repertory shortage into a single sentence, I should venture to suggest: "There is a grave shortage of works which won't have to be heard for the first time."

BEETHOVEN AT SIX

Continued from page 45

Tchaikovsky, *Romeo and Juliet Overture*.
Mendelssohn, *Midsummer Night's Dream*.
Rimsky-Korsakoff, *Scheherazade*.
Mussorgsky-Ravel, *Pictures at an Exhibition*.

Beethoven, *Symphony No. 6*.
Haydn, *Symphony No. 101* (The "Clock" movement).

Haydn, *Symphony No. 94* (The "Surprise" movement).

All ballet music can be added to the list. Older children can even learn to enjoy following the story of an operetta sung in a foreign language, such as *Die Fledermaus*; and some will even follow an opera avidly, if the parents make it seem like fun.

Most children seem to love rhythm. For this reason they easily learn to enjoy ballet music, marches and the like. If you can stand the noise and confusion, they enjoy expressing their feelings about this kind of music by dancing or marching around the living room. I merely mention this fact. Should you or your spouse incur any serious traumatic damage in the process, don't ever say I recommended it!

Another thing children seem to enjoy instinctively is the sound of percussion instruments. For this reason, Haydn's *Symphony No. 100* (the "Military") seems to go over big at a fairly early age. And you

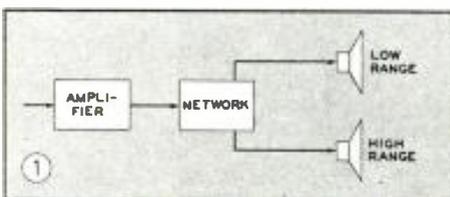
Continued on page 120

How to Select and Order G.A. Fixed or Variable Networks Specifically Suited to Your Speaker System

TO HELP you make sure that you select the correct networks for finest performance from your particular speaker system, the following information is presented on two and three-speaker types, using either G.A. fixed networks or the new G.A. Variable Audio Crossover Controls.

G.A. FIXED NETWORKS

High-Quality Performance: The circuit designs and components furnished for G.A. networks represent the very best audio engineering practice. They provide these essentials of true high-fidelity performance:

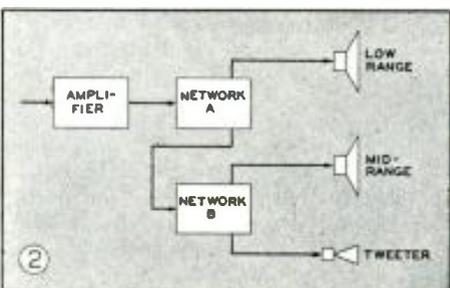


- 1) Selectivity giving 12 db droop per octave.
- 2) Losses are held to a minimum by the use of air cores and No. 16 wire.
- 3) Inductance values are extremely accurate, and coils are unconditionally guaranteed against shorted turns.
- 4) Individual level controls permit exact balancing of the speakers.

General Apparatus Company is probably the largest manufacturer of high-precision network inductances. G.A. quality control assures you of the finest performance, at prices which reflect economies due to quantity production.

Two-Speaker Systems: Fig. 1 illustrates a two-speaker system. First, decide on the crossover frequency you want, and check the impedance of the *low-range* speaker.

Select the network you require from the Table, according to the impedance of the *low-range* speaker. It is not necessary that both speakers be of the same impedance, but one should not be more than twice the impedance of the other. With an Air-



Coupler for the bass, a crossover of 175 cycles is generally used, or 350 cycles if the bass speaker is in a conventional cabinet.

Three-Speaker Systems: Two networks are required for three-speaker systems, as

shown in Fig. 2. Network A should have the same impedance as the bass speaker, and network B, the same impedance as the mid-range speaker. Usually a crossover of 1,100 or 2,200 cycles is chosen for network B.

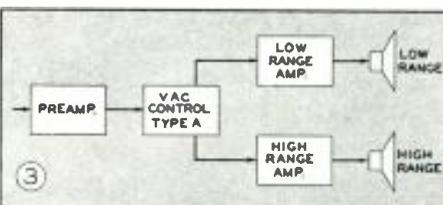
Impedance of low-frequency speaker	Crossover Frequency	Order by 2 Coils Only	Price Only	Price Complete*
16 ohms	4,400	No. 1A	\$ 5.75	\$ 9.50
	2,200	1	7.00	11.50
	1,100	2	7.00	12.00
	350	4	12.00	17.50
	175	5	20.00	24.00
8 ohms	2,200	6A	5.75	9.70
	1,100	6	7.00	12.00
	350	8	12.00	17.50
4 ohms	175	9	20.00	24.00
	85	10	20.00	26.50
	275	12	7.00	15.00
	175	13	12.00	19.00

* Complete networks include necessary capacitors and level controls. Be sure to indicate whether you want just the coils or the complete network.

Network Circuits: Complete information is supplied with each G.A. network. Connections are so simple that the components can be hooked up in a few minutes. If you are in doubt about the correct network for your particular system, send 10¢ for the G.A. Network Data Sheet.

G.A. V-A-C CONTROLS

The Variable Audio Crossover Control is an exclusive G.A. development. Types for two and three-speaker systems permit the adjustment of the crossover at any point between 90 and 1,100 cycles (Type A) or 900 to 11,000 cycles (Type B).

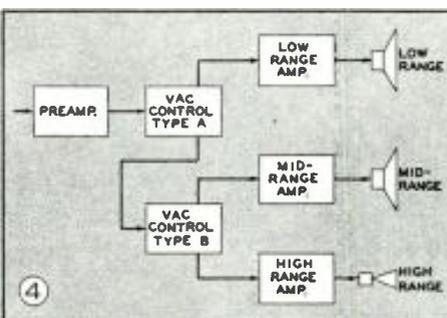


Thus it is possible to determine the optimum point, or points, *after your speaker system has been installed*. If, at any time, you want to experiment with other speakers, you can shift to any other crossover by merely resetting the calibrated control knob.

Completely Flexible Controls: The V-A-C is a tube-operated device, complete with its own power supply. In addition to the calibrated control knob, there are in-

dividual adjustments for setting the level of each speaker independently of the other. Overall volume can be regulated from the preamplifier. Since the V-A-C has a possible gain of 5, power amplifiers can be operated at minimum distortion. No measurable distortion is introduced by the V-A-C.

V-A-C Control for Two Speakers: Connections for a two-speaker system are given in Fig. 3. The V-A-C can be used with any standard preamplifier and power amplifiers. Use an amplifier of 20 to 50 watts for the



low-range, and 10 to 20 watts for the high-range. Order V-A-C Control Type A.

V-A-C Controls for Three Speakers: Using a combination of Type A and B Controls, with three speakers, the crossover points can be varied from 90 to 1,100 cycles, and from 900 to 11,000 cycles. The high-range amplifier should be of 5 to 10 watts.

This is the ideal speaker system, permitting unequalled flexibility of control, delivering the finest performance that money can buy. Order V-A-C Types A and B.

V-A-C Prices, Deliveries: The V-A-C is supplied in kit form, including all components, a handsomely-finished aluminum chassis 10 by 5½ by 3 ins., one 6SN7-GTA and one 5W4GT, and an instruction book with picture wiring diagrams and step-by-step instructions. As far as possible, deliveries are made from stock. Price, Type A or Type B, \$39.95, plus 75¢ mailing.

V-A-C Instruction Book: The V-A-C Instruction Book is available at \$1.00 post-paid. You may deduct that amount later from the price of a V-A-C.

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SX8 L 727. Net. \$52.80



Jensen "Duette" Speaker
New "presence" 2-way speaker system in ultra-compact cabinet. Uses special 8" woofer and separate multicell horn tweeter; with frequency dividing network. Imp.: 4 and 8 ohms. 20 watt power rating. 11 x 10 x 23 1/4" wide. Mahogany toned pigskin plastic finish. Wt., 24 lbs.
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H. H. Scott 99-A High Fidelity Amplifier
Ultra-compact, ultra-quality. Response flat 20-30,000 cps. Harmonic distortion less than 0.8% at 10 watts. Features 4-position input selector, separate turnover and rolloff record equalizers, treble and bass controls, adjustable loudness compensation and pickup level control. Handsome aluminum case, 13 1/4 x 9 3/4 x 3 1/4". Shpg. wt., 15 lbs.
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Garrard Deluxe RC-90 3-Speed Changer



Ultra-fast change cycle for all speeds. Plays all speeds, all sizes. Two plug-in heads take any modern cartridge. New pulley-drive and fly-wheel for wow-free operation. Rugged 4-pole motor. Shuts off after last record is played; new type manual play position. Special muting switch. Large spindle for 45 rpm records. Less cartridge, cord and output cable. Shpg. wt., 18 lbs.
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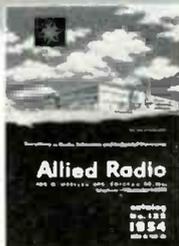
Best buy in a full-fidelity record-reproducing system recommended by *Saturday Review's* E. T. Canby and associates. Complete system includes: Bogen DB-10-1 High-Fidelity Amplifier, Garrard RC-80 3-Speed Changer with two G.E. cartridges and diamond stylii, Electro-Voice SP12B Coaxial Speaker. Complete with cables (no soldering required), hardware and full instructions. Shpg. wt., 65 lbs.



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BEETHOVEN AT SIX

Continued from page 118

may find that children are more tolerant than many adults toward modern composers like Varese and Stravinsky.

There is a large body of music, both chamber and symphonic, which falls into none of these easily introduced classes. Can you do anything to help your child to an appreciation of this music, beyond exposing him to it and hoping? We have found family guessing games a useful device in luring him to listen, which is of course the first step toward appreciation.

There are many variations of these musical guessing games. The way they work in our house is that the adult who puts on the record asks: "Who will be the first one to tell me who composed this music?" Or the question may be what kind of music is it—quartet, symphony, concerto? Or we may be asked to listen for a certain instrument, and the first one to hear it wins. You'll find it is fun yourself. As for your child, let him once be right where the others are wrong and he'll love that music forever.

We can date our son's devotion to chamber music to one day when he was six. We had tuned in late to our favorite FM station and were trying to guess the composer of the string quartet which was being played. My husband guessed Haydn; I guessed Mozart. We smiled indulgently when our son said Beethoven (his current first guess for everything). But, of course, it turned out to be early Beethoven! Our faces were red, but a big step had been taken in his liking for music. (Having stumped the experts on a string quartet, he seemed to feel like an authority in the field thereafter. Not only did he like anything written by Beethoven, but all string quartets in general. As for his favorite composer, nothing was too much for that man to have accomplished. Not long afterwards I overheard our young musicologist telling his younger cousins that Beethoven, in addition to his other activities, had been President of the United States!)

Another game is one we like to play when we are away from home and can't hear our records. Each member of the family in turn hums or whistles a melody and the rest try to guess what it is. If no one can guess it, a hint may be given of the orchestration (provided the one who is "it" can supply the information). If you try this one after a year or so of playing the games suggested earlier, you will be surprised and gratified at the results you have achieved. Every member of your family will have something to contribute. In fact, you may find that some of the youngsters will hum passages you've never noticed, tell you the principal instrumentation, and can prove that they are right by pointing them out the next time you play that music.

Probably this all sounds like a lot of work to you. Actually, though, it is fun, too. It will bring you closer to your children and will enhance your own musical appreciation. And when your perpetually dirty nine-year-old, whose greatest ambition is to be a major league ball player, bursts in with the cry "Let's have some music!" and requests one of your own particular favorites—well, I'm sure you'll feel it was worth every minute of the time you spent.

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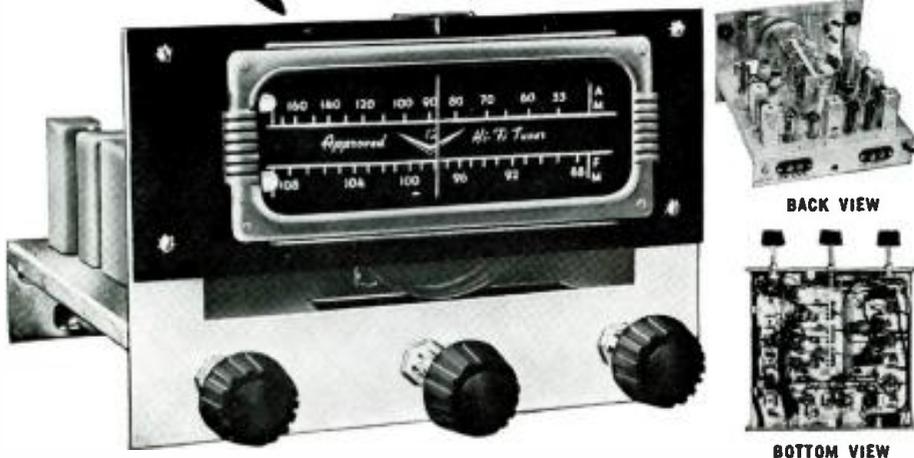
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Continued from page 44

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RADIO SHACK CORPORATION
 167 Washington St., Boston 8, Mass. (Dept. HF)

and symphony affiliations is occasional speechmaking by musical notables. From symphony fund-raising luncheons WGMS has broadcast speeches by Bruno Walter, Dimitri Mitropoulos, Sol Hurok, Sir Thomas Beecham and Harry S. Truman. Once Sir Thomas, in a broadcast lecture at the library, energetically disposed of a common notion — that Mozart symphonies should be played by little orchestras — as "damn nonsense," then hastily apologized for forgetting he was on the air. He also, by the way, played the piano.

The current schedule also includes a noonday "gourmer's guide" conducted by an ex-radio-TV actress to the accompaniment of cafe music, a daily shoppers' guide and a Saturday afternoon show called "The Pastor's Study," in which local clergymen take turns playing the role of a clerical Mr. Anthony to anonymous phone-callers. WGMS keeps its fingers crossed about that one, but so far it seems to have worked out fine.

WGMS devotes two-thirds of its time to serious music, another fifth to the lighter kind — ranging from Kostelanetz to Gilbert and Sullivan — and the rest to church music, news interviews and miscellaneous talk. About half of all the music consists of symphonies and concertos.

Mrs. Tilden, for a typical week, figured out the music budget as follows (in hours):

Symphonies, concertos	45 1/2
Operas	7 1/2
Chamber groups	5 hrs., 50 mins.
Ballet	3 1/2
Keyboard	3 1/2
Light orchestral	2
Recital	1 1/2
French pop	1
Show music	3 hrs., 20 mins.
Vocal solo	1 1/2
Lunch and dinner	5 hrs., 50 mins.
Folk	1 hr., 15 mins.
Religious, choral	1
Miscellaneous	7
Total	90 hrs., 15 mins.

WGMS music programming is about as catholic as current record production. Any month's issue of *Good Music*, the WGMS program guide, contains several standard classics, but one will find also a generous sprinkling of less overworked titles. This past November, for instance, there were pieces by Honegger, Locatelli, Hanson, Delius, Vaughan Williams, Britten, Milhaud, Copland, Villa-Lobos, Boyce, Telemann, Roussel, Bartok and Walton, to name a few. Along with these, of course, was Beethoven's Fifth.

WGMS, like record manufacturers, apparently subscribes to the idea that there is some music people can't do without. Back of Mrs. Tilden's desk there is a list of 30 titles, and SOP is that they appear in the schedule every month. Not all can, but a good proportion does. Bob Rogers pulled the list out of a trade paper. Here it is:

Symphonies — Beethoven's 3rd, 5th, 6th, 7th, 9th; Brahms' 1st, 4th; Tchaikovsky's 5th, 6th; Franck's D Minor.

Piano Concertos — Beethoven's 4th, 5th;

Continued on page 124

Arrow features

Weathers Stylus Pressure Gauge

... to make sure your records last!

Scientific analysis has proven that stylus pressures of over 1 gram can destroy your records as surely as if Junior went to work on them with a hammer! Now you can check your stylus pressure, while the stylus is engaged in the record groove, with this unique Weathers Gauge that measures accurately 1/2 to 50 gram.

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If you like good music, you'll love the full, rich tone of the RECORDIO. Only Wilcox-Gay RECORDIO has PRESTOMATIC push-button keyboard. You'll marvel at the simplicity of operation. Just push a button — relax — listen to your favorite selections, or build your own tape library by recording the glorious works of the masters from records or FM. Controlled Reluctance microphone standard equipment on all models.



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Model 3F10. Never before has a unit so rich in fidelity, range and tone qualities been available for professional and home recording . . . at such a low price. Powerful enough to meet any volume requirement . . . sensitive enough to record even the faintest whisper. High fidelity push-pull beam power output delivers 6 watts of undistorted audio to the 6 x 9" speaker. High speed forward and reverse tape wind. Attractive two-toned carrying case. Size: 18½ x 12¾ x 10¾". 18 lbs.

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75—7,500 cps at 3¾ IPS
Hum and Noise Level: — 48 db or better
net \$133.30



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W G M S

Continued from page 122

Rachmaninoff's 2nd; Brahms' 2nd, Tschai-kovsky's 1st; Grieg's.

Violin Concertos — Beethoven, Mendel-ssohn, Brahms, Paganini.

Operas — Carmen, Don Giovanni, Madame Butterfly, Traviata, Tristan und Isolde, Aida, Bohème, Meistersinger, Marriage of Figaro, Faust.

A full-length opera recording is pro-grammed every Saturday night. Two even-ings a week and a half-hour program called "Opera Box" offers excerpts, and there is also a 55-minute opera "hour" Saturday mornings. For some people, in a city with no opera house, this is far from enough, but at least it's something. In November the complete operas were *Tannhauser*, *Manon Lescaut* and *Gianni Schicchi* (double bill), *Fidelio*, and *Girl of the Golden West*, Saturday nights, and *Rigoletto* on two Satur-day mornings.

For out-of-the-way music the station once borrowed from its listeners, but the LP de-luge has made this unnecessary. Also tried once was a request program, but Rogers scratched it after too many people asked for things like Mahler's hour-and-15-minute *Resurrection Symphony* and *Beat Me Daddy, Eight to the Bar*. "We just couldn't honor such requests," explains Rogers with a per-fectly straight face.

One reason the station continues to put strong emphasis on the old standbys, ac-cording to Rogers, is because its audience is growing. "The bulk of our audience," he says, "is no longer just established music lovers. We're getting new ones all the time. To them, Beethoven's Fifth is exciting. They're making discoveries." Recently Rogers made a discovery himself. President Dwight D. Eisenhower, attending the season's opening symphony concert, let it be known that he was one of WGMS's new listeners.

Researchers, Rogers says, credit WGMS with reaching 79,000 out of the Washington area's 400,000 homes at least once a week. Two years ago a survey gave the station 25,500 listeners on Saturday mornings — more than any network station — and an even bigger one on Sundays. Furthermore, Rogers found himself with so many Balti-more *Good Music* subscribers that he was able to persuade WITH, Baltimore's juke-box station, to cut loose its FM transmitter to relay WGMS's full schedule, with Balti-more commercials cut in. A new AM sta-tion in Waynesboro, Pa., across the Mary-land border, is taking the entire Sunday program (during the week it plays hillbilly). And Rogers is planning to send seven-day service soon to an FM outlet in Richmond, Va. Major live concerts, besides the Buda-pest series, already are carried over the Con-tinental FM net to Philadelphia, New Haven, Boston and New York. So far this has been a one-way deal, but there is a possibility WGMS might someday get such concerts as the Boston Symphony's in return.

Awaiting Federal Communications Com-mission approval is WGMS's application to extend its AM service to nighttime and boost its power to 5,000 watts. The station's

Continued on page 126

HIGH FIDELITY MAGAZINE

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HEAR it to believe it!



Full symphonic level high-fidelity sound from the amazing BARUCH-LANG corner loudspeaker system.

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STRAIN-SENSITIVE PICKUP CARTRIDGE

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- **Modulated Pickup Voltage!**
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Now you can have the wide-range and linear response of the PFAN-TONE Strain-Sensitive Pickup in a brand-new TURNOVER CARTRIDGE. Easy to install in your changer, these pickups are further improved with extra flexible plastic elements to provide HIGH COMPLIANCE. Because the PFAN-TONE Pickup MODULATES a voltage rather than

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the **AF-824 FM-AM**
PILOTUNER



\$119.50

10 tubes, with two stage pre-amplifier equalized according to LP NAB, AES and foreign recording standards selected by Switch. Three magnetic phono and crystal and AUX. inputs. Two stage audio amplifier with cathode follower output. Sensitivity on FM-AM 10 MV. Audio frequency response ± ½DB, 20 to 20,000 cps. Hum level 80DB below one volt with hum balancing adjustment provided. Controls: Volume, Equalizer, Treble, AM-FM-PHONO-AUX, Bass, Tuning and AFC on-off. Built-in antennas for FM and AM.

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New improved Williamson type Amplifier using famous KT-66 tubes. Power Output: 10 watts — less than 0.1% distortion, 25 watts — less than 0.3% distortion, maximum output — 30 watts. Frequency Response ± 1DB 15 to 50,000 cycles. Hum Level 90 DB below 10 watts. Speaker output impedance 8 and 16 ohms. Tube complement 6SN7GT, 6SN7GT (2), KT-66 (2) Push-Pull Power Amplifier, 5U4G Rectifier.

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ESPEY 512C FM-AM TUNER

High Fidelity Tuner Chassis. Completely self-powered tuner. Featuring full tonal range with increased selectivity and sensitivity. Tuned RF stage and two high gain IF stages. Built-in pre-amplifier for all magnetic cartridges, with switch for selecting crystal phono. Circuit is drift compensated. Uses 9 tubes including 3 dual purpose types, plus 5Y3GT rectifier, 6 gang tuning condenser. High and low level audio outputs. Phono input on rear of chassis. Complete with tubes, AM and FM antennas, hardware and escutcheon. For 105/125 volts, 60 cycle. Size: 13 1/2" W x 8 1/2" H x 9" D. Shpg. wt., 16 lbs.

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Model RC-80. The world-famous changer that plays all types of records with watch-like precision. Includes special interchangeable spindle for 45 rpm records. Accommodates most cartridges. Has adjustment for needle force. Size, 15 1/2 x 13 1/4"; requires 5 3/4" above, 3 1/2" below. With plug-in heads, less cartridges. Shpg. wt., 18 lbs.

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Model RC-90. Finest changer in Garrard's history with many unique and exclusive features. Plays all record sizes at all speeds. All speeds are individually adjustable. Operates from 100-130 volts or 200-250 volts 60 cycles AC. Size: 15 1/2 x 13 3/4 x 9 3/8". Requires 5 3/4" above motor board, 3 7/8" below. Less phono cartridges. Shpg. wt., 20 lbs.

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Dual Stylus Cartridge and Shell

73F517. For RC-80.
 73F594. For RC-90. NET EA... 5.88

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Model PH10-1 10 Watt Amplifier. Fig. A. Practically humless—80 db below rated output. An exclusive multi-range tone corrector provides sharply defined frequency curves for most effective performance. Response: ± 1 db, 40-15,000 cps. Push-pull output with inverse feedback gives 10 watts. Gain, 72 db. Circuit accommodates crystal phono or output of radio tuner. Input selector switch provided. Input impedance, 1/2 meg. Output impedances, 3.2 and 8 ohms. Tubes 6SL7GT, 2-6V6GT, 5Y3GT rectifier. Power consumption, 60 watts. For 110-120 volts, 60 cycles AC. Size, 5x11x6" Wt., 10 lbs.

96F240. NET 37.20

Model CUP. For custom installations. Contains 4 shaft extensions and all hardware plus control panel. Wt., 1 lb.
 96F242. For PH10-1. NET 3.45

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owners also have applied for one of the Capital's UHF television channels — though with no intention of trying to duplicate the AM-FM musical format. Recently, too, WGMS studios were lodged in spacious new quarters in the downtown Harrington Hotel.

WGMS has been, of course, in the forefront in spurring interest in high-fidelity radio and recordings. The station has been one of the few sources of extended-range live broadcasts available to Washington audio enthusiasts, and one pioneering hi-fi entrepreneur — William C. Shrader — has built a large part of his profitable business in custom radio-phonographs with his six years of advertising on WGMS. Other WGMS clients now are cashing in on the Shrader spadework. Record dealers, too owe the good music station a large debt, for many collectors have heard their hi-fi recordings first through the WGMS transmitter. The station, in 1948, paired its AM and FM transmitters for the city's first demonstration of binaural broadcasting, and two years ago it teamed up with another FM station, WASH, for a much better demonstration. National Symphony children's concerts were used in both tests.

And as this was written, a new WGMS vice president, Dan Cavalier, was lining up exhibitors for Washington's first hi-fi fair, to be sponsored by WGMS at the Hotel Harrington this March.

Apart from its musical and technical farsightedness, WGMS has also dealt adroitly with advertisers. The most fruitful decision here was to sell choice evening time as a package — an entire evening to one sponsor. Rogers and crew have managed to attract an impressive variety of clients, from Washington's biggest independent dairy to a carpet cleaner.

But it is, after all, the audience that counts most. And WGMS has an audience which, by and large, is extraordinarily loyal.

Letters testify that many WGMS listeners turn the station on in the morning and never veer from it throughout the broadcast day. Such persons include taxidrivers, dentists, osteopaths and barbers, as well as housewives. Commuters keep their car radios tuned in. Tourists have been known to express pleasure at making the station's acquaintance — one Floridian wrote that he kept his battery portable tuned to WGMS's wavelength the entire week he was sight-seeing. Vacationing residents, conversely, have written their regret at being away.

The ultimate in loyalty is represented, perhaps, by the two hobbyists who have hooked alarm clocks to their radio receivers in order to be waked up the moment WGMS's day starts.

Lately commercials have taken rather a severe drubbing. Rogers readily admits there are more of them than formerly, and naturally he's not happy when the increase inspires complaints. But he doesn't apologize. After all, as he points out regularly in *Good Music*, our sponsors make our programs

Continued on page 128



hi-fidelity

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It's true . . .

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Unsurpassed in quality by any high fidelity table model phonograph on the market today!

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With your order, please enclose check or money order. Shipped express only. F. O. B. Benton Harbor.

Write for prices and complete information on construction or any amplifier or pre-amplifier kit, or see our advertisements in September and November 1953 issues of High Fidelity.

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you can hear
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The
CLARKSTAN RV 201
magnetic pickup with sapphire stylus: net price \$15.00

Discover for yourself the truly exciting difference a Clarkstan Magnetic Pickup gives to your music enjoyment — a difference you can hear. If *your* ear is tuned to the finest in sound, you'll want the vivid, life-like reproduction obtainable only with the Clarkstan RV 201 Variable Reluctance Pickup — over 15,000 cycles of low distortion, flat response is yours. Ask your hi-fi sound jobber to let you hear this difference. Then you, too, will join the growing thousands of discriminating music lovers who buy only the best in pickups — the Clarkstan RV 201.

a sound investment . . .

Type — Magnetic, variable reluctance with removable stylus.

Armature — Stylus is armature; weight 31 mg (.031 g)

Response — Flat to over 15,000 cps.

Stylus — Sapphire with standard .003" radius ball point or .0012" as desired. Styli are interchangeable and replaceable. Other sizes available.

Needle Force — 5 to 7 g for LP micro-groove; as low as 9 g for standard records.

Output — 60 mv at 1000 cps with lateral displacement of .001".

Recommended Termination — High impedance.

Electrical Characteristics — Inductance 350 milihenries at 1000 cps; 'Q' 1.05; DC Resistance 1450 ohms.

Mounting — Standard holes 1/2" between centers, 3-48 screws.

Weight — 30 grams.

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SPEAKER SYSTEM
THAT PAINTS THE
TRUE COLORS
OF SOUND



THE PORTRAITIST
\$335 complete

Just as a great artist transfers to canvas the real beauty of his subject, so does this unique speaker system recreate in your living room the true image of the original performance.

The Cross-Coupled loudspeaker system, as described in *High Fidelity* (November-December 1953), produces the complete range of audible sound without boomy bass or shrieking highs. Employing a totally new concept of design, this 3-speaker assembly renders full living-room dispersion of middles and highs with a foundation of smooth, rich bass. Wharfedale loudspeakers are used exclusively.

Models are available for corner or wall placement; furnished in light, medium, or dark Philippine Mahogany. Other woods and finishes can be obtained on special order.



THE MURALIST
\$310 complete

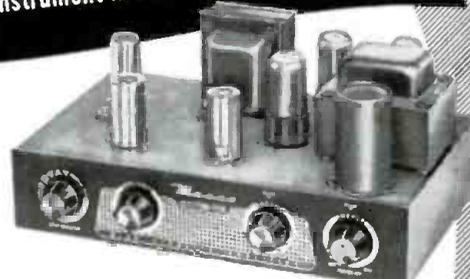
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Selects and correctly compensates for the characteristics of TV tuner, radio tuner, crystal phonograph pickup; plus magnetic phonograph pickup equalized for FIVE different recording characteristics including the NEW ORTHOPHONIC RECORDING CURVE.

Wide range frequency response—20 to 20,000 cycles \pm 1/2 db. Ten watts of power output at less than 1% harmonic distortion. Recorder output jack permits recording while listening.

Unsurpassed in high tonal definition, in faithfulness of reproduction, in hearing satisfaction. Hear it today at your dealer's.



MARK SIMPSON MFG. CO., Inc.

32-28 49th Street Long Island City 3, N. Y.

WGMS

Continued from page 126

possible." On the other side, numerous listeners have praised the commercials for their restraint.

There are a couple of things, apparently, about which everybody is happy. One is WGMS's former weekly jazz program, which was opposite the New York Philharmonic. When it was dropped, nobody said a word.

The other thing is singing commercials. On WGMS, they are flatly banned.

IN ONE EAR

Continued from page 47

brilliant it sounds. Reed winds and strings especially sound brighter and cleaner of edge when pushed above their normal operating ceiling; and conductors, as a caste, love for orchestras to make brilliant sounds at the top. The rise in pitch did much to brighten up orchestral concerts, wow audiences, and lead to the aggrandizement of conductors; what it did to performers—particularly singers—is another matter.

For example, under the old American concert pitch a soprano singing music by Mozart would have to sing a pitch actually higher than an eighteenth-century soprano's high C to reach a tone notated by the composer (and presumably thought of by him) as a B. The 440 vps standard isn't so bad—quite—but the strain imposed by the rise in pitch will be very apparent to you if you will go over to the piano and sing the highest tone you can reach comfortably, then up it a semitone (let alone a full tone) and see how it feels to try. Not very nice, is it? So pity the poor people who make their bread and butter that way.

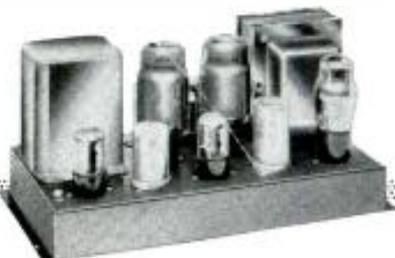
The intervals between B flat and B and between B and C may not look like much, just written out, but they can be as impassable as the Grand Canyon for a singer pushed to the extreme limit of his range. Similarly, although it might not sound bad at all, a fine eighteenth-century violin does not benefit from the extra stresses imposed by the tighter stringing necessary to raise pitches thirty vibrations higher than the original design took into account.

Many attempts have been made to bring about some kind of unanimity about pitch and to eliminate dangerous excesses. The first formal action was taken by a group of physicists who met in Stuttgart in 1884 and adopted a standard A of—surprise!—440 vps just like the latest London conference. Nobody paid much attention, though, and in 1889 an orchestral standard A of 435 vps was adopted (backed by the famous Diapason Normal tuning bar, which, although cherished in a vault at the Conservatoire, turned out to have an actual vibration rate of 435.45; so much for the fallibility of standards). A number of orchestras, including the Boston Symphony, adopted the French figure.

However, standards or no standards, conductors have always had a tendency to squeeze the pitch of their orchestras up a few vibrations in search of that little bit of extra brilliance—and the hell with vocal soloists who can't make it. Just like tweeter-

Continued on page 131

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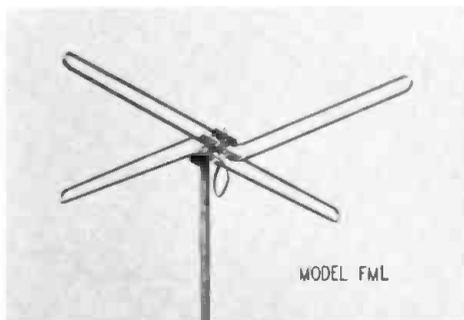
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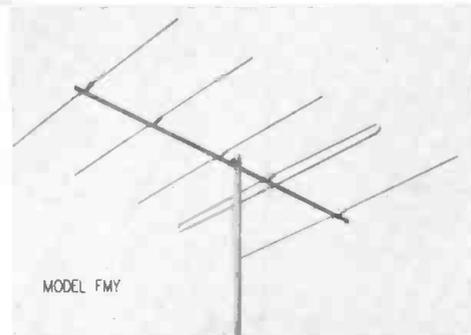
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IN ONE EAR

Continued from page 128

lovers: Anything for higher highs.

In actual practice, the pitch of most orchestras has a way of varying with the weather, since the oboe is commonly used as a tuning yardstick, and reeds are affected by atmospheric changes. Physicists have talked themselves blue in the face about this, trying to get orchestras to use tuning bars or forks, but they have never made much headway against tradition.

In May, 1939, an international conference on pitch was held in London (does this sound familiar?), and it was unanimously agreed to recommend to all interested organizations the adoption of a 440 vps A. The recommendation was accepted variably, but in this country — aside from conductors' sneaking it up a little now and then — the 440 A is pretty generally recognized. In order to assist musical organizations in maintaining consistent pitch, the Bureau of Standards broadcasts a 440 vps signal from Washington, but the only orchestra I know of that uses it for concerts is the Baltimore Symphony, which began in 1952 to bring a little receiver out and tune up by the hum from Washington instead of by the oboe.

Just to show that the orchestra has no monopoly on A signals, the management of the National Festival Hall in London has an intermission-recall signal that sounds an A — presumably a 440 vps one, although some orchestras on the Continent still tune to 435 vps or some other value known only to them. Maybe it's my turntable that needs adjusting. I wonder what the Soviet Union A is, but they probably wouldn't tell. Come to think of it, I probably don't really care at all.

Charivariety

→ Speaking of pitches (or were we?), the spade foot, a variety of burrowing toad, is said to baa like a sheep in the key of G major. This could be confusing to sheep-dogs, I imagine, unless sheep avoid G major out of deference to spadefeet (spade-feet?). Has anyone data on the keys in which sheep baa? Or on burrowing toads of that kind tuned in keys other than the prescribed? Here is a standing offer of five bucks for an E minor spadefoot or a bonded recording of one. Don't ask why.

→ In case anyone wonders about the effect of high frequencies on living tissue, they may get an idea from consideration of this. Radio station WOR has a 50,000-watt transmitter at Carteret, New Jersey, with a grounding coil in Casey Creek; when the station broadcasts really high notes the fish in the creek get so upset that they float belly-up until things return to (relative) normal. Now do you know what that feeling is?

→ One J. Murray Barbour, of the music department of Michigan State College, claims to have developed a mathematical formula that will give "a truer pitch to the sharp major thirds of the piano." Since this requires an octave of at least 53 notes (118, if you want to be a perfectionist) nobody is likely to build a piano that way; and if anybody did, you would have to ride on a

Continued on page 132

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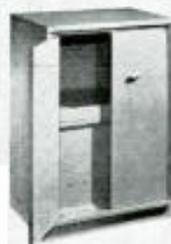
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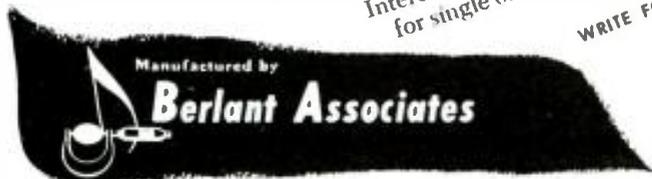
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IN ONE EAR

Continued from page 130

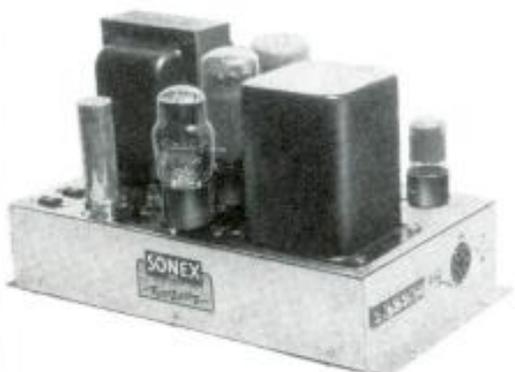
motor scooter to play it. Doesn't make any difference, none at all. Just thought somebody might like to know.

→ "Suppose," said a friend to Arturo Toscanini, "you were on a desert island and all you could take along with you was one opera . . ." The maestro thought deeply and painfully for a few moments; then his features relaxed. "I would drown myself," he said serenely. So much for Building Your Record Library, the desert island game, and similar pursuits. The old are often wise.

→ Add places-I-would-visit-if-I-had-a-time-machine. The place: Metropolitan Opera House. The date: February 6, 1909. The opera: *La Traviata* (Act I). The cast:
Violetta Marcella Sembrich
Flora Geraldine Farrar
Alfredo Enrico Caruso
Baron Douphol Antonio Scotti
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Gastone Angelo Bada
The occasion: The farewell program of Mme. Sembrich.

→ The recording cherub who appears in Angel Records advertisements is a ringer, if a diligent one, for the cherub who sits by the spindle on the actual record labels. The label cherub, who hasn't changed since 1898, is a little, snively-looking number who has cut only four grooves with her (maybe angels are neuter, but this one is on the feminine side) feather stylus; the advertising cherub, up to date, is prettier, more demure, and looks quietly pleased at having cut six grooves in her disk — obviously a microgroove cherub, glad to have a job.

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Books in Review

Stories of the Great Ballets, by Gladys Davidson. 486 pages. Color frontispiece; photographs. Cloth. British Book Centre, New York, 1953. \$3.25.

As the preface says, Gladys Davidson has produced "simply a book of romantic stories, derived from some of the most famous Ballets." And a horrid mess it is.

Miss Davidson — whose other publications include such fascinating titles as *Talking to Animals* and *At the Whipsnade Zoo* — has selected 76 ballets, most of them from the British and French repertoires, for her ministrations. Eschewing the distractions of technical or musical information, she has told the stories as they seem to her not as they seem to their choreographers or necessarily to anybody else. She does her story-telling in the past tense and with a peculiarly condescending and obnoxious brand of auntie-Gladys-put-baby-to-sleep-sleep unctuousness and soggy cliché.

"In the quaint little villages snuggling amidst the romantic forest and mountain regions of the Rhineland, many strange and mystic legends of fairies . . ." — so begins the authoress' (anybody with a style like that deserves to be called an "authoress") account of *Giselle*, which trips across the emerald grass, into the deep mysterious glade where the airy-fairy sprites were fated to dance until four o'clock (interesting detail, that), until the reader is told that ". . . the lovely sylph form of *Giselle* vanished from sight behind the little white cross on her grave — around which sweet-scented flowers were already blossoming . . ."

And *Gaité Parisienne*: "On the terrace of Tortoni's Restaurant in Paris a scene of irresponsible gaiety was to be observed one summer afternoon." Or *Scheherazade*: "In the gorgeous harem of Schahriar, King of India and China, one quickly became lost in a sea of rich passionate colour and perfumed air . . ."

The main usefulness of a book covering the ground here floated over by Miss Davidson would be as a reference to plots of ballets unfamiliar in this country. But I, for one, would rather remain totally ignorant of the plot of *Three Virgins and a Devil* say, than put up with a telling that begins; "One pleasant summer day three charming young virgins set out together to take a country walk." Quite a book. Goo! J.H., Jr.

The Musicians and Petrillo, by Robert D. Leiter. 202 pages. Cloth. Bookman Associates. New York, 1953. \$3.75.

"Petrillo is, to my almost certain knowledge and to my strong conviction, not a crook." This statement should not be taken as faint praise, considering that it was made by that self-appointed judge of crooks and non-crooks, Westbrook Pegler. Fur-

thermore, Mr. Pegler's concession has been amplified by a variety of people including Serge Koussevitzky ("He's a very able man in his line. For his union he did a splendid job.") and a former vice president of CBS, Joseph H. Ream ("So far as I know, Mr. Petrillo is always a gentleman.")

Such statements are perhaps surprising to those who recall the period from 1939 to 1948 when the "gentleman" who has done such a "splendid" job was most commonly referred to as a "dictator" — a word which at that time carried roughly the same implication as "communist" does today. To explain the evolution of the descriptive labels applied to Petrillo is the task Robert Leiter sets for himself in this book. He approaches it as a labor-economist (which he is, at the City College of New York) and the result is a thoroughly competent study of the American Federation of Musicians. It is unfortunate that Mr. Leiter does not treat us to a more extensive study of Petrillo, the man. However, what glimpses we do get are intriguing.

James Caesar Petrillo was born in Chicago on the wrong side of the stockyards, in 1892. As a youth he was ambitious, engaging in a number of activities which Horatio Alger, Jr. has prescribed as fitting education for all red-blooded American executives (it is indeed interesting to reflect that in the 20th century, organized labor has been developed under the same type of men which developed U. S. industry in the 19th century): he sold newspapers and later peanuts, ran an elevator, drove a delivery truck and managed a cigar store. He was also a second-rate trumpet player. However, he was a first rate organizer and at 14 had his own band. When his "lip gave out" (this loss was not linguistic, as numerous business executives and Congressmen can testify), he switched to union politics and by 1922 was President of the Chicago local of the AFM. He rapidly emerged as a power in union politics and by 1939 it was generally conceded that he was the tail that wagged the dog — the dog being the then national President of the AFM, Joseph N. Weber. The following year Petrillo was elected President and since that time few opponents in or out of the union have succeeded in wagging him.

Both as a local and national President he has operated with a relentless urge to elevate the lot of the musician, a goal which any musician in the country will agree has been achieved. However, his tactics have often been a little rough. In 1939, while still President of the Chicago local, he clashed with John L. Lewis of the CIO concerning jurisdiction over the nation's musicians. Petrillo ordered Chicago theatres to eliminate all mention of the name of John L. Lewis from two plays then being performed:

Continued on page 135

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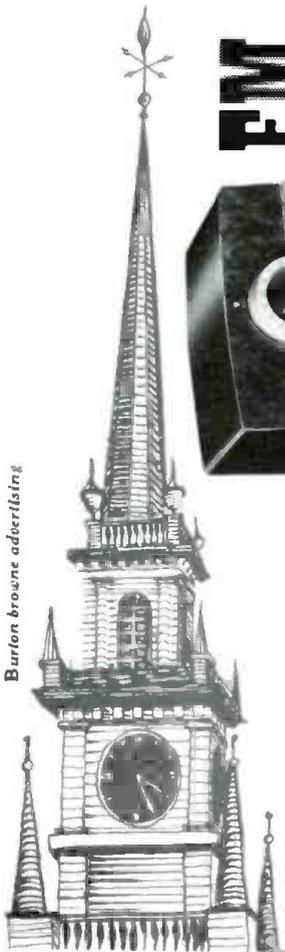
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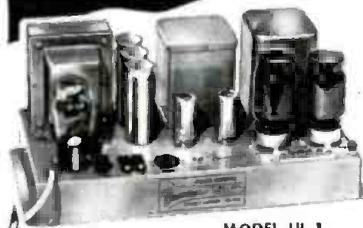
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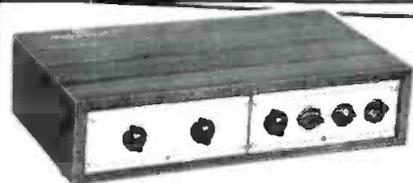
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BOOKS

Continued from page 133

George White's *Scandals* and *The Man Who Came to Dinner*. The reaction was violent and Petrillo withdrew the order with a characteristic Petrilloism: "They said I was unconstitutional and all that stuff. I never had nothing like that in mind . . . I just thought I'd push Lewis around a little."

Petrillo's attempt to push NBC around in 1942 by ordering it to ban a series of concerts given by the summer music school at Interlochen, Michigan, caused an even greater public explosion. The move was part of Petrillo's general war against amateur music broadcasts which, he maintained, resulted in unemployment of professional musicians. It was a rash step, eventually leading to the Lea Act, which sharply curtailed the powers of the union. Petrillo fought the Lea Act all the way to the Supreme Court, but when it declared the Act constitutional, he said: "The Supreme Court has spoken; I bow to its dictates."

However, one thing Petrillo has not bowed to yet is the growing practice of playing records on radio stations — thus increasing — he argues — unemployment of musicians (his favorite subject). His battle with technology was temporarily quieted in 1948 — after a 12 month ban on the making of records — when the AFM signed a contract with the recording companies setting up a generous musician's fund. However, the contract expires at the end of 1953. It is generally expected that Petrillo will not pass up the opportunity to push the record companies around a little. If he does it will be the first time. R. H. H., Jr.

Some Enchanted Evenings, The Story of Rodgers and Hammerstein, by Deems Taylor. 244 pages. Illustrations and index. Cloth. Harper & Bros., New York, \$3.95.

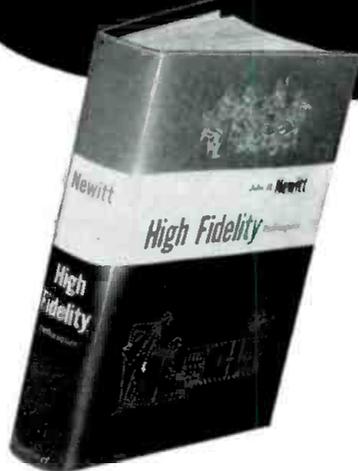
As Mr. Taylor wisely informs the reader in his introduction to *Some Enchanted Evenings*, his latest book is not a biography but a story. He could have gone a step further, in all fairness, and called it a catalog, probably the most debonair and amiable catalog of the year. What it amounts to, in short, is a faithful record of the births, marriages, travels, and opening-and-closing-night dates that marked, first, the early separate careers of Mr. Rodgers and Mr. Hammerstein and, finally their phenomenally successful collaborations. As such, it does its job with good nature, thoroughness, and accuracy.

Rodgers and Hammerstein were always within hailing distance of each other. "Both men were brought up in the same environment, both went to Columbia University, and have strikingly similar tastes . . . Both have maintained the same standard of living for twenty-five years. Both spent some unhappy years in Hollywood. Furthermore, in a burst of unanimity that seems a little excessive, each has a wife named Dorothy who is an interior decorator." When they got together to do a show for the near-bankrupt Theater Guild to be called *Away We Go* — later retitled *Oklahoma!* — it was inevitable that there would be enormous

Continued on page 137

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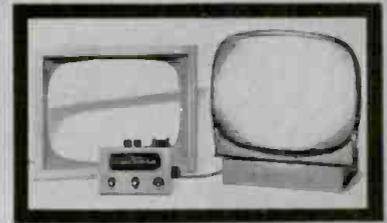
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BOOKS

Continued from page 135

personal sympathy and rapport between the two. What happened, of course, is an old, old story. *Oklahoma!* became the biggest, brightest success the American musical theater had ever had. It was soon followed by *Carousel*, a glowing, sentimental adaptation of Molnar's *Liliom*, which established Rodgers and Hammerstein as the country's most felicitous lyricist-composer team. Then came *Allegro*, their first flop. The team recovered quickly with *South Pacific*, followed that with *The King and I*, and opened their latest show, *Me And Juliet*, last spring to generally mixed notices.

What does the record indicate? First, that the team can work wonders when they are adapting someone else's literary material to the musical stage. *Oklahoma!* came from Lynn Riggs' *Green Grow The Lilacs*; *Carousel* from *Liliom*; *South Pacific* was based on James Michener's Pulitzer-Prize winning collection of short stories, *Tales Of The South Pacific*, and *The King And I* was preceded by both a book and movie version of Anna Leonowens' experiences in the Siamese court. Second, it seems to show that when the basic idea belongs to the team alone, the result is an unfortunate mixture of hokum, second-rate ideas, and generally over-reached ambition. *Allegro* and *Me And Juliet* are R & H properties, *in toto*, and both are soporific shows; *Allegro*, in fact, rarely rose above soap-opera level. Last, though, the record seems to prove that no matter what Rodgers and Hammerstein put on the stage, the public will run for it, fast. *Allegro* stayed around New York for 40 weeks. *Me And Juliet* is doing capacity business now.

Evidently, Mr. Taylor has been able to find little drama in the Rodgers and Hammerstein collaboration. Their worldly success has been brilliant, their hits set records, their "flops" make money. They work well together, and if Mr. Rodgers' tunes are usually better than Mr. Hammerstein's words, the lyrics sometimes touch an appealing note of simplicity and sincerity. Whether they are revolutionaries of the theater is another question altogether; at the very least, they are skilled, professional workers and possibly America's most popular theatrical figures. But theirs is a success story without much conflict, and Mr. Taylor, doing the best he can, makes it steadily readable and sometimes bright.

ROBERT KOTLOWITZ

High Fidelity Techniques, by John H. Newitt. 512 pages, 6 x 9 inches. Illustrated. Cloth. Rinehart Books Inc., New York, 1953. \$7.50.

According to the author, this book was written primarily for the practising engineer who is not a specialist in the audio field; for the prospective home constructor of a high-fidelity system; for the radio serviceman with a *firm grasp of electronic principles* (sic) who would like to do custom sound-installation work; for recording studios and public-address or sound system operators concerned with installation; and for professional audio technicians, engineers, and home-receiver designers. The writing level

Continued on page 139

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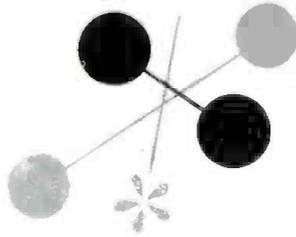
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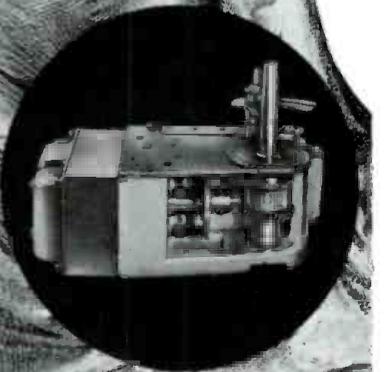
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BOOKS

Continued from page 137

is perfectly suitable for that list, with the qualification that the prospective home constructor had better be armed "with a firm grasp of electronic principles," too. In short, this is not a book for the layman.

It is a book, though, that has long been needed, and it is well named. An attempt is made to tell the complete story of hi-fi concisely and thoroughly, from the non-consumer point of view. Twelve chapters cover the subject from basic physical and psychical effects and definitions through acoustics, loudspeakers and enclosures, distortion, circuits and amplifiers, tuners, record players and tape recorders, to custom installation techniques.

The author (a member of MIT's engineering staff) states in the preface that there have been built up in the technical literature on hi-fi a great many misconceptions which, passed on through the years without question by subsequent writers, became accepted as fact. This is certainly true. He goes on to explain that his work is an attempt to boil down the truly valuable progress and to eliminate or refute the non-factual data. His success was, unfortunately, less than complete in this respect; but since the data referred to are in many cases controversial, and others before him have "accepted as fact" the same opinions, we cannot expect absolute perfection. The important matter is that this much-needed book is here. It is unlikely to be improved upon for a long while. R. A.

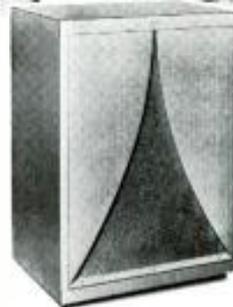
Caruso: The Man of Naples and the Voice of Gold, by T. R. Ybarra. 315 pages. Illustrated. Cloth. Harcourt, Brace and Company, New York, 1953. \$4.50.

Just a little more than half a century has passed since a young Italian tenor named Enrico Caruso made his debut at the Metropolitan, and somewhat more than a generation since he died, on August 2, 1921. Yet his name is still a household synonym for greatness wherever opera is even vaguely known, his popular reputation as the tenor above all others still secure. Both the breadth and endurance of his fame have something to do, no doubt, with the fact that he has born just four years before Edison invented the acoustical phonograph. The Caruso vocal mechanism came to its first maturity just as the world discovered that there was pleasure to be gained from sitting at home listening to records. As the fame of the singer grew, so did the sales of his records; exceptional indeed was the phonograph-owning family that did not possess Caruso's *Vesti la giubba* or *Torna à Sorriento*. By the year of his death close to three-and-a-quarter-million dollars had been privately realized from recordings alone; the Victor earnings from Caruso over the years must be astronomical.

But Caruso's recording sessions were merely a by-product of his career in the opera houses of the world, and the popularity of his recordings was but a faint indication of the adulation by those who heard him in the

Continued on page 140

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BOOKS

Continued from page 139

flesh. And the adulation of those who simply heard him sing was as nothing compared to that of those who knew and loved him as a warm-hearted, generous man. T. R. Ybarra's newly-printed biography is timed to serve as a semi-centennial tribute to his Metropolitan career. The great pity is that it is not a better book.

People who read and admired the author's autobiographical *Young Man of Caracas* (the reviewer among them) cannot fail to regret that he did not devote the time or journalistic energy necessary to produce a definitive volume—or at least one fresher in both material and insight—out of what is obviously an affectionate consideration of a figure both important and sympathetic.

Basically, the trouble with *Enrico Caruso: The Man of Naples and the Voice of Gold* is that the author has placed his reliance almost entirely on previously published biographies, partial biographies, anecdotal excerpts from the memoirs of associates of Caruso, standard volumes on institutions, and a few magazine articles. He makes prefatory acknowledgment of a certain indebtedness, to be sure, and offers a bibliography at the close; there are occasional footnotes when passages are quoted verbatim. But nowhere does the author indicate the full extent of his indebtedness to authors who have preceded him. Material in the chapter on the Metropolitan-vs-Hammerstein battle dates back to Mr. Ybarra's memories from his days as a cub reporter, and there is an apparently recent interview with Geraldine Farrar; otherwise the book is most accurately described as an assembling of biographical data and anecdotes from various more or less familiar sources.

This is not to say that a putative biographer, 30 years after the death of his subject, should not make use of *all* available materials. But when the casual, non-expert reader can go through a book and say to himself "that is a paraphrase from Gatti-Casazza and Howard Taubman," "that is from Kolodin," or "that is from Dorothy Caruso's book," he can't help feeling that it all might have been better had the author done a little more digging in newspaper files and talking to old singers and conductors, and less assembling of thrice-familiar anecdotes from thrice-familiar books.

Toscanini, after all, crochety though he is, is still alive; so is Tullio Serafin. Giuseppe Bamboschek is the man who called Gatti the night Caruso hemorrhaged during a performance of *L'Elisir d'Amore* in Brooklyn, and he could have been reached by a telephone call to Philadelphia; so why reproduce the standard story from the Gatti-Casazza-cum-Taubman book? Rosa Ponselle lives in Baltimore, Frieda Hempel in New York, Giovanni Martinelli in New York, and so on. If Mr. Ybarra had talked to them he might have produced a freshly informative book instead of a pastiche. Admittedly, he would have difficulty interviewing Scotti or Tamagno without the aid of a medium, but uncritical reliance on

Continued on page 142

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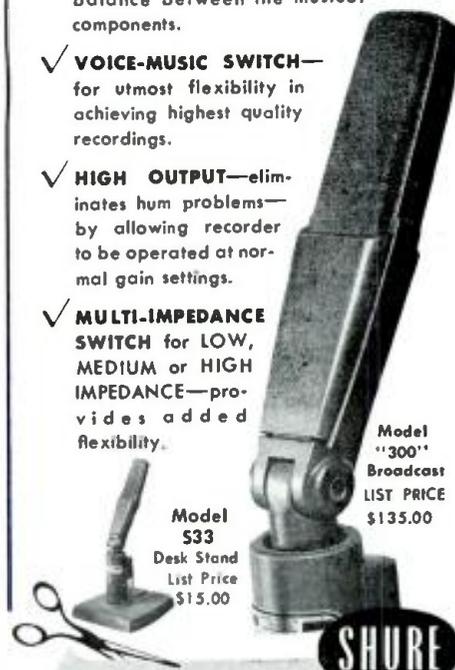
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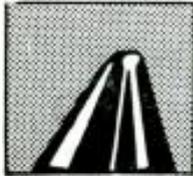
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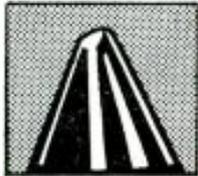
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BOOKS

Continued from page 140

secondary sources never did any biography good.

The end product is a book that has the skeletal facts clear and anthologizes the most familiar of the huge body of Caruso anecdotes, but is not especially well written and never contributes much really new material or synthesizes the old into anything like a new or freshly revealing portrait of the man and artist. Not a bad book by any means, but a disappointing (and expensive) one.

Perhaps all of this is cavil. Perhaps the present canon of small talk is enough—or all there is—to explain of an artist who, if not in the primary sense creative, was strikingly re-creative enough to have the operatic world at his feet. But there would seem to be room still for a really scholarly evaluation of the phenomenon that was Enrico Caruso, of the reaction he evoked, and of the times in which he achieved his success. No matter how scholarly, it could not be dull, for Caruso, as the present volume amply demonstrates, was not a dull man or one lacking in complexity. J. H., Jr.

Continued on page 144

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Continued from page 142

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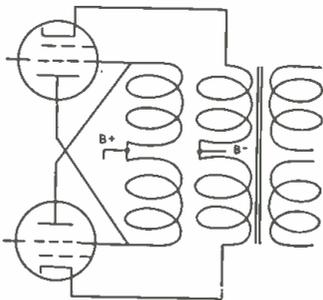
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The Burl Ives Songbook. Ballantine Books; clothbound, 320 pages, \$5.00; paperbound, 276 pages, 50 cents. New York, 1953.

Ballads Migrant in New England, by Helen Hartness Flanders and Marguerite Olney. 248 pages. Cloth, Farrar Strauss & Young, New York, 1953. \$6.00.

The Burl Ives Song Book contains 115 songs which are both a part of Ives' singing repertoire and a cross-section of folk songs, native and imported, which have been sung in America for a good many years. They are arranged so as to reflect the historical development of the U. S. The selection is broadly inclusive, and the Index of Titles and of First Lines (two separate indices) indicate clearly enough how many excellent songs have been chosen. There are line drawings by Lamartine Le Goullon and Robert J. Lee, and each section is preceded by a short historical introduction by Ives. The music has been arranged for piano by Albert Hague.

Clearly, this is a book which would tempt anyone to sit down at the piano to explore its rich contents. And that's precisely where disappointment in the book is felt. The piano arrangements — and we have subjected them to close examination only because this is the book's big selling point — are disappointing in the extreme. In the first place, many of them do not at all catch the spirit in which these same songs are sung by Ives. Anyone can test this for himself by putting a Burl Ives record on the phonograph, then running off the piano parts. Worse than that, many of the arrangements are needlessly complex and difficult to play for the average home folk song enthusiast and the harmonic scheme is often either inadequate, or unfaithful to the song.

Admittedly, transposing a folk song to a piano arrangement is tricky business. Less formal instruments are used by folk singers, and many of their harmonies are, it would seem, not easily carried over to the piano. But if a song book is designed primarily for home or school use, at least the plain, unadorned melody should be set down in such a way as to be played on a keyboard.

Just to test our negative reaction to the Hague arrangements, we turned to other works containing arrangements of identical songs. We can only state that this corroborated our first impressions. "The Seven Joys of Mary," for example, is beautifully set down in John Jacob Niles' *Anglo-American Carol Study Book*. This does not mean to imply that Burl Ives does not sing as well as John Jacob Niles. The styles of the two are quite different, and so are their interpretations of songs commonly sung by both — by everyone, in fact. But the point here is that the piano arrangements in the Ives Songbook do not even sound like Mr. Ives' own interpretation of the songs, or anyone else's that I know of. In all fairness, this is a point which any prospective purchaser of

Continued on page 146

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the book should be aware of if he intends to use it as a collection of songs to be played and sung.

Ballads Migrant in New England (with Introduction by Robert Frost) is an excellent, scholarly compendium by two serious collectors. The documentation is both careful and colorful, and altogether this is as generous and absorbing a collection as one could hope for. Helen Hartness Flanders may be remembered as joint author of other notable collections of New England song, including *Vermont Folk Songs and Ballads*, a *New Green Mountain Songster*, and a *Vermont Chapbook*. In her Foreword, Helen H. Flanders touches on an aspect of ballad collecting that may have special significance to HIGH FIDELITY readers. She says: "To the reader, this may be more than a book of ballads: it may prove to be a participation in prospecting for a common everyday garden variety of great literature alive today in New England." To anyone who owns or contemplates owning a tape recorder, this certainly suggests a most entertaining and useful pastime—the collection of "migrant ballads" in their home territory. There has never been enough time and money for scholars, no matter how devoted, to cover this field with the completeness it deserves. But recording enthusiasts could add immeasurably to the trove of our folk literature.

FREDERIC RAMSEY, JR.

The Opera Reader, edited by Louis Biancolli. 678 pages. Index. Cloth. McGraw-Hill Book Co., New York, 1953. \$6.50.

Here is an extremely interesting anecdotal collection. The book is divided by composers (39) and sub-divided by operas (90). Under each such subdivision comes a very brief synopsis of an opera's plot, then a collection of stories concerning its history, some bits about the composer, in some cases an account of the tribulations of the first and subsequent productions, and something of the singers who won particular renown for their work in it. It's especially entertaining to see how often the first-night critics, and audiences, were wrong. This is well illustrated by the case of Prokofieff's *Love of Three Oranges*. A leading critic wrote simply that the opera had cost \$130,000 to produce, which at approximately \$43,000 an orange was rather high!

If there were — and maybe there are — opera bugs akin to the Sherlock Holmes fans who choose to call themselves the Baker Street Irregulars, this would be the book for them. Just as the Holmesians minutely explore the darkest corners of Sherlockiana with such questions as, "Which finger did Watson have outside his weapon's trigger-guard as he whirled to face the Murgatroyd Horror?" their opera-counterparts ask: "The *Sunken Bell* was interrupted in its composition because Ravel's interest was caught by another libretto. Which one?" (Answer — *L'Heure Espagnole*.) *The Opera Reader* is

Continued on page 149

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BOOKS

Continued from page 146

full of many parallel "might have beens" and I, for one, do wonder what might have come of some of them.

Mr. Biancolli has culled his anecdotes from about 50 books and magazines. It is not, as its title might suggest, another collection of opera libretto synopses (thank heaven). It is a lot of fun. W. B. S.

Good Listening, by R. D. Darrell. 207 pages. Index. Cloth. Alfred A. Knopf, New York, 1953. \$2.75.

Robert Donaldson Darrell is one of the really big names in American phonographic lore and record criticism. Among his very many distinctions in the field is the fact that he put together the original (1936) *Gramophone Shop Encyclopedia of Recorded Music*, thus founding the art of discography. Currently he is serving as a member of the executive committee of the National Record Awards.

It is a pleasure to report that his new book was properly planned and assembled, though it could advantageously have been a good deal longer. It has three text sections, dealing respectively with how to be a record-listener, how music has developed and changed through Western history, and the types of music that have come down to us as our heritage. All this is handled conversationally, with a rare combination of encyclopedic knowledge and warm, uncondescending interest in beginners' desires and problems. Throughout, Darrell illustrates his story with names of musical compositions. At the end, there is a 30-page discography, listing one LP record of each work mentioned.

Thus, though not all the disks he has chosen may remain "best's" for many months, the text still will stand up. Furthermore, most of the record-selections will, too. Darrell was trained as a musician, but he wrote the book with records in mind. Accordingly, when he mentions a musical work as an ideal example of a certain age, or style, or philosophical approach, the reader does not subsequently discover that there exists no good recording of it.

He is a terrific salesman, too. Even a well-equipped record collector, after following his fascinating discourse for an hour or two, will find himself gripped by an avid desire to go broke. I. M. C.

Sound Recording and Reproduction, by J. W. Godfrey and S. W. Amos. 271 pages. 5 3/4 x 8 3/4 inches. Illustrated. Index. Wireless World, Iliffe and Sons, Ltd., London, 1953. \$6.50.

This book has been written primarily as an instruction manual for the use of the engineering staff of the BBC, but it will be of value to all interested in the techniques of sound recording.

In this work, the principles of electrical recording and reproduction are first set out clearly and fully. Disk recording is then discussed, with a detailed description of the

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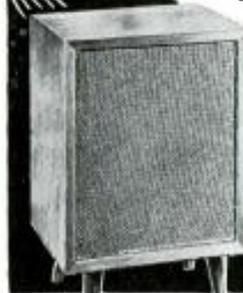
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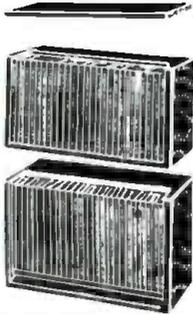
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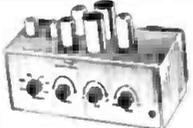


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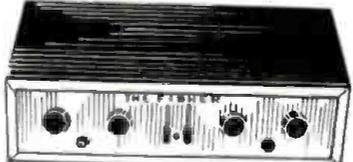


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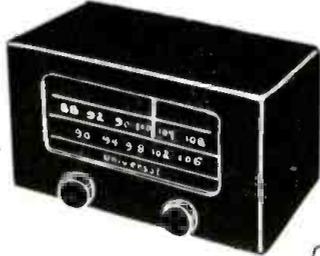
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BOOKS

Continued from page 149

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C. F.

Stories From Gilbert and Sullivan, by Gladys Davidson. 297 pages. Illustrated. Index. Cloth. The British Book Centre, Inc. \$3.25.

In this book the ramifications of the involved plots, main, sub and counter, and the many cases of mistaken identity with which Gilbert filled the libretti he wrote for all the Gilbert and Sullivan operas, have been unscrambled and turned into story form by Miss Davidson with considerable adroitness. Unfortunately, she seldom achieves the Gilbertian wit, but unfolds each tale in a bright and informative manner, with only the occasional use of a couplet from one of the songs to point up a character or shed light on a situation. However, new admirers of the celebrated operas will find these stories a most enjoyable way of becoming better acquainted with them.

Two short, but interesting, biographies of the famous collaborators have been provided, and of additional interest, particularly to old timers, are the complete original casts of all the operas. A separate index is devoted to the first line of every song in each opera — a challenging list to those who pride themselves on their knowledge of Gilbert's lyrics, and one that should provide the basis for an amusing game among the true Savoy aficionados. The illustrations, while good, are all too few — none, for instance, of George Grossmith, Rutland Barrington or Bertha Lewis, all artists who established their reputations by their outstanding performances in these operas.

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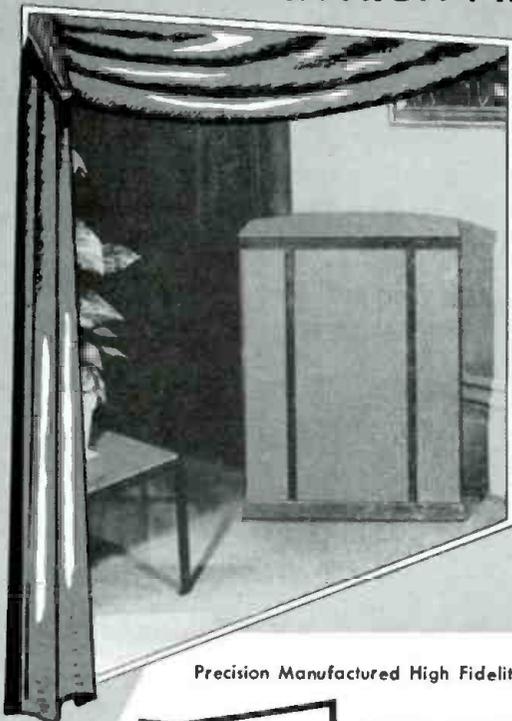
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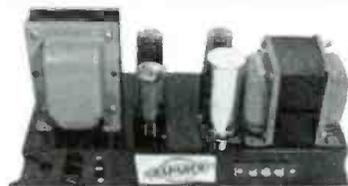


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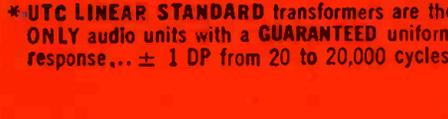
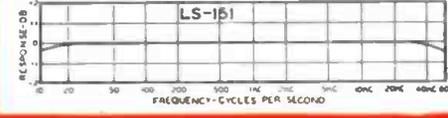
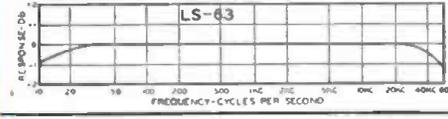
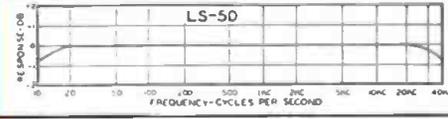
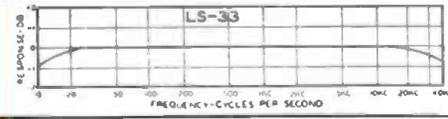
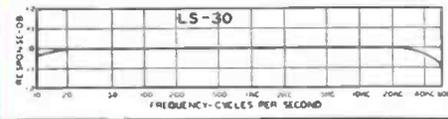
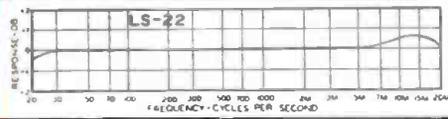
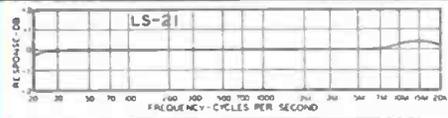
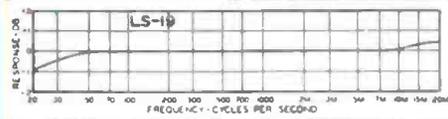
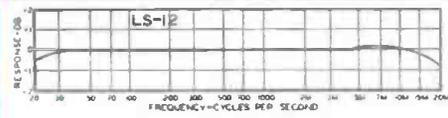
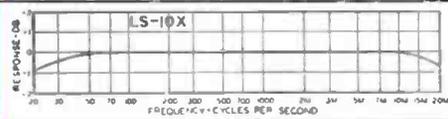
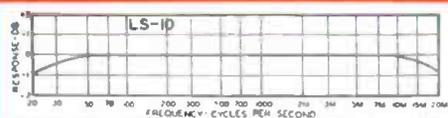
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The ever increasing use of wide range equipment for broadcast service has reached the point where the major limiting factor is the frequency range of the transformers employed. UTC Linear Standard components represent the closest approach to the Ideal transformer from the standpoint of uniform frequency response, low wave form distortion, high efficiency, thorough shielding, and dependability. Typical LS units are described below.



INPUT TRANSFORMERS

Case Size	LS-1	LS-2
Length	3 1/8"	4 1/8"
Width	2 5/8"	3 1/2"
Height	3 3/4"	4 3/8"

Type No.	Application	Primary Impedance	Secondary Impedance	± 1 db from	Max. † Level	Relative* hum	Unbal. DC in prim'y	Case No.	List Price
LS-10	Low Impedance mike, pickup, or multiple line to grid	50, 125/150, 200, 250, 333, 500/600 ohms	60,000 ohms in two sections	20-20,000	+10 DB	-74 DB	.5 MA	LS-1	\$25.00
LS-10X	As above	As above	50,000 ohms	20-20,000	+10 DB	-92 DB-Q	.5 MA	LS-1	35.00
LS-12	Low impedance mike, pickup, or multiple line to push pull grids	50, 125/150, 200, 250, 333, 500/600 ohms	120,000 ohms overall, in two sections	20-20,000	+10 DB	-74 DB	.5 MA	LS-1	28.00
LS-12X	As above	As above	80,000 ohms overall, split	20-20,000	+10 DB	-92 DB-Q	.5 MA	LS-1	35.00
LS-15X	Three isolated lines or pads to one or two grids	30, 50, 200, 250 ohms each primary	60,000 ohms overall, in two sections	20-20,000	+10 DB	-92 DB-Q	.5 MA	LS-1	37.00

INTERSTAGE AND MATCHING TRANSFORMERS

Type No.	Application	Primary Impedance	Secondary Impedance	Response	Max. † Level	Relative* hum	Unbal. DC in prim'y	Case No.	List Price
LS-19	Single plate to push pull grids like 2A3, 6L6, 300A. Split secondary	15,000 ohms	95,000 ohms; 1.25:1 each side	± 1 db 20-20,000	+12 DB	-50 DB	0 MA	LS-1	\$26.00
LS-21	Single plate to push pull grids. Split pri. and sec.	15,000 ohms	135,000 ohms; 3:1 overall	± 1 db 20-20,000	+10 DB	-74 DB	0 MA	LS-1	26.00
LS-25	Push pull plates to push pull grids. Medium-level. Split primary and sec.	30,000 ohms plate to plate	50,000 ohms; turn ratio 1.3:1 overall	± 1 db 20-20,000	+15 DB	-74 DB	1 MA	LS-1	32.00
LS-30	Mixing, low impedance mike, pickup, or multiple line to multiple line	50, 125/150, 200, 250, 333, 500/600 ohms	50, 125/150, 200, 250, 333, 500/600 ohms	± 1 db 20-20,000	+15 DB	-74 DB	.5 MA	LS-1	26.00
LS-33	High level line matching	1.2, 2.5, 5, 7.5, 10, 15, 20, 30, 50, 125, 200, 250, 333, 500/600	50, 125, 200, 250, 333, 500/600 ohms	± .2 db 20-20,000	15 watts			LS-2	30.00

OUTPUT TRANSFORMERS

Type No.	Application	Primary Impedance	Secondary Impedance	Response	Max. † Level	Relative* hum	Unbal. DC in prim'y	Case No.	List Price
LS-50	Single plate to multiple line	15,000 ohms	50, 125/150, 200, 250, 333, 500/600	± 1 db 20-20,000	+15 DB	-74 DB	0 MA	LS-1	\$26.00
LS-52	Push pull 2A5, 250, 6V6 or 2A5 A prime	8,000 ohms	500, 333, 250, 200, 125, 50, 30, 20, 15, 10, 7.5, 5, 2.5, 1.2	± .2 db 25-20,000	15 watts			LS-2	35.00
LS-55	Push pull 2A3's, 6A5G's, 300A's, 275A's, 6A3's, 6L6's, 6AS7G	5,000 ohms plate to plate and 3,000 ohms plate to plate	500, 333, 250, 200, 125, 50, 30, 20, 15, 10, 7.5, 5, 2.5, 1.2	± .2 db 25-20,000	20 watts			LS-2	35.00
LS-63	Push pull 6F6, class B 46's, 6AS7G, 807-TR, 1614-TR	10,000 ohms plate to plate and 6,000 ohms plate to plate	30, 20, 15, 10, 7.5, 5, 2.5, 1.2	± .2 db 25-20,000	15 watts			LS-2	25.00
LS-151	Bridging from 50 to 500 ohm line to line	16,000 ohms, bridging	50, 125/150, 200, 250, 333, 500/600	± 1 db 15-30,000	+18 DB	-74 DB	1 MA	LS-1	27.00

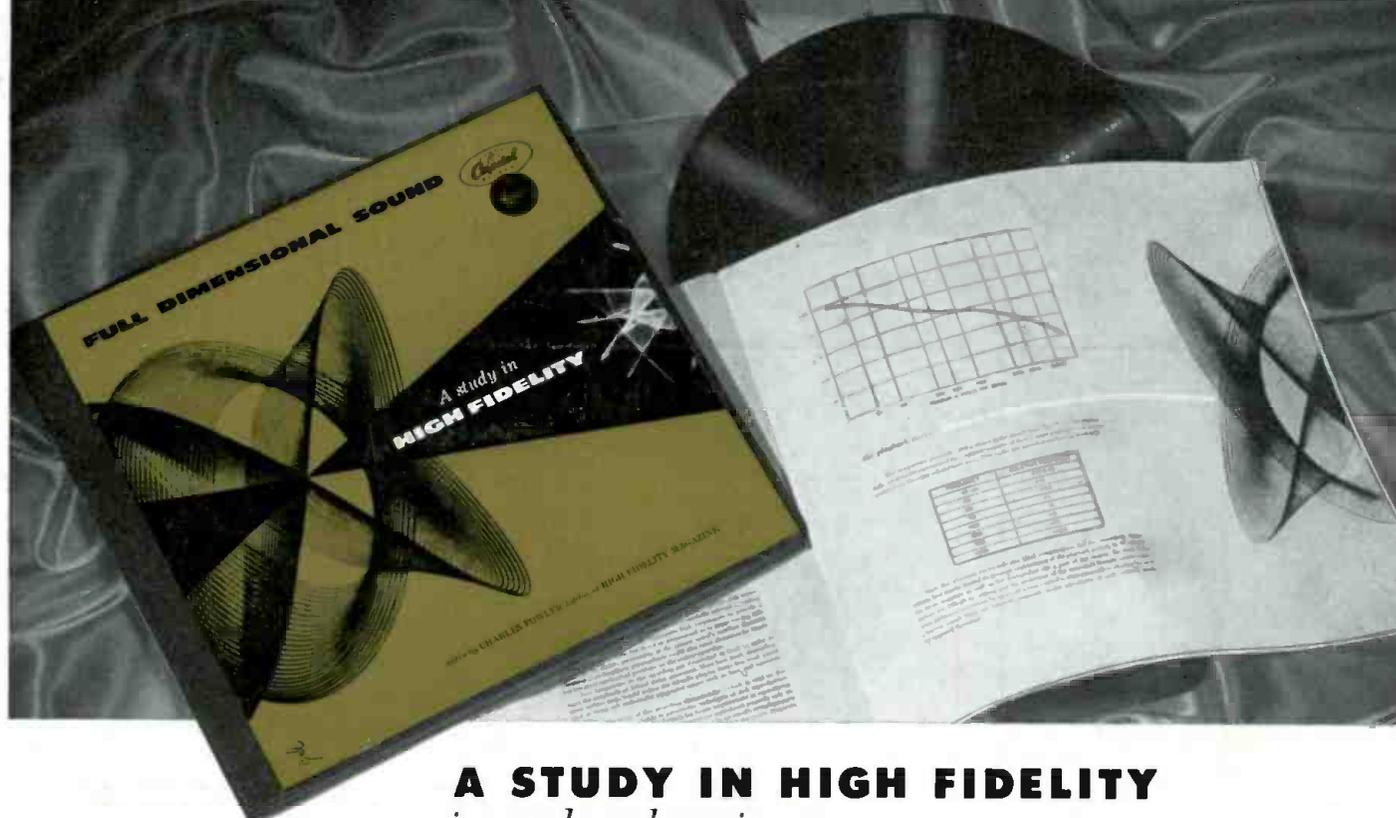
The values of unbalanced DC shown will effect approximately 1.5 DB loss at 30 cycles.
 * Comparison of hum balanced unit with shielding to normal uncased type. Q Multiple alloy magnetic shield.
 † 6 MW as ODB reference.

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IN FULL DIMENSIONAL SOUND

Notes by **CHARLES FOWLER, EDITOR**
OF HIGH FIDELITY MAGAZINE

How often have you wished you could find, on one record, performances by leading artists which would reveal every possible tonal facet of your high fidelity system? At last your wish can come true! Capitol's new album, **A STUDY IN HIGH FIDELITY**, contains twelve numbers and excerpts and two demonstration tracks, selected from its library of Full Dimensional Sound and other recordings. These were chosen specifically for their tonal variations to display the full aural scope of high fidelity recording and reproduction.

A STUDY IN HIGH FIDELITY is not only a demonstration record. It offers the ultimate pleasure which comes from superb music, sensitively performed, meticulously recorded for faultless reproduction.

WHAT THIS ALBUM CONTAINS

Here is a thrilling listening experience. The two percussion tracks include 23 different instruments, played by Hal Rees, chief percussionist for Twentieth Century-Fox. Excerpts from such widely varying compositions as Bloch's Concerto Grosso, Copland's Rodeo, Glazounov's The Seasons, Shostakovich's Piano Concerto in C Minor, Tchaikovsky's Quartet No. 1, and Villa-Lobos' Nonetto, comprise the six classical selections.

Les Paul, June Hutton, and the orchestras of Les Baxter, Ray Anthony, Stan Kenton, Axel Stordahl and Dick Stabile represent the popular field, with everything from Latin rhythms to hard-driving brass, multiple guitar, rich bass sax, and vocal performances.

With the accompanying comprehensive text by Charles Fowler, Editor of High Fidelity Magazine, **A STUDY IN HIGH FIDELITY** is indeed an exciting experience in sound for music lovers and hi-fi enthusiasts.



Full Dimensional Sound—"A Study in High Fidelity"—is now available at your record dealer.