

# High Fidelity

MARCH

• THE MAGAZINE FOR MUSIC LISTENERS •

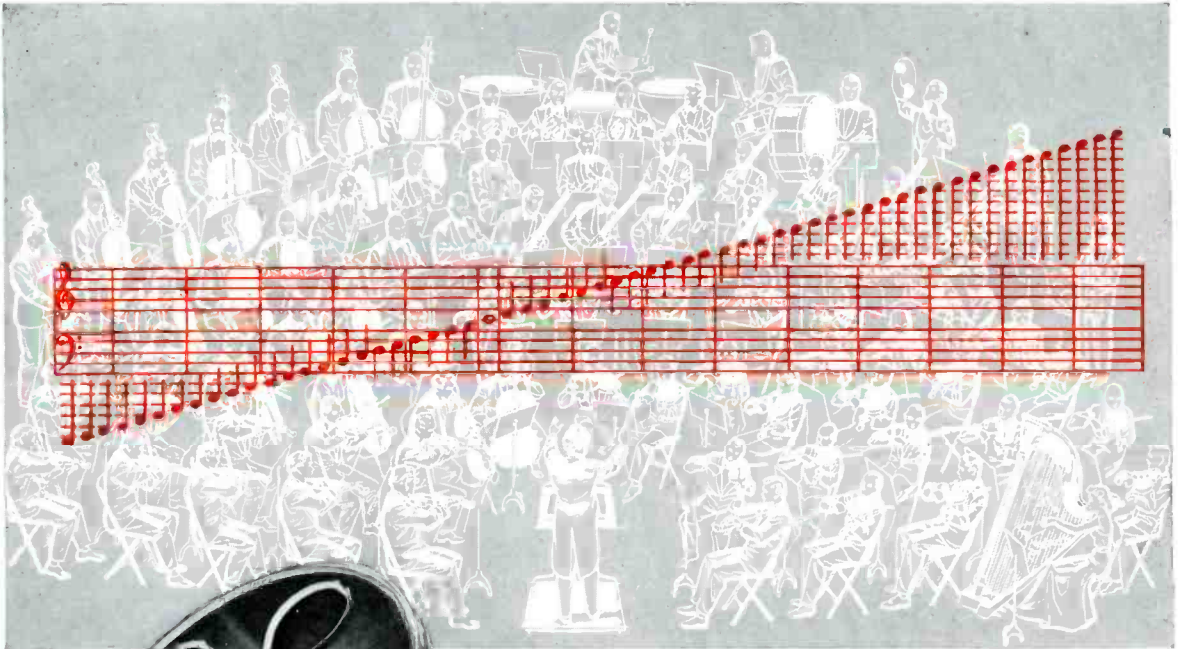
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*by James G. Deane*



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# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 4 Number 1

March 1954

**This Issue.** By hard-pressed magazine-editors, time is usually regarded as hostile, but not always. James Deane covered the *Missa* sessions for us last March. For a year thereafter, Maestro Toscanini withheld approval of the tapes, while RCA Victor's editors worked furiously, patching and copying. Finally they produced a finished sequence that pleased him—just in time for us to choose a March cover, and for the records to be scheduled for issue on the anniversary of Beethoven's death, March 27. Deane received test disk-pressings early enough to write a review, which appears in the record section.



Deane

**Next Issue.** Mr. C. G. Burke, the indomitable discographer, brings the good news from Ghent (N. Y.), that he is plowing through the microgrooved works of Richard Strauss at record (joke) speed, and should have a discography of same ready for the April issue. Other future discographic prospects include a possible Stravinsky, by Alfred Frankenstein, and the chamber works of Brahms, by Paul Affelder.

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## AUTHORitatively Speaking

A year ago, contributing editor James G. Deane assigned himself to a Toscanini recording session in New York, with results apparent on the cover and on page 34. But Deane would not like anyone to think he attended the session simply to cover it for HIGH FIDELITY, or for the Washington Star, where he is a reporter and record-columnist. He has been making Toscanini-pilgrimages to New York at least once a year since 1937, when he was in his teens. He skipped only one year: In 1946, while in training at the Fort Monmouth Signal Corps School, he wrote to NBC for two tickets to a Toscanini performance. They were waiting for him when he arrived in Korea with the U. S. occupation forces.

Deane offers a correction on the last reference made to him in this column. He is a Washingtonian but not a native Washingtonian. Born in Hartford, Conn.

Around Philadelphia, Irving "Bud" Fried is known as a maniacal audio-perfectionist. He first began digging bugs out of music-systems while still a law student at Harvard, in 1946. Although he received his degree and is a member of the Pennsylvania bar, he takes only a couple of cases a year. The rest of his time is very fully occupied by running Lectronics, a high-toned audio-installation house he owns at City Line Center, Philadelphia, and by serving as consultant to the Messrs. Rudy Bozak and Victor Brociner. Fried thinks an hour's worth of precise adjustment and intelligent maintenance can contribute more to listening satisfaction than dollars and dollars spent on more elaborate equipment. In this issue (page 43) he begins a series of articles designed to transform you, painlessly, into your own audio serviceman.

Roland Gelatt will be remembered for "The Sun Never Sets on EMI" (September 1953), an article which grew out of a trip to Europe last year. He made the trip to dig up some obscure facts for a history of the phonograph he is writing, to be published late in 1954 or early in 1955. Gelatt, who is feature editor of the *Saturday Review*, became curious about the evolution of the phonograph some years ago, but found he couldn't read about it, since almost nothing had been written. Hence his decision to write a book himself. He has promised us three articles based on the work, all replete with little-known lore. The first begins on page 40. The next will appear in May.

Thomas I. Lucci, whose outlandish formulae for "better" and "perfect" listening are set forth in "After Binaural — What?" on page 37, is a 6-foot, 35-year-old paterfamilias of Avon Lake, Ohio. He serves as assistant branch manager of a corporate service firm, whatever that is, while not putting with audio equipment or listening to music. He acquired a taste for the classics while in Europe with the Army, where he also won a battlefield commission. His captain had the only radio in company headquarters, and the captain was a three-B's man. Lucci became one. Lucci is married and has two children. The elder, Tom, Jr., 2½, developed musico-audiophilia at 16 months, and has been pictured in these pages, operating a rig made for him by Tom, Sr.



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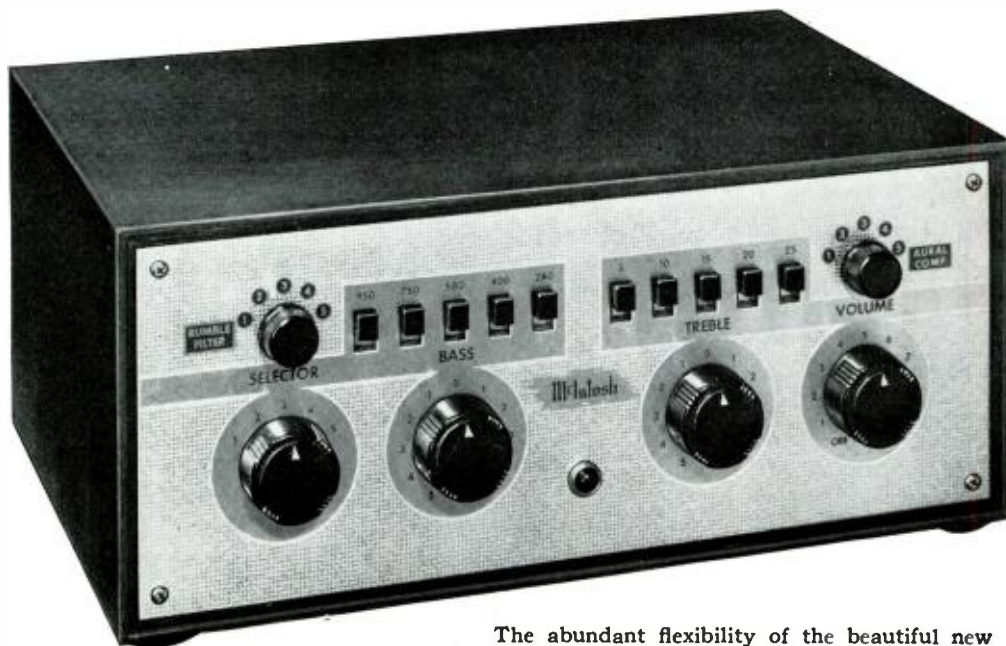
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**Information, Please**

There's just enough binaural broadcasting being done these days so that we wish we knew more. Hence, a call for help: will readers let us know what stations in their area have done binaural broadcasts and which, if any, are on a fairly regular schedule?

Naturally, we hope the broadcasters themselves see this item. We'll publish the schedules, etc., of those which are on the air regularly with binaural (like WQXR in New York City).

We have had many requests for this information, and now that HIGH FIDELITY is on a monthly publication schedule, we can render some services which hitherto were impossible. For example, now it will be worthwhile to collect data on future programs of special interest. While such information is of local interest, nevertheless — enough "locals" make a nation.

February 1 this year was marred by the death of Edwin H. Armstrong, who fell from a window of his thirteenth-story apartment in New York City.

It is safe to say that no other man had such a tremendous influence on all kinds of electrical communication as did Major Armstrong, inventor of the regenerative detector, the superheterodyne receiver, and the FM system of broadcasting. Yet he was at least as well known for his personal integrity and his unswerving devotion to what he knew to be right. He is justly honored.

**The Overloaded Cone**

Ralph Glover of Jensen Manufacturing (loudspeakers, of course) sent us a while ago a copy of a letter the Jensen repair department received. We got a chuckle and think you might, so here it is:

"You will find I am sending you, under separate cover, one of your fine speakers which was returned for repair about three years ago. At that time the cone had failed with the application of five watts of audio in the form of a 3½-year old boy and his 1½-year old pup.

"Time has increased the audio level around our home to about 14½ watts. We now have a 6½-year old boy, a 3½ year old boy, and the 4½-year old pup. Your last repair job withstood the strain very well until a sudden crescendo was applied to the cone, in the form of a baseball. This interrupted Mr. Mantovani and he will no longer play for us.

*Continued on page 8*

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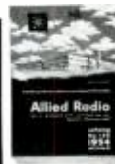
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**NOTED WITH INTEREST**

*Continued from page 7*

"At your earliest convenience, please persuade the musicians within the speaker to play for us again."

We'd like to add our thoughts to this: Mr. Glover should have suggested replacing the speaker with one of the bigger 50-watt jobs, since the present 14½-watt peak load is likely to increase rapidly as the years roll by. We also predict that intermodulation distortion is going to rise rapidly.

**KV.1 to KV. 626**

Up north of us, the Canadian Broadcasting System believes in being thorough. Or so it would seem if we are to judge from a letter from Allan Sangster, who has recently been assigned by the CBC to produce a show (Wednesday nights, 11 to 12 midnight, EST) which will present "absolutely everything of Mozart's which has ever been recorded, proceeding roughly in chronological order." Quite an undertaking... more power to the CBC and Mr. Sangster.

Incidentally, Mr. Sangster sent us a copy of the *Canadian Forum*, a monthly publication in which he has authored a column "On the Air" for several years. His December 1953 column was devoted to the high fidelity phenomenon — and a right good piece it was, too. Took out after the CBC for not using its FM transmitters, among other things.

**Live FM in Chicago**

Too late for publication in the January-February issue came a note from WFMT in Chicago saying that they were launching a weekly series of Sunday evening chamber music concerts utilizing the Fine Arts Quarter, thus, according to Rita Jacobs, making WFMT the only Chicago-area FM station to put live music on the air.

**Colorful Tape**

Immediate reaction to this item is likely to be, "Why didn't I think of that?" This item is: Audio Devices now manufactures recording tape in colors (green and blue as well as the usual brown), and also makes plastic reels in colors. Bringing color to tapes and reels will help in the ever-present problem of identifying reels quickly, and then finding where you are in the middle of a tape. Colored reels are the same price as clear plastic ones; colored tape is slightly higher than standard.

**More about Tape**

Certainly lots going on in the tape field these days... Ampex has a new 8-in. reel which holds 1200 ft. of tape and uses the standard NARTB hub. All metal; \$2.50. And Cousino, Inc. has announced a tiny tape splicing block. Made out of plastic, size is ¾ by 2½ in.; has single, angled, cutting slot; holds tape in place by pressure on edges, caused by tight fit of tape in tape slot. And this is cute: the back of the splicer is covered with adhesive material.

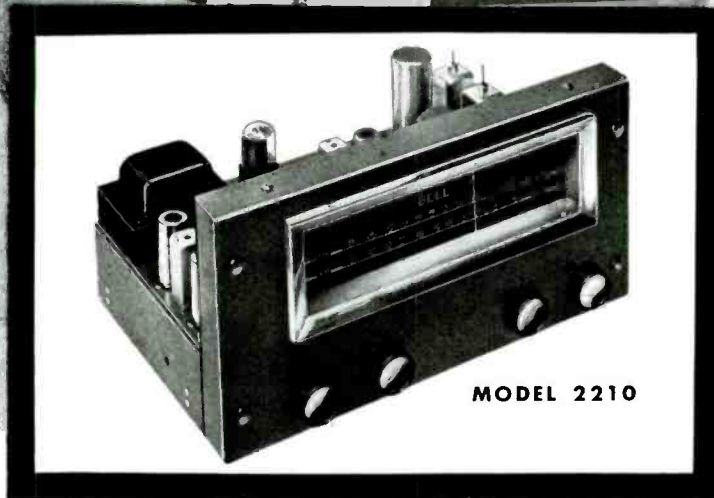
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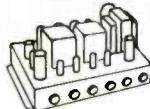
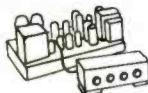
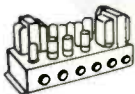
# Matched in Quality

FOR PERFECTION IN SOUND

**BELL**  
*High Fidelity*  
AM-FM  
Radio Tuner



Made to match the renowned quality of Bell High Fidelity Amplifiers. This precision-built, high fidelity tuner features a continuously variable AFC (Automatic Frequency Control) that provides complete control of drift on FM reception to allow both broad tuning of local stations and sharp tuning on more distant stations. It also features high sensitivity, selectivity and excellent stability. This 11-tube marvel incorporates every desirable requirement for high fidelity AM-FM tuning and, as a new companion to Bell's complete line of quality high fidelity amplifiers, upholds the traditional Bell standard of "the best in sound." Write for details.



## Bell

Sound Systems, Inc.

555-57 Marion Rd., Columbus 7, Ohio

Export Office: 401 Broadway, N. Y. 13, N. Y.

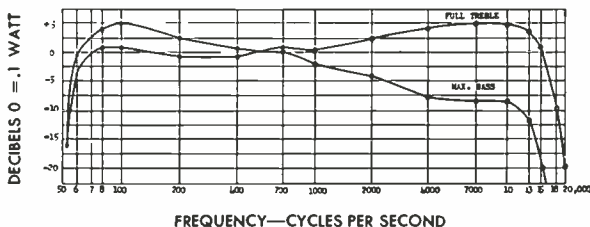
A Subsidiary of Thompson Products, Inc.

# 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.

REVERE CAMERA CO. • CHICAGO 16, ILLINOIS



**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

## NOTED WITH INTEREST

*Continued from page 8*

Just press the splicer onto tape recorder or workbench, and there you are. Costs \$1.00 and comes complete with a razor blade and two dozen pre-cut splices.

Another tape announcement: Reeves Soundcraft has developed a magnetic recording tape which is "unconditionally guaranteed never to break or curl when used under normal conditions of recording and playback." Compared to standard cellulose acetate base tape, it is claimed to have 2½ times the break strength, 20 times the impact strength, 5 times the tear strength, and 500 times the flex life. Prices are above standard, but not much.

Minnesota Mining and Manufacturing has announced a pressure-sensitive labeling tape called "Scotch write-on tape No. 48." A roll provides 40 printed labels, printing being Date, Reel No., and Subject.

Finally, Audio Devices has a new 7-in. reel with a 2¼-in. hub, instead of the 2¾-in. ones used formerly . . . which should help keep the tape from spilling off the outside edges. In our opinion, the big hubs which were introduced for 7-in. reels were nice from some points of view, but, for home use, their engineering advantages were lost when compared to the nuisance of tape spilling that much more easily.

### Bozak Combination

Bozak has a new-type unit—the well-known woofer with a pair of tweeters lined up in front, the whole mounted on a panel 15 in. square.

The publicity release which accompanied the photograph is a real credit to the William Hill Field advertising agency which prepared it. We see a stackful of such releases; this one contained a lot of factual and practical information (often rare) such as a paragraph on how to secure best performance (9 cubic foot enclosure optimum) and how to build the enclosure (extremely rigid, ¼-in. plywood or better, screwed and glued, lined with 1-in. damping material, etc.). Readers will be interested in knowing that specifications for enclosures designed especially for the various Bozak speaker systems are available for the asking—write R. T. Bozak Co., 114 Manhattan St., Stamford, Conn.

### Understanding High Fidelity

. . . is the title of a new 48-page booklet produced by David Bogen Co. If enough new explanations of hi-fi phenomena are published, eventually they ought to be clear to one and all. This one contributes well to the general clarification . . . it's available, in exchange for 25 cents, from David Bogen direct or through its dealers.

### Complete Sets of HIGH FIDELITY

Two readers have advised us they have complete sets of HIGH FIDELITY, but for one reason or another they are shy about having their names published. If anyone is interested send a letter to Alice Huston at HIGH FIDELITY and we'll forward it.

*Continued on page 12*



THE FISHER HI-LO FILTER SYSTEM • MODEL 50-F

A  
**'Must'**  
FOR EVERY  
**RECORD  
COLLECTOR**

# FISHER

## Hi-Lo Filter System

■ Here it is at last—America's first electronic *sharp cut-off* Filter System. Suppresses turn-table rumble, record scratch and distortion, etc., with the *absolute minimum* loss of frequency response. *Separate* low and high frequency cut-offs. Can be used with *any* tuner, preamplifier, amplifier, etc. No insertion loss. Uniform response 20-20,000 cycles,  $\pm 0.5$  db. Self-powered. All-triode. Beautiful plastic cabinet. *Only \$29.95*

# FISHER

## Preamplifier-Equalizer

■ Now, professional record equalization facilities are within the reach of *every* record collector. THE FISHER Model 50-PR, like its big brother (Model 50-C) is beautifully designed and built. *Only \$22.95*

THE FISHER PREAMPLIFIER-EQUALIZER • MODEL 50-PR



### OUTSTANDING FEATURES

- Independent switches for low-frequency turnover and high frequency roll-off. • 16 combinations. • Handles *any* low level magnetic pickup. • Hum level 60 db below 10 mv input. • Uniform response 20-20,000 cycles,  $\pm 1$  db. • Two triode stages. • Full low frequency equalization. • Output lead any length up to 50 feet. • Beautiful plastic cabinet, etched brass control panel. • Completely shielded chassis. • Built-in AC switch. Jewel indicator light.

Write for full details

**FISHER RADIO CORP.**  
45 EAST 47th STREET • N. Y.



Exciting New Performance . . . Superb Cabinet Craftsmanship

THE PERMOFLUX

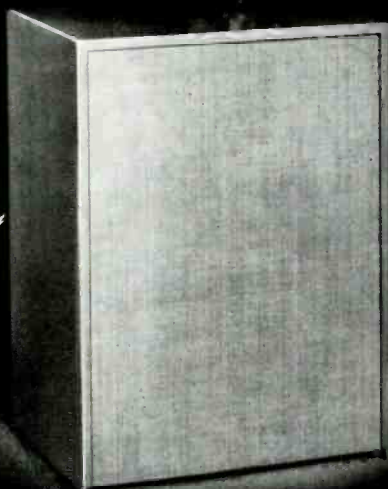
*Fortissimo*

2-Way Speaker System with "DUAL DRIVING POINT" Horn Design

Now Brings You

**FULL RANGE HIGH FIDELITY**  
*At Either Low or High Volume Level*

Perfection  
in Cabinetry  
by  
*Contemporary  
American  
Furniture*  
in  
Mahogany or  
Korina Blonde.



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 . . .

New . . . Diminutive 2-Way Speaker System

THE PERMOFLUX

*Diminutive*

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  
Speakers and Super Tweeter  
housed in choice of Mahogany or  
Blonde enclosure.

See your Hi-Fi dealer for demonstration; also hear the  
New Super Royal Speaker (8, 12 and 15 inch sizes).

For complete descriptive literature write to . . .

*Permoflux* CORPORATION

4916 West Grand Avenue • Chicago 39, Illinois

West Coast Plant  
4101 San Fernando Road • Glendale 4, California

## NOTED WITH INTEREST

*Continued from page 11*

### Record Data

There is a lot of space on the back of an LP record jacket, and there's a lot of information we'd like to see thereon. We like to know about the composer, the music, the artists, the recording characteristic used, when and where the recording was made, and so forth. Certainly, the most important thing is the music on the record, but the more we know about what might be called the secondary aspects, the more interesting listening becomes.

So a warm pat on the back to Columbia for a recent innovation: "Facts about this record," which tells when and where the recording was made, and adds pertinent bits of information about composer and artists.

### Model Change

Fisher Radio has announced that, in order to avoid confusion, they are calling their new tuner the model 70-RT, instead of the 50-RT as originally announced. The 50-R is the one we "tested in the home" in the September-October 1953 issue of HIGH FIDELITY.

The 70-RT is the same basic tuner with the addition of a loudness control, which can be disabled to operate as a standard volume control, and a phonograph preamplifier with four equalization positions on the switch: AES, RCA-Ortho, LP, and NARTB.

### Record Storage Cabinets

Some issues ago, we ran a short item about how the Hubbell Mfg. Co. has a neat record storage cabinet. Apparently, many readers wrote Hubbell; at least, enough wrote in to convince Hubbell's advertising department that HIGH FIDELITY would be a good advertising medium . . . they started a campaign in the Jan.-Feb. issue.

Now, along comes word of a totally different type of storage rack, this one made of black steel rods, of modern design. It's available from Holiday House, Upper Montclair, N. J., for under \$20. Holds 200 LP's or 40 albums.

### More Cardboard, Please!

This is a plea to manufacturers and mail-order dealers; we sincerely hope they read it, search their consciences, and see what they can do to improve an unfortunate situation.

We'll start off by saying that there is just about nothing quite so disappointing as to open a long-awaited package of hi-fi equipment and find that it has been damaged in transit. We know "damaged in transit" is a major problem for shippers of all types of merchandise. The mad ingeniousness of post office, express, freight, and other handlers seems to defy convention. Yet we do think that greater care should be taken — by some shippers in all cases, by nearly all shippers in some cases.

For example, we'd guess that at least one-

*Continued on page 14*

# RELEASES ALL THE BEAUTY STORED IN YOUR FINEST RECORDS



Exclusive, resonance-free aluminum die cast tone arm is 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 936HF High Fidelity Record Changer Attachment, \$69.95\*\*. Model 935HF Changer. (same less metal pan) \$59.95\*\*, "all the music is all you hear."

## V-M 936 HF HIGH FIDELITY RECORD CHANGER ATTACHMENT

V-M offers you an unequalled combination of high fidelity tonal reproduction and luxurious record playing convenience. The V-M 936HF is the first record changer attachment specifically designed to meet the high standards of discriminating lovers of high fidelity music. It plays records of all three sizes and speeds automatically or manually, as you desire. The V-M 45 Spindle is included. Gold base plate and burgundy accessories are richly handsome in any setting. Made by V-M Corporation, world's largest manufacturer of phonographs and record changers.

\* 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 CORPORATION

Benton Harbor 1, Michigan

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

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

# H. H. SCOTT

still setting the standards



## the new H. H. Scott "121" DYNAURAL 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. Rolloff frequency and both turnover frequency and extent of boost are continuously adjustable for any equalization curve. The amazing DYNAURAL 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" DYNAURAL control unit offers every refinement possible at this state of the art.



210-B DYNAURAL 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 DYNAURAL 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 HF3-54

**HERMON HOSMER SCOTT, INC.**  
"PACKAGED ENGINEERING"

385 PUTNAM AVE. • CAMBRIDGE 39, MASS.

## NOTED WITH INTEREST

Continued from page 12

third of all the equipment shipped for our "Tested in the Home" reports is received in damaged condition. Some is just stupidly packed; some is expertly and elaborately boxed, but postal and other handlers devise a new break-it-up technique.

It's annoying for us. It's annoying for many of you. But just how utterly frustrating bad packaging can be was brought home by a four-page wail from subscriber John Randolph, an Associated Press correspondent stationed in Tokyo. We'd like to print his whole letter but obviously can't. Just a couple of short excerpts: "I ordered a National SW-54 receiver from —. It was mailed in the manufacturer's carton, in spite of my request for special packing for which I would pay extra, willingly. It arrived badly smashed. A replacement was sent eventually. Elapsed time: five months."

"I ordered a Wharfedale 12-inch speaker. The mail order house took it out of its original carton (which is a good British job) and put it in an incredibly sleazy pasteboard box. It arrived with the cone ripped away from the frame at all points, the cone folded and bent, and with corrosion damage from water."

"I ordered a \$100 — speaker. To begin with, the mail order house misread its catalog and sent me one worth \$12. They sent the one originally ordered, in the carton supplied by the manufacturer. It had been thrown around so badly that it had bent its heavy retaining bolts and was almost ready to tear loose. Elapsed time: four months."

Well — can we do anything about it? We realize that packaging costs a lot, but as Mr. Randolph says, "high fidelity is essentially a quality industry" and he, for one, is willing to pay to have that quality delivered intact. What about special overseas packing, with an extra charge for it? We have better luck getting stuff in one piece from England than we do from New York!

### Landlords to the Rescue

Reader James E. Spates caught this pitiful appeal in the Washington D. C. *Evening Star* and sent it along to us so we, too, could sympathize with the advertiser's problem. From the "Apartments Wanted" section: "YOUNG COUPLE to be married, desirous of obtaining one-bedroom apt. Interest in music, and high fidelity amplifier, make guesthouse or over-garage apt. desirable. Call . . ."

Wish we knew the end of *that* story!

### The Why and How of Hi-Fi

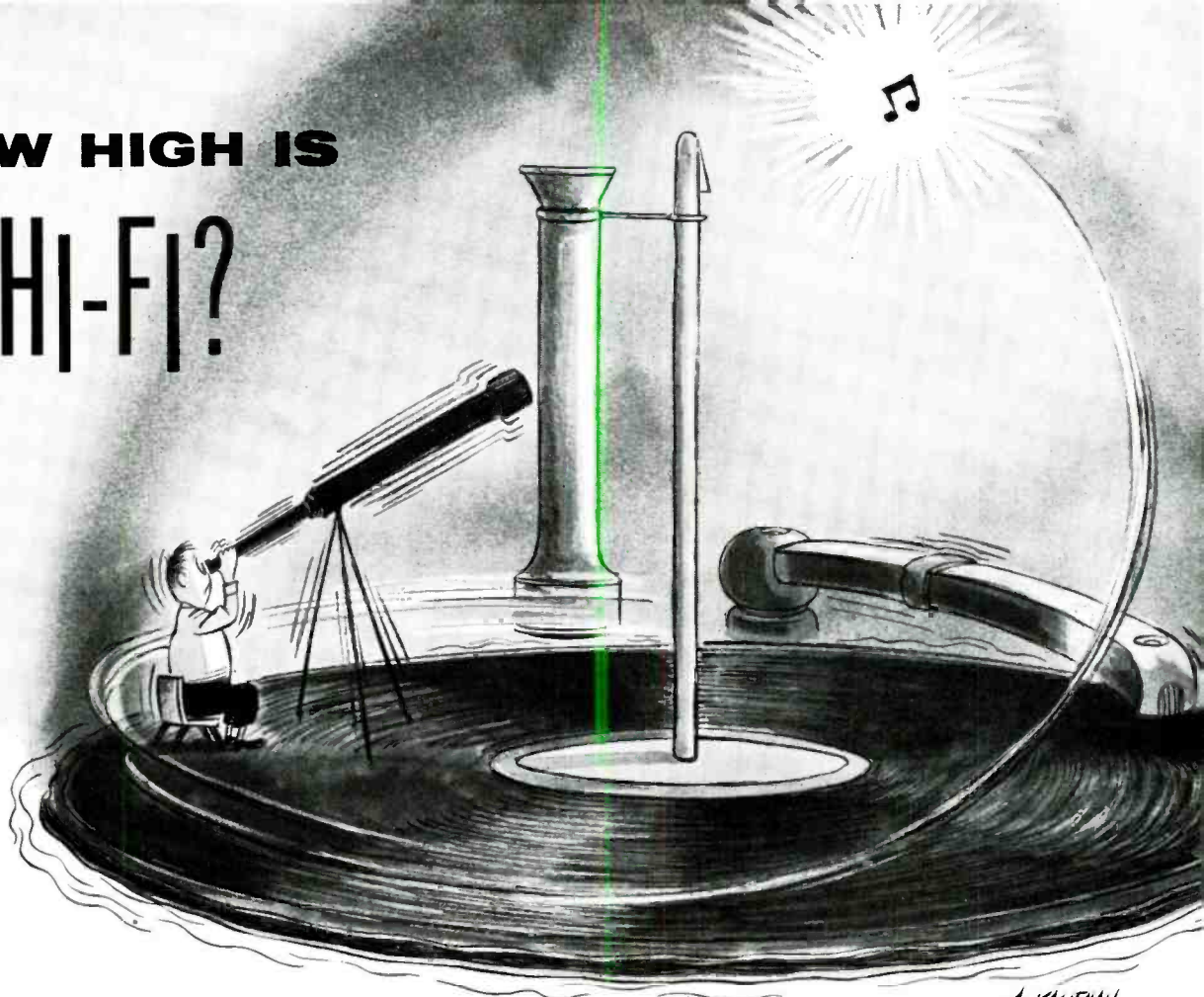
Although a good many books have been written about high fidelity, about what it is and how to achieve it, there always is room for more information on the subject. A 16-page 8½ by 11 inch booklet published by Electro-Voice (Buchanan, Mich.) called *Tools for Building Temples of Tone* gives a concise and clear description of sound

Continued on page 16

HIGH FIDELITY MAGAZINE



# HOW HIGH IS HI-FI?



AL KAUFMAN

Equipment manufacturers are in a constantly ascending search for the highest fidelity. But what good is a system that will pick up the magnificent overtones of a string section if it also picks up the rumble and wow of a faulty turntable.

Hi-Fi is Lo-Fi without the proper turntable. And the choice of the most discriminating Hi-Fi fans is the new Presto 15-G. This is a 12" cast aluminum table built to professional standards . . . a quiet, rumble-free instrument that is miles ahead of ordinary phonograph equipment. A precision rim drive mechanism allows instant selection of 3 speeds . . . and its price is a low \$53.50.

If you're interested in putting the "Hi" back in your Hi-Fi system, you'll order your 15-G today.



PRESTO 15-G Turntable



Mail this coupon today!

PRESTO RECORDING CORPORATION, HIGH FIDELITY SALES DIV.  
PARAMUS, NEW JERSEY

Please send me illustrative data and specifications on the new Presto 15-G.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_ STATE \_\_\_\_\_

**PRESTO** RECORDING CORPORATION  
PARAMUS, NEW JERSEY

Export Division: 25 Warren Street, New York 7, N. Y.  
Canadian Division: Walter P. Downs, Ltd., Dominion Square Bldg., Montreal

WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS

# HEATHKIT *Dual* RECORD PLAYER KIT

*The NEW*  
MODEL RP-2  
**\$69<sup>50</sup>**

SHIPPING WT.  
33 LBS.

**DUAL 6" SPEAKERS**  
for diffused room-filling sound

DUAL SPEAKERS HERE AND HERE

HIGH QUALITY TWIN SAPPHIRE CERAMIC CARTRIDGE

ATTRACTIVE TWO-TONE CABINET

FOUR TUBE PUSH-PULL AMPLIFIER

SEPARATE TONE AND VOLUME CONTROLS

WEBSTER-CHICAGO THREE-SPEED RECORD CHANGER

**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.

**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 in 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.

**OTHER Famous HEATHKIT AMPLIFIERS**

**THE HEATHKIT 6 WATT AMPLIFIER KIT**

MODEL A-7B  
**\$15<sup>50</sup>**

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 \$17<sup>50</sup> with preamplifier stage

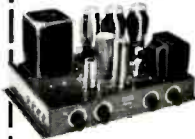
WRITE FOR *Free COPY* of audio booklet "High Fidelity Especially for You." Also new 1954 catalog. Lists all kits, specifications, schematics, etc.

**HEATHKIT High FIDELITY AMPLIFIER KIT**

MODEL A-9B

**\$35<sup>50</sup>**

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  $\pm 1$ db 20 to 20,000 cycles. Output impedances of 4, 8, 16 and 500 ohms.

**HEATH COMPANY**  
BENTON HARBOR 8,  
MICHIGAN

**YOU SAVE BY ORDERING DIRECTLY FROM FACTORY**

**NOTED WITH INTEREST**

*Continued from page 14*

phenomena and the tools of sound reproduction. Write for one; they're free, and they will answer the first barrage of questions from friends whom you introduce to high fidelity.

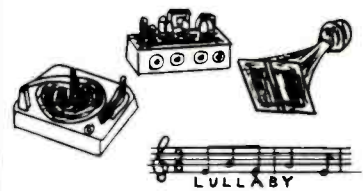
Electro-Voice is to be commended for not making this a sales pamphlet; their name appears only on the front cover as the producer of the treatise; they do not mention anywhere that they manufacture loud-speakers. This is keeping things on a pretty high level.

**Tape Storage**

Minnesota Mining and Manufacturing's new "Library Pack" tape album is neat. Comes in two sizes, for 5 or 7-inch reels, holds three reels (which you buy in the "Pack" at a savings over single-reel price), is covered in simulated leather, has a space on the backbone for brief indexing and on the side for complete information.

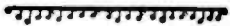
**A 5-Watt Bouncing . . . . .**

An enthusiasm for high fidelity can lead to most anything, as demonstrated by the announcement (below) recently received. We still haven't figured out whether the Lipsons have been visited by the stork or an audio salesman.



**THE LIPSON FAMILY ANNOUNCES:**

**THEIR NEWEST IN HOME (MUSIC ?) REPRODUCTION.**



**SPECIFICATIONS**

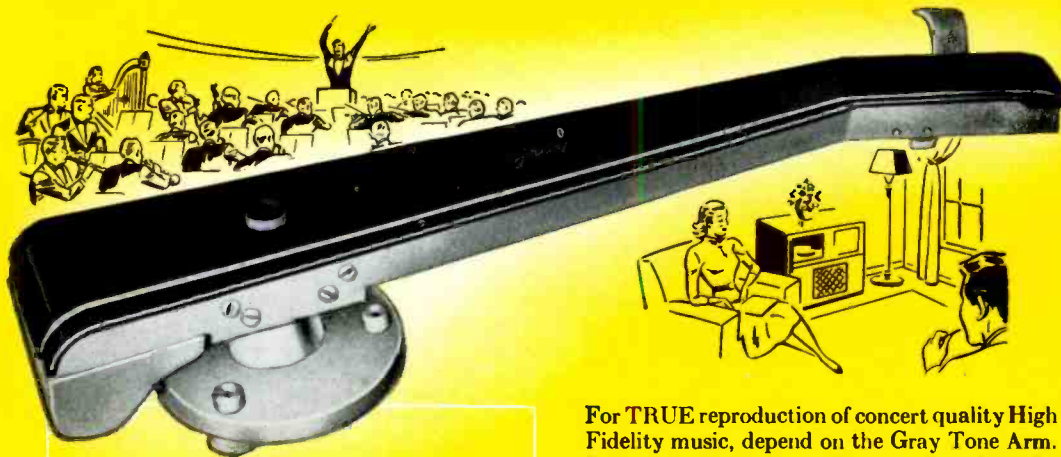
**MODEL:** NEIL ELLIS LIPSON  
**PICKUP WT.:** 5 LBS. 8 Oz.  
**AMPLIFICATION:** COVERS MALE VOICE RANGE  
**NOISE:** UNLIMITED  
**DIMENSIONS:** 19" LENGTH  
**ENGINEERS:** GLORIA AND HERB LIPSON  
**TESTED:** PROVIDENCE HOSPITAL WASHINGTON, D. C. SEPT. 10, 1953



# LQ\*

\* *Listening Quality*

The prime function of your hi-fi **TONE ARM**



## The **GRAY** viscous-damped 108 B **TONE ARM**

Gray offers a radical departure in tone arm design to assure the ultimate in performance from new and old recordings . . . 33 $\frac{1}{2}$ , 45, and 78 RPM . . . up to 16" in diameter. The NEW suspension principle "damps" vertical and horizontal movement of the arm . . . stops groove jumping and skidding . . . prevents damage if arm is dropped. Instant cartridge change . . . Pickering, GE, Fairchild . . . with automatic adjustment to correct pressure.

Visit your nearest High Fidelity dealer today . . . examine the precision construction of Gray Tone Arms . . . hear them reproduce perfect Hi-Fi performance.

# GRAY RESEARCH

AND DEVELOPMENT CO., Inc., Hilliard St., Manchester, Conn.  
Division of the GRAY MANUFACTURING COMPANY  
Originators of the Gray Telephone Pay Station and the  
Gray Audograph and PhonAudograph.

For TRUE reproduction of concert quality High Fidelity music, depend on the Gray Tone Arm. It gives you perfect compliance and tracking for all records . . . new or old . . . at lowest stylus pressure. Virtually eliminates tone arm resonances. Today, more and more High Fidelity enthusiasts are achieving TRUE musical realism with the Gray 108 B Tone Arm. Specifically designed to meet the most exacting listening demands.



**Gray 106 SP**  
Transcription Arm  
Chosen by professionals for superb tone reproduction . . . for every speed record.

**Gray 103 S**  
Transcription Arm  
Leading audio engineers recognize the true tone reproduction . . . specifically designed for 78 RPM records.

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

Please send me complete descriptive literature on Gray Tone Arms.

Name

Address

City  State



# Klipschorn\*



## THE STANDARD FOR WHICH OTHERS STRIVE

The incomparable KLIPSCHORN—as majestic in sound as it is in appearance. From the “ting” of the triangle to the “feel” of the 64-foot organ pipe KLIPSCHORN reproduces the original sound with startling fidelity. There is no compromise in performance, styling, or value in the authentic KLIPSCHORN.

# The Rebel\*



## PERFORMANCE PLUS ECONOMY

KLIPSCH quality at the lowest possible cost—incorporating, of course, the original corner horn concept. Naturally, the KLIPSCHORN and REBEL represent the maximum advances of the art. In other words, traditional KLIPSCH quality.

FOR DETAILS WRITE, WIRE OR PHONE:

# KLIPSCH & ASSOCIATES

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## READERS' FORUM



SIR:

For God's sake don't send me any more of those cute letters your ill-advised advertising agent makes you sign. The first one had such an unhappy effect on my disposition I threw it away. This latest is even worse, but I am nevertheless sending along \$8.00 for two years of your journal which, in spite of the coy comments which I pass over quickly, does contain some good musical criticism. (In the Canadian language the word "good" is the equivalent of what that advertising man of yours would call "fabulous"). Please don't credit your letter-writing technique with success on landing a two-year subscription — except in reverse. I would have sent \$5.00 but the extra three preserves me, I hope, from another one of those bloody awful letters for twenty-four months.

I strongly recommend that you not send any more of that form letter to your subscribers north of our inadequately defended frontier. We are a dour people. Your fellow citizens probably like having their chins chucked, and you no doubt know your own market. *Chacun à son goût.*

J. W. Holmes  
Ottawa, Canada

SIR:

I have been trying for some time to obtain some recordings of Herbert L. Clark, one of the greatest cornetists of all time. I have questioned many people here in Pittsburgh and have even written to RCA in New York but have had no success. I thought perhaps you might know of some source for his records, either new or second-hand.

He played with John Phillip Sousa's band from about 1910 to 1922 and recorded for RCA Victor. He was a featured soloist with Sousa for many years.

I would certainly appreciate any information you could give me about his records. Thank you for your attention.

Mrs. Howard R. Seaman  
33 Seenridge Ave.  
Pittsburgh, Pa.

SIR:

The November-December issue was fine, as are all your issues. I was particularly interested in the article by Warren B. Syer. Mr. Syer is a very fine writer, and knows how to inject the right amount of humor. However, I was somewhat amazed at the article, as I did not know that there was anything new about recording weddings. I have been recording all the weddings at this Church as a matter of policy.

I have half a dozen microphones, but I

*Continued on page 21*

HIGH FIDELITY MAGAZINE

*The Tape That Mirrors the Original Sound*

SOUND RECORDING



# irish

BRAND

## GREEN BAND Professional



**THE FINEST TAPE YOUR RECORDER CAN USE**

Just as the reflection of a perfect mirror is faithful to the original image, in every detail, so too does IRISH Green Band RECORD, RETAIN and REPRODUCE the original sound with flawless fidelity.

This can be confirmed by tests. Instruments will reveal that IRISH Green Band offers lower noise level, uniform sensitivity, minimum amplitude variation, less distortion.

But instrument tests are only the landmarks

of good design and production. The final proof is in the hearing. Therefore, to know and appreciate the quality of IRISH Green Band Tape, it must be used, listened to, and compared with other tapes on the same recorder.

You will find that the only limitation to IRISH Green Band quality is the limitation of the tape recorder itself: it is the finest tape your recorder can use.

**irish**  
BRAND  
**GREEN BAND**  
**Professional**

is fast becoming the choice of audio engineers in broadcast stations, recording studios and wherever sound quality is of paramount importance.

1200 feet on plastic reel..... \$3.30 NET

2400 feet on metal reel..... 7.71 NET

*One day you will surely use IRISH . . . so write today for free test sample reel.*



**irish BROWN BAND for Popular Priced Recorders:**

IRISH Brown Band, expressly designed for home and office recorders. Reproduces with true fidelity the frequency range from 100 to 8000 cycles. A high quality, plastic base tape for the price of ordinary paper tape!

1200 feet, plastic base, on plastic reel..... \$2.50 NET

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radio parts distributors

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OPELIKA 7, ALABAMA

World's Largest Exclusive Magnetic Tape Manufacturer

EXPORT DIVISION: Morhan Exporting Corp., New York, N. Y.

## If you want professional sound quality



Sound engineers know that the selection of a fine amplifier, pickup and speaker system is only part of the story; that unless the turntable is of equal quality, music reproduction must suffer. That is why they insist upon such high standards for turntable performance.

## do as the professionals do...



Rek-O-Kut precision turntables are made to conform to the highest standards in the professional field, and they certainly represent the finest you can use in the home. A Rek-O-Kut turntable will make all the difference in the world. The finer your present system, the more apparent the improvement will be. Whether you select the deluxe T-12H or the standard LP-743, the entire performance of your sound system will become a new and thrilling experience.

use a



# REK-O-KUT

precision turntable

Rek-O-Kut Precision Turntables are priced from \$59.50. Write for specifications and descriptive literature to Dept. KC-3.

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*Manufacturers of Professional Disc Recorders and Specialized Sound Systems*

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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



## READERS' FORUM

Continued from page 18

too am partial to Altec 21B. May I suggest that one excellent place to use it "at any wedding where you do not move to different locations in the Sanctuary" is on a stand below waist level between the minister and the bride and groom.

I have never had any difficulty with the wedding party being jittery about the recording, perhaps due to the fact that our people are so used to seeing microphones around the Church that they would feel uncomfortable without them.

Robert L. Bullard  
First Presbyterian Church  
Kingsville, Texas

SIR:

Permit me to submit some observations on the tracking of some long-playing records that have caused us no end of grief here. We (engineers and myself) hope your technical staff can give some definitive information with respect to the problem.

About a year ago I scheduled for broadcast on one of our radio concerts the Borodin *Second Symphony* under the Mercury label. Playing the disk through for timing, we found that the stylus was violently kicked over the final chords by a particularly violent orchestral tutti. Mercury's *Music For Strings*, etc., by Bartok suffered in the same way somewhere in the middle of the work. Procuring other copies of the disks, we were able to play them through and broadcast the music as scheduled. Not much thought was given to the incident and we chalked it up to the possibility that our original records had been played on a poor machine with a bad arm.

Not long afterward, the bad-tracking disease broke out in epidemic proportions. A whole series of London records proved absolutely unplayable, the stylus skipping about after hitting grooves containing large volumes of sound. Another factor was noticed also: the characteristic "cracking-splitting" noise of distortion was present in quite a number of London, Victor, Capitol and Mercury records. As a matter of fact, the Peters-Rosen recording of Mozart sonatas on London LL-674 has a noticeable "crack" in the pre-echo at the start of the record!

We attempted a variety of remedial measures consisting mostly of checking our equipment. We use Gray 106SP arms on RCA 70-B transcription tables. Weight and levels were thoroughly checked and found perfect. The diamond styli were replaced with new, accurately-checked tips while new copies of many of the records were procured from the distributor, thus insuring they had never been played. In some cases, the disks played through without trouble; in others, the same results.

Here is the case history of just one record: the London copy of van Beinum's Schubert-Mendelssohn on LL-662. A terrible wow was present in our initial copy at the start of the Rosamunde music, dipping a whole tone. In the allegro section of the overture we found it to be impossibly loud with the stylus jumping and skittering over the record. We received two new copies about

Continued on page 23

MARCH, 1954

## HAVE YOUR OWN COMPLETE HiFi SYSTEM

AT MODERATE COST

START NOW WITH THE

*Crestwood 400's*

At right—Model 401  
(Recorder-Preamplifier) \$199.50\*

Not shown—Model 402  
(Power Amplifier-Speaker) \$100.00\*

\*Taxes not included. Prices slightly higher  
in Mountain and West Coast States.



## AVAILABLE NOW!

**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  $\pm$  2db). 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  $\pm$  2db) 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:

1. AM-FM tuner (of your choosing)\*\* is plugged into radio-TV input.
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.

**CAN BE USED WITH PRESENT SYSTEM, TOO!** The Crestwood 401 is an excellent unit to fit into your present HiFi system. Full fidelity and complete dependability.

### FEATURES INCLUDE

Full Fidelity • Two Speeds • Two-Track Recording  
• Separate Monitor and Record Volume Controls •  
Exceptionally Sharp Magic Eye Record Volume Indicator •  
Simplicity of Operation • 10 Watt Power Amplifier • Precision Engineering • Modern Styling

SEE YOUR DEALER  
FOR FULL INFORMATION  
OR  
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*Crestwood*  
BY DAYSTROM  
TAPE RECORDERS  
Open a Brand New  
World of Recorded Sound

Crestwood Division of Daystrom Electric Corp.  
Dept. HF-2, Poughkeepsie, N. Y.

Please send complete information on the new Crestwoods.

Am interested in setting-up my own HiFi system.

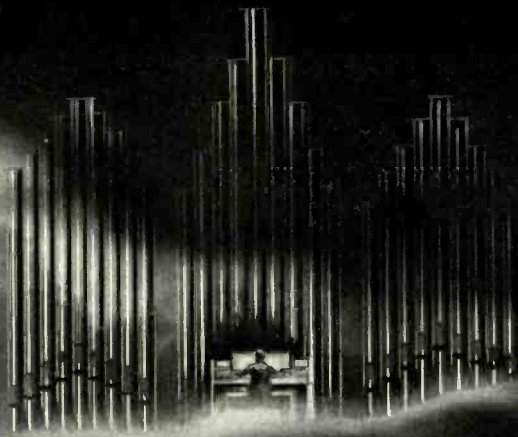
Am interested in HiFi tape recorder only.

Name .....

Address .....

City.....Zone.....State.....

Awarded MEDAL OF MERIT for: Excellence of Product, Quality of Engineering, Beauty of Design — by International Sight and Sound Exposition, Chicago, 1953.



The PICKARD & BURNS  
*Enclosure*

a completely  
revolutionary  
speaker system

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PICKARD & BURNS, INC.  
240 Highland Avenue  
Needham 94, Mass.



## READERS' FORUM

*Continued from page 21*

three weeks later, in absolutely mint condition. The wow was gone! The original harshness had disappeared and each of the new copies played through with all the clarity and smoothness we have come to expect from London. Coincidentally, I noted in a number of reviews of the record that a harshness of sound seemed to impress the reviewer.

We have since conducted a variety of tests with records that cause bad tracking and the general consensus in our control room seems to be this: unless production-control methods are adhered to unfailingly by the manufacturer, too much volume may be transferred from tape to disk resulting in tracking troubles.

We would appreciate a line from you with respect to this matter.

Morton Blender  
Providence, R. I.

A comment on the foregoing from within the record industry:

SIR:

Thanks for the copy of the letter from Mr. Blender. He writes of a real problem and what appears to be a constant one with certain individuals utilizing certain types of equipment.

What can I say to answer him truthfully and straightforwardly, as is the FFRR manner?

"The stylus skipping about after hitting grooves containing large volumes of sound" and he finds this on disks emanating from at least four major organizations!

I have spent 23 years in the recording industry and the only thing I have ascertained that has consistency in it is this. Every time anyone has trouble with a gramophone record, the blame is automatically put on the disk—hardly ever on the machine being used to play it! It was the same on 78 RPM, is more common on 33 1/3 RPM and probably was a problem in the days of the cylinder, though I wasn't around to vouch for its happening.

If I state that I never have had a problem of jumping grooves with any company's product, I would be accused of avoiding the issue, so let me state this. I have always believed that the record manufacturers do a brilliant job of making the disk but until recently they were completely asleep as to caring what equipment it was played on. It is not an uncommon thing to find a purchaser spending as high as \$30 for a thrillingly complete operatic recording, making use of every conceivable technical asset available, and then taking it home to play on a record player selling for less than \$20. To make it funnier, the player sometimes is labeled "High Fidelity!" At the recent Audio Show, I saw more than one odd happening. Equipment manufacturers were demonstrating hi-fi merchandise by playing the latest "weird pop disk," though I never heard of anyone spending as high as \$1000 to play this type of record offering. One party had even dubbed one of our disks onto tape, for he thought it better

*Continued on page 24*



**"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 SERIES 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 non-measurable. 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 MODEL 70-RT

- 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**  
**Model 70-RT**, same as Model 50-R, but including tone controls, phonograph preamplifier-equalizer, and loudness balance control. **\$184.50**

### THE FISHER 50-Watt Amplifier MODEL 50-A

- Truly the world's finest all-triode amplifier, yet moderately priced. 100-watt peaks! 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.



Continued from page 23

An *Altogether* new idea for music lovers!

The new craftsmen  
*"Assembly"*  
high fidelity home music system

DID YOU KNOW that buried away in your own phonograph records there's a treasure of beautiful music you probably have never heard? It's true! Today's High Fidelity recording (and broadcasting) techniques bring you music with a clarity and tonal range never before possible outside the concert hall.

To enjoy this full measure of realism, you need an instrument capable of reproducing all the music without distortion—a High Fidelity home music system.

Now, in one package, the world's most respected name in High Fidelity brings you a complete system of perfectly matched units—the Craftsmen "ASSEMBLY."

You get the performance-proved Craftsmen FM-AM Tuner and Amplifier

... two new Craftsmen speakers coaxially mounted and 3-speed record player with dual sapphire magnetic pick-up ... many accessories, too.

The Craftsmen "ASSEMBLY" is waiting for your critical ear in the sound rooms of a Radio Parts Supplier near you. Drop in today for a demonstration of distinctly better listening.

Send for this booklet on High Fidelity by DEEMS TAYLOR

Ask your Supplier for a copy of this 24-page booklet by Deems Taylor—or write to us, enclosing 10¢ to cover handling and mailing.



high fidelity by craftsmen means distinctly better listening

The Radio-Craftsmen, Inc., Dept. HA, 4401 N. Ravenswood Ave., Chicago 40, Illinois

that way, though he was playing it back through a typical phonograph loudspeaker setup and, furthermore, had obviously used a defective turntable in making his transcription. When I told him the actual pitch of the music was wrong, he shrugged his shoulders as if it didn't at all matter.

There is, also, a lot of talk today about recording characteristics, but how many phonograph-makers really plot these accurately? I know of more than one outfit which has worked our own out without asking us, though it is no secret. When we point out certain errors there we get more shrugs.

The path of the pioneer is a tough one; we at FFRR have become tough accordingly. I doubt that there is anybody around today to deny that we have changed a few viewpoints in the manufacture and merchandising of recorded music.

Let us get back to Mr. Blender, who can be answered only on the following terms which he must accept.

- 1) Are there any perfect records? The answer is NO.
- 2) Is any disk NEARLY as good as the actual performance? Again NO.
- 3) Is there really good equipment around capable of doing justice to the best modern recordings. The answer is YES BUT IT IS NOT CHEAP.

Now, what should a manufacturer do about his offerings?

- 1) He should make them as excellent as possible. FFRR does this.
- 2) He should stand fully behind each and every offering and make good on all those that cause trouble. FFRR is constantly recutting disks that may cause difficulties on certain machines and nobody yet has complained of receiving dissatisfaction when a complaint is voiced.
- 3) DO INTENSE PROPAGANDA WORK TO SEE THAT HOME EQUIPMENT COMES UP TO THE LEVEL OF THE RECORDING TO BE PLAYED ON IT, THUS MAKING SURE THAT FAULTS, IF THEY ARE FOUND, ORIGINATE IN THE RECORD ITSELF. It is sad to have somebody hear the supposedly "bad" record play perfectly on our office equipment and tell you he paid \$400 for his beautiful ..... in Blond Mahogany and the man assured him it was the latest thing in HIGH FIDELITY!
- 4) Convince the public that no two pieces of music sound exactly the same way and therefore will not be reproduced the same way. It should therefore not be surprising if 90 records will sound absolutely fine but that the 91st may cause problems.
- 5) MOST IMPORTANT. STOP THE DAMN NONSENSE ABOUT HIGH FIDELITY AS THERE IS ABSOLUTELY NO SUCH THING. WE ARE IN THE MUSIC BUSINESS AND OUR EFFORTS HAVE ALWAYS BEEN DIRECTED TO-

Continued on page 27

**NOW** Soundcraft  
brings you  
tape perfection!

*the revolutionary new*

**LIFETIME**<sup>®</sup> magnetic  
recording tape

Here is news of monumental importance to every recording perfectionist. It is the all new Soundcraft LIFETIME Tape. We've called this amazing high-fidelity tape "LIFETIME" because . . .

*It will last, to the best of engineering knowledge, forever!\**

Your recording machine will never break it. Neither will careless handling. Because LIFETIME Tape is fully a third as strong as machine steel. It ends tape shrinkage and stretch when your home or studio air is dry or humid. It will never cup or curl. You can forget about storage problems.

All this means that for the first time you can preserve your important recordings, capture and keep those precious moments of music and the spoken word, for generations to come—in all their original fidelity!

LIFETIME Tape owes these new and permanent qualities to its new magnetic oxide coating, and to its base of DuPont "Mylar" polyester film. For both are free of plasticizers whose gradual loss from ordinary tapes limits their useful life.

LIFETIME Tape is indeed the biggest development in tape since the tape recorder itself. Your serious recordings deserve it. Order LIFETIME Tape today.

REEVES

**SOUNDCRAFT**

CORP.

Dept. F-3

10 East 52nd Street, New York 22, N.Y.

DEFIES HEAT, COLD  
500 TIMES THE FLEX LIFE  
MANY TIMES STRONGER  
ENDS STORAGE WORRIES

Like all Soundcraft magnetic products, LIFETIME Tape is Micro-Polished<sup>®</sup>, assuring maximum high-frequency response. It provides uniformity of  $\pm 3/4$  db. within a reel, and  $\pm 1/2$  db. reel-to-reel. It is splice-free in 600-, 1200- and 2400-foot reels.



\*LIFETIME GUARANTEE. Soundcraft unconditionally guarantees that Soundcraft LIFETIME Recording Tape will never break or curl, and that the magnetic oxide will never flake or crack, when the tape is used under normal conditions of recording and playback.

# 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,

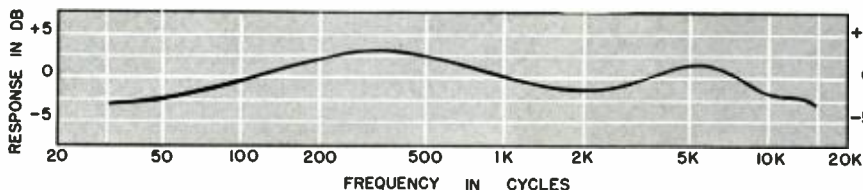
average measured output at 1000 cycles on the RCA 12-5-51V test record is 0.95 volt.

### NO EQUALIZERS

The typical frequency response—with no equalization—is flat within  $\pm 3$  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 24

WARDS AN INTELLIGENT MINORITY WHO DO NOT NEED OR DESIRE CIGARETTE-TYPE CAMPAIGNS TO ASSURE THEM THAT MOZART, HAYDN OR BEETHOVEN CAN SOUND WONDERFUL.

The truth is that most record manufacturers are sincere and honest in their attempts to perpetuate the great performances of our time with the best justice possible. They and their hard-working staffs have enlarged our musical horizons to an undreamed of degree. Naturally, as a result, we have our growing pains and a few unscrupulous get-rich-quick characters. They won't last—but Beethoven and Haydn will, and so will recorded music.

As for intelligently questioning people like Mr. Blender! Bring your problems to us when they concern an FFRR product. You will find us glad to help to the best of our knowledge. You are our business and we don't forget it. I suggest you write before dropping in, however, as I am leaving the country for a spell and after this letter, perhaps it is just as well.

Remy Van Wyck Farkas  
Director-Artists & Repertory  
London FFRR

We agree that enlightenment might result if Mr. Blender checked his recalcitrant records with Mr. Farkas. We are also inclined to agree with Mr. Farkas that records too often are blamed for the misconduct of equipment—especially pickup cartridges, of which certain vintage models have strange idiosyncracies. However, there also exists reason to suspect that "overcutting" is not always detected in lacquer test-pressings of records and sometimes shows up only when vinylite prints are made. None of the HIGH FIDELITY staff has had any disks behave quite as Mr. Blender's have done, though, and hence tend to regard his pickup cartridges (unidentified) with a certain amount of suspicion.—Ed.

SIR:

I am the manager of the record department in Porter's Music Store in Lima, Ohio. I write a column on records for the Sunday paper. Perhaps you would be interested in this one.

DEAR CUSTOMER:

I am a Long Playing, Microgroove Record. You may recognize me by my sleek, shining surface with the delicate grooves. Those who have my best interest at heart always treat me with the utmost respect—I respond so well to kind treatment. Personally, I shudder when careless human hands drag me forcibly from my container without even bowing the envelope, and grab me firmly on my aforesaid delicate grooves without paying any heed to the trail of finger prints left on my once spotless plastic sides. Then to make matters worse, these same hands slap me on the turntable

Continued on page 28

let

# DUBBINGS<sup>CO., INC.</sup> show

you the simple, accurate way to

## PLOT YOUR OWN FREQUENCY CURVES WITH THREE NEW TEST METHODS

THIS IS WHAT MUSIC LOVERS CAN NOW DO!

### CHECK

D-100 TEST RECORD  
\$3.50.

### PLOT

D-101 TEST RECORD  
\$4.95.

### CALIBRATE

D-500 INDICATOR  
\$3.95

### OPERATE...

#### "THE MEASURE OF YOUR PHONOGRAPH'S PERFORMANCE"

Check frequency response (30-12,000 cps flat response). Check for Rumble, Hum, Flutter and Wow. Check stylus compliance and tone arm tracking ability.

#### "THE MEASURE OF YOUR PHONOGRAPH'S EQUALIZATION"... Plot your own

recording characteristic curves for Columbia LP, AES, NARTB, RCA's "New Orthophonic".

#### with the TEST LEVEL INDICATOR

Calibrate your equalizer for flat response on all recording characteristic curves. Calibrate your amplifier tone controls to double for an equalizer.

#### WITH PRECISION...WITHOUT EXPENSIVE VOLTMETERS...

Watch for a revolutionary, new TEST TAPE D-110. "THE MEASURE OF YOUR TAPE RECORDERS PERFORMANCE." For the first time you will be able to measure signal to noise ratio, azimuth alignment, frequency response, flutter, wow and timing.

COMING SOON...

order from  
your local  
dealer or  
mail this  
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41-10 45 ST., L.I.C. 4, N.Y.  
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Enclosed is  Check  Money Order for \$.....  
 D-100 TEST RECORD @ \$3.50.....\$.....  
 D-101 TEST RECORD @ \$4.95.....\$.....  
 D-500 TEST LEVEL INDICATOR @ \$3.95.....\$.....  
 Postage and Handling.....\$ .50  
**TOTAL...\$.....**

FREE!

HI-FI CATALOGUE  RECORDING SERVICE BULLETIN "B"

Name.....

Address.....

City.....Zone.....State.....

PLEASE PRINT



## CONFUSED ABOUT CROSSOVERS?

Several characteristics are used by recording companies when they make records and many companies have changed recording standards from time to time.

Altec simplifies the problem of accurate reproduction of these various recording characteristics with the A-433A control unit. This unit does not require an instruction book for the playing of every record. Its simple three crossover selector, used in conjunction with continuously variable tone controls, allows you to play any type of record as it should be played, with easy and uncomplicated adjustment to the proper setting. Prominent FM music stations have found that the use of more than three crossover selectors is not necessary for high quality sound reproduction.



You can depend on Altec for the finest in home music systems and Altec equipment is well worth waiting for. Altec fidelity is highest fidelity without compromise. See your Altec dealer soon, or send for illustrated booklet.



9356 Santa Monica Blvd., Beverly Hills, California

161 Sixth Avenue, New York 13, New York

**A SOUND REPUTATION SECOND TO NONE!**

## READERS' FORUM

*Continued from page 27*

(scratching my label that tells who I am) and without using sense or eyesight or regard for my starting groove, drop the new GE pickup somewhere near the beginning of the music. But that is just the prelude — always these peculiar two-legged humans are in a hurry. Naturally, the only concern is to listen to snatches. So what do they do? Now begins the first sampling. Up comes the pickup, and down it comes several grooves later, but does it stay there? No, a thousand times no. In less time than it requires to say "microgroove," up it comes again to explore another passage. This same procedure happens at least four or five times on both of my sides. I protest! Illegal use of hands. But this isn't the end. Now, this crazy mixed up kid hastily exits from the record listening booth, and I brace myself for the inevitable question — "Do you happen to have another copy of this record; this one seems to be scratched." Now, I wonder how in the name of high fidelity that ever happened.

Mary Porter  
Lima, Ohio

SIR:

I want to express my deep admiration for Frederic Ramsey's superb article on Huddie Ledbetter, and your handsome presentation of it.

Looking at the American scene from up here, I feel that the significance of a man like Ledbetter most richly merits the attention you have given him, and the understanding with which Mr. Ramsey treated his story. The life (what I have read of it) and the music (what I have heard and read of it) of this unique man seem to me to constitute a special chapter in the musical history of the United States.

V. A. Pope  
Family Herald and Weekly Star  
Montreal, Canada

SIR:

Do you think somebody might invent a cough-filter for the microphone, as now that winter is nearly here we shall be getting the usual bronchial barks and dropping of spectacle cases from the concert-hall broadcasts. Audiences seem to take fiendish delight in supplying a loud obligato to pianissimo passages. Those who design receivers would make sure of a terrific selling point could they devise a cough eliminator which might be switched in when required. "You have been listening to barkless Bach, a cantata without a cough. Every member of the audience was supplied with Chiseler's Coughdrops."

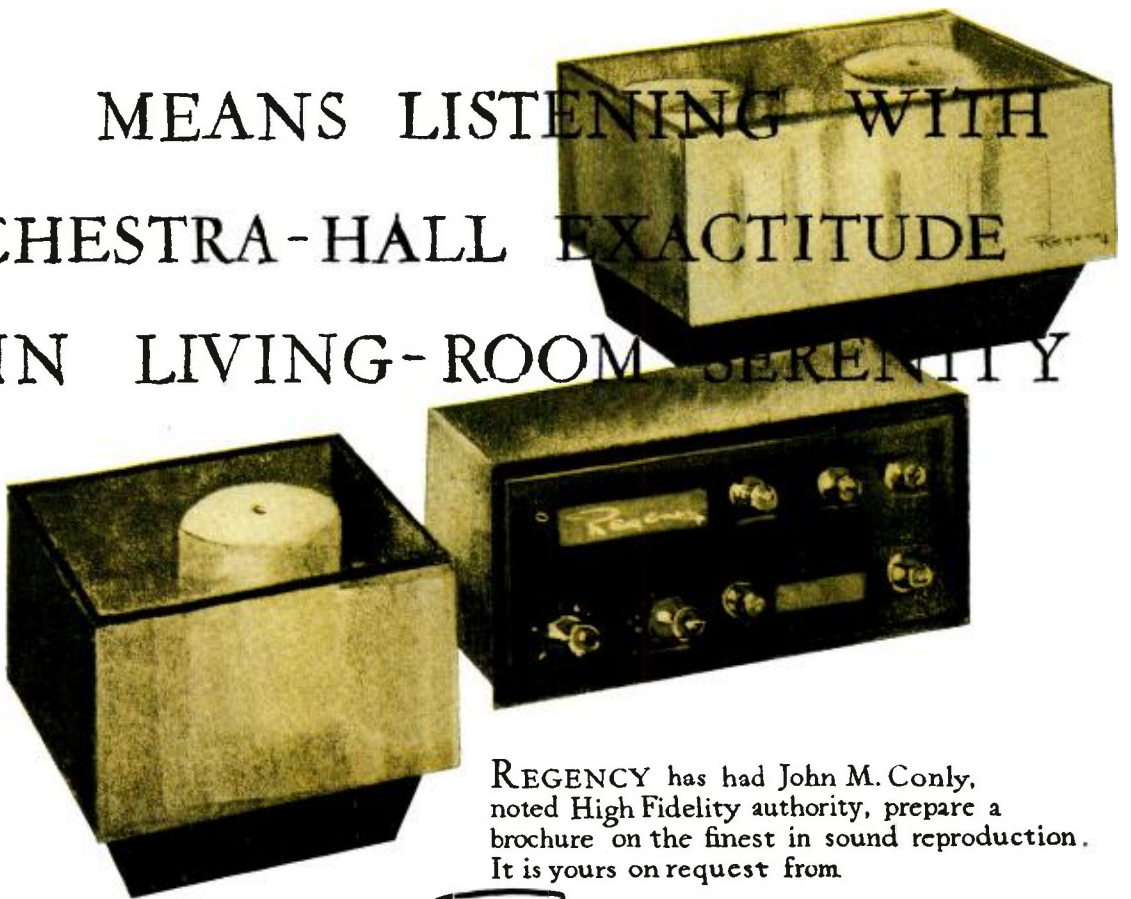
G. Baring Gould  
Isle of Wight  
England

SIR:

Why not an article — or a continuing series as a permanent feature of the magazine — dealing with hi-fi AM and FM reception in rural areas, and by rural I don't

*Continued on page 30*

# HIGH-FIDELITY MEANS LISTENING WITH ORCHESTRA-HALL EXACTITUDE IN LIVING-ROOM SERENITY



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## READERS' FORUM

Continued from page 28

mean the suburbs of nearby large cities and broadcasting centers.

To be specific: I live on the side of a mountain, outside a ghost town in the old gold mining country of California. Sacramento and Stockton, the nearest cities (and they're relatively small; the population of each is about 125,000) are both 60 miles away, in different directions; San Francisco is about 150 miles.

Along with other hillbillies, I'm interested not only in the best possible record reproduction but also in the best possible reception of broadcast music and other worthwhile programs. And I'd like to nudge you into the realization that there's a lot of America outside of New York, Washington, Detroit, N'Awlins, Hollywood and even Great Barrington, and that a considerable part of the Nation's total population lives in all these Wide Open Spaces. Individually, real small towns (the population of Volcano is 124 by an accurate, neighbor-counting finger-census) may not be important; but in the aggregate we *are* — in spite of the fact that Bugs Baer once said that when you get 20 mins. outside of New York everything is Bridgeport.

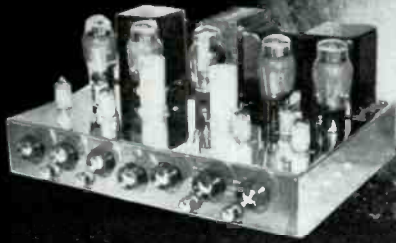
Also, you're not non-technical enough, for me at least. Or for my wife. We don't know the difference between a short wave and a long wave; we don't in fact know what a wave is, and we're completely baffled about the mystery and miracle of radio and electronics and good music reproduction — but — we *accept* it, and are interested in doing everything we possibly can to get the most out of our records and radio. But when you or any of your contributors, who presumably are all real experts, talk to us we want 'em to talk *our* language and not an assumed simplification of their jargon, or yours. I lack the knowledge and, therefore, self-confidence to make *decisions*.

Our set is a Hoffman "Heirloom", Model 538, AM-FM. Maybe you or some of your contributors — or advertisers — will go to the trouble of familiarizing themselves with it and then tell me what to add or what I can do to get better results *HERE, where I live*.

A mountain is a mountain is a mountain and trees are trees are trees. A friend who's a hi-fi filbert tells me that trees contain moisture which affects reception. What do I do about external antennae? How high and how long should my AM and FM aerials be? What kind and size of wire should I use? What, *exactly*, should I do about the lead-ins? Our water comes down the hill above us by gravity from a big redwood tank and our pipe system is different from what you city slickers enjoy. What kind of a ground should I use, and precisely how do I connect it and to what part of the set; and how do I identify that part? (Remember always I'm a child lost in the high fidelity woods and that my wife thinks I'm *wonderful* when I connect the wires to the socket of a bridge lamp!)

And what about my speaker system? What kind *is* it? What can I add to improve it? How much will it cost me? (There isn't

Continued on page 115

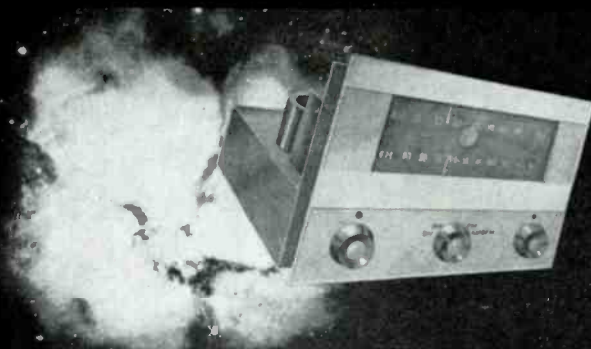


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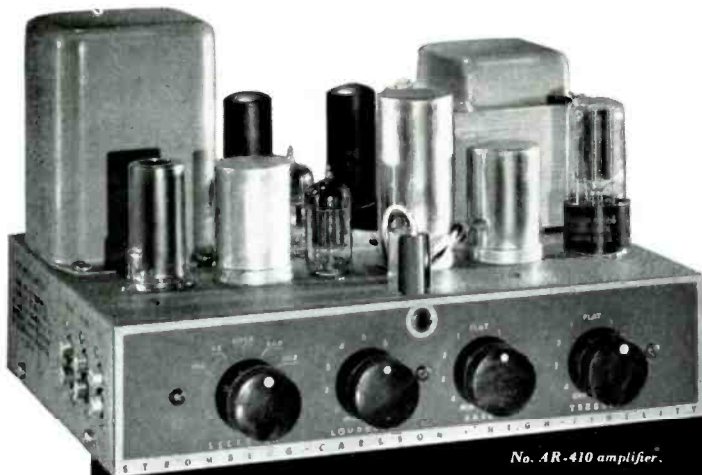
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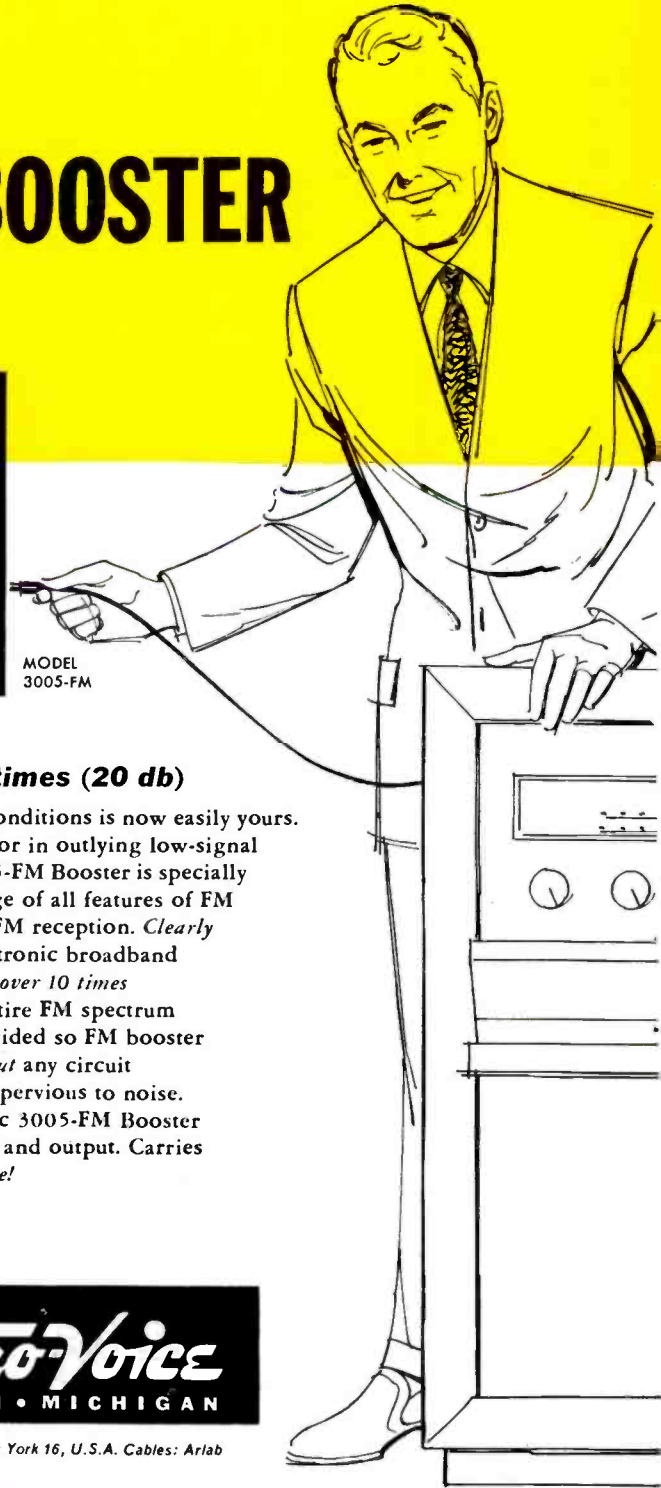
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# AS THE EDITOR SEES IT

**B**ECAUSE of the increasing interest in tape recording, we have been planning ahead for a series of "Tested in the Home" reports on this type of equipment, with emphasis on the new crop of home-type, 7½-inch-per-second recorders. The first step is, of course, to collect the equipment and so, right now, the office bears a close resemblance to a display room. As a result, practically everyone on the HIGH FIDELITY staff is having a tape recording holiday.

Holiday? Sometimes it seems more like a nightmare.

Just before Christmas, Circulation Manager Frank Wright reported that one of the local churches was going to have a particularly good Christmas Eve choir recital. He would like to tape it, and did we have some equipment to spare? Certainly . . . why not use that recorder over in the corner? It was a good one, compact and convenient.

And how about a microphone? There were several available at the moment. One was outstandingly the best, but it was the wrong impedance and wouldn't work with the tape recorder we had decided upon. We had changed the connections on another mike so it would work with a recorder which used Cannon input sockets. A third microphone was equipped with a two-wire-plus-shield type of plug; we required an ordinary one-wire-plus-shield phone plug. So, out of four microphones, only one would fit the available tape machine. It was not as good a microphone as some of the others and we were sorry to have to use it.

This story ends happily because, in spite of these handicaps, the recording came out very well.

However, when another member of our staff wanted to hear this same tape, he discovered when he got home that the recorder he had taken from the office used a special (and unusual) type of external speaker connection which he couldn't match . . . he wound up with a rig of paper clips and toothpicks, so he could connect the output of the tape recorder to his own hi-fi system.

We're quite ready to admit that one tape recorder to a family is probably enough and that therefore few people are going to be much bothered by this lack of standardization. But it would be nice if one could, without misgiving, order a new and better microphone, or borrow one from a neighbor — with some feeling of certainty that it would readily fit one's recorder.

And while we're on this subject, will someone please tell us why some tape recorders have the supply reel on the left, unwinding to the take-up reel on the right, while others reverse this arrangement?

It's the old, old question of standardization. Generally, it is insignificant; at times, annoying out of all proportion. Every new industry seems to go through the same process. Not long ago, every amplifier that came out was equipped with new-fangled input and output connections. Today, there are still variations from standard practice, but most manufacturers have settled down. The

tape people will do the same; we would just like to urge them to hurry up. People are waiting to buy their wares, in *large* quantities, as soon as it looks safe.

**R**UMOR has it that the Federal Communications Commission is giving serious heed to the requests of the mobile communications services to lop off some of the FM broadcasting band so that the mobile services can expand. The growth of these latter services during the past few years has been phenomenal; a rough idea can be had from two figures: in 1948 there were about 300,000 civilian transmitter-receivers licensed by the FCC; in 1953, the figure stood at 740,000 — an increase of 2½ times in 5 years. More or less hand in hand with this growth, engineers have learned how to utilize higher and higher frequencies for radio propagation. Nevertheless, there never seems to be room enough in the radio spectrum for everyone.

The band of frequencies allocated to FM broadcasting is, in view of its present utilization, more than generous. The band is not crowded with stations in any part of the country. Perhaps it could be compressed and the stations crowded together more compactly. Whether or not such an action is desirable depends almost entirely on the answer to one question: will FM broadcasting expand in the years to come?

For those of us who know and appreciate the superiority of FM over AM, the answer seems indubitably yes. But to others . . . well, they talk in terms of the impact of television, which was supposed to (and may yet, we admit) replace radio completely, and the apathy of the American public in general to something which is said to be merely an improvement over something already "good enough."

We ourselves do not know the answer, though we incline somewhat to the view that TV *will* replace AM network radio, and that independent and small-relay-network FM broadcasting will grow to fill the need for broadcast music and other purely aural matter. At any rate, we do feel strongly that so long as there is any doubt at all about the future needs of FM broadcasting services, the band of frequencies assigned to those services should be left alone. If lost now, there won't be a chance in a million of regaining them. We suggest that anyone who feels the same way say so in writing to either: The Honorable Rosel H. Hyde, Federal Communications Commission, Washington, D.C.; or, The Honorable Edwin C. Johnson, Senate Office Building, Washington, D. C.

**M***usic at Home* is the name of a new magazine which is scheduled to make its appearance in the very near future. It will, according to advance publicity, be devoted to the interests of the build-it-yourself group in the hi-fi field. Its publisher, Milton Sleeper, was formerly associated with HIGH FIDELITY Magazine. As sincerely as one can wish a competitor success, we wish it for him. — C. F.

*This eye-witness account, prepared last March, has waited through a year of tape-editing, needed before the Maestro would approve his version of the Missa for release. The disks will be issued this month.*



## TOSCANINI RECORDS THE MISSA SOLEMNIS

by James G. Deane

BEING still bathed in the afterglow of the epochal 1952 Toscanini recording of the Beethoven Ninth Symphony, one would not have expected, in March, 1953, to be enriched so soon again with an evocation on the same re-creative level. Yet one would not have expected, either, that Toscanini — just turned 86 — would choose for celebration to conduct Beethoven's monumental Mass in D, the *Missa Solemnis*.

Both of these things occurred — twice. The first occasion was on Saturday evening, March 28, when the mighty Beethoven stanzas of faith were sung and played stirringly and memorably before a visible audience that paid generously to charity and an invisible one that heard through numberless unseen radio speakers. The second was on Monday, Tuesday and Thursday, March 30, 31 and April 2, again in Carnegie Hall but this time for an audience proxied by recording technicians. The first performance is now history; the second is history about to be made, for the new Toscanini *Missa Solemnis* is to be released by RCA Victor this month.

Recording the Ninth in 1952 was the biggest record-making task Toscanini, up to then, ever had undertaken. It was a special personal challenge, one which — faced in three unrelenting playing sessions — was met surpassingly. The recording itself is the proof. But the *Missa Solemnis* presented a challenge even greater, and it is just possible that the result will turn out to be even more historic.

There are several reasons for suggesting this. In the first place, the 90-minute Missa is extremely difficult. The last movement of the Ninth is choral music, and it is notoriously hard to put across, although Toscanini did it. The mass, entirely choral, amounts to the Ninth's finale multiplied by five. It was, incidentally, composed at almost the same time as the Ninth.

It isn't really popular. Some people flatly express dislike. Virgil Thomson last March 29 wrote chiefly about Toscanini's performance that it was loud. About the music he declared acerbically: "The work itself is one this reviewer has long preferred reading or thinking about to actually hearing." Samuel Chotzinoff, Toscanini's friend and the man who retrieved him from premature retirement in 1937, likes parts of it now very much and so informed the maestro after the recent broadcast. But he can recall an earlier exchange. "Fifteen years ago," Chotzinoff told me, "I had to review it, and I went to him and said, 'Tell me why I don't like it.' He replied, 'Because you are stupid!'"

There were a lot of hearers in Carnegie Hall last March 28 who — at least on this occasion — evidently didn't share the doubts, though. For my own part, a more exciting affirmation — to use one of Mr. Thomson's less uncomplimentary terms — than the one that Saturday is almost unimaginable. And rehearsals, at the subsequent recording sessions, lent only confirmation to the original impression. History will be made if this same impression is communicated through the recording to the thousands who now like the Ninth Symphony but don't know, or don't yet appreciate, the Mass.

There is already history in the mere fact that such a mission could even be attempted by any man past 86. Two years ago, witnessing the recording of the Ninth Symphony, I and others present marveled that Toscanini should be the one participant whose energy appeared least to flag, whose dedication seemed only reinforced by the advancing hour hands. The re-creation of the *Missa Solemnis* was no less remarkable. Again there were nearly 200 participants, and again the presiding figure was the one that seemingly never tired.



*Soloists in the taxing Missa are Eugene Conley, tenor; Lois Marshall, soprano; Nan Merriman, mezzo-soprano, and Jerome Hines, bass.*

Between a concert and a recording session there is for Toscanini little difference. He never sits down while conducting. The knee ailment which temporarily disabled him several years ago seems to have been of little annoyance lately, although his carpeted podium still bears a concession to it in the form of a velvet-covered railing on three sides. Toscanini lays his left hand on it only rarely. He conducts from memory. Usually the score is within reach on a music stand at the left of the podium, but almost invariably it is shut. I have seen him consult it very seldom. This is a prodigious fact: merely scan the list of concerts and the catalog of recordings, all but letter-perfect, amassed under his baton in the last half-dozen years.

He also continues to demand a degree of concentration and effort — both group and individual — that I have never seen equalled under another conductor. But the demand — which he imposes impartially on himself as well as those before him — rarely, nowadays, erupts in any fireworks. And rarely are they needed. His musicians anticipate, catch and treasure his every slightest cue.

Neither Toscanini nor RCA Victor is very tolerant of onlookers during recording sessions. Carnegie Hall's tiers of seats are darkened, and for the most part they are kept empty.

I arrived for the start on the *Missa Solemnis* early Monday morning, having made sure with Walter Toscanini previously that the intrusion would be unchallenged, and found technicians already on hand, setting up microphones on the big stage and tape recorders and other paraphernalia in a control room backstage. George Crook, the organist, was the only musician to have arrived. He was involved in an earnest conversation with a man in a leather jacket. Mr. Crook explained that the man was going up into the loft to keep an eye on a pipe that had misbehaved during Saturday's broadcast. The pipe, a low G tuba harmonic, had started playing when it wasn't supposed to and Mr. Crook hadn't been able to make it stop.

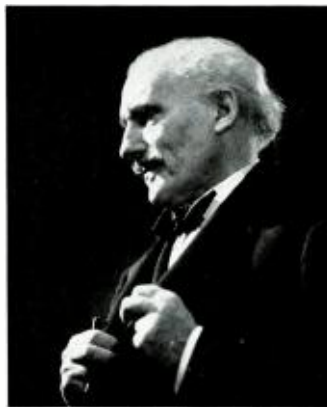
"I finally had to shut the motor off — couldn't play at all the last half of the performance," he said with the

air of a man disclosing a well-kept secret. He didn't know whether even Toscanini had noticed, he said, because the orchestra and chorus make the organ hard to hear anyway, and besides the stage drapes and back wall cover up practically all the pipes. "The sound comes through a few holes in the proscenium arch," Mr. Crook observed, with a reproachful glance toward a couple of them. But he seemed cheerful enough, notwithstanding.

By this time the other musicians were beginning to file in, so I went up to the control room, which is at the top of a stairway to the right of the stage, completely enclosed, with no view at all of what occurs below. (A nearby glassed-in radio control room affords a vantage point when somebody wants it.) Richard Mohr, the recording director, and Jack Pfeiffer, his assistant, had just arrived, Mr. Mohr with a miniature score and Mr. Pfeiffer with a full-size one. Robert Shaw, who trained the chorus, came in a moment later, also with a score. There was a big loudspeaker facing the table at which these gentlemen ranged themselves. Mr. Mohr had a microphone in front of him, for communicating with the people on stage, and also a stopwatch. Lewis Layton, one of the technicians, sat next to him in front of a mixing amplifier with some meters and knobs, and another man stood nearby to tend a pair of big professional-size 30-inch-per-second tape recording machines. Another pair of these was in an adjacent room.

The combination lounge-dressing room used by Toscanini and the soloists was just across a landing from the control room. Toscanini, trailed by Walter, arrived just after 9:45, trudging up the stairway purposefully and disappearing into his room. Down on stage, which now was bustling, most of the choristers had taken their places on tiers behind the orchestra. Some of the men had already taken their coats off, and individual choristers and instrumentalists were practicing here and there. Altogether it made quite a din.

Just before 10 the violin section suddenly launched into a perfect mimicry of the sing-song "la-la-la-la" warm-up used by the chorus, bringing a big



*Nowadays, the fireworks are very rare.*



laugh. "A good start," said Robert Shaw with a grin to those in the control room. At approximately one minute past 10 the white-haired maestro, clad in his customary striped formal trousers and buttoned-up black rehearsal jacket and carrying his baton, stepped out and, followed by the four singers — Lois Marshall, Nan Merriman, Eugene Conley and Jerome Hines — descended briskly toward the stage. Mr. Mohr announced over the PA system: "Quiet, please, Maestro is coming down," and a moment later he asked for a few bars of the music to balance the microphones. After listening closely for a few moments, the recording director announced: "It sounds very good, Maestro, except can we have Mr. Conley in about one pace." Then, as a little red light went on in front of the podium, he called out, "Stand by, Missa Solemnis Kyrie, A-take," and at 10:06 the arduous task began.

The *Kyrie* took 10 minutes and 28 seconds. When the red light went out, Mr. Mohr (whom Toscanini calls Dick) went to the podium and asked the maestro if he would come backstage to hear the playback. Toscanini preferred to stay on stage. A musician lifted a chair onto the podium and he sat down. For a moment or two he sat quietly, his head bent down, listening. Then his hands began to move. Presently he arose noiselessly and stepped forward, his eyes toward the musicians but apparently not seeing them, his hands sweeping, beckoning, giving cues, pleading. The 181 musicians watched in spellbound silence, while the music poured obediently from the loudspeaker, and Toscanini matched his musical intent against what it had produced.

In a few minutes the spell was over. Toscanini spoke briefly to Dick and then to the soprano soloist, 26-year-old Miss Marshall. Mr. Mohr returned to the control room, announcing with a twinkle: "Maestro doesn't want to do it again, but he's going to do it as a favor to me." The others laughed. The second *Kyrie* took 10 minutes and 4 seconds.

Next came the triumphant *Gloria*. It consumed just over 16 minutes. Toscanini declined to hear a playback this time, and went on to the *Credo*. This section brought momentary consternation in the control room. Mr. Mohr asked for a few bars to check the volume level. Toscanini obliged — but then instead of stopping, his baton went on swinging. Hastily the engineers started the tape wheels spinning, and on went the little red light. When, at the end, Toscanini was asked to go back to pick up those first 15 or 20 measures, it brought the day's only real explosion. "Oh, Dio!" he cried, and then there was a stream of Italian. But he complied. Then the session ended — a little after noon.

That night a whole crew of people set up shop for three hours in Toscanini's 50-by-50, two-story living room in

Riverdale, at the edge of the Bronx. The host and his guests — Mohr, Pfeiffer, Shaw, Layton and Victor's chief engineer Albert Pulley, with Chotzinoff sitting in — listened to all the day's tapes, with Walter Toscanini and NBC Symphony violinist and audio hobbyist David Sarser operating the Toscanini tape equipment. Between takes Toscanini chatted genially. One topic was the number of his *Missa* performances. He said (rather surprisingly) that all told it was just six. The maestro also had Walter pull out two unscheduled encores — unreleased, magical tapes of Weber's *Freischütz* and *Oberon* overtures, which he conducted happily from his chair. A new tape recording was made, too — of the entire evening's proceedings, a

custom of Walter's designed to make Toscanini comments pro and con available for ready reference. (What a fascinating record release one of *those* tapes would make!)

When Toscanini stepped out of his dressing room to go back to work again at 7:30 the next night, he had on some comical little spectacles. He glanced around quizzically for a moment and, spotting my smile, he smiled a moment himself.

He took the spectacles off before stepping down the stairs again, and soon the music again was under way. The *Sanctus* went without incident. Next was the *Agnus Dei*. Mr. Mohr's voice called for readiness, Toscanini poised his baton, ready for the light. It failed to go on.

Toscanini tapped his stick impatiently, and at that moment the tardy light responded. But of course laughter came instead of music, and the start had to be repeated. The next 14 minutes also were without incident, except that near the very end Toscanini, wishing one group to play less loudly, shouted suddenly — and then shot his hand remorsefully to his forehead for having forgotten himself.

At 8:30, during a break, Alex Williams, the first clarinetist, came backstage with his music to ask a question about a passage in which the clarinets had been assigned to reinforce the oboes. Toscanini took the music and without bothering to put his glasses on began looking determinedly for the notes in question. The pages couldn't have been more than three inches from his nose. "Ah!" he exclaimed finally, looking up, and he hummed how it should go. Mr. Williams took back his music with a "thank you, Maestro," and departed.

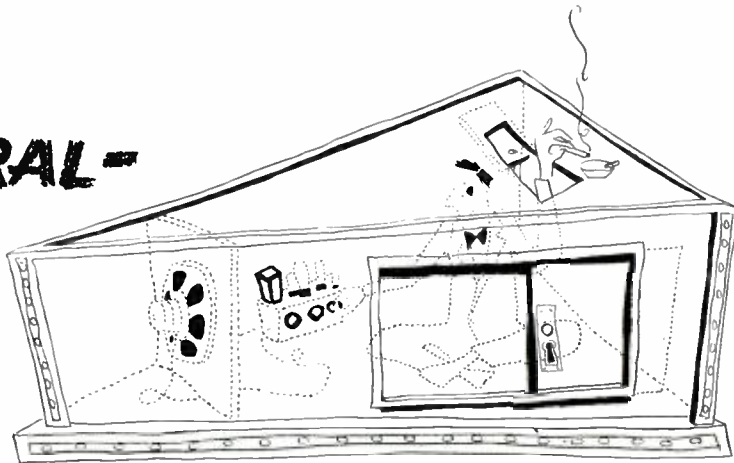
The *Sanctus* was repeated. This time it went in 16 minutes, 30 seconds — a full minute faster than the first time, which seemed to please the control room group. Next the *Agnus Dei* was taped once again. It didn't go right, the chorus and orchestra seeming to drown out the quartet, so there was a conference and Mr. Shaw told the chorus to hold back a little. The two women soloists used the break for an impromptu dressing-room duet. This time before the music resumed

*Continued on page 97*



From front to rear: Tape-editor Dick Gardner, Richard Mohr, Jack Pfeiffer.

# AFTER BINAURAL- WHAT? OR



## UNCLE TOM'S CABINET

By THOMAS I. LUCCI

RECENTLY it occurred to me that I had not yet made a major contribution to the art of audio, a saddening thing to have to admit to one's children in later years. Some people might not have seen any urgency about this, since my children are now aged 2½ years and 14 months, respectively. However, young Tom lately learned to say "conducted by Dimitri Mitropoulos," and who can tell what may happen next? Anyway, I decided not to delay.

To my relief, I found that not quite all the problems of high-fidelity music listening have been solved to everyone's satisfaction. I was afraid they *had* been, after reading all the advertisements.

As a starter, I decided to tackle a problem which the audio industry has meticulously avoided — the problem of the home.

After having parted with our hard-earned cash, we trundle away an audio system that seemed, in the showroom, practically perfect. To be precise, we trundle it home. There we deposit it — in a room which promptly mars its sound with resonances, gaps and voids. As if this were not enough, by day the room is filled with the joyous squeals of our children. By night, it is filled with our wife's reminders that the little angels are asleep, but won't stay that way if the volume isn't kept down.

It is possible, I know, to start thinking about this problem and wind up paying off a large mortgage. Happily there are solutions simpler than buying a new house with sound-conditioned rooms. One is what I have christened the "Yogi Enclosure."

The Yogi Enclosure is a speaker-cabinet, unique in that it holds not only the speaker, but also the listener. The speaker is placed in a conventional corner enclosure and the listener sits in his own enclosure which is an extension of the speaker enclosure. To conserve space, the listener assumes the Yoga position, cross-legged in front of the speaker. Through this compromise with comfort, the entire enclosure need be but 40 inches high, 42 wide and 32 deep — not much larger than some contemporary

speaker enclosures. The walls of the enclosure are constructed of soundproof material to insure protection against outside noises and, for the sake of privacy, a door that can be locked from the inside is provided. For a relatively small investment, the audio enthusiast can become the owner of a miniature, but very efficient music room.

There are several advantages to the Yogi Enclosure other than privacy. Because of the confined area, the problem of sound diffusion is virtually eliminated. The small listener-enclosure properly loads the front of the speaker cone without an eight-foot horn. The entire audio system loads at negligible distortion level, since very low volume is ample to fill the enclosure. For convenience, the amplifier controls are placed in the enclosure.

The most interesting feature is that the listener's enclosure acts as a bass reflex cabinet. The resonance is controlled by an adjustable slot over the listener's head. (The slot also provides ventilation and allows your wife to slip you a sandwich now and then, and warn you in the event of fire.) The listener is not outside the music, but literally right in the middle, feeling every note.

Having dealt so successfully with the problem of the home, I next turned to another neglected component in the art of music listening — the listener.

Again, I decided to approach the subject from a radically new angle. The logical place to start, I thought, was the ear. I carefully avoided reading any material on the ear, so as not to be hamstrung by prior thinking on the subject.

After scientifically observing ears for a week, I came to the

*Continued on page 99*



# Fashioned



*The tilted modern equipment cabinet above belongs to J. N. Dyer, of Oak Ridge, Tenn., who used the off-vertical angle to yield width enough to house his record turntable. Clever! At right is an installation by Vector Labs, New York, which separates living and sleeping sections of a studio apartment.*

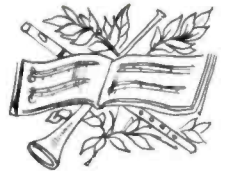


*The photo at the left doesn't show it, but the equipment cabinet is angled slightly out from the line of the left wall, and the TV tube yet a little more, for good viewing from mid-room. The sound is fed across the room to a Klipschorn, not shown.*





# for Home Listening



*Above is what a competent technician can do for himself in his own home. The technician is electrical contractor Ches Watkins, of Fort Pierce, Florida — and he has presented a minor mystery. How does his inset Electro-Voice Aristocrat II speaker system make use of its rear-of-speaker reinforced bass tones? Behind closed doors are other impressive pieces of sound equipment — a McIntosh 50-watt amplifier; a Presto turntable with Pickering arm and cartridges; a Concertone tape recorder. — At left is an elaborate corner-wall control and equipment installation, made in the San Francisco area by Hal Cox.*



# Lieutenant Bettini's Musical Spider

*This tale of an 1890 man-about-town who made the first recordings of Melba and Calve, among others, is adapted from a forthcoming history of the phonograph, to be published by Lippincott.*



by **ROLAND GELATT**

SIX DECADES ago a cavalry officer in the Italian Army, newly come to America, succeeded in transforming the phonograph from a humble talking machine into a musical instrument. His name was Gianni Bettini. Posterity has treated him shabbily; his very name is unknown to all but a handful of record collectors. And yet posterity cannot be blamed too severely. Of the great pioneers in the history of the phonograph, Bettini is by all odds the most elusive. The bare facts of his life and work have remained unchronicled, and by a strange miscarriage of historical justice the products of his enterprise have almost disappeared from the face of the earth.

To appreciate what he accomplished we shall have to look at the phonograph from the vantage point of the early 1890's. If we do, we shall discern an instrument of pallid and undistinguished attainments. The phonograph had never quite recovered from the first riotous six months of its infancy. No sooner had its birth been announced (in December 1877) than a company was formed to exhibit it to an avid and incredulous public. James Redpath, the founder of a well-known lyceum bureau in Boston, took charge of the operation and began assigning territories to a group of showmen, who were trained in the technique and care of the phonograph, provided with an instrument and a quantity of tin-foil "blanks," and sent out to cultivate their designated terrain. For a while business prospered magnificently. As a show property the phonograph won an immediate success. To audiences throughout the country it provided an evening's entertainment always fascinating and usually diverting. It would talk in English, Dutch, German, French, Spanish and Hebrew. It would imitate the barking of dogs and the crowing of cocks. It could be made to catch cold and cough and sneeze "so believably [according to a contemporary reporter] that physicians in the audience would instinctively begin to write prescriptions." But it could not make listenable music, and before long the phonograph seemed to have shot its bolt. The exhibition business withered away. By the end of 1878 the tin-foil

phonograph was only a memory. Even Edison had lost interest in it.

When the phonograph was revived in the late 1880's, with wax cylinders substituted for tin-foil blanks, it was a far more capable instrument. But its proponents showed little interest in its musical potentialities. Instead they were captivated with its prospects in the world of commerce. A vast organization was set up to market the phonograph as a dictating machine. It failed miserably. From the debris of this ill-timed and overambitious effort came the coin-in-the-slot phonograph, which dispensed entertainment of a sort in saloons and ferryboats, drug-stores and brothels. Brass bands, Irish tenors, professional whistlers, "coon" singers, and comic monologists could be heard at five cents a selection. All America went crazy over coin-slot phonographs. The average "take" per machine was fifty dollars a week. And then, just as the coin-slot business began to decline, a new development burst on the scene: the introduction of cheap, spring-motor phonographs which brought the entertainment of recorded cylinders right into the American home. From 1895 on, magazines were inundated with advertisements touting the virtues of "the machine that talks — and laughs, sings, plays and reproduces all sound," a machine "so simple that even a child can make it pour forth the most enchanting selections of the world's greatest Musicians, Singers, Actors, and Speakers."

For the "pleasures of music" promised in the advertisements, one could choose from the catalogs of at least a dozen different companies. The Norcross Phonograph Company, of New York City, listed numerous recordings by the Metropolitan Band, conducted by Signor G. Peluso, with the accent on potpourris of Italian opera. Reed & Dawson, of Newark, featured the efforts of T. Herbert Reed, "maker of the only successful violin records." Edison's National Phonograph Company issued a varied assortment of popular ballads, marches, and talking records — both humorous and inspiring. But in this field the Columbia Phonograph Com-



*The Spoken Word: the great Sarah Bernhardt bears her own famous voice.*

pany for a time eclipsed all competitors. The catalog published by this company in 1898 reads like a who's who of the recording stars of early cylinder days: leafing through its 32 closely printed pages, one gets a good notion of what the average phonograph owner of the late '90's was likely to hear when he gathered together a selection of cylinders, grouped his family or some friends in a small semicircle in front of the metal horn, and settled down to an evening of recorded music.

There were marches by Gilmore's Band and Sousa's Grand Concert Band, piccolo solos by George Schweinfest, banjo solos by Vess L. Ossman, "Casey" dialogues by Russell Hunting, songs by George J. Gaskin, Steve Porter, Dan Quinn and Minnie Emmett. There were over 80 cylinders by the Columbia Orchestra, an ensemble specializing in "Descriptive Records." If you ordered No. 15064, "Down on the Suwanee River," from the "Descriptive" category, you were certainly getting your 50 cents' worth, for in the space of two minutes it provided the excitement of "Pulling in the Gang Plank, Steamboat Bells, Whistle, and Dance on Board with Negro Shouts and Clogs." But with all the talent marshaled together in Columbia's 1898 catalog, and there is no belittling the particular artistry of a Russell Hunting or a Vess Ossman, only one performer with any claim to serious musical standing was represented in its pages. He was Bernard Bégulé, a young baritone from France who had already sung minor roles at the Paris Opéra and was later to have an uneventful career at the Metropolitan Opera. Among Bégulé's 10 Columbia cylinders were some honest-to-goodness operatic arias: "Vision fugitive" from *Hérodiade*, "Adamastor, roi des vagues," from *L'Africaine*, the Prayer ("Je te bénis") from Rossini's *Guillaume Tell*, and the Toreador Song from *Carmen*. It was a rewarding musical oasis, but its fruits could hardly be described as "the most enchanting selections of the world's greatest singers," which was the verbal bait Columbia employed to lure prospective buyers of the phonograph.

In truth, however much the advertisements prated of "a musical education to the young" or of a "repertoire as limitless as the realm of melody itself," the phonograph still showed all the earmarks of a cultural pariah. Columbia and Edison had made a few tentative infiltrations into that vast domain of great music which was supposed to envelop the American home in an aura of uplifting art, but the bulk of their efforts pointed in the direction of pure home-grown "corn." With one exception, the early entrepreneurs of the phonograph demonstrated no more than a cursory interest in the musical potentialities of the wax cylinder, being content that it amused and gratified a not-too-discriminating public. A latter-day commentator has no cause to berate them for this attitude, but he may be excused for by-passing their work and concentrating instead on the one man who took a loftier esthetic view of Edison's invention.

A less likely candidate for the part than Gianni Bettini can hardly be imagined. Born in 1860 in Novara, Italy, the scion of a wealthy land-owning family, he had left school early, after failing to show any glimmerings of scholastic aptitude, and had been sent off to the army. There, thanks to his family connections, he was com-



Ex-cavalryman Bettini with the most musical of early phonographs.

missioned an officer in the cavalry. If nothing else, young Bettini was handsome and a good rider, and these apparently were sufficient qualifications for the Italian Army of the 1880's. Certainly, army life was not very rigorous. Bettini spent much of his time in Paris, parading up and down the boulevards in his splendid uniform and attending the elaborate social functions to which his family status gave him admission. At one of these *soirées* in Paris he met a rich young American socialite named Daisy Abbott, whom he followed to New York and married. Just how he terminated his army career is not clear; he was known, at all events, as Lieutenant Bettini for long after he had settled in the United States.

In 1888 Bettini bought an Edison wax-cylinder phonograph, one of the first that were offered for sale. Being a member of New York high society as well as an Italian, he was a confirmed and enthusiastic operagoer, and he listened to the phonograph with a trained, critical ear. What he heard did not please him. But instead of putting the phonograph aside and forgetting about it, Bettini surprised everyone by setting out to improve on Edison's apparatus himself. He had had no scientific training and had shown no special technical talent. Nevertheless, in 1889 Bettini was able to patent an "Apparatus for the Recording and Reproduction of Sounds" based on Edison's wax-cylinder phonograph but embodying several important modifications. He called his machine the Micro-Phonograph, and in June 1890 described it in a short article, which he wrote — being a good Continental — in French.

He began by detailing the defects of the early phonographs: one could never be sure of getting an audible impression in the wax cylinders, and even if one did the quality of reproduction lacked the clarity of timbre which allows one to distinguish one voice from another. Furthermore, he complained, it was unpleasant to listen to music through rubber hearing tubes, and if one discarded them and substituted a metal horn the reproduction was entirely without character, the tones being faint, indistinct and lacking in musical quality. In his Micro-Phonograph, Bettini wrote, he had endeavored to obtain "a clearer, more natural reproduction, with a volume sufficient to obviate the necessity of using hearing tubes" and he had tried es-



pecially to "avoid a metallic timbre" in the reproduced sound.

His researches had taught him that the results he desired could not be obtained with the recording and reproducing elements supplied by Edison. Edison employed a crystal diaphragm with a single stylus projecting from its center; Bettini favored a mica diaphragm, and in place of Edison's straight stylus he substituted a "spider" with radial legs of varying length bearing against the diaphragm at a number of points surrounding the center and culminating in a single recording pin. "A diaphragm," Bettini explained, "vibrates over its whole surface, but at varying degrees at different points. The study of acoustics teaches us that a diaphragm contains acoustically dead areas where the vibrations will be feeble or nonexistent. If the stylus is anchored to only one point of the diaphragm [as in Edison's apparatus], that point may often be acoustically dead, or nearly so; such a diaphragm might sometimes make a good recording, but there would be many other times when it would record very imperfectly. Suppose, however, that a 'spider' with legs of different lengths be anchored to a diaphragm at several points; two or three of these points may be acoustically dead at times, and consequently incapable of transmitting sound vibrations, but the other legs will be able to actuate the recording pin nevertheless. The 'spider' has other advantages: it transmits sound vibrations with greater force to the recording pin, and because of its many supports that pin is held more rigidly. To sum up, I catch the vibrations of a diaphragm at several different points, and with the aid of independent conductors I concentrate these vibrations on a single recording pin." The results he modestly described as "perfect." The same "spider" principle was employed in the reproducing attachment, and with the same indicated results.

Such was the Micro-Phonograph. What Bettini did with it is of considerably more significance than the invention itself. At the time the Micro-Phonograph was developed, Bettini and his wife lived in the Sherwood Studios at the corner of Fifty-seventh Street and Sixth Avenue, a building much frequented by musicians. The Bettinis kept open house there for visiting celebrities of the opera and the theatre; they were vivacious, agreeable hosts, and their elaborate parties attracted many of the great stage personalities of the day. Inevitably, at these parties the Micro-Phonograph would be brought out and made to perform. And since it was a remarkably good apparatus for its time, Bettini's famous guests would want to make recordings on it themselves. Slowly the young Italian inventor began building up an impressive collection of celebrity recordings. He kept them for himself; they had been made on a friendly basis, with no thought of commercial use.

Late in 1891, Bettini decided to go into the phonograph business. He rented

offices in the Judge Building, 110 Fifth Avenue, and invited members of the press to hear his Micro-Phonograph and his recordings. A reporter from *Leslie's Weekly* wrote a glowing account of the "bright and cultured young Italian" who, "working patiently for three years, unassisted by skilled mechanics, and himself untrained in the mechanical arts, has seen his Micro-Phonograph improve day by day until at last it has reached a startling degree of perfection." A writer from *The Microcosm* was "enchanted with the matchless exhibition of new acoustical wonder. Compared with this latest and grandest of talking machines, the Edison phonograph, even as recently perfected, becomes a second-rate device." Bettini's first move was to manufacture his "spider" recording-and-reproducing attachment for use either with the Edison Phonograph or the Columbia Graphophone. "To obtain perfect reproductions from your talking machine," he advertised, "use the Bettini Micro-Attachment. It refines the sound, eliminating all metallic resonance, screech, rasp, and harshness. It is the clearest and loudest made. A novice makes perfect records with this attachment. Try it."

Bettini's Fifth Avenue studio became a favorite meeting-place for his musical friends. It was a good spot to exchange gossip and to talk shop, and it was useful to make recordings there. Useful because a singer could thereby listen to his own voice, analyze its strengths and weaknesses, and compare it with the voices of other artists who had similarly recorded for Bettini. A reporter from *The Phonoscope* visited the studio in 1896 and came away dazzled by the cylinders he had heard:

The collection [he wrote] is unequaled anywhere. There are songs by Yvette Guilbert, who sang into the phonograph on her recent visit to this country. When the writer visited the studio lately, Yvette's voice sounded from the phonograph, one of her English songs, "I Want You, My Honey." Then the voice gave "La Soularde" and an imitation of Bernhardt's style of delivery in a favorite character. Then followed a selection from "Izeyl," by Bernhardt herself, with all the passion in which the passage was recited on the stage . . .

The next cylinder was one labeled "Melba," which was truly wonderful; the phonograph reproducing her wonderful voice in a marvelous manner, especially on the high notes which soared away above the staff and were rich and clear. Mark Twain interrupted the singer with a few remarks on the experience he had had in trying to make practical use of the instrument. The humorist is now on his lecturing tour around the world and the record he made was taken in December 1893 . . .

It would be tedious to name all the artists represented in the collection. Some, however, should be mentioned. Among *Continued on page 101*

**A True Mirror of Sound**



**BETTINI**  
Micro-Phonograph  
Micro-Diaphragm for Phonograph and Graphophone, New Model 1901.

Can be used attached without altering machine.

No Phonograph or Graphophone should be without them.

A most natural reproduction, clearer and louder than any other diaphragm, and yet without any rasping or metallic resonance; real reproduction of the female voice on other Diaphragm can do it.

PHONOGRAPHS, GRAPHOPHONES AND SUPPLIES  
Specialty: Gramos and similar apparatus for lecturing, performers and world famous artists. Complete Operatic Repertory.

**BETTINI PHONOGRAPH LABORATORY**  
110 FIFTH AVENUE, NEW YORK  
Send for Catalogue No. 10, April, 1901.  
Copies of Lists made especially for the Paris Exposition.

*The fi began rising in the 1890's, and so did the advertising claims.*

# WHEN THE HUM-BUGS MOVE IN

A Philadelphia expert gives some basic guidance on how to make your sound-system trouble-free to start with.

By IRVING M. FRIED

LET US suppose that you are an ardent music lover living in a small town somewhere in the United States, or in the Americas, far away from major cities with their audio display rooms and their audio specialists. Suppose that you have been reading about high fidelity, have been indoctrinated in its wonders. You have sent for all the catalogs of the mail order houses, which have provided you with long hours of rapturous reading and dreaming of "silky smooth highs," "gorgeous lows," "the concert hall in your home," — all to be provided by purchase of certain components.

You have read and reread catalog descriptions, trying to make up your mind which tweeter, which woofer, which power amplifier, etc., was the most potent. You even have written to one or two "authorities," asking their opinions.

Now, finally, you own all the components of the widest-ranged, highest-fi system you could conjure up. You have a woofer, a squawker,\* a tweeter, a "folded corner horn," a guaranteed 60-watt amplifier, a superlative tuner, and a real music lover's cartridge. Everything has been "pre-wired, pre-tested, pre-selected" to ensure "musical perfection."

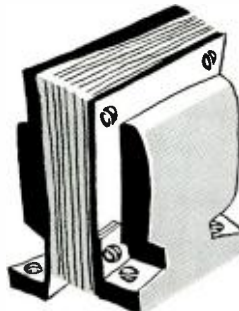
But, when you feverishly opened the cartons, you found one or two of the tubes of the preamplifier lying loose from their sockets, and other signs of violent shipment. And, though the assembly worked when hooked up, you aren't sure that you have as yet gotten the concert hall in your home — though you seem to have several other phenomena. You are conscious of a certain prevailing hum (one reason your old low-fi set is now in the attic was because it hummed atrociously); there seems to be an amazing lack of correspondence between highs and lows; and, whenever you try to open up the volume to "concert hall level," there is an eruption of squeals. In fact, the situation is so

bad that one of your friends, sensitive to you and your love, still has dared to say that it wasn't just perfect.

The sober fact is that you are not alone, but one of a number of fellow-sufferers all too large. The writer of this article, after some years of contact with such problems, feels that they are more the rule than the exception on home music systems which are not sold and installed by competent service personnel. He knows, for instance, of a certain loudspeaker enclosure which, when coupled with a certain amplifier, will always generate "squealing"; of certain tweeters which will not match with certain woofers — despite glowing catalog assurances. And he has heard plenty of hum from even extremely expensive equipment. If you happened to buy these wrong combinations, you are in real trouble, though the following hints may be helpful. If your troubles result from mistakes in setup or maintenance, you may through the following be able to obtain a part of the enjoyment you thought you were automatically acquiring with your high fidelity system.

Hum and noise are, as indicated, fairly universal problems, either at first or later, when parts have aged and deteriorated. You have probably read in the instruction sheets of proper grounding techniques, of proper placement of components, and the like. And possibly you have read somewhere that reversing AC plugs in their sockets may get rid of a persistent hum. Remember, when you try this, that what matters is the orientation of the plugs with respect to each other. One plug can be left alone, then, and the others changed; if you have three AC-powered devices in your audio system there are four possible combinations of the two plugs that will be varied, and eight combinations of three plugs in a four-plug system. Reversing AC plugs is simple and fast, however, and it is relatively easy to try this — even though it isn't likely to help much if the equipment is well-designed to begin with.

But no instruction sheets point out that rough shipment can damage components, par-



\*In three-way systems, the mid range speaker is getting to be known, deplorably enough, as the squawker. — Ed.

ticularly tubes, so much that a unit which performed properly on the manufacturer's test-bench may be intolerably noisy by the time it reaches your home. Tubes, alas, are fragile beasts, at their best as variable as the winds, and your \$250 amplifier is just as likely to have a bad tube in it as is a \$50 one.

So, if the hum you still have, or the swishing noises, won't go down when you jiggle wires, move around parts, but *will* disappear when you turn down the preamplifier volume control, rush out (or send) and buy a new preamplifier tube, of the sort that is in that first tube socket. The first preamplifier tube can usually be identified easily from the schematic diagrams always included with hi-fi components. You may not be able to understand the diagram, but it isn't necessary. The tubes will be situated on the diagram in logical order — i.e., from left to right beginning at the top. Consequently, the *first* preamplifier tube is the one at the top left of the diagram; since there is usually only one of that type, it can be located physically in your equipment.

Most hums and assorted noises can be traced back to tubes in the early stages of preamplifiers, where a minute malfunction from perfect will be amplified by the later tubes. In the writer's experience, about 90% of internal hum and noise troubles stem from either the phonograph preamplifier tube, or the tube just before the tone controls. This one can be found in the same way — it will be the tube in your diagram just to the left of the tone controls, which are zig-zag lines identified as "BASS" and "TREBLE."

If tubes won't correct the noise, and if there is no one local whom you can really trust (you often *can* trust a crackerjack radio or television repairman in these matters), just pack it up and return it. (Of course, you have wisely kept all the original packings.)

Let us suppose your hum and noise have been cleared up. But the squealing persists, when you increase the volume and/or the bass response. What it comes from usually is a coupling between the loudspeaker and the input of your high fidelity system, known as acoustic feedback, which can arise from various sources. The cure you will effect, and this you can only do by trial and error, is to break or minimize the sound-chain between the beginning and the end of your system, so that self-induced oscillations cannot occur. (If your phonograph will lapse into them under any conditions, you have a system that is either poorly designed or *very* poorly installed.) The following methods have all been used, more or less, by the writer, in knocking out acoustic feedback in systems installed by him, or on which he has been called in as consultant. If you have a squeal, try all of them — you may be surprised by which one works:

- 1) Move the phonograph and the preamplifier farther away from the speaker, or even a short distance in either direction (toward or away from the speaker), or even turn it away from the direct blast of the lows.
- 2) Shield the phonograph pickup and preamplifier from:
  - (a) Wall and floor vibration (directly transmitted) by placing foam rubber insulation under them;

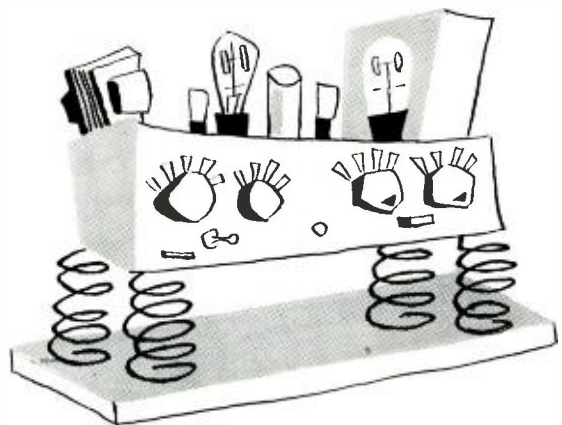
- (b) Air vibration (the actual sound waves) by putting the pickup and preamp in a closed compartment.

- 3) Move the speaker to a different corner or different section of the room, where the tendency for it to sound "brassy" will diminish.
- 4) Check preamplifier stages for microphonic tubes, by tapping them gently. Any that bong too loudly in the speaker should be immediately replaced.
- 5) Rework your speaker enclosure, particularly if it is of the tuned or resonant sort, to control the peak in response at the resonant frequency. Standard texts suggest such approaches as decreasing the port opening, sealing cracks, mounting the speaker on rubber shims, reinforcing the walls of the enclosure, and so on. Incidentally, you may be amazed to find that your "corner horn" is only a resonant device!

Let us suppose you have conquered the squeal. You are now ready for the subtle adjustments, such as getting a balance between tweeter and woofer. A perfect balance, incidentally, is considered impossible by the writer (if you want to be very strict and subtle about it). But, if you have your woofer, your squawker, your tweeter and your "balance" controls already, you have two problems: output and phasing. The first attack should be on the output level. You will hardly ever have it full on, hardly ever have the tweeter full off (though the writer knows one person who bought a famous three-way system, and found in his home he liked it best with the tweeter cut out!). You will have the units somewhere in between, as determined by hours and hours of listening to all sorts of program sources — definitely *not* frequency test records! You will find, after some time on solo instrument, voice, full orchestra, that your most natural settings will all tend to merge, surprisingly enough, far away from your original tentative positions.

The phasing required you will do on this basis. Disconnect the tweeter. Put on music, reverse the squawker leads, until you are sure that in one position the bass and treble notes seem to "hang together" better than in the other. Then, connect the tweeter, and reverse those leads until you get the most

*Continued on page 107*





## ADVENTURERS IN *Sound*



# WOOFERS-ON-THE-WHARFE

by John M. Conly

G. A. Briggs

G. A. Briggs, whose first two names are Gilbert Arthur, is a fresh-complexioned, blue-eyed, white-haired Yorkshireman of 63, who has begun three careers in his life — one in textiles, at the age of 15, one in loudspeaker-manufacturing, at 43, and one as a writer (and publisher) of books, at 56. Careers II and III are both doing very well indeed.

The four books he has written in the last five years have sold a total of 81,500 copies, yielding author-publisher Briggs a gratifying profit. And, since three of the books have dealt in whole or in part with loudspeakers, they also have brought manufacturer Briggs some rather productive publicity, not that he really needs it. There is a waiting-line on either side of the Atlantic for all the loudspeakers he can manage to produce.

Indeed, many an anguished dealer, in Britain or America, has written to ask Briggs why, in the name of several netherworld deities, he cannot turn out more loudspeakers. Briggs' invariant reply is that he *could* turn out more loudspeakers if he wanted to, but in that case some of them might have to be shipped without having been mounted in baffles and subjected to individual listening-tests by either Briggs himself or his works-foreman, E. R. Broadley. Such conditions never, never, *never* shall prevail, Briggs makes clear, at the Wharfedale Wireless Works, Bradford Road, Idle, Bradford, Yorks., England. Customers who want Wharfedale speakers, built and warranted according to this philosophy, must wait their turn. People who want quickly mass-produced loudspeakers can seek elsewhere. Most customers — including the British Broadcasting Corporation — manage to wait, although none too patiently. Briggs could easily make a fourth career out of answering letters on this single subject.

The rag trade, as Briggs irreverently describes the textile business, was quite naturally the first way-station in his progress. He was born in Bradford, a city whose name is synonymous with British woollens, and brought up there. He was sent to boarding school, but quit when he was 15 and went to work, though he continued several years to study foreign languages at night school. He intended to get into textile exports, and he did. At 40 he had become a partner and director of a

small firm in this line. It was also increasingly evident that he had picked the wrong trade at the wrong time. Textiles were entering a long slump. Briggs began to wonder seriously if there might not be a better livelihood in something he had long engaged in as a hobby. The hobby was sound-reproduction.

As a child, he had taken piano lessons. These generated in him a durable interest in piano playing (which he began studying again at the age of 50) and in music. His favorite composers now are Handel, Mozart and Berlioz. More immediately, however, he became fascinated with the way in which pianos produced sounds. Later he was to write a book about this (*Pianos, Pianists and Sonics*), but his early experimental opportunities were somewhat limited. Few owners of Steinways and Bechsteins seemed willing to have their instruments dissected by a 12-year-old boy, no matter how scientifically curious.

The interest stayed with him, though necessarily latent while he met the exigencies of a textiles career, World War I and the wooing of the girl who was to become Mrs. G. A. Briggs. By the time he had a home of his own and opportunity to tinker, there was a new phenomenon in the realm of sonics — the phonograph or, as the English prefer to call it, the gramophone. In his garage, Briggs began to amass gramophones and gramophone-parts. He was particularly interested in the final stage of their sound-production — the horns. Some fairly advanced experiments in acoustic horn-loading took place in Briggs' garage.

In the late 1920's, electric recording began, and work on mechanico-acoustical research stopped, both in the industry and in the Bradford garage. By 1930, electromagnetic loudspeakers were appearing on the consumer market. Briggs, reading of some for sale in *Wireless World*, went down to London and bought three. They were German speakers and, Briggs recalls, cost 7s.6d. each.

"I played about with them," he says. "One day I told my wife I thought I could improve them." He did, too, by dint of replacing practically everything but the magnets and the frames. He wound new voice-coils, by hand, and tried a variety of papers for the cones. Finally he gave up any pretense of "playing about," went to Sheffield and

came back with a sizable assortment of magnets, wire and paper, and began to make loudspeakers like fury. Every one he made, someone wanted to buy. Apparently here was a product which was, unlike textiles, salable even in depression times. He told Mrs. Briggs and his business partners that he intended to abandon textiles for loudspeakers.

Neither offered any objections. Mrs. Briggs was preoccupied with the approaching arrival of their second daughter, Valerie. The business partners were glumly pleased to see someone else escape, even if they couldn't, from the bogged-down cloth trade. Briggs rented one floor of a building and, almost exactly 21 years ago, started the Wharfedale Wireless Works.

The Works are not in Wharfedale, actually. Two rivers run through the Bradford suburbs, the Wharfe and the Aire, each with its valley, or dale. Briggs lives in Ilkley, which *is* in Wharfedale. The factory is in Idle ("Where we all work very hard," explains Briggs) which is in Aire-dale, and in which the well-known breed of terriers originated. "To avoid confusion," Briggs says, "I chose the name Wharfedale, though a woman suggested to me once, after a lecture I gave in Canada, that we missed something good in not using the name Airedale for our woofers."

Briggs picked a staff cautiously, a man at a time. Three of his first employees are still with him 21 years later, one of these being Broadley, the foreman of the plant and the only man (except himself) whose ear Briggs will trust to distinguish, at one hearing, which is which among three loudspeakers whose fundamental resonances are 50, 60 and 70 cycles per second. Work at Wharfedale in those days was a labor of faith. The first year consumed half Briggs' money, and the next two years also showed losses, though smaller ones. The fourth year they broke a little better than even. "I'm pleased to say," Briggs says, beaming, "that we haven't made a loss since. The early losses were largely due to ignorance of manufacturing methods, costs and so forth." At the Wharfedale Works, they still make the tools for the die-casters who manufacture their parts, and still wind all their own coils, some of them by hand. The factory has spread until it occupies eight small buildings, more or less connected.

*E. R. Broadley and G. A. Briggs fondly palpitate a Wharfedale.*



However, there are only 30 employees, and no effort is made to increase the output of loudspeakers above 300-odd a week. That's as many as Briggs and Broadley can listen to and check out.

"We like to think of ourselves," Briggs tells people, "as the smallest loudspeaker manufacturers in the world."

In a sense, loudspeakers got worse before they got better, Briggs maintains. The early ones had soft leather "surrounds" for rim suspension, and thus low fundamental-resonance points, giving clean bass. The years of the table radio and the undersized console, however, brought a demand for speakers with attributes now abhorred by high-fidelity enthusiasts and always abhorred by Briggs — high fundamental resonances and plenty of frequency-doubling below. Since the tiny open-backed cabinets could not produce real bass, their makers depended on shuddery resonances to simulate it. Wharfedale loftily ignored this demand, and prospered gently just the same. Knowledgeable Britons, in increasing numbers, heard of Briggs' speakers and tracked them down, though they remained almost unknown in America.

One day in 1948, Briggs was in Webb's, a retail radio shop in London, when a man came in and asked the proprietor for a book on loudspeakers. There wasn't any.

"Why don't you write one?" Webb asked Briggs.

"How many would you buy?" Briggs asked him, twinkling, "A half-dozen?"

"Half a gross," said Webb stoutly. So, as Briggs tells it, he went right home and wrote a book. It was to be a paperback, and sell — Webb insisted — for no more than 3s. 6d. This was all right with Briggs, who was primarily intrigued with finding out if he could write, a line of endeavor that hadn't occurred to him before. As he proceeded, he was rather pleased with his prowess, and so was Webb. The latter's pleasure was dampened, however, by the discovery of a more mundane publishing problem, the acute British paper shortage. The only paper Briggs could buy was fine art-grade stock. Determined that his creation should not obsolesce unseen, he bought the expensive paper and himself published the book, the price of which promptly went up to 5s. Webb still took his half-gross, but not without misgiving.

At this juncture, Briggs came to America, largely through the urgings of two Sheffield men who made some of his magnets. They had engaged a three-berth stateroom on the *Queen Elizabeth*, and needed a third man. It suddenly occurred to Briggs that affluent Americans might buy loudspeaker-books for five shillings without the slightest hesitation, so he packed a set of galley-proofs and went along to New York.

"I hawked the book all over the city," he says ruefully. "No publisher's outlet would touch it with a barge pole." Finally someone said to him: "The man you want to see is Leonard Carduner."

Leonard Carduner was (and is) top man at British Industries Corporation, a New York firm at that time almost solely engaged in importing British Garrard record changers. He knew how to market "British craftsmanship" in electrical machinery, but he was dubious about promoting a book. Also, he

*Continued on page 107*



# In one ear

By JAMES HINTON, JR.



## The Day of an Artist

Not many — hardly any at all, really — of the great towering figures in the history of musical thought seem to have been very engaging people in a positive way. Maybe what I mean by “engaging” is “pleasantly insane.” Insane, yes; pleasantly insane, no. Plenty of composers have been more or less off their rockers but not in very attractive ways, and plenty have died mad, with melancholia in one form or another the leading complaint. Among those who come readily to mind are Lassus, Schumann, Wolf, Smetana, and so on. Plenty more have been borderline cases, and almost every really creative innovator has been at least accused of mental imbalance by less imaginative contemporaries.

If overt indications of being slightly buggy are signs of genius, then Erik Satie was one of the greatest composers who ever lived. To coin an aphorism, only time will tell and posterity dictate the place ultimately to be assigned Satie in the compositional galaxy. With only five 12-inchers to his credit in the current Schwann, he doesn't twinkle very brightly yet on LP. Yet if the importance of a composer is to be gauged by his influence on other composers, he was, and is, one of the most important figures of the first half of this century.

His own output was not large — a handful of piano works — and although his *Gymnopédies* and *Parade*, at least, appear in the orchestral repertoire, you will look in vain for his name in popular guides to the “great composers.” Yet from Debussy through Ravel on to the present day there is scarcely a French composer or an American composer trained in France (as almost all of those in the middle-aged generation were) who does not owe him at least a nod of acknowledgement. The Satie debate still rages on occasion in certain circles, and there are those whose opinion deserves to be carefully weighed who maintain that Satie was himself a great man, a great composer.

The reason for this devotion would seem to be that

Satie, great composer or no, was a singularly energetic and colorful personality whose derangement (if that it was) had a timely zealotic quality.

Born in 1866 of a French father and a Scots mother (a combination of blood strains that may well account for the odd flavor of his personality), he grew up at a time when French composers were turning to their own special brand of Wagnerian romanticism. This, decided Satie, was an un-Gallic manifestation.

If he had gone about promoting his anti-Wagner doctrine in the usual way — if he himself had been a usual animal — the future and present of French music might have been different. Both parents were composers of sorts, and he studied music at home. When he was 17 he spent a year at the Paris Conservatoire, then gave up his formal studies to become a sort of professional academophobe. At 40, he enrolled himself at the Schola Cantorum to learn counterpoint, and took a degree in 1908.

But let no one think that because — or while — he was deficient in counterpoint he composed not. He did, and the music is charming — not as charming, however, as the titles and the directions for performance. These lose some of their piquancy in translation, and some are virtually untranslatable. Perhaps his best known title was arbitrarily assigned in oblique answer to a criticism that taxed his work with lacking formal discipline: *Trois pièces en forme de poire* — *Three Pieces in the Form of a Pear*. Then there are the *Cold Pieces* and the *Dessicated Embryos*. In 1912 he saluted his recent degree with a set of three *Véritables préludes flasques*, written without the bar lines of conventional rhythmic skeletal structure.

The point of all this musical *fauvism* was anti-Romantic — a revolt against emotionalism in music. Satie's pieces are in the nature of memoranda pointing out the fact that the basic materials of music are not *emotions* but *sounds*. Not unnaturally, he was constantly at war with the critics and once landed in jail for a night because



of a particularly vituperative note written to one employed by a Paris newspaper.

Satie's score markings are as remarkable as his titles — even more remarkable than those in the music of the eccentric American, Charles Ives. A note prefatory to *Heures séculaires et instantanées* reads: "To whom it may concern: I forbid the reading aloud of the text during the performance. Any neglect of this proscription will result in my righteous wrath against the presumptuous transgressor." The "text" referred to consists of his markings on the score, so numerous as to constitute a running commentary on the performance — "Wait," "Inhale," "Slow down politely," "Go Ahead." And elsewhere, "Look twice," "Once again," "Don't go higher," "Come down," "Don't frown," "Suck in," "The bass is tied [with a slur marking, isn't it?]", and so on.

An extension of this special brand of lightheadedness is to be found in Satie's description of a typical day in his life; it appeared in a French music magazine (presumably in answer to a request from the editors) in 1913.

"An artist must regulate his life.

"Here is a timetable of my daily activity.

"I rise at 7:18. I am inspired from 10:23 to 11:47. I lunch at 12:11 and leave the table at 12:14. A healthy ride on horseback around my estate follows from 1:19 to 2:53. Another session of inspiration from 3:12 to 4:07. From 5:00 to 6:47, various occupations (fencing, contemplation, immobility, visits, reflection, dexterity, swimming, etc.). Dinner is served at 7:16, and I finish it at 7:20. From 8:09 to 9:59, symphonic readings (aloud). I go to bed regularly at 10:37. Once a week (on Tuesdays) I awake with a start at 3:14 a.m.

"My only nourishment consists of food that is white: eggs, sugar, shredded bones, the fat of dead animals, veal, salt, cocoanuts, chicken cooked in white sauce, mouldy fruit, rice, turnips, sausages in camphor, pastry, cheese (white varieties), cotton salad, and certain kinds of fish (without the skin). I boil my wine and drink it cold, mixed with a fuschia juice. I have good appetite, but never talk while eating for fear of strangling.

"I breathe carefully, a little at a time, and dance only rarely. When I walk I hold my ribs and look steadily behind me. My expression is very serious; when I laugh it is unintentional, and I apologize very politely.

"I sleep very soundly, with only one eye closed. My bed is round, with a hole in the middle for my head to go through. Every hour a servant takes my temperature and gives me another.

"I am an old subscriber to a fashion journal. I wear a white cap, white socks, and a white waistcoat.

"My doctor has told me to smoke. 'Do smoke, dear friend,' he advises; 'otherwise someone will smoke in your place.'"

Even in his delicate *Mass for the Poor*, Satie could not be entirely conventional. One phrase in the score is marked to be sung "Very Christianly." No doubt that is

the page that the recording angel checked up on, and when the composer passed away in his little circular bed in 1925 he no doubt descended into heaven, where his bearded self sitteth. But his memory lives on. *Moral*: If you are going to be insane, spread it out; if you save up, they take you away, but if you are a little unbalanced all the time people will tell stories about you and say what a character you were, and the people they tell will say how much fun it would have been to have known you. And maybe it wouldn't have been at all.

## Anniversary

In a book mostly about himself and his piccolo, Meredith Wilson tells about the time Willem Mengelberg introduced a young soloist — "an anemic high school sophomore in a pink shirt . . . sniffing from a runny nose" — to the apathetic members of the New York Philharmonic, who were left cheering at the end of the rehearsal. The passage ends: "Horowitz had played in Carnegie Hall for the first time." Horowitz has played in Carnegie Hall several times since, too, but last year he played a recital there that was something more than the usual occasion: It was the 25th anniversary of a pianist generally regarded as the most formidable virtuoso in the larger-than-life tradition of the nineteenth century. RCA Victor thought it was special, too, and recorded the whole event (less intermission observances backstage and in the bar) for commercial release. A unidirectional microphone was there, suspended 200 feet from the center of the auditorium; the engineers were there, but hidden. The audience was not aware that their rustlings and applause were being taped along with Mr. Horowitz. In all, Victor used up 16,000 feet of tape. Why so much? Well, Mr. H. doodled and practiced and played on the stage for two and a half hours the afternoon *before* the recital. Ill-dispositioned audiophiles, arise! Polish up your golden ears and see whether you can catch the engineering magi slipping a practice-session splice into an on-the-spot recording. I haven't the vaguest notion whether they did or not, but it is interesting to reflect once more that musical history can be altered by a razor blade and a bit of scotch tape.

## Carmen Jonah

Nobody seems to be able to say why, but *Carmen* is the opera above all others that is accident prone. For every story about a mishap in any other repertoire opera there are at least two for *Carmen*. If you like excitement, make it a rule never to leave a performance of *Carmen* (except a recorded one) before the final curtain falls. The odds are that something at least a little out of the way will happen.

The most recent *Carmen* contretemps to break into print came during the New York City Opera Company's mid-western swing in November, when David Poleri, the Don José, stalked off the stage of the Chicago Civic Opera House in a fit of pique over tempos and left Gloria Lane, the Carmen, to finish the last act *Continued on page 112*

# 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 • EMMA DICKSON SHEEHY

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## CLASSICAL

**BACH, Johann Christoph**  
*Variations for the Harpsichord: Sarabande duodecies variata and Aria Eberliniana pro dormiente Camillo, variata*  
 †Buxtehude: *La Capricciosa, partite diverse sopra una aria d'invenzione*

Finn Viderö, harpsichord.  
 HAYDN SOCIETY HSL-3069. 12-in. \$5.95.

This is an excellent record, not only for devotees of the harpsichord, but also for those who are interested in the study of the variation form. There are some truly surprising moments in each of the works. Moreover, as Mr. Videro points out in his jacket notes, it is likely that Johann Sebastian Bach wrote his *Goldberg Variations* under the influence of these three works. The theme of the Buxtehude work actually appears in Bach's variations. It should be noted that the Bach represented on this disk is Johann Christoph (1642-1703), an uncle of the famous Johann Sebastian (not his son, Johann Christian).

Both the performance and the recording leave nothing to be desired. D. R.

**BACH**  
*Cantata No. 146 ("Wir Mussen Durch Viel Trubsal in das Reich Gottes eingeben")*

Anny Felbermayer (s); Erika Wien (a); Hugo Meyer Welfing (t); Norman Foster (bs); Kurt Rapf, organ and cembalo. Choir of the Bach Guild and the Vienna State Opera Orchestra, Felix Prohaska, cond.  
 BACH GUILD BG-525. 12-in. \$5.95.

Bach lovers may be surprised to find that the entire opening "Sinfonia" of this cantata is nothing more or less than the complete first movement of the famous concerto in D Minor. That concerto, moreover, exists in two forms — for both clavier and violin. Its appearance here gives us one more insight into Bach's attitude in the matter of reusing his musical material. Here the solo part is given to the organ. Thus, the same music now exists on records in three versions, all from Bach's own pen. (Those who argue against the modern practice of "arranging" music for other than the original instruments might take note.)

Aside from the organ, which has most of its say in the long opening movement, this cantata features the four vocal soloists. The chorus appears only in the second movement, and, of course, in the brief closing chorale. Again, those interested in studying the ways in which Bach adapted his own music for different purposes will find it extremely rewarding to investigate this second movement. It consists of the slow movement of the above-mentioned concerto, with choral parts added, or literally superimposed.

The solo writing is graceful, and very well set forth by the four singers. Special mention should be made of the feeling with which Anny Felbermayer invests her recitative and aria. There is a rather rollicking duet for the tenor and bass solos.

The recording is vibrant and spacious, with due prominence always given to the soloists. If any fault could be found, it is in the change in the position of the chorus, which is very distant during the second movement, but very close during the closing chorale. D. R.

**BACH**  
*English Suite No. 6, in D Minor* — See Schumann.

**BACH**  
*Partita No. 6, in E Minor* — See Handel.

**BACH**  
*Sonatas for Flute and Harpsichord; No. 1 in B minor; No. 2 in E flat major; No. 7 in G minor*

Poul Birkelund, flute; Finn Viderö, harpsichord.  
 HAYDN SOCIETY HSL 3067. 12-in. \$5.95.

These are fine performances, well recorded. A comparison with the Decca album in which Julius Baker and Sylvia Marlowe have recorded six sonatas of Bach for flute and harpsichord reveals the following (at least in the works which both sets have in common). Birkelund and Viderö tend towards slower tempi than do the Americans. In the Decca recording, the instruments are placed at quite a distance from the microphone; the Haydn Society brings them noticeably closer, but without losing any of the room resonance. Therefore, in terms of intimacy of "presence," the Haydn Society recording would seem preferable.

One other tonal difference should be noted: Baker's tone is more open and "flurelike"; Birkelund's is darker and richer, making the instrument almost suggest the tone of an oboe at moments. However, I must confess that I cannot tell whether the difference is due to the characteristics of the respective instruments and players, or whether the greater "openness" of tone in Baker's case is due to the considerably greater distance at which he has been recorded. D. R.

## BACH-WALTON

*The Wise Virgins*—Ballet Suite.†Scarlatti-Tommasini: *The Good Humored Ladies*—Ballet Suite.

Vienna State Opera Orchestra. Franz Litschauer, Cond.

VANGUARD VRS 440. 12-in. 40 min. \$5.95.

An LP first for the Bach-Walton ballet score, which is notable for the elegant and winning Walton arrangements of Bach music from some of the German masters' cantatas. Particularly felicitous are those for the lovely "Sheep may safely graze" and the ecstatic "Praise be to God."

In somewhat lighter vein, but equally adept, are the Tommasini settings for the Scarlatti music—an enchanting score of much grace and delicacy. They are not fully realized by Litschauer in these performances, which are on the stolid side.

Extremely bright sound throughout, in another very close-to-mike recording, which tends occasionally to become piercing.

J. F. I.

## BEETHOVEN

*Concerto for Piano No. 4, in G, Op. 58*

Artur Schnabel; Philharmonia Orchestra, Issay Dobrowen, cond.

RCA VICTOR LCT 1131. 12-in. 32 min. \$5.72.

Schnabel died in 1951 and Dobrowen last year. These were men, but we know them as talents, and revivification is an exultant and not an ironical word when it is applied to a talent that we can still hear. The poetry of Schnabel, obtained by almost imperceptible mutations from an expected musical motion, is in its best evidence here, joined to an orchestral complement not quite so poetic, but featured by a hearty string tone and bluff punctuations. Transfer from SP has served reproduction well, for it has more truth than several versions made only for LP, although the piano is more uncertain in the treble. Several editions are more desirable, but Schnabelians will not care.

C. G. B.

## BEETHOVEN

*The Five Piano Concertos: No. 1, in C, Op. 15; No. 2, in B Flat, Op. 19; No. 3, in C Minor, Op. 37; No. 4, in G, Op. 58; No. 5, in E Flat, "Emperor," Op. 73*

Wilhelm Kempff; Berlin Philharmonic Orchestra, Paul van Kempen, cond.

DECCA DX-125. Three 12-in. 37, 30, 35, 33, 38 min. \$17.55.

All previous editions have allotted two sides per concerto, and in order to provide the economy of six sides instead of an expected 10, Decca has utilized the space after the conclusion of each concerto to start another, so that only sides 1, with the first two movements of the First Concerto, and 6, with the last two movements of the Fifth, are restricted to one work. Distribution over one rather short and five very long sides obviates interruption within a movement, that early sin of LP which seems now to have been excoriated; and thus we have no more than the customary irritation of turning one disk to have an entire concerto, although to select the right one some little skill is required to place the stylus in the blank frontier band. The pressings are in automatic sequence, and in order to have one concerto complete, the discophile must have parts of at least two others. If he wishes the Second Concerto he must accept fragments of four, willy-nilly. The three disks must be regarded as an indivisible unit.

## After Five Years: Uniform Equalization

Early in February something was accomplished for which perfectionist record-listeners have been hoping for a long, long time. The Engineering Committee of the Record Industry Association of America decided on an industry-wide recording characteristic, or curve. The only dampening factor (pun intended) in the joy inspired by their announcement was (as Decca engineer Charles Lauda pointed out) that this should have been done five years and/or 10,000 recording sessions ago.

A good many otherwise estimable musico-audiophiles have stoutly resisted all attempts to explain recording characteristics to them, particularly when the explanation was launched with the infuriating phrases "constant amplitude" and "constant velocity." Actually, the subject isn't very complicated. When lateral recording began—meaning that the cutting-needle inscribed tonal vibrations by swerving from side to side—two things were promptly discovered. One was that surface-noise consisted mostly of high tones. Accordingly, most record and transcription makers, as they recorded, governed their recording amplifiers to beef up the high tones of the music. Home music reproducing systems (i.e., phonographs) were then designed to lower the highs' volume back to normal. In the latter process, the surface noise also was lowered, of course, almost below audibility.

The second discovery was that a loud bass passage made a recording stylus take an outside lateral swing. Indeed, it often swung so widely that it cut back over the last groove it had cut, thus ruining the recording. Therefore the custom arose of lowering the volume of bass in recordings progressively, curbing the stylus swing. The home amplifier also drew the job of restoring this lost bass volume.

Both of these techniques were helpful. The trouble was that recording companies were altogether too individualistic. Hardly two settled on the same amount of treble-boost or bass-droop. One make of record, played at an equalization-setting worked out for another make, would sound shrill, or dull, or boomy. Customers fumed, and manufacturers of preamplifier-equalizers had a field day, selling control systems with a dozen or more combinations of equalization-curves stencilled on their scutcheons.

The most common and stable curves were the "old" National Association of Broadcasters' (NAB, now NARTB) and the Audio Engineering Society's (AES). The NAB curve incorporated a treble boost amounting to 16 decibels at 10,000 cycles per second. Its turnover-point (below which bass is progressively weakened) was 500 cps. The AES treble boost was 12 db at 10,000 cps; its turnover point was 400 cps. Columbia used a modified NAB. RCA Victor and London started out with curves of their own inven-

tion, then switched to what amounted to an NAB turnover and an AES treble boost, or something close to it. Other companies varied to suit their own taste.

The curve now recommended by the RIAA's Engineering Committee, and approved by the Board of Directors, is essentially the "new orthophonic" RCA Victor characteristic. The turnover point is 500 cps; the treble boost is 13.5 db at 10,000. This also has been adopted by the NARTB and the AES. (As C. J. LeBel, secretary of the AES points out, the new curve is within the deviation-tolerances of the old AES curve.)

RCA Victor, of course, has been recording to this curve since its adoption of the New Orthophonic trade-mark, somewhat more than a year ago (among the first recordings it made with the new characteristic were the Toscanini Beethoven *Ninth* and the Horowitz "Emperor" *Concerto*.) Capitol, echoing Mr. LeBel's assurance that the new curve differed only slightly from the old AES, which they had been using since the inception of their "FDS" (Full Dimensional Sound) series, shifted to the new curve in the middle of last summer (without advising HIGH FIDELITY, to permit a change in the *Dialing Your Disks* listing of various companies' equalization-settings.) Westminster, likewise without announcing the change, adopted the new curve in early autumn.

Mercury was still on the "old" AES standard at the time of this writing, and when they would change to the new standard had not been decided. Columbia was still using their modification of "old" NAB (the modification lies in the bass range from 150 cps down). According to Columbia's top engineer, William S. Bachman, Columbia intends to make the change to the new curve "gradually." He did not amplify nor explain. Presumably the minor labels whose disks Columbia presses will follow the Columbia example, for the most part. The same applies to the minors pressed by RCA Victor and Capitol. London's curve almost matches the new one, but for the fact that its treble boost is only 10.5 db at 10,000 cps., requiring a little additional treble from tone controls.

The change, at this late date, is a source of both annoyance and sly gratification on the part of preamplifier-equalizer manufacturers—they'll have to incorporate a new setting in their designs (most already *have* the setting, although not by the new RIAA-AES-NARTB title), which is irksome. On the other hand, they cannot help being glad that some millions of microgroove records, requiring varied equalization, have been issued before uniformity prevailed. As Manufacturer Avery Fisher says, "People will be needing equalizers for some time yet." Presumably, few people will throw away their old disks.



Prof. Kempff may almost be taken for granted. This remarkable pianist only undertakes to record music equally translatable by his hands and his head. The unflinching symmetry of contour and dynamics, and the unique sense of time always noticed in his records, give to the most robust romanticism a glow of polished logic. Even when the concept surprises, as in the poised and equable gentility of the opening of the Fourth Concerto, and the restraint applied to the sport of the First, the emerging finish of design effects its own temporary conviction. The singing exultation of the first movement of the Third makes this performance the best on records, and after the grave, imperturbable poetry of all the slow movements the infinite variety of the rondos may seem like the greatest achievement, as it is certainly the least usual. The orchestral collaboration is creditable and often excellent, in line with the pianist's thought but naturally less flexible, similar in phrase but less decisive in accent.

The faults are in a perplexingly variable sound rich in both beauties and blots. Side 3 is defective, producing strange noises where the music has been incompletely engraved. Possibly this calamity indicates that the Deutsche Grammophon originals were made on disks, then transferred to tape to be rerecorded on disks by Decca, a long process beset by hazards. The noise mars the end of the Second and the beginning of the superbly played Third Concerto. The latter also has an unfortunate excess of echo. The piano is imposing in the bass throughout, and often in the treble, but the treble does occasionally bell, and is often hard when loud. There is no consistency in it: for long passages its sound is faultless. The Fifth Concerto opens with a brittleness in the composed cadenza, and thereafter enjoys first-class reproduction. String tone, generally acceptable, deviates into moments of harshness and moments of real allurements, in the Fifth and especially in the Fourth Concerto. The winds are equally likely to lose their timbre in the mass or to assert it brilliantly. At no time does the equilibrium between soloist and band violate propriety.

The only living pianist who seems in a position to challenge Prof. Kempff in all five is Walter Gieseking, who via Columbia has given us One, Four and Five in unforgettable versions. Recordwise, there is no satisfactory way of comparing those separate disks with this inseparable integer.

C. G. B.

## BEETHOVEN

### *Missa Solemnis in D, Op. 123*

Lois Marshall (s); Nan Merriman (ms); Eugene Conley (t); Jerome Hines (bs); the Robert Shaw Choral and NBC Symphony Orchestra; Arturo Toscanini, cond.  
RCA VICTOR LM 6013. Two 12-in. 75 min. \$11.44.

Beethoven's Ninth Symphony and *Missa Solemnis* both occupy, in one sense, a somewhat peculiar position. Most hearers have ranked each among music's supreme achievements. A minority, however, has expressed dissent. This is the minority that presumes Beethoven had only contempt for the human voice and never learned adequately how to employ it. This minority



Toscanini listens at home. "It is hard to imagine more exalted music-making."

invariably cites the "inhuman" requirements imposed on the singers. For such critics, the Ninth's finale and much, at least, of the *Missa* are unsatisfactory.

There is an interesting fact about these dissenters, however. Expose them to a performance of the music, and they sometimes will change their minds. The change may not be permanent, but it holds good at least until the memory of the concert pales. In our time the concerts where this phenomenon has occurred most often have been those of Arturo Toscanini.

What Toscanini has been able to do in the concert hall ephemerally may now be accomplished permanently. A little over a year ago Toscanini gave us a Ninth Symphony recording of invincible quality, with a choral finale that tingled the spine as Beethoven must have wished. Now we have a *Missa Solemnis* in kind, and another landmark for posterity.

The *Missa* and the Ninth, written concurrently, are complementary. In the Ninth, Beethoven expressed his faith in man. The *Missa* affirms his faith in God. Toscanini approaches the one as he did the other. The *Missa* performance is a marvel of pulsing, vibrant, intensely earnest and expressive music-making, from the majestic, measured phrases of the opening plea for mercy to the final sublime supplication for peace.

The first detail with which one is concerned is the quality of the singing. On the part of Robert Shaw's choristers, it is magnificent. Shaw's singers always are splendidly drilled, but on occasion they have lacked something in spirit. Here they have caught fire just as they did in the Ninth. The soloists are less spectacular, but judgment here is complicated for a mechanical reason. In numerous recordings the solo voices, by being made too prominent, practically steal the show. Here, the case is the other way around. The quartet has been relegated somewhat to the background.

Soprano Lois Marshall seems well placed; her voice soars prettily over the proceedings. At the public performance and recording sessions Miss Marshall seemed rather tense, but this is not noticeable on the record, and the main criticism I would

make is that at times she is slightly sharp. Miss Merriman sings strongly and accurately. Mr. Conley's tenor most of the time sounds disappointingly thin and distant, and Mr. Hines also is almost inaudible at times, though his voice is fine when it can be heard.

It must be said, despite the deficiencies of balance, that having the quartet subordinated is far preferable to having it dominant, and the balance indeed may be close to proper in relation to the large forces involved. The total effect doesn't suffer much, in any event.

The NBC Symphony not only plays wonderfully but also manages to be heard impressively despite the competition from Mr. Shaw's chorale (the matter might also be put the other way around, i.e., the orchestra doesn't drown out the chorus, either). On occasion there are details that one gets only an inkling of, but the record isn't made yet that will encompass — and expose — everything in such a big concentration of sound. It is remarkable what does come through. Both the engineers and the recording director had plenty of problems, and they solved most of them satisfactorily — even that of the solo violin in the *Benedictus*, although a sharp ear will detect some erraticism in the volume level thereabouts.

The high points in the performance are numerous. There is no doubt, I suppose, that the *Agnus Dei* is the most inspired of the five major parts; it contains, in the *Dona nobis pacem*, one of the most beautiful melodies in existence. But the whole work is full of inspirations, accumulating on a steadily ascending scale from the *Kyrie* to the end. And the performance slights none. The electrifying start of the *Gloria* and of the surging *Credo*, the incomparable *Et vitam venturi* fugue — one of the most exciting things ever recorded; the lovely adagio, *Et incarnatus*, and the whole of the *Benedictus*, with its haunting violin solo — it is hard to imagine more exalted music-making.

It is the guiding hand, of course, that makes this recording what it is. Beethoven created the *Missa*, like the Ninth, with devotion, and Arturo Toscanini has done his best to re-create them in the originator's image. The two recordings will stand as parallel monuments to two orders of genius.

JAMES G. DEANE

## BEETHOVEN

### *Symphony No. 3, in E Flat, "Eroica," Op. 55*

Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.  
RCA VICTOR LHMV 1044. 12-in. 52 min. \$5.95.

Two admirable points — a glowing orchestral synthesis, especially in the Funeral March, and a jubilant military final coda. Elsewhere the hero is bandaged. C. G. B.

## BEETHOVEN

### *Symphony No. 6, in F, "Pastoral," Op. 68*

Vienna Symphony Orchestra, Willem van Otterloo, cond.  
EPIC LC 3011. 12-in. 42 min. \$5.95.

A healthy, muscular and in fact excellent performance whose indomitable sturdiness has its own good value, and its sonic value is equally impressive, with both the bulk



Badura-Skoda: Fournier, Janigro and be edged out a veteran trio of Brahmsians.

and the detail of the orchestra fatly stated. Untroublesome string-tone, snapping woodwinds and a clear, assertive bass put this in the class of the Scherchen recording on Westminster WL 5108, but Mr. van Otterloo's interpretation is less mannered than Dr. Scherchen's and has more pastoral expansiveness. Perhaps the new one is second only to Otto Klemperer's heartfelt paean on Vox PL 6960. C. G. B.

#### BIZET

*L'Arlésienne Suites Nos. 1 and 2.*

Orchestre des Concerts Lamoureux, Jean Fournier, cond.  
EPIC LC 3018. 12-in. 38 min. \$5.95.

These two lovely suites are excerpted from the 27 pieces of incidental music Bizet composed for Alphonse Daudet's drama, *L'Arlésienne*. Though the play was a failure, Bizet's music left a strong impression, and he later arranged the four pieces that make up the Suite No. 1. His good friend, Ernest Guiraud arranged No. 2. Both suites are filled with melody, vivid orchestration and the composer's ability to create a strong feeling of atmosphere, in this case that of Southern France.

Though this performance has a Gallic refinement, occasionally overrefinement, it manages to suffuse a glow and warmth essential to the score, and is particularly effective in the last section of each suite — the *Carillon* and *Farandole*.

Soundwise this is merely fair to good. Experimenting with the recording, I found it to sound much better on an ordinary commercial machine than on high fidelity equipment. J. F. I.

#### BOCCHERINI

*Concerto for Cello and Orchestra in B Flat Major* — See Vivaldi.

#### BOCCHERINI

*Concerto for Violoncello in B Flat*

†Mozart: *Horn Concerto No. 3, arranged as a Cello Concerto*

Janos Starker; Castle Hill Festival Orchestra, Maximilian Pilzer, cond.  
PERIOD 579. 12-in. 22, 19 min. \$5.95.

There is a WCFM disk of the Mozart in its original form. The Boccherini is the synthetic Concerto, with movements from two, which has four other recorded editions. Mr. Starker here, as usual, is imposing, and the sound of his instrument is as rich as we can hear it, and unsurpassed in registered realism; but this is offered at the expense of the orchestra, distant and ineffectual in a sad destruction of balance. C. G. B.

#### BORODIN

*Prince Igor: Polovetsian Dances*

†Glinka: *A Life for the Czar: Ballet Music*

Bolshoi Theatre Orchestra and Chorus; A. Melik-Pashaieff and S. Samosud, conds.  
COLOSSEUM CRIP 10110. 12-in. \$5.95.

The jacket that encloses this record bears a curious legend: First Printing 1951; Second Printing 1952; Third Printing, Complete New High Fidelity Edition 1954. Now just how a recording or tape not originally hi-fi goes about achieving the blessed state is not quite clear; even less clear is what it achieves fidelity to, high, low, or otherwise. The performances are as before — presumably authentically Muscovite in feeling, competently conducted, with tempos gauged to theatrical practicability rather than maximum brilliance of effect, played (and, in the *Prince Igor*, sung) industriously rather than especially well. The new "fidelity" seems in this case to have been sought in the bowels of an echo chamber and to consist of shrieking highs and plenty of synthetic boom-boom. An extra added annoyance on the side devoted to the Glinka is the sudden deadness that sets in at the end of each band and the fact that both the Mazurka and the Polonaise are cut off abruptly before the resonance dies. J. H., Jr.

#### BRAHMS

*Clarinet Sonata No. 1 in F Minor, Op. 120, No. 1*

*Clarinet Sonata No. 2 in E flat Major, Op. 120, No. 2*

Leopold Wlach, clarinet; Joerg Demus, piano.  
WESTMINSTER WL 5236. 12-in. \$5.95.

Brahms' final four chamber works owe their existence to the clarinetist Richard Mühlfeld, whose playing inspired the composer to create four masterpieces employing this instrument — the *Clarinet Trio, Op. 114; Clarinet Quintet, Op. 115*, and the two *Clarinet Sonatas, Op. 120*, recorded here. The music in these sonatas is a magnificent combination of lyrical beauty and noble sobriety. As set forth on the present well-recorded disk by Wlach and Demus, only the surface of this wonderful music reaches the listener. On the other hand, Reginald Kell and Mieczyslaw Horszowski, on a Mercury record issued several years ago, get beneath that surface for a much more sensitive and revealing interpretation. Both the label and the jacket of the present disk insist that the Sonata No. 1 is in F Major; of course, it is in F Minor. P. A.

#### BRAHMS

*Symphony No. 3 in F Major, Op. 90*

Vienna Philharmonic Orchestra; Karl Böhm, cond.  
LONDON LL 857. 12-in. \$5.95.

With the release of this recording, the Brahms Third is now represented an even dozen times in the catalog. For me, none of the newer versions measure up artistically to those by Koussevitzky (RCA Victor) and Ormandy (Columbia). Böhm gives a somewhat stiff, unimaginative reading to this often impassioned score; and there are a few spots, particularly in the first movement, where careless balancing of the orchestral voices — probably the fault of the conductor, not the engineers — causes the music to sound wrong. Otherwise, the recorded sound is agreeable. P. A.

#### BRAHMS

*Trio No. 1 in B Major, Op. 8*

Jean Fournier, violin; Antonio Janigro, 'cello; Paul Badura-Skoda, piano.  
WESTMINSTER WL 5237. 12-in. \$5.95.

#### BRAHMS

*Trio No. 1 in B Major, Op. 8*

Isaac Stern, violin; Pablo Casals, 'cello; Dame Myra Hess, piano (Casals Festival at Prades, Vol. III).  
COLUMBIA ML 4719. 12-in. \$5.95.

*Trio No. 2 in C Major, Op. 87*

Joseph Szigeti, violin; Pablo Casals, 'cello; Dame Myra Hess, piano.  
COLUMBIA ML 4720. 12-in. \$5.95.

†Schumann: *Trio No. 1 in D Minor, Op. 63 Fünf Stücke im Volkston, Op. 102*

Alexander Schneider, violin; Pablo Casals, 'cello; Mieczyslaw Horszowski, piano, in the *Trio*. Pablo Casals, 'cello; Leopold Mannes, piano, in the *Fünf Stücke*.  
COLUMBIA ML 4718. 12-in. \$5.95.  
(The above Columbia disks also available in SL-184. Three 12-in. \$17.85.)

Here is an embarrassment of riches for the chamber-music lover. Volume III in this season's release of Casals Festival recordings — actually the 1952 Prades Festival — is among the most notable of the entire series, for the great 'cellist is here heard performing in all four works in the set — also occasionally adding vocally to the interpretations with a characteristic grunt or hum. His impeccable musicianship dominates all of the performances here, but is particularly evident in the Schumann suite. The same composer's *Trio in D Minor* is also delivered with great warmth and lyric beauty. Brahms is treated more broadly, with some of the tempi — particularly in the *Trio in C Major* — decidedly on the slow side. In the last-named work, in fact, one finds a certain lack of focus, much as if the three artists had sat down for a cursory run-through of the music. Elsewhere, however, there is nothing but concentrated interpretive wealth.

Westminster's distinguished and carefully marched threesome — Fournier, Janigro and Badura-Skoda — have now done a good deal of recording together, so their performance of the *Trio in B Major* is somewhat brighter and more assured. The reproduction is also brighter and more spacious than in the Casals set, where the microphones have been placed closer to the performers.

Those who love the *B Major Trio*, a gem of a work, will want to compare — and perhaps own — both versions. P. A.

## BRITTEN

*Diversions on a Theme for Piano (Left Hand) and Orchestra, Op. 21* — See Strauss, R.

## BRUCKNER

*Symphony No. 9 in D Minor*

Pro Musica Symphony Orchestra; Jascha Horenstein, cond.  
VOX PL 8040. 12-in. \$5.95.

This is Anton Bruckner's last symphony, left unfinished at his death. For the average listener, it is one of the most accessible of his scores — rich in melodic inspiration, concisely constructed, controlled in its wanderings from key to key. Perhaps the work is better for not having been completed; it is often in Bruckner's final movements that he loses the inspirational spark. When the listener hears the *Ninth Symphony* — perfectly balanced as it is — he yearns for more, instead of being surfeited.

One could ask for no more sensitive, warm-hearted interpretation than that accorded the symphony by Horenstein and his fine-sounding orchestra. Vox has provided some of its best recording, too — a clean string tone, good balance and just the proper amount of hall resonance, with the microphones placed neither too close nor too far away.

The jacket notes go to some length to discuss the complete original version of this symphony and the truncated version by Ferdinand Löwe, but neglect to state which of the two is employed here. Fortunately, it is the composer's original that is used, allowing us to hear it as Bruckner conceived it. P. A.

## BUXTEHUDE

*La Capricciosa, partite diverse sopra una aria d'inventione* — See Bach, Johann Christoph.

## CHERUBINI

*Pater Noster (1834)*

†Tartini: *Sinfonia in A major for Strings and Harpsichord*

†Lully: *Marche pour le Regiment du Roi (1670)*

†Philidor: *La Marche Royale (1679); La Marche pour le Roi de Chine (1679); Marche du Prince d'Orange (1688)*

The London Baroque Ensemble. Karl Haas, cond.  
DECCA DL 4081. 10-in. 27 min. \$2.50.

A most appealing little disk and, at its price, a real bargain. The works are little-known but charming examples of Baroque music, mainly for the oboe and bassoon family. An exception is the Cherubini *Pater Noster*, a grave and lovely piece, played with great beauty by Pougnet. The little marches of Lully and Philidor are not in the least martial in spirit, nor are their tempos similar to the march as we know it today, being more leisurely and less strongly defined. Incidentally Philidor's *Marche du Prince d'Orange* turns out to be our old friend *Lilliburlero*.

The recording varies considerably in quality. The Cherubini, taking up one side, is quite excellent, the obverse side is weaker, and at the bottom very dead, particularly in the sound of the drum. J. F. I.

## CHOPIN

*Complete works for piano. Vol. 1: Four Ballades; Four Impromptus; Four Scherzos; Barcarolle*

Claudio Arrau, piano.

DECCA DX-130. Two 12-in. 38, 22, 41, 9 min. \$11.70.

Mr. Arrau is said to have a repertoire large enough to fill 86 recital programs and 65 orchestral appearances, and at one time or another he has devoted series of recitals to the complete keyboard music of Bach, Beethoven, Weber, Ravel, Chopin and Schubert. Now he is in the process of recording for Decca all of Chopin's piano music and all of Mozart's piano concertos; the first volume of the Chopin cycle is here under consideration.

The kind of voracious, energetic, restless intellect that Mr. Arrau apparently has seems to respond most sympathetically to the more formally complex music, and it is the *F Minor Ballade* that receives the outstanding performance on these two disks. When faced with the melody that begins the *F Major Ballade*, the pianist fusses and toys with it as if its simplicity did not give him enough to think about. On the whole, these are serious, mature interpretations, generally admirable and worthy of study, yet lacking the intuitive poetic sense that would make them wholly satisfying.

Mechanically the recording is excellent, for the piano tone sounds clean, natural and ringing. The amount of hall resonance around the piano varies, being strongest (and slightly annoying) in the *Impromptus* and happily absent in the *Ballades*.

Now that it has begun this project, it is to be hoped that Decca will see it through. None of the as yet unrecorded Chopin works are masterpiece pieces, but they have a good deal of period charm and historical interest and will repay listening. R. E.

## COPLAND

*Appalachian Spring; El Salon Mexico (two versions)*

Vienna State Opera Orchestra; Franz Litschauer, cond.

VANGUARD VRS 439. 12-in. \$5.95.

Boston Symphony Orchestra; Serge Koussevitzky, cond.

RCA VICTOR LCT 1134. 12-in. \$5.72.

Koussevitzky remains the old master. A. F.

## COPLAND

*Passacaglia, Piano Variations, Piano Sonata*

Webster Aitken, piano.

WALDEN 101. 12-in. \$5.95.

The writer of this review has been listening to phonograph records, man and boy, since the early days of the Taft Administration, and in that time he has heard more thousands of piano recordings than any one human being should admit. Of them all, this is probably the most perfect. Every phrasing, nuance and remote subtlety of color is present on this marvelous disk, which represents an almost unparalleled creative collaboration of composer, interpreter and recording engineer. The recording engineer's

name is Robert E. Blake, and he is a great man. So is Aaron Copland. So is Webster Aitken. The Copland of the broad, thoughtful, sonorous, but rhythmically rich sonata pleases me the most, but there are those who prefer the spare, ascetic plangorousness of the variations, and they are entitled to their views. The *Passacaglia* is one of Copland's earliest works, one of his least personal, but a fine one for all that. Aitken's past-mastery of piano playing emerges from the first note. A. F.

## COUPERIN

*Pieces en Concert for 'Cello and String Orchestra* — See Vivaldi.

## DEBUSSY

*Estampes; Images* — See Ravel.

## DEBUSSY

*Suite Bergamasque*

†Ravel: *Gaspard de la Nuit*

Friedrich Gulda, piano.

LONDON LL 754. 12-in. \$5.95.

Young keyboard wizards with lots of technique and not much musicianship are no scarcity on the concert and record markets today. But when one of these youngsters comes along whose startling technique is overshadowed by sensitive musical taste, it is time to sit up and take notice. Such a phenomenon is 23-year-old Friedrich Gulda. Up till now, he has been heard on disks in nothing more modern than Chopin, so it is arresting to hear what he does with Debussy and Ravel. Never anywhere have I heard the *Suite Bergamasque* — especially the *Menuet* and *Passepié* — played with such elegance and appreciation for its classical foundations. Neither do the fierce technical demands of *Gaspard de la Nuit* hold any terrors for Gulda, who meets them and has technique to spare — at the service of art and drama. Add to these qualities first-rate reproduction and you have a piano disk no one in his right mind will ignore. Even if you already have recordings of these two works, you had better hear this one. If you do, you probably will buy it. P. A.

## DELLO JOIO

*Epigraph* — See Green.

*Aaron Copland: a concatenation of great men makes his sonata recording special.*





## DIVUS

*Voices of the Night*

Hyla Crucifer (s), Acris Gryllus (ms), Rana Sylvatica (a), Bufo Cognatus (t), B. Americanus Holbrook (t), R. P. Pipiens (bne), R. Catesbeiana (bs); A capella Chorus of the Stillwater Spring and Summer Festival, A. A. Allen, cond. (Paul Kellogg, recording director.)

CORNELL UNIVERSITY RECORDS. 38 min. \$6.75.

Essentially a rondo complicated both by fragmentary sonata form and obvious elements of rhapsody, this often heard but little understood music becomes more perplexing with each of its occurrences, hearers showing a progressive indifference and indeed complete lack of understanding of its meaning, origin and beauty. Once this was not true: people accepted and admired the incredible mixing of polytonality and atonality, of obscure modes and naive monotonism, as the creation of a universal Composer; but we are all specialists now, who have been taught to decry universalism as incompatible with the aspiration of modern (stet) man for a concatenation of Cadillacs. It is certainly not the candid lust of this continuous serenade that offends us Americans complaisant to the exultant eroticism of *Rosenkavalier* and *Tristan*: it may be just our angered knowledge that these singers are not civilized and manufacture no cash. Like the untopped tree, the unpolluted stream, the unslaughtered heron, the unblasted hillside and the highway without billboards, they mock our progress.

— The present performance is perfect. Not one deviation from correct pitch, not one sloppy intonation. Miss Crucifer will be remembered if not identified, and Mr. Catesbeiana is in magnificent voice. Some are strangers, but their work should be studied. The sound, which involved personal discomfort to conductor and recording director, is distinct and seizing; and the surfaces are free of noises not planned. Warmly recommended\* to those who know what they are buying: an admirable production, but probably subversive. C. G. B.  
\*An editor's wife recommends it especially warmly for chilly winter evenings, whose dismal atmosphere it dispels with fine summery conviction.

## DONOVAN

*Quartet for Woodwinds* — See Gruen.

## DVORAK

*Cello Concerto in B Minor, Op. 104*

Antonio Janigro, cello. Vienna State Opera Orchestra; Dean Dixon, cond.  
WESTMINSTER WL 5225. 12-in. \$5.95.

This concerto, one of the cornerstones of the cellist's repertoire, is given a rather unorthodox interpretation by Janigro. Everything is crystal clear both in his superlative execution of the solo part and in the careful orchestral accompaniment directed by the American conductor, Dean Dixon. In an effort to achieve that clarity, however, soloist and conductor have often broadened the tempo and phrasing to an extent that robs the work of its fire. As usual, Westminster has provided vividly clear, moderately close-to reproduction. But the definitive modern recording of this concerto —

one that will supersede the old, but still unsurpassable Casals interpretation for RCA Victor — has yet to be made. P. A.

## DVORAK

*Violin Concerto in A Minor, Op. 53*

†Glazunoff; *Violin Concerto in A Minor, Op. 82*

David Oistrakh, violin. National Philharmonic Orchestra; Kiril Kondrashin, cond.  
COLOSSEUM CRLP 137. 12-in. \$5.45.

## FALLA

*Fantasia Baetica; Ritual Fire Dance; four Pièces Espagnoles: Aragonese, Cuban, Mountanesa, Andaluza; Serenata Andaluza*

Menahem Pressler, piano.

MGM E 3071. 12-in. 13, 3, 3, 4, 5, 5, 3 min. \$4.85.

Hard on the heels of the recent recordings devoted to Falla's piano music comes this disk, red cover and all. Cheaper than its Westminster rival, with José Echaniz as pianist, the MGM entry offers considerably less in repertoire and sheer playing time, although the transcriptions of orchestral works on the Westminster do not amount to much. Mr. Pressler is the better technician, produces a better piano tone, and plays with more lyricism — perhaps to the point of sentimentality. The sound will do, and there is less surface noise than on most MGM disks. Mr. Echaniz's restrained, astringent versions seem in better style, however, and Westminster's recording engineers are peerless, so that the whole aura of performance is much superior to that on the MGM record. If you want the extra repertoire, the Westminster disk is easily worth the additional dollar it costs. R. E.

## GLAZUNOFF

*Violin Concerto in A Minor, Op. 82* — See Dvorak.

## GLINKA

*A Life for the Czar: Ballet Music* — See Borodin.

## GOUNOD

*Ballet Music from "Faust"* — See Tchaikovsky.

## GREEN

*Sunday Sing Symphony*

American Recording Society Orchestra; Max Schoenherr, cond.



DAVID G. ALLEN

B. A. Holbrook, tenor: "Not one deviation from pitch, not one sloppy intonation."

†Mennin: *Concerto for Orchestra*

†Dello Joio: *Epigraph*

American Recording Society Orchestra; Hans Swarowsky, cond.

ARS 31. 12-in. 23, 10, 12 min. \$5.35.

Ray Green, head of the American Music Center, is represented for the first time on disks with a persuasive symphony inspired by and in some respects directly based upon shape-note psalms and other old American hymns. The titles of his five movements are "Fuguing Tune," "Help Me to Sing," "Help Me to Quietude," "Help Me to Joy," and "Exit Tune." The symphony is in the great tradition begun by Charles Ives, with his works on American liturgical themes composed 60 years ago, but Green is closer to his material, handles it somewhat more literally and with less individual mastery of form than Ives. Still and all, this is a most attractive work. The Mennin is rather less attractive and is not a first-rate example of its composer's distinguished talent. There is something about the emotional impact of a reading of *Moby Dick* in the program notes, but the music sounds as if it proceeded from the aural impact of Hindemith's *Mathis der Maler*. The Dello Joio piece, however, is extremely lyrical, yet reserved and beautifully shaped.

A. F.

## GRIEG

*Violin and Piano Sonata No. 3, in C Minor,*

*Op. 45*

†Schubert: *Violin and Piano Sonata No. 5, in A, Op. 162 (Duo)*

Fritz Kreisler, violin; Sergei Rachmaninoff, piano.

RCA VICTOR LCT 1128. 12-in. 23, 20 min. \$5.72.

There have been some dubious entries in RCA Victor's Treasury of Immortal Performances, but this one fully deserves a place in the series. Regardless of the quality of reproduction, which is at least adequate, the Kreisler-Rachmaninoff version of the Grieg sonata is an exciting example of two great performers matching talents. Kreisler's vibrant, passionate, rich-toned exposition of the violin part is superbly balanced by the urgent, unsentimental, bejeweled pianism of Rachmaninoff. They are in thorough agreement on matters of tempo and phrasing, and their rapport in Grieg's rhapsodic music is a complete joy. I have reservations about Rachmaninoff's playing in the Schubert sonata, which is often charming but sometimes overly suave and superficial. I have none whatever about Kreisler's performance, at once songful and deeply felt. The Schubert is listed as being recorded in 1928. The Grieg, bearing no date, sounds to be the same vintage, although the piano comes through with more clarity.

The tones of the instruments sound surprisingly full and the balance is excellent, only occasionally favoring the violin. R. E.

## GRUEN

*Pomes Penyeach, Thirteen Ways of Looking at a Blackbird*

Patricia Neway (s), John Gruen, piano.

†Donovan: *Quartet For Woodwinds*

†Kraehenbuehl: *Canzona for Woodwinds*

Yale Woodwind Quartet.  
CONTEMPORARY, INC. AP 121. 12-in. \$5.95.

John Gruen is a young New Yorker who specializes in writing songs. His *Pomes Penyeach* is a cycle of seven songs on texts from that celebrated collection by James Joyce, and his *Thirteen Ways of Looking at a Blackbird* is actually one long song on a collection of 13 miniaturistic verbal implications by Wallace Stevens. Both cycles are superbly effective, which is extraordinary, for all the poems are really too good to be set to music. But Gruen has successfully interlined the Irish nostalgia of Joyce with new emotional resonances, and he has handled the Stevens with equal pointed subtlety, suggesting the Oriental sources of the *Blackbird* without any Orientalisms at all. He has a magnificent assist from Miss Neway; singing like hers would convince one that anything is a masterpiece, and when she has really fine things like these to sing, so much the better. The woodwind quartet by Richard Donovan, long a member of the Yale faculty, is spirited, witty, reservedly lyrical in its slow movements, and extremely adroit in its handling of the medium. The piece by David Kraehenbuehl is a good, solid affair in the Renaissance tradition of the canzona for winds. Woodwind ensembles usually record well, but this one records exceptionally well. A. F.

#### HANDEL

*Suite No. 5, in E*

†Bach: *Partita No. 6, in E Minor*

†Scarlatti: *Five Sonatas: Longo 443, in C; 275, in E Minor; 23, in E; 413, in D Minor (Pastorale); 424, in D*

Walter Gieseking, piano.

COLUMBIA ML 4646. 12-in. 8, 22, 13 min. \$5.95.

Devoted to the triumvirate of musical giants who were born in 1685, this disk should need no recommendation. The superb music — the Scarlatti assortment is a very choice one — is heard in performances of the utmost stylishness, from a candid account of the Handel suite (with the so-called Harmonious Blacksmith variations), through a beautifully ordered Bach partita, to some ravishingly colored Scarlatti. Mr. Gieseking does not produce the beautiful tone that is a hallmark of Robert Casadesus' pianism in a similar cluster of Scarlatti sonatas, nor does he play with such chill exactitude, but he does bring a welcome warmth and flexibility to his interpretations. Recorded in 1951, these performances fare better than some other recent Gieseking releases on Columbia. The tone is relatively full and rich, and it emerges distinctly. R. E.

#### HAYDN

*Quartets (6), Op. 76: No. 69, in G; No. 70, in D Minor, "Quinten"; No. 71, in C, "Emperor"; No. 72, in B Flat, "Sunrise"; No. 73, in D, "Celebrated Largo"; No. 74, in E Flat.*

Schneider Quartet.

HAYDN SOCIETY HSQ-L. Three 12-in. 19, 19, 22, 22, 21, 23 min. \$18.50.

This is the opus-number with the most fantastic generosity in chamber music: five



Haydn: from the Schneider foursome and equally dedicated engineers, a treasure.

great Quartets and a good one, woven by the most professional of composers, at the zenith of his invention in his late 60's, out of a serenity of experience and skill into music of enchanting and inimitable apparent simplicity. Four of the Quartets have gathered distinguishing nicknames, almost invariably a sign of first-quality Haydn; and the first of the group, Quartet No. 69, has suffered some neglect because a name has not been found for it. With its devotional second movement, frisky *scherzando* of a minuet and the charming foolery of its finale it is not secondary to its brethren. Contrarily, Op. 76, No. 6 is of smaller distinction. The repute of the others does not need explanation.

The Schneider Quartet, in two incarnations, have now recorded 35 of Haydn's quartets for the Haydn Society. For the first time on their route towards completion of all 77 the Schneiders encounter colleagues in posture to dispute their proprietorship. The "Quinten" by the Galimir Quartet on Period 504, the "Sunrise" by the Budapest Quartet on Columbia ML 4216, and the "Largo" by the Vienna Konzerthaus Quartet on Westminster WL 5034 are excellent and in some respects to be preferred to the equivalent Schneider versions. There are points of insight and details of execution, not easy to evaluate, which shift admiration from one edition to another; but where the Schneiders win decisively is in the quality of the engineering granted to them — analytic and pure, with a carefully estimated, unobtrusive resonance and great regard for proportions, the whole eminently and unmistakably quartetish, in the first class of recording for the four traditional instruments. The sonic leadership gives the Schneiders overall leadership. C. G. B.

#### HAYDN

*Toy Symphony* — See Mozart.

#### HONEGGER

*Symphony for Strings* — See Johnson.

#### ISAAC, Heinrich

*Missa Carminum*

Wiener Akademie Kammerchor; Ferdinand Grossman, cond.

WESTMINSTER WL 5215. 12-in. \$5.95.

Both aesthetics and musicology are well served by this fine disk. It is gratifying to see realized in actual sound some of the works by that army of older composers who, for so many years, have been encountered only in the indexes of books on music history. Isaac, who has been called Izak, Ysack or Isaak, was born in 1450, the same year that marked the birth of his better known contemporary, Josquin Des Prez. He has been referred to as the "most versatile composer of his time," and is considered the first in the distinguished line of Germany's contrapuntal masters.

If the music contained on this recording is typical of his output, then Isaac was a very sophisticated composer, indeed. This is music of great technical finesse and polish, as well as feeling, and it is a pleasure to report that it is sung with a completely sympathetic approach. There is an over-all sense of poise in the performance, which seeks out the beauties of the score without ever becoming dry or musicological. The sounds themselves fall gratifyingly on the ears, and a special word should be said about the fine *pianissimi* that Mr. Grossmann draws from the chorus.

It occurred to this listener, after he had heard the work, that all his thoughts had been devoted to the music itself and to the performance, and hardly at all to the recording as such. What greater compliment can be paid to the recording, though, than to say that it permitted the music to come through, without calling attention to itself. D. R.

#### JOHNSON

*Concerto for Piano and Chamber Orchestra*

John Kirkpatrick, piano; Rochester Chamber Orchestra; Robert Hull, cond.

†Honegger: *Symphony for Strings*

Rochester Chamber Orchestra; Robert Hull, cond.

CONCERT HALL SOCIETY 1189. 12-in. \$5.95.

Hunter Johnson's concerto is a rather remarkable work, immensely strong in its rhythms, quite complex in its structure, exploiting elements abstracted from jazz, but with a profoundly serious over-all cast that gives the piece great distinction and character. The famous Honegger symphony scarcely needs discussion. I suspect that Honegger is the Tchaikovsky of the 1907's, wherefore we had better enjoy his music in the 1950's for such freshness and dramatic interest as it may possess. It possesses a good deal of both if one does not work it too hard. The recorded sound is intimate and insistent. A. F.

#### KRAEHNBUHL

*Canzona for Woodwinds* — See Gruen.

#### LULLY

*Marche pour le Regiment du Roi* (1670) — See Cherubini.

#### MARAIS

*Suites for Viola da Gamba and Harpsichord*

Ernst Victor Wolff, harpsichord; Eva Heintz, viola da gamba.

EMS 8. 12-in. \$5.95.

Two completely non-musical considerations might serve to fix in our minds the name of Marin Marais, who makes his first appearance on microgroove with this disk. One, the fact that he was born exactly 100 years before Mozart — in 1656. Two, the fact that he shared with his younger contemporary, Bach, a certain fecundity, not only in the creation of music, but in the creation of children as well. Bach's children numbered from 20 to 24, depending upon which authority is consulted. Marais ran a very close second, with 19.

Musically, the works recorded here are charming. They serve, moreover, to give us an insight not only into the creative mind of Marais, but into the viola da gamba as well. There seems to be a certain "rightness" about this music when performed on the gamba. Its more subdued tone quality matches the spirit of the music better than does the brighter, more virile tone of the modern 'cello. Miss Heinetz has for some time been one of the leading performers on the instrument. The recording itself is of the "close-to," studio variety. D. R.

#### MENNIN

*Concerto for Orchestra* — See Green.

#### MONTEVERDI

##### *Il Ballo delle Ingrate*

Emma Tegani (s), Amor; Claudi Carbi (ms), Venus; Luigi Sgarro (bs), Pluto. Orchestra da Camera di Milano and chorus; Ennio Gerelli, cond.

VOX PL 8090. 12-in. 42 min, 35 sec. \$5.95.

When the members of the Florentine camerata invented opera just before the end of the sixteenth century, they believed that they were restoring the ancient glories of Greek drama as originally presented. To this end, they chose classical subjects for their texts and in setting them rejected the elaborate polyphonic style of (for example) Palestrina in favor of a linear, declamatory style aimed entirely at the support and enhancement of the words. What Peri and Caccini began Monteverdi raised to the level of high theatrical art; at the same time he overcame the austerities of their pure declamation with expressive melody that not only served the poetry but enriched it, thus sowing the seeds from which opera as we know it has grown.

This outline is perhaps too pat and certainly vastly oversimplified. The music must be heard. *Il Ballo delle Ingrate* is not exactly a central work in the history of opera, but it is an instructive one because it comes early in Monteverdi's theatrical career — 1608, the year after his first opera, *Orfeo*; the same as the lost opera *Arianna*, from which the great *Lament*, his most-sung music today, alone remains. It combines purely mythic subject matter with the kind of noble human expressivity that was to make *L'Incoronazione di Poppea* so great a work thirty-odd years later.

*Il Ballo delle Ingrate*, composed for the wedding celebration of the heir to the Duchy of Mantua, is a sort of Renaissance-classical moral exercise in dance-operatic form. Really more a pageant than an opera, it has nothing that could be called a plot except by the broadest definition. Amor (i.e. Cupid)

is concerned because women nowadays are frigid to their lovers and have developed a casual contempt for his arrows. Venus agrees (possibly because she is in the same racket) that this is an insupportably bad situation, and they drop down to tell Pluto. He, too,



Claudio Monteverdi: *Even in 1608 ungrateful ladies went to Hell.*

agrees that it is scandalous for women to ignore Amor, so he brings out a sample lot of ungrateful beloveds. While they dance a ballet he delivers a lecture to the audience on the after-life plight of the chilly female. As the ungrateful return to their tortures they chant the moral: "Learn pity, dames and damsels."

No one knows for sure just how works like this were originally scored; and even if the scoring were known, the instruments — not to mention people who could play them — would be nearly impossible to come by. Anachronism is a necessary condition of performance, and each arranger has to take his chances. The notes on the envelope do not give Mr. Gerelli's instrumentation, but a fair guess would be that he has used Vivaldi-like forces. The results, right or not, are very lovely, and the singers deal quite respectably with the unaccustomed declamatory lines. The jacket has a libretto with a good English translation. Recording: very clean, with voices close except when effect of distance is explicitly required; small-hall presence.

In case anyone is going to Italy in April, *Il Ballo delle Ingrate* is to be done then at La Scala, Milan, in a double bill with Honegger's *Joan of Arc at the Stake* — Ingrid Bergman as Joan. J. H., Jr.

#### MOZART

*Symphony No. 39, in E Flat, KV 543;*

*Serenade No. 13, in G, "Eine kleine Nachtmusik," KV 525*

†Haydn: *Toy Symphony*

London Philharmonic Orchestra, London Symphony Orchestra and a Symphony Orchestra respectively; Felix Weingartner, cond.

COLUMBIA ML 4776. 12-in. 25, 13, 7 min. \$5.95.

The Symphony in this manly interpretation is famous for its impartial delivery of its ambiguity: is it exigent? is it bland? The conductor who had such a large responsibility in making the phonograph respectable makes it both exigent and bland. *Eine Kleine Nachtmusik* has an admirable symphonic performance, without one maudlin

measure, and everyone will agree that the Weingartner lucidity, so favorable to form, has not been favorable to the *romanza* in quickening it. The *Toy Symphony* is tender and understanding beyond compare, but the review pressing was terribly off pitch, perhaps a freak of an eccentric copy but, if not, fatal to this part of the disk. The transfer is sonically acceptable and the sound easy, but this is of less importance with Weingartner records than with any others, since this man who had to die too soon has given us criterions of re-creation of permanent value to those who want to understand and love music; wherein dignity and passion are not incompatible. C. G. B.

#### MOZART

*Five Contra-Dances; Two Adagios*

London Baroque Ensemble, Karl Haas, cond. DECCA DL 4055. 10-in. 7, 4, 7 min. \$2.50.

More of Decca's enterprise in bringing out for the first time pleasantries by the greater composers. This is sinewy playing, without particular polish, undue except in the little *Adagio* for English horn and strings. Gratifying sound: full and close, sparkling, no problems. C. G. B.

#### MOZART

*Divertimento No. 15, in B Flat, KV 287*

Vienna National Opera Orchestra, Felix Prohaska, cond. Jan Tomasow, violin. VANGUARD 444. 12-in. 37 min. \$5.95.

*Divertimento No. 17, in D, KV 334*

Vienna National Opera Orchestra, Felix Prohaska, cond. Jan Tomasow, violin. VANGUARD 441. 12-in. 45 min. \$5.95.

An earlier version having been withdrawn, No. 15 is now represented only by this new recording, although another has been announced by the Haydn Society. Seven members of the Vienna Octet have done No. 17 well for London (LL-235), and there are some points of superiority in the animated playing of that record, particularly in the superb second minuet. But few will demur that these Divertimentos are most effectively given with a modest multiplication of the strings, and it is conventional, as it was in Mozart's time, to put the concertmaster forward in *concertante* style. This is done in both Vanguard disks, with the leader, Mr. Tomasow, slipping in and out of the body of strings with disarming informality. Mr. Prohaska conducts as he generally does Mozart, with a mellow, full phrasing quite divorced from stress, while the vivid reproduction — too vivid without adequate treble reduction — gives us the phonographic rarity of horn-tone nearly entire. C. G. B.

#### MOZART

*Horn Concerto No. 3, arranged as a Cello Concerto* — See Boccherini.

#### MOZART

*Sonata No. 14, in C Minor, KV 457;*  
*Sonata No. 15, in C, KV 545* — See Schumann.

#### MOZART

*Symphony No. 35, in D, "Haffner," KV 385*  
†Schubert: *Symphony No. 8, in B Minor, "Unfinished"*



Berlin Philharmonic Orchestra, Fritz Lehmann, cond. (Mozart); Concertgebouw Orchestra, Amsterdam, Eugen Jochum, cond. EPIC LC 3006. 12-in. 20, 27 min. \$5.95.

Building the foundations of repertory at this date, Epic earns compassion in presenting two presentable efforts too late. The long-drawn "Unfinished," in tenderly beautiful string-playing and good recording a little weighted in the bass, and the sprightly "Haffner," unerring but rather hard, are good demonstrations but better have been noted here. C. G. B.

#### NOVACEK

*Perpetual Motion* — See Sarasate.

#### ORFF

##### *Carmina Burana*

Elfride Trötschel (s); Hans Braun (b); Paul Kuen (t); Karl Hoppe (b). Bavarian Radio Chorus and Orchestra; Eugen Jochum, cond. DECCA DL 9706. 12-in. 45 min. \$5.85.

Carl Orff's reputation as one of the leading contemporary composers of Germany rests very largely upon this extraordinary work, which has all the earmarks of a success-piece and actually is a smash hit of a rather overwhelming kind, but was not introduced to American audiences until January 10, 1954, when, in the seventeenth year of its age, it was performed by Giovanni Camajani and his Schola Cantorum from the University of San Francisco.

The original *Carmina Burana* is a collection of poems, all, apparently, secular to an extremely high degree, which were written by anonymous wandering scholars and college-campus bohemians of the 13th century. Some are in Latin and some in German; on the whole, they exude the same atmosphere of roistering bitterness that one finds in the works of Francois Villon, although they lack Villon's technical mastery and daring.

Orff selected 25 of these poems for his setting, and his work consists of 25 extremely short movements divided into three sections, the first dealing with the cruelty of fate, the second with the delights of spring, and the third with the delights of eating, drinking, and fellowship in all its aspects, including the most fleshy. At the end the invocation to fate returns.

The composer has loaded his texts with color in the most lavish and extravagant fashion, exploiting the color of small choruses and large, the color of solo voices, and the color of the orchestra handled with blazing virtuosity, but above everything he relies upon the color of melody, in which department his invention seems completely inexhaustible. A little of his melody recalls medieval church chant and art song, but mostly it recalls folk song. The conventional "medieval" devices, which is to say the 18th century counterpoint on which, since *Die Meistersinger*, every composer has relied to evoke any century from the fifth to the fifteenth, are totally absent.

The total effect is brawling, brilliant, and as exhilarating as were the *Polovetsian Dances* of Borodin the first time you heard them. Furthermore, like the *Polovetsian Dances*, *Carmina Burana* stands up; it invites and sustains repetition as do few "conservative," tuneful pieces of the present day.

For Orff has understood in his own fashion what distinguishes the medieval arts from the arts of other times: their combination of maximum density in texture with maximum energy in movement. This is an extremely difficult formula for any modern man to cope with, but Orff handles it more successfully than anyone I know of since Rabelais. His unflinching delightful and entertaining score is superbly performed and has been quite well recorded. A. F.

#### PAGANINI

*Perpetual Motion* — See Sarasate.

#### PHILIDOR

*La Marche Royale; La Marche pour le Roi de Chine; Marche du Prince d'Orange* — See Cherubini.

#### RACHMANINOFF

##### *Piano Concerto No. 2, in C Minor*

Cor de Groot, piano. Hague Philharmonic Orchestra; Willem van Otterloo, cond. EPIC LC 3009. 12-in. 33 min. \$5.95.

The new Epic firm seems intent on bringing water to a drowning public. Surely new versions of the Rachmaninoff *C Minor* and Tchaikovsky *B Flat Minor Piano Concertos* are totally unnecessary when they are neither cheaper nor musically better than their many predecessors. Aurally this recording furnishes a remarkably transparent orchestral texture, surrounding without blanketing the solid, ringing, stunningly real tone of the solo piano. I did, however, find it impossible to eliminate the booming from the orchestral bass. The soloist, about whom I know nothing, plays like a young man, for the performance is high-tensioned, almost overenergetic, and unsubtle. The orchestra plays extremely well in the same sharp, extrovert way. R. E.

#### RAVEL

*Gaspard de la Nuit* — See Debussy.

#### RAVEL

##### *Gaspard de la Nuit*

†Debussy: *Estampes (Pagodes, Soirée dans Grenade, Jardins sous la pluie); Images (Reflets dans l'eau, Hommage à Rameau, Mouvement; Cloches à travers les feuilles, Et la lune descend sur le temple qui fut, Poissons d'or)*

Walter Gieseking, piano. COLUMBIA ML 4773. 12-in. 17, 11, 24 min. \$5.95.

Mr. Gieseking's recording of the *Images* is still available on a 10-inch disk, but Columbia has seen fit to reissue it on a 12-inch, coupled with the *Estampes* and with a 1939 version of the *Gaspard de la Nuit*. The Debussy performances require no comment, seeming as incomparable as ever, and they are adequately reproduced. The Ravel is mechanically poor, with the piano sounding far away and muted, and there is considerable surface noise. What remains sounds miraculously beautiful, particularly the *Ondine*. Mr. Gieseking takes it slightly faster than does Robert Casadesu in his definitive recording; the music coheres more, and there is a wonderful suppleness in Mr. Gieseking's outlining of the melody. But, as far as one can tell under the circumstances, Mr. Casadesu gives more bite to

*Le Gibet* and to *Scarbo* than Mr. Gieseking does, and thereby contributes the better version of the two. R. E.

#### SAINT-SAENS

##### *Samson et Dalila*

Hélène Bouvier (ms), Dalila; José Luccioni (t), Samson; Paul Cabanel (b), High Priest of Dagon; Henri Médus (bs), An Old Hebrew; Charles Cambon (bs), Abimelech. Orchestra and Chorus of the Paris Opéra; Louis Fourestier, cond. VOX PL 8323. Three 12-in. \$17.85.

Saint-Saëns' *Samson et Dalila* has had a peculiar history, and this recording is only its most recent chapter. Proposed originally as an oratorio, *Samson et Dalila* was composed as an opera to a French text; had its première some 10 years later in a German translation (Weimar, 1877); was praised by Hans von Bülow as the finest of modern "German" operas; had great currency in concert performances without being staged very often; waited 15 years before it was produced at the Paris Opéra, where it has been a fixture ever since; and has had a long and successful career in this country despite strictures by those convinced of its untheatricality even though a stage performance involves the destruction of a proscenium-filling temple.

Actually, *Samson et Dalila* is a perfectly legitimate French opera (with enough choral writing to make it adaptable as an oratorio) compounded of Meyerbeer-cum-Gounod, Massenet, and such classical models as Handel, all subsumed and modified by Saint-Saëns' own musical cultivation. If he had been a great original like Moussorgsky, Saint-Saëns might have composed differently. But, conservatory trained and by temperament no man to flout *le bon goût*, he wrote an opera that is at once a synthesis and a personal creation, that for all its gentility makes its dramatic points skillfully and well, an opera that given good performing elements can be effective, if not cathartic, theatre. At its best — and the best, to me, is in the long-lined exhortations of Samson in the first act, the big Meyerbeerish duets in the second, the religious ritualism of the third, rather than in the famous arias of Dalila — *Samson et Dalila* can still be pretty exciting.

This recording, the first or second to appear on LP, depending on how you view it, has a peculiar history, too. The performance is the same as that released on 78s by Columbia just after the war, and on LP (SL 107) in October 1950. Exactly a year later they withdrew it. Now, apparently, they have sold the masters to Vox — or, perhaps, the tapes, for a good deal of engineering hocus-pocus has been worked on the sound, which was only so-so on the 78s. The results (obtained, a good guess would be, by extensive use of the echo chamber) are quite surprising — more resonance, more illusion of space, fuller tone in the solo voices. Orchestral and choral passages seem to have benefited somewhat less. It may or may not be hi-fi — whatever that is — but I doubt if most listeners will be conscious of complainable deficiencies in the sound of the Vox set.

The performance remains — as before — most notable for the imperious High Priest of Paul Cabanel and the powerful and impressive Samson of José Luccioni. Both men have the solidity of voice and strong

yet malleable line to phrase their music, and both project dramatically in real opera-house fashion. Hélène Bouvier is an equally good artist as Dalila, but all the echo chambers in the world could not take the hard edge off her upper tones. In her scenes with the High Priest she is enormously effective, but when seductiveness is in order she inspires a burdensome amount of disbelief, and her mezzo-soprano voice does not flow easily in the downward cadences of *Printemps qui commence*, which wants a real old-fashioned contralto.

The venerable Charles Cambon is an excellent Abimelech, and a voice as fine as that of Henri Médus in the music assigned the Old Hebrew seems sheer lagniappe. Louis Fourestier's conducting is capable and musicianly but a little on the unemphatic side. All in all, a worthwhile investment in style for listeners attracted to the content. J. H., Jr.

#### SARASATE

##### *Zigeunerweisen*

†Paganini: *Perpetual Motion*.

†Nauacek: *Perpetual Motion*.

Michael Rabin, violin; The Columbia Symphony Orchestra; Donald Voorhees, cond. COLUMBIA AL 38. 10-in. 15 min. \$2.85.

Good spacious sound from Columbia's engineering department and capable playing from young Michael Rabin combine to make this lightweight fare pleasant, relaxing listening. R. L.

#### SCARLATTI

*Five Sonatas* — See Handel.

SCARLATTI-TOMMASINI: *The Good Humored Ladies* — Ballet Suite. — See Bach-Walton.

#### SCHOENBERG

##### *Complete String Quartets*.

Juilliard String Quartet.

COLUMBIA SL 188. Three 12-in. \$17.50.

A quarter of a century ago, when Schoenberg first came to the United States, he batted around the country giving lectures on his 12-tone system which ended on what was for many a surprising note: a plea that his music be heard, like any other, for its expressive values and its purely acoustical effect, regardless of the theories that went into its making. Schoenberg, of course, was right; it was necessary to establish the groundwork of the 12-tone system in the public mind, but 12-tone analysis no more "explains" Schoenberg than the diatonic scale explains Beethoven. The time has now come when the assumptions of the Schoenberg system have been absorbed into our habits of hearing, so that we can listen to this composer with an ear which is both informed and innocent at once, and it immediately becomes apparent that Schoenberg's work as a whole is as unified and as varied as that of any other great composer; the notion that the 12-tone system represents a complete break with the past and an embarkation upon totally unexplored territory does not stand up in the light of the total picture.

Nothing shows this better than Schoenberg's four string quartets, which were composed, respectively, in 1905, 1910, 1927,



*Schoenberg: to an ear both informed and innocent, the music is strongly emotional.*

and 1936; there is one quartet for every decade of the composer's career except the last, and the series as a whole provides a uniquely synoptic view of Schoenberg's development.

The first quartet is the longest. It lasts about 40 minutes, fills two LP sides, and yet is in only one movement. It belongs with those other extremely long, single-movement creations of Schoenberg's early, romantic phase, *Verklärte Nacht* and *Péleas et Mélisande*; it resembles *Verklärte Nacht* in many ways, including its progress from D minor to D major, but is considerably more involved in structure and contains none of the tonal scene-painting which accounts for the popularity of the earlier work. Tonal, romantic, and beholden to Brahms and Mahler though it may be, it nonetheless exhibits some qualities of Schoenberg's style which are to remain throughout the series. Among these are its wide melodic skips and leaps; its lavish employment of coloristic devices like harmonics, pizzicato, and the nasal sound of playing "sul ponticello"; and its extremely intricate rhythms, which frequently resolve themselves into a kind of Brahmsian waltz.

It is not for nothing that the scherzo of the second quartet contains a reference to *Ach, du lieber Augustin*; the romantic waltz is still with us, although the tonal texture strains at the leash. Mahler-like, the second quartet contains two songs, to intensely lyrical and impassioned texts by Stefan George, and with the second of these, on the opening line, "I sense the air of other planets," the music takes off into the ethereal stratosphere of atonality from which the composer was not to return for 30 years.

The atonality of the second quartet, however, is not theoretically established; it is an exploratory, programmatic kind of atonality, while in the third quartet one enters into the 12-tone realm in its full, self-conscious application. The third quartet was Schoenberg's first large-scale work in the 12-tone system, and for that reason, perhaps, it is considerably more austere in feeling than any of the others. It is scrabbly and hard, and in it one feels the application of theory far more than in the fourth. Nevertheless I find it significant that, about 10 years after the third quartet was written, Schoenberg told me he could no longer remember the 12-tone row on which it is based.

The fourth quartet is also a 12-tone piece, but it is readily accessible for its expressive values and even for a kind of melodicy; its slow movement is one of the loveliest things Schoenberg ever wrote, and it carries us back somewhat to the mood of Quartet

No. 1. But No. 4 also exhibits a kind of classicism; composers the world over had discovered the classic suite in the 1920's, and its influence is clear in the forms and textures of this work.

The second, third, and fourth quartets each fill one side, and the final side is filled out with two short works by Schoenberg's major pupils — Anton von Webern's *Five Movements for String Quartet* and the first quartet of Alban Berg. The Webern is a masterpiece of concentration, intensity, and foreboding, and is also a complete handbook of the string devices favored by Schoenberg and his school. The Berg is a splendid example of that composer's lyricism and "traditional" outlook, especially by comparison with Webern's unprecedented individuality.

Performances are vital, authoritative, and completely satisfactory, and the recording is excellent. The soprano, Uta Graf, does wonders with the extremely difficult songs of the second quartet, and her voice has been integrated with the strings to create the kind of unity Schoenberg must have dreamed of but could seldom have heard. The annotation of the set contains some very interesting quotations from the composer but is otherwise extremely faulty. Its explanation of the 12-tone system is close to nonsense, and the writer's consistent misspelling of the name of René Leibowitz, from whose book on Schoenberg he frequently quotes; is symptomatic of the whole. A. F.

#### SCHUBERT

##### *Quintet in C, Op. 163*

Isaac Stern (vn), Alexander Schneider (vn), Milton Katims (va), Pablo Casals (vo), Paul Tortelier (vo). COLUMBIA ML 4714. 12-in. 46 min. \$5.45.

##### *Trio No. 1, in B Flat, Op. 99*

Eugene Istomin (pf), Alexander Schneider, Pablo Casals. COLUMBIA ML 4715. 12-in. 37 min. \$5.45.

##### *Trio No. 2, in E Flat, Op. 100*

Mieczyslaw Horszowski (p), Alexander Schneider, Pablo Casals. COLUMBIA ML 4716. 12-in. 43 min. \$5.45.

##### *Duo for Piano and Violin, in A, Op. 162*

Dame Myra Hess, Joseph Szigeti.

##### *Variations on "Trock'ne Blumen," Op. 160*

Leopold Mannes (pf), John Wummer (fl). COLUMBIA ML 4717. 12-in. 23, 20 min. \$5.45.

This startling heap, containing three great masterpieces and two lesser seducements, is deposited here because Columbia makes it available in an album, SL 183, unified as the Schubert production of the Casals Festival at Prades, 1952. Let it be said at once that the unit need not be feared as such: everything is good, if not equally near the level of the best of the opposition. For the first time there is a major confrontation of the disdainful Westminster hegemony in the chamber music of Schubert.

The wonderful Quintet on the new disk from Prades, well served by several recordings and especially by the Westminster version from the Vienna Konzerthaus, in this opinion attains preeminence over all. As profoundly passionate as the Konzer-

thus edition, that of the Casals fellowship is free of the rubato striving that is at once the glory and a defect of the Viennese. At Prades there is surrender to Schubert's urgency of feeling, at Vienna some inclination to prolong an emotional bask. The Viennese have long-bent passages of supreme revelation, juxtaposed to others where we all feel that the embrace could have been curtailed. And the tone itself — the noise made by an actuated string without regard to meaning — sides with Columbia, while the recording of that tone is admirable in both versions, rich with a discreet reverberation for Westminster, crisp and definite for Columbia.

The First Trio, in B Flat, the better-known, the lesser of the two, now has five editions still imperiously led by Westminster WL 5188 in a silken and exact recording of the performance of Messrs. Badura-Skoda, Fournier and Janigro — a performance whose easy lilt of elation is not emulated by the group from the Pyrenees and whose sound is not equalled by any of the recorded groups. The Columbia sound disappoints.

In the Second Trio, a sidereal and enchanting dirge, Prades returns to a serious assault with a different pianist and vastly improved sound. This too has been a Westminster citadel, WL 5121, manned by the same trio as that still in control of No. 1. Control has been lost in No. 2, by two or three thin shades. With little difference in fundamental interpretation, Prades has the finer delineation, the nicer detail, the more pertinent dynamics; in no great measure for any, but perceptibly. The sound is clearer and more immediate than Westminster's, which is very good sound. The accumulation of small superiorities makes Columbia's the better record, but by a margin hardly wide enough to justify replacement of the older.

The Duo is a personal triumph for Mr. Szigeti, in sentient phrasing and completed articulation that outbalance tenuity of tone. Dame Myra obviously follows the violinist's lead, with plenty of power but a less pointed conviction. A compelling example of a resourceful musical brain forcing a fiddle to obedience. First class recording, fairly close, with little noticeable reverberation.

The Variations descend a few cubits in musical quality, but fervents of Schubert will welcome what seems to be a first recording ever, of a familiar Schubert tune with equally Schubertian embellishments, their exigencies projected with aplomb by John Wummer and sounding clear for his flute, muffled for the piano. C. G. B.

#### SCHUBERT

*Sonata for Piano, No. 18, in G, "Fantasy," Op. 78*  
*Three Klavierstücke, Op. Posth.*

Henry Jolles.

HAYDN SOCIETY 81. 12-in. 33, 6, 8, 5 min. \$5.95.

An appeal to the Haydn Society: Sirs — when next you record the piano, be sedulous in restoring every tiny condition prevalent when you recorded this one. Go to Paris, to the same room with the same piano in the same place, with the same microphone in the same place. Use the same director and the same engineer and an identical raw tape. If there were hangers-on, requisition them again. The heat, the

humidity, the dust, the smoke — were it of a *jaune* or even a *Gauloise bleue* — must be what they were. The furnishings must not be displaced one centimetre; and if domestic animals were displacing so much air and expiring so much carbon dioxide, they must be wheeled into attending the next session. Transfer from tape to disk must be accomplished by the same technicians in the same mood of devotion.

For the record sounds the piano with a naturalism a few times equalled and never excelled.

And the evocation of the hundred moods of this beautiful chain of improvisations, the Sonata, and of the startling uniqueness of the three neglected "Piano Pieces," has an understanding poetry that we have not heard since Schnabel was alive.

There are many more masterful mechanicians of the piano than Mr. Jolles, whose fingers do not always obey his Schubertian heart, but we have nowhere on records such a oneness of temper between interpreter and the most wonderful and the saddest of melodists. The inevitability of the phrasing, the punctuation and accent, and above all of the meaning, is not pianism and cannot be admired as such: it is Mr. Jolles's acceptance of slavery to his master; and that is how music should be, when the master is Schubert. C. G. B.

#### SCHUBERT

*Songs (12)*

Elisabeth Schwarzkopf, soprano; Edwin Fischer, piano.

ANGEL 35022. 12-in. 42 min. \$5.95.

There are those who insist on a raw voice as a requisite for lieder-singing, and indeed some of the best specialists in this province had unenviable vocal instruments: Miss Schwarzkopf, with one of the glowing sopranos of our day, fails this test gloriously. Her lovely voice, guided by taste and knowledge and supported by Mr. Fischer's eloquent accompaniments, gives us definitive versions of some of these great songs, and valuable ones of the others. A couple of rare stumbles in pitch startle more than they hurt. — German texts are printed without translation. (*An die Musik; Im Frühling; Wehmuth; Das Lied im Grünen; Ganymed; Gretchen am Spinnrade; Nähe des Geliebten; Die Junge Nonne; An Sylvia; Auf*



Pablo Casals: in one package, three great Schubert masterpieces, two lesser gems.

*dem Wasser zu singen: Nachtviolen; Der Musensohn.*) C. G. B.

#### SCHUBERT

*Symphony No. 8* — See Mozart

#### SCHUBERT

*Violin and Piano Sonata* — See Grieg

#### SCHUMANN

*Carnaval, Op. 9*

†Mozart: *Sonata No. 14, in C Minor, KV 457; Sonata No. 15, in C, KV 545*

Walter Gieseking, piano.

COLUMBIA ML 4772. 12-in. 29, 8, 10 min. \$5.95.

*Davidsbündlertänze, Op. 6*

Walter Gieseking, piano.

URANIA URLP 7106. 12-in. 33 min. \$5.95.

*Kreisleriana, Op. 16*

†Bach: *English Suite No. 6, in D Minor.*

Walter Gieseking, piano.

URANIA URLP 7107. 12-in. 27, 18 min. \$5.95.

This trio of Schumann performances by Mr. Gieseking are well nigh indispensable, even though the recorded sound varies from poor to only good. Guiomar Novaes' playing of the *Carnaval* on a Vox disk is in its way just as fine as Mr. Gieseking's, but there are no competitors where the *Davidsbündlertänze* and the *Kreisleriana* are concerned.

It is hard not to grow repetitious in praise of the German pianist. In the *Carnaval* the fast sections go faster than ever, to suggest the breathless gayety of the title, and the Paganini section is a truly stunning *tour de force*, both technically and musically. Yet the caressing tenderness of the Eusebius section would melt a stone. In the same way, the *Davidsbündlertänze* offer a study in Schumannesque contrasts; gusto and vigor alternate with the most intimate and touching moods. The *Kreisleriana*, which can seem dull and protracted in less expert hands, is exciting and moving as it is in turn puckish, melancholy, rash, or lyric.

Mr. Gieseking is, fortunately, just as superb a pianist in the formalities of Bach and Mozart as he is in the impetuositous of Schumann (or for that matter in anything he chooses to play). The English Suite sometimes seems to go a shade too fast, but the structural balances are always maintained, for the pianist can keep varicolored voices going at no matter what speed. The Mozart sonatas represent a remarkable contrast between an early, simple and a late, complex style. Mr. Gieseking treats them appropriately, the one as innocently as possible, the other as profoundly.

The piano tone in the *Carnaval*, recorded in 1951, is somewhat dull and the reproduction only adequate. The Mozart sonatas, recorded in 1949 and 1938, come through less clearly and, in my copy, with occasional pitch wavers. The *Davidsbündlertänze* represents the best of the three records, in mechanical terms, with the piano tone given fuller, clearer reproduction. The *Kreisleriana* disk has a comparable clarity, but the piano sounds harsh in loud passages. R. E.

#### SCHUMANN

*Trio No. 1 in D Minor, Op. 63; Fünf Stücke in Volkston, Op. 102* — See Brahms.



## SIBELIUS

*Four Legends for Orchestra, Op. 22*

Danish State Radio Symphony Orchestra; Thomas Jensen, cond.

LONDON LL 843. 12-in. \$5.95.

Despite the different titling of the records, this disk contains the same music as Columbia's recent *Lemminkäinen Suite* by Ormandy and the Philadelphia Orchestra. It includes, therefore, the popular *Su'an of Tuonela* and *Lemminkäinen's Homecoming*, along with the less familiar *Lemminkäinen and the Maidens of Saari* and *Lemminkäinen in Tuonela*. With his more sumptuous, more expressive interpretation, Ormandy "sells" this dramatic music much more forcefully than does

Jensen, with his fairly straightforward—and occasionally boring—reading. Besides, the Philadelphia Orchestra has a richer, fuller sound than the Danish orchestra, and Columbia's recording engineers have taken full advantage of this fact. The fidelity of the present disk, however, is excellent, with the microphones placed at a moderate distance from the players. P. A.

## SMETANA

*Quartet No. 2 in D Minor*

Smetana Quartet.

SUPRAPHON LPM 74. 10-in.

To even the most informed chamber music lover, who is familiar only with Smetana's

*Quartet No. 1 in E Minor (From My Life)*, this first recording of his Second Quartet will come as a surprise. For, though it bears many thematic, harmonic and stylistic similarities to the earlier work, making it almost equally appealing, it is seldom, if ever, performed on this side of the Atlantic. The E Minor Quartet is still the more attractive of the two, but this D Minor work will inject a refreshing and worthwhile note of novelty into any chamber music collection. The performance by the Smetana Quartet, a Czech ensemble, is correct and firm; the reproduction adequate, if not startling. The record labels indicate correctly that the Quartet is in the key of D minor, but the jacket insists on E Minor. P. A.

## One Way of Writing Opera in English . . .

STRAVINSKY: *The Rake's Progress*

Hilde Gueden (s), Anne Trulove; Blanche Thebom (ms), Baba-the-Turk; Martha Lip-ton (ms), Mother Goose; Eugene Conley (t), Tom Rakewell; Paul Franke (t), Sellem; Mack Harrell (b), Nick Shadow; Norman Scott (bs), Trulove; Lawrence Davidson (bs), Madhouse Keeper. Metropolitan Opera Orchestra and Chorus; Igor Stravinsky, cond.

COLUMBIA SL-125. Three 12-in. \$17.50.

As those who heard it last season either in the Metropolitan or over the radio will recognize, *The Rake's Progress* is the kind of score that tempts one whose business it is to state an opinion to pass over its qualities as "problematic" and then go on to other matters. The work is tremendously complex both in itself and in the aesthetic considerations it forces; and since it is new there is no traditional framework within which a performance can be assessed with justice. One thing I am certain of: The recording is a fascinating possession.

Problematic *The Rake's Progress* surely is. It is a difficult score to hear; "difficult," though not in quite the same sense that, say, Berg's *Wozzeck* is. Stravinsky's music is not like that, that savage, vertically crowded, seeming cacophonous twentieth-century composition whose impact overwhelms the unpracticed ear with sound combinations not easily relatable to common musical experience. The difficulty is rather opposite. The music is linear, direct, and easy to listen to the first time. Only on successive hearings, however, does the ear begin to apprehend and fit into place the infinite tiny harmonic and rhythmic complexities.

Stravinsky directed his practically infinite powers of craftsmanship to the making of an opera in the classical mold, and because externally *The Rake's Progress* defers to this tradition, because of the music's baroque attitudes, many have been content to accept the expressed intention for the fact and have described the opera as being "like" Mozart, only with a characteristic spicing of Stravinskian harmonies. This is only in a measure accurate, at best. And insofar as the description implies that *The Rake's Progress* is somehow either merely reactionary or a sure return to classic ideals it comes close to being downright false. Whatever the starting point may have been, the end



Stravinsky at the *Rake's* recording. The gloved hand belongs to Blanche Thebom.

result is — as an opera — radical in the extreme.

Stravinsky's acceptance of classical formalism is an acceptance of the externals without an acceptance of either the rules that governed or the ideals that guided the composers who furnished his models. *The Rake's Progress* is "like" classical operas only in that it represents Stravinsky's extension of his own highly personal ideas of what classical operas are like.

After all, the totality of an opera involves both words and music. In the beginning, with Monteverdi, the words were considered the most important element; and although in the later baroque there developed a school of opera largely given over to virtuosic vocal display, this was an aberration rather than a trend. The whole history of opera from Gluck onward has been a history of concern for textual values. Whatever the point of Mozart's operas seems to be now, relative to the operas of, say, Puccini, the working aesthetic of Mozart as an opera composer did not rest on the premise that *only* the music was significant. The librettist's first responsibility was to provide the composer with a text that had contours suitable to understandable treatment within closed musical forms. As classicism gave way to romanticism, both librettist and composer gained freedom in their choice of materials and forms, but that is not of immediate concern here.

In *The Rake's Progress*, though, it is as if Stravinsky, looking back on the operas of Mozart, had reached the conclusion that since they persist today for mainly musical

reasons, the way in which to re-create classical opera today is to compose good music and let the sentences shift, so to speak, for themselves.

A great deal has been made of the bad prosody in *The Rake's Progress*. Certainly it is bad in the usual sense, for the relationship between music and text is such that unless you follow with score or libretto, closely, more than half of the words are incomprehensible. Yet there is substantial reason to doubt that this is the result of linguistic ineptitude on the part of Stravinsky, and plenty of internal evidence that most of the incomprehensibility results from the fact that he simply didn't give a tinker's damn whether the words could be understood or not. W. H. Auden's and Chester Kallman's libretto seems to have served him as a stimulation to compose music and as a framework for music, without, however, arousing in him a complementary sense of responsibility to make the words understood. The words may have inspired the music, but the music does not flow out of the verbal rhythms. All other opera composers have concerned themselves in varying degrees with setting a text. Stravinsky has concerned himself with composing music that reflects his sense of the text, that takes its over-all duration and shape from the text, but not with making the text itself comprehensible to the people who are listening. And the only answer to the question "why?" — if you are unwilling to grant the validity of this aesthetic view — is "perversity."

The text that Stravinsky has treated so wrenchingly is interesting enough in itself, for as literary craftsmanship it is superior to any but the finest librettos. The use of English is sensitive and subtle, the style cultivated. Some of the words set down and ordered by Mr. Auden and Mr. Kallman seem merely facile, even precious, but there is in *The Rake's Progress* much that is very real — and sometimes quite moving — poetry.

Judged as a work for the stage, its assessment could not be so high. The fact that it is episodic as a play has little to do with the case, since that is part of the nature of librettos in general. And although it is true that the characters never seem much more than symbolic types, there is no law requiring librettists to provide rounded,

realistic, developing people for the composer to work with. But the text is difficult to comprehend in many places — would be difficult even if spoken from the stage instead of sung to Stravinsky's music, which is full of odd accentuations of syllables and words and which seldom parallels the poetic rhythms.

The theory in some quarters is that since audiences who listen to Italian opera in this country can't understand the words but are still content to listen to the music, they will be willing to accept *The Rake's Progress* on similar terms. Perhaps so. But there is a difference between not understanding anything and settling back to listen to the music and being able to catch frustrating snippets of vernacular language here and there.

Whatever may turn out to be the ultimate place of *The Rake's Progress* as an opera, the music certainly has fascinations in seemingly inexhaustible profusion. Hearing it on records is quite a different experience from hearing it in the Metropolitan, with (advantages of actual visual presence aside) the advantage to the records.

In the first place, there are chamber-music intricacies in the music that get lost in a big auditorium. Most of the time the scoring is severely economical, with a single woodwind tone or a single pizzicato serving structural functions that are extremely important. Even in a smaller house than the Metropolitan these subtleties might well pass unheard, but they are most faithfully presented on the records. The total recorded sound is not as transparent as the sound of the opera-house performance, or

of the broadcast from the opera house, for that matter. This is not because of a bigger orchestra, but because the recorded performance was miked close-to and, it would be a safe bet, with a system of multiple pickups. The results are good and clear, and if some balances seem unexpected, some instruments right on top of you, there is the advantage, once you have adjusted to the perspective, of being able to really hear the details of the music. This would be wrong for some operas, but not, I think for this one.

It is common knowledge that Stravinsky is not the world's best conductor. However, this is one of his better efforts as a batonist on records, and his exposition of his own scores always has high documentary interest. His performance of *The Rake's Progress* differs considerably in conception and detail from those Fritz Reiner conducted at the Metropolitan. Stravinsky is rhythmically stricter than Reiner and even less yielding about tempos, which are, in some places, brisker. Not everything comes off perfectly in the orchestra, to be sure, but the lean, angular contours of the music are never (well, almost never) interfered with by the fuller recorded sonority. In the Reiner performances the conductor gave way occasionally to allow the singers to make words fit rhythms. Not so Stravinsky; he sets a tempo and keeps it going, and to hell with words, singer, and anything but the musical idea.

The recorded cast is that of the Metropolitan premiere. The most satisfactory, as in the opera house, is Mack Harrell, who

is as superbly secure a musician as always and whose rather light-colored voice gains in commanding presence from the microphone. Eugene Conley is actually better than he was in live performance last season — surer in his attack on the really cruel musical problems and with the role fitting more easily into his not particularly attractive voice. Blanche Thebom, even with the composer's beady eye on her, manages to make more words understood than anybody else, but accomplishes this by the process of barking out her lines with variable regard for the pitches scored and with what may be (but I don't think is) a commendable willingness to jiggle rhythms around. The least attractive performance is that of Hilde Gueden, who really does have enough technique to sing the very difficult, wide-skipping music of Anne but who apparently is unable to conceive of it in terms of more than a bar at a time. When she is not making mistakes, she simply gives a colorless, literal account of what is on the page before her. The others are acceptably in control of their music; only Paul Franke, in his long scene as the auctioneer, makes much of a personal contribution.

As noted before, the engineering provides sound that is close, well defined, and quite live. The sound during Miss Gueden's aria at the end of Act I sounds deader and lower in volume level than the rest of the recording; perhaps it had to be remade under altered circumstances. As a whole, the recording is a good job, and the music is most certainly worth owning in this form.

J. H., Jr.

#### STRAUSS, Johann and Josef

*Polkas: Feuerfest; Freikugeln; Elfen a Magyar; Trisch-Trasch; Vergnugungszug; Aus der Ferne; Leichtes Blut; Unter Donner und Blitz; Pizzicato Polka; Frauenherz; Annen Polka; Ohne sorgen.*

Vienna State Opera Orchestra; Anton Paulik, cond.

VANGUARD VRS 438. 12-in. 39 min. \$5.95.

A very choice collection of twelve frolicsome polkas by the Strauss brothers, Johann, Jr. and Josef, in which the balance between the well-known and more obscure pieces has been nicely observed. Under the high-spirited direction of Anton Paulik, they are given brilliantly buoyant performances in the traditional Viennese manner.

Vanguard, in a very close-to recording, has invested them with sound of extreme purity and fidelity. Side one, band one . . . the dashing, clanging *Feuerfest* is a convincing introduction to the later pleasures of this excellent disk. J. F. I.

#### STRAUSS, R.

##### *Burleske*

Elly Ney, piano. Symphony Orchestra of Radio Berlin; Arthur Rother, cond.

†Britten: *Diversions on a Theme for Piano (Left Hand) and Orchestra, Op. 21.*

Siegfried Rupp, piano. Symphony Orchestra of Radio Berlin; Arthur Rother, cond.

URANIA URLP 7101. 12-in. 45 min. \$5.95.

Even the formidable technical prowess of the veteran Elly Ney fails to breathe much life into this early Strauss work, which is strongly Brahmsian in flavor, with a few

typical Strauss touches that are the precursors of *Till* and *Don Quixote*.

The 11 variations for the left hand, written in 1940 for the disabled pianist, Paul Wittgenstein, have moments of fire and imagination but, in spite of the brilliance of the writing, the work appeals more as challenging pianistic *tour de force* than as satisfying musical entity.

Rupp's performance is competent, but the support from Rother is tinged with some edgy playing, and the recording is merely adequate, unnecessarily shrill and poorly balanced. J. F. I.

#### STRAUSS

##### *Don Quixote, Op. 35*

Vienna Philharmonic Orchestra, with Pierre Fournier, cello, and Moraweg Ernst, viola; Clemens Krauss, cond.

LONDON LL 855. 12-in. 42 min. \$5.95.

This is the sixth of Richard Strauss's tone-poems to be recorded by Dr. Clemens Krauss, who has also made records of four other Strauss. This obvious predilection, which has encouraged a vast experience, is based on something more substantial than a mere partiality for rhyme, and a hearing of the present *Don Quixote* imposes a respect for the understanding that clarifies the composer's tender lampoon so naturally. *Rosenkavalier* is Strauss's most human work, but *Don Quixote* is most sympathetic to human-kind, and its monstrous orchestral mockeries require a compensation of gentleness to make the picture entire. The tone poem is in variation form complicated by elements of a double concerto whose soloists represent the principal characters and must be kept in

character. The adventures of the chivalrous schizophrenic provide the orchestral spectacle without which a Strauss tone poem would be frustrate, and a good conductor, in giving full heroic force to the illusory glory, must imply satire, compassion and conflict all at once. This seems to be what Dr. Krauss has eminently accomplished, with his soloists in line: he has clarified the confusion of the poor old knight, and by a plotted distribution of emphases made the joke tragic and the tragedy bearable. In orchestral massiveness and sweep London has registered to her best standard, and detail too is good. The faults are in balance — forward high woodwinds, cautious brass, a little too much of the solo cello — defects hardly apparent until a second or third hearing. C. G. B.

#### TARTINI

*Sinfonia in A Major for Strings & Harpsichord* — See Cherubini.

#### TCHAIKOVSKY

*Francesca da Rimini* — *Symphonic Fantasia, Op. 32*

*Romeo and Juliet* — *Overture-Fantasia*

St. Louis Symphony Orchestra; Vladimir Golschmann, cond.

CAPITOL P 8225. 12-in. \$5.70.

This, the seventh *Francesca da Rimini* and the 19th *Romeo and Juliet*, ranks with the poorest interpretations of both. Golschmann has some fantastic ideas about tempi, most of which are too fast for either the music or his orchestra. In addition, the fairly limited range reproduction is not up to Capitol's usually high standards. P. A.

## TCHAIKOVSKY

*Piano Concerto No. 1 in B Flat Minor, Op. 23*

Shura Cherkassky, piano. Berlin Philharmonic Orchestra; Leopold Ludwig, cond. DECCA DL 9605. 12-in. \$5.85.

Reproduction-wise, this is one of the most realistic piano concerto disks ever made. Balance, perspective and tonal fidelity are almost ideal. But the interpretation is so individualistic, with so many strange tempi, retards and stretched phrases, that the listener is more apt to be annoyed than pleased. This is a pity, for Cherkassky is an immensely gifted pianist, and the solo and ensemble playing of the Berlin Philharmonic is on a high plane of excellence. Perhaps those who have tired of the more orthodox interpretations of the Tchaikovsky Concerto will want to try this one for variety. I fear, however, that it will not wear well. P. A.

## TCHAIKOVSKY

*Piano Concerto No. 1, in B Flat Minor*

Alexander Uninsky, piano. Hague Philharmonic Orchestra, Willem van Otterloo, cond.

EPIC LC 3010. 12-in. 31 min. \$5.95.

Mr. Uninsky gives a very dashing account of the Tchaikovsky concerto, healthy, technically proficient, one that would seem more impressive if it had not been preceded by so many other recordings of equal or greater merit. The orchestra functions with dispatch and in its overaccentuation in fast movements achieves a winning jazzy effect. As in other Epics heard here, the orchestral sound is full, brilliant and sharply defined but, with a too-heavy bass. The piano sounds beautiful, however. R. E.

## TCHAIKOVSKY

*Romeo and Juliet (Overture-Fantasia)*

*Overture 1812*  
*Capriccio Italien*

Concertgebouw Orchestra of Amsterdam. Paul van Kempen, cond.

EPIC LC 3008. 12-in. 15, 13, 14 min. \$5.95.

Blistering performances of all three works by Van Kempen and the famous Concertgebouw, who whip up a veritable tempest of sound. At first hearing it's almost overpowering. A careful second listening discloses some disquieting features, for while the lows are real growling, rumbling lows, and the highs have a razor-sharp quality, the middle sounds shallow and thin, almost as if part of the orchestra had retired to another hall. On my review copy, there was an unreasonable amount of distortion towards the inner grooves of the *Capriccio Italien*. J. F. I.

## VERDI

*Il Trovatore* (excerpts)

Caterina Mancini (s) Leonora; Miriam Pirazzini (ms) Azucena; Giacomo Lauri-Volpi (t) Manrico; Carlo Tagliabue (b) Count di Luna; Alfredo Colella (bs) Ferrando. Orchestra and chorus of Radio Italiana (no city specified); Fernando Previtali, cond.

Act I: *Di due figli* through *Abbieta zingara*; *Tacea la notte placida*; Act II: Anvil Chorus; *Srividete la vampa*; *Mal reggendo*; *Il balen*. Act

III: *Ab, si ben mio*; *Di quella pira*. Act IV: *D'amor sull'ali rosee*; *Ab, che la morte ognora*; *Mira d'acerbe lagrime*; finale.

CETRA A-50153. 12-in. \$5.95.

As the catalog stands now, you have to deal with Capitol if you want a single disk of highlights-type excerpts from *Il Trovatore*. If you must, you must, but you had better not be a musical perfectionist. Of the two, this is preferable to the anomaly that Stella Roman allowed to blemish her reputation, but it isn't any bargain. Caterina Mancini's big, wallowing voice is exciting even when she uses it rashly, and Carlo Tagliabue, venerable though his voice sounds, is an exceptionally honest stylist. But Miriam Pirazzini is run-of-the-mill, and so is Alfredo Colella. Giacomo Lauri-Volpi, never noted for his grasp of matters musical, still occasionally sounds quite brilliant, but pretty badly shot the rest of the time, and he has his troubles with pitch. Fernando Previtali is generally a good conductor, but this doesn't stop the singers from indulging in some very odd rhythmic dipsy-do's. Recording: typical, close, medium-grade Cetra. The true Verdi fancier may find enough things to admire and enough things to amuse for the investment to be worthwhile. Otherwise, not recommended. J.H., Jr.

## VIVALDI

*Concerto in E minor for Cello and String Orchestra*

†Couperin: *Pieces en concert for Cello and String Orchestra*

†Boccherini: *Concerto for Cello and Orchestra in B Flat Major*

Pierre Fournier, cello; the Stuttgart Chamber Orchestra; Karl Munchinger, cond.

LONDON LL 687. 12-in. \$5.95.

This disk contains some superb playing by Mr. Fournier. The Boccherini concerto is familiar; the Vivaldi and Couperin are less commonly heard, and quite beautiful. Recording is excellent. D. R.

## VIVALDI

*Concertos and Sonatas: Concerto for Fl., Ob., Vn., Bn., and Hpced., in D; Sonata for Fl., Bn., and Hpced., in A Minor; Concerto for Fl., Ob., and Bn., in G Minor; Sonata for Ob. and Hpced., in C Minor; Concerto for Fl., Vn., Bn. and Hpced., in F.*

Jean-Pierre Rampal (fl); Pierre Pierlot (ob); Robert Gendre (vn); Paul Hongne (bn); Robert Veyron-Lacroix (hpced).

HAYDN SOCIETY 82. 12-in. 10, 12, 9, 9, 10 min. \$5.95.

Discophiles compose the only substantial modern audience for music scored like this, and the phonograph has been lavish with rare instrumental combinations. This is one of the best records of the type, the French players absolutely de luxe and the sound combining transparency, crispness and expansiveness as we hope to have them combined. Many aspects of the consummate talent of Vivaldi, including several appropriated by Bach. C. G. B.

## WEBER

*Oberon*

Helene Bader (s), Friederike Sailer (s), Hanne Munch (ms), Paula Bauer (a), Franz

Fehringer (t), Karl Liebl (t), Robert Titze (bne); Chorus and Orchestra of the South German Radio, Hans Müller-Kray, cond.

PERIOD SPL 575. Two 12-in. 1 hr. 37 min. \$11.90.

Inevitably, Weber's last opera has found in disks a hospitality foreborne in the theatre except for a few sparse revivals. Discophiles have waited a long time for what they might reasonably have expected to arrive much sooner. They may now reasonably be expected to wait a little longer for a better effort.

Possibly this recording would have been acceptable in the first two parvenu years of LP, when much was taken gratefully that has since been repudiated. Good records must be planned, and although there have been some successful recordings from broadcasts, the *singspiel*, with its special demands ignored, must fail on disks in a radio presentation. The dialogue, good for one occasion, becomes an insufferable bore in discal repetition unless it was written by a consummate poet. But we must have some of it to preserve dramatic form and meaning. This means keen editing, and Period has not provided it. Instead, the dialogue has been entirely excised, and we have a succession of musical tableaux without any sense. Further, the opera is sung in German, although it was composed to an English text.

The singing is bad. Only Friederike Sailer, a mermaid, and Hanne Munch, *Fatima*, are at the level of their parts. The choruses needed further training, and although the orchestra as a whole is effective, there are many imperfections that should have been erased and corrected. Background noise is obnoxious and continuous, and although the rather distant sound of the orchestra, swallowed in the auditorium, can be made good and even impressive, the operation requires an increase of volume that few will tolerate. Some commendation is owed to the conductor for making a lively, cheerful and even musical display with what he has. The grand aria, "*Ocean, Thou Mighty Monster*," of the heroine Rezia, and, in fact, everything that Rezia emirs, are calamitous. C. G. B.

## WEILL

*Kleine Dreigroschenmusik* — See Copland.

## WILBYE

*Madrigals* (17)

The Randolph Singers; David Randolph, cond.

WESTMINSTER WL 5221. 12-in. 42 min. \$5.95.

Wilbye is the most admired of the English madrigalists, but this is the first considerable presentation of his music on LP. Taste and reticence are primary in the style of the Randolph Singers, who have restored an intimate informality of communication savorable only by the participants, by guests in small rooms, or by owners of records. These will recognize the address of this disk, in the clarity of the interwoven lines, the maintenance of fair proportion, and withal in the subtle emphasis on telling phrases. Westminster has achieved a complementary registration, cool and near, soft and undifficult, and has printed the complete texts. C. G. B.



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number six

## PAUL AFFELDER SUGGESTS TEN BASIC CHAMBER WORKS



In the introduction to *Cobbett's Cyclopedic Survey of Chamber Music*, the late Sir W. H. Hadow wrote a most expressive appreciation of this fine art. "It is," he said, "an art as pure as sculpture and as enduring. Again, it is, among all forms of music, the happiest in presentation; the ideal conditions for hearing it imply comfort and ease and an undisturbed content . . . There is enough volume of tone to fill the ear without overcharging it; there is enough variety of texture to excite interest without distracting it; we can hear what every voice is saying and so follow both its part in the dialogue and its bearing on the general plot . . . This is not to belittle or disparage the stately forms of music; to them be all love and honor; but when we have paid our tribute to them and received their royal gifts in exchange, we may find on our return home something that lies even more intimately round our hearts."

If the use of this eloquent excerpt sounds like a sales effort for chamber music on my part, it's because that is just what it is. For a variety of reasons, this intimate form of musical expression is usually the last to catch on with the average record-listener — despite the fact that it was written for living rooms and can be reproduced there with more exact lifelikeness than almost any other kind of music.

In selecting these 10 basic disks, the prime consideration was the music, then the quality of performance, and lastly the reproduction. Entering this magic world of intimate sound through the proper portals is, in my opinion, far more important than whether those portals be gilded with brilliant sound reproduction. Some of the disks, then, may not be ideal from all angles. But it is the music that counts, so that if better recorded versions should come along, they can very well be substituted for those listed here.

I can think of no more appealing piece of chamber music to serve as an introduction to this art than the Mozart Clarinet Quintet in A Major (K. 581). Its form is clear and easy to follow; its themes are ingenuously simple and everlastingly beautiful, and the blending of the clarinet's liquid tones with the string quartet lend varied color to the music. The recording by that intensely sensitive clarinetist, Reginald Kell, with the Fine Arts Quartet of the American Broadcasting Company (DECCA DL 9600, 12-in.) is not perfect, but is as good as anything else around.

In case you're timid about plunging headlong into the limpid pool of chamber music, you might at least get your feet wet at no great expenditure of time or money with two miniature masterpieces, Hugo Wolf's tilting Italian Serenade and Schubert's dramatic but tuneful Quartettsatz (Quartet Movement) in C Minor, performed competently enough by the Koeckert Quartet (DECCA DL 4044, 10-in.).

Assuming that the Schubert morsel has whetted your appetite sufficiently, you can go on to more extended music by that master, singing some of his most glorious melodies in his Trio for Violin, 'Cello and Piano No. 1 in B flat Major, Op. 99. The most satisfying interpretation and the brightest recording is that by Jean Fournier, Antonio Janigro and Paul Badura-Skoda (WESTMINSTER WL 5188, 12-in.).

Perhaps the simplicity and elegance of the Mozart style has caught your fancy; then why not sample a pair of string quartets by Haydn, the man who first brought order, cohesion and equality of voices to this particular form of musical expression? From the 83 quartets by this prolific composer, I have chosen the Quartet in C Major, Op. 76, No. 3, and the Quartet in B flat Major, Op. 76, No. 4, both played in clear, authoritative fashion by the Schneider Quartet (HAYDN SOCIETY HSQ 35, 12-in.). The former work is known as the "Emperor" Quartet because its slow movement is a series of variations on the Austrian National Hymn, also composed by Haydn, and well known to practically everyone. The other quartet bears the nickname "Sunrise" because of the manner in which its opening movement unfolds and brightens. On this

disk, the "Emperor" variations, in particular, will give you the feeling that you've run into an old friend.

Speaking of old friends, you'll meet two more on the next record, a coupling of Borodin's Quartet No. 2 in D Major, with its hauntingly beautiful *Nocturne*, and Tchaikovsky's Quartet No. 1 in D Major, Op. 11, with its thrice-familiar *Andante Cantabile*. Besides, those who heard the songs from the current Broadway musical, *Kismet*, will smile more than once with recognition during the Borodin music which, incidentally, allots considerable prominence to the 'cello. The Hollywood String Quartet has done very well by both these works, and has been excellently recorded, though I disagree with a few of the tempi (CAPITOL P 8187, 12-in.).

Two quintets for piano and string quartet might next be investigated. One is Schumann's Quintet in E flat Major, Op. 44, the most sensible and well-balanced — if not the newest — version of which is that by Rudolf Serkin and the Busch Quartet (COLUMBIA ML 2081, 10-in.). The other is the Brahms Quintet in F Minor, Op. 34 delivered in fine style by Joerg Demus and the Vienna Konzerthaus Quartet (WESTMINSTER WL 5148, 12-in.) and admirably reproduced. Both works have great inner strength, a good deal of dramatic impact and plenty of wonderful themes.

Effective employment of the folk style in chamber music may be found in two works by nineteenth century Bohemian composers — Bedrich Smetana's Quartet No. 1 in E Minor ("From My Life"), highlighted by an irresistible Polka and a haunting musical realization in the Finale of the composer's tragic deafness, and Dvorak's Quartet No. 6 in F Major, Op. 96 ("American") which, though written in this country, is marked more by nostalgia for the composer's homeland. Both works receive appropriately vigorous treatment from the Koeckert Quartet (DECCA DL 9637, 12-in.).

Debussy and Ravel each wrote only one string quartet, but each is a masterpiece of modern French music, drawing some beautifully diffused new tone colors from the four instruments. The Debussy is the more immediately appealing of the two, so should be approached first; but one work seems to complement the other. The Budapest Quartet's recordings (COLUMBIA ML 4668, 12-in.) of Debussy's Quartet in G Minor, Op. 10 and Ravel's Quartet in F Major date from the early 1940's, yet still remain the ideal interpretations, and do not show their age.

The most important, all-embracing chamber music composer of them all — Beethoven — I have left till last, and with good reason. No other composer has covered so much ground in his music. His 16 string quartets embrace all three of his main creative periods, ranging from the Haydn-esque quartets of Op. 18 to the deeply introspective personally communicative quartets of Opp. 127, 130, 131, 132 and 135. You need not wait until this point to acquire the disk I have selected — a coupling of the Quartet No. 9 in C Major, Op. 59, No. 3, and the Quartet No. 11 in F Minor, Op. 95, both interpreted with tonal solidity, perfect ensemble and great insight by the Budapest Quartet (COLUMBIA ML 4581, 12-in.). These two immensely powerful and attractive works of his middle period show the transition to a more personal style, with an injection of dissonance and a fascinating fugue in the C Major Quartet and a feeling of drama, plus a concentration and economy of means, in the F Minor work. It may be, however, that by now you will feel you have been "converted" to chamber music, and will want to build a larger recorded library. In that case, you could make no wiser move than to acquire the three Columbia sets containing all 16 Beethoven quartets, recorded by the Budapest foursome in that Mecca of chamber music, the Library of Congress in Washington.

Unquestionably, there will be many who will disagree with my choice of basic material. Such an immense field cannot possibly be encompassed in only 10 records. But it's a start, at least, with plenty of fascinating new territory to be discovered in the future.

## COLLECTIONS AND MISCELLANY

### ANNA RUSSELL SINGS, AGAIN?

Anna Russell; John Coveart, piano.  
COLUMBIA ML 4733. 12-in. 45 min. \$5.95.

Columbia have induced Miss Russell to record for posterity her amusing observations on "How to write your own Gilbert and Sullivan Opera," an analysis of "The Ring of the Nibelungs" and an "Introduction to the Concert by the Women's Club President." She attacks them all with unbridled gusto, a good deal of corn and with unconcealed relish, though the result is hardly as hilariously funny as when she confined her talents to subjects of smaller scope. Her analysis of "The Ring" seems almost as long as the original, and gets pretty threadbare towards the end. Her Gilbert and Sullivan sketch is maliciously bright and inventive, easily her most successful project, and one in which the artist appears to be having as much fun as her enthusiastic audience. Women's Club presidents seem fair game for every satirist. Miss Russell pushes her points a little heavily here, but since everyone present seems to be thoroughly enjoying himself, I don't suppose I should quibble. This was recorded at an actual performance, the audience reaction helps considerably to add "liveness" to the recording. J. F. I.

### BEETHOVEN

*Sonata for Piano and Violin, No. 5, in F, "Spring," Op. 24*

### SCHUBERT

*Duo for Piano and Violin, in A, Op. 162*

### TARTINI

*Sonata for Violin and Keyboard in G Minor, "Devil's Trill"*

David Oistrakh, violin, with V. Yampolsky (Tartini) and Lev Oborin (others), piano.  
PERIOD 573. 12-in. 23, 22, 15 min. \$5.95.

Mr. Oistrakh is nine years younger than the Soviet Union of which he is one of the most prepossessing monuments. That he is one of the world's great violinists we know from his previous records, issued under five different labels, but the present is the most comprehensive exhibition of his talents to appear. We knew the flash of his virtuosity, which the "Devil's Trill" reiterates, and the exceptional variety of sound he can bow from his instrument, but the warm lyricism in the slow movement of this "Spring" Sonata and the heed to the romantic vagaries of the *Duo* are less dazzling, but perhaps better, than we would have expected. The objection to these is a minor disparagement of the piano, a traditional vice in the Sonata; but in the Tartini, where the keyboard is properly a serf — and which is a far nobler piece of music than its nickname implies — the Oistrakh exploit is formidable beyond remembrance, for the violinist overcoming the satanic hazards makes them immanent in the train of logical musical expression, whereas their more general effect is of crimson neons in a temple. He glides into these difficulties, and he slides out; and it is quite possible for a

listener not to be aware that there are any. Comfortable, soft reproduction without sting of impact, kind to the violin and agreeable in sum. C. G. B.

### DISTINGUISHED CONCERTI FOR WIND INSTRUMENTS — VOL. 2

†Cimarosa: *Oboe Concerto in C Minor* (trans. Benjamin)

†Bach: *Concerto for Oboe d'Amore and Strings in A Major* (trans. Tovey); *Sinfonia from Easter Oratorio* (arr. Whittaker)

†Marcello: *Oboe Concerto in C Minor*

†Handel: *Oboe Concerto No. 3 in G Minor*

Leon Goossens, oboe and oboe d'amore; Liverpool Philharmonic Orchestra; Sir Malcolm Sargent, cond., in the Cimarosa and



Carlos Montoya: the ultimate in Flamenco virtuosity, in Emory Cook high fidelity.

Bach *Sinfonia*: Basil Cameron, cond., in the Handel. Philharmonia String Orchestra; Walter Süskind, cond., in the Bach *Concerto* and the Marcello.

COLUMBIA ML 4783. 12-in. \$5.95.

The English oboist, Leon Goossens, has many admirers in this country, among whom, unfortunately, I am not numbered. Though I respect his sincere musicianship, I find his tone unpleasantly uneven. Nevertheless, this varied collection of eighteenth-century music for oboe makes interesting listening. The Bach *Concerto*, in which Goossens plays the oboe d'amore — an alto oboe — is a transcription by the late Sir Donald Francis Tovey of the *Clavier Concerto No. 4 in A Major*; the Handel is erroneously marked "Concerto Grosso." Since most of these recordings were made in England in the early and middle 1940s, the reproduction is not of the highest quality. In some instances, too, the surfaces of the 78 rpm disks from which the dubbings were made provide a hissing background. P. A.

### PATTERNS IN FLAMENCO

Carlos Montoya, guitar.  
COOK SOUNDS OF OUR TIMES 1028. 10-in. \$4.00.

There is no more exciting or virtuosic interpreter of Flamenco guitar music than Carlos Montoya. On this record, promisingly labeled Volume I, he provides some of his most stirring interpretations, complete with dizzy runs, tricky rhythms and percussion effects. In a fairly close-to-recording, Cook has provided spectacularly faithful reproduction that emphasizes the stringy, percussive qualities of the instrument. This disk is also available in a binaural edition. P. A.

### FOLK SONGS FROM THE SOUTHERN APPALACHIAN MOUNTAINS

Tom Paley, with guitar and five-string banjo.

ELEKTRA EKL 12. 10-in. 33 min. \$4.45.

The tremendously brilliant recording of both guitar and five-stringed banjo, either as solo instruments or accompanying the singer, is the really outstanding feature of this fine collection of folk songs. This is not meant to deprecate the really accomplished work of Paley as a singer in these songs, which are prevailingly of British origin, though somewhat transformed in their transplanting to the Southern Appalachians. He has a real feeling for them, but as he states in his excellent notes, he has always tended to stress his instrumentals, and here is evidence to prove how right he is. The sounds of the instruments are astonishingly keen, clean and plangent and, to my knowledge, unequalled on any other record. J. F. I.

### FRENCH TRADITIONAL SONGS

Sung by Shep Ginandes

ELEKTRA 9. 10-in. \$4.45.

Shep Ginandes is a widely-travelled Boston physician who collects and sings folksongs. For his latest album, he has gathered eleven songs that belong to the French tradition of *Voix-de-Ville*. The *Voix-de-Ville* date from the 16th century and to quote from the notes, "were born, for the most part, in crowded cities. They obtained their first successes and were injected into the national consciousness in noisy cabarets and dives, whence they have spread through oral tradition toward the rural areas to get imbedded in the minds and memories of the people." They are, in general, flippant, sentimental, ironic, and often lusty. Mr. Ginandes sings them in a pleasant, flexible tenor that is given the best possible technical treatment by the Elektra people. An attractive little booklet containing both the original lyrics and their translations accompanies the album. R. K.

### ITALIAN CLASSICAL SYMPHONISTS

(Albinoni, Boccherini, Brunetti, et al)  
*Fifteen Works*

Italian Chamber Orchestra; Newell Jenkins, cond. With Carlo Bussotti (pf. & hpcd.); Antonio Abussi (vn.); Marilyn Tyler (s); Maria Amadini (a); Alfredo Bianchini (t); and Pasquino Rossi (horn).

HAYDN SOCIETY HSL-C. Six 12-in. 3 hr. 14 min. \$35.70.

This cool issue would have occupied 60 78's if 78's had reached that point in repertory where it might have seemed expedient to issue them. The Haydn Society seems to know nothing of expediency, and thus is a darling and a despair of critics. (Her concession to commercialism cunningly takes the form of a 17th *Eine Kleine Nachtmusik* and an 18th "Unfinished" to counterbalance the weight of the seductive light things assembled in the album under discussion.)

Never has scholarship descended upon the phonograph with a lighter step. The 15 works here apparently recorded for the first time have no chill of austerity beyond their unfamiliar titles. Even the music with a tragic intent is too buoyant to have a



tragic effect, and the most persistent emanation is one of airiness. (The exception is Cambini's cantata "Andromaque," the pathos of whose recitative is not superficial.) The title of the collection, "Italian Classical Symphonists," is a catch-all serving convenience, for the composers represented, from Corelli to Viotti, span 172 years and connect five musical epochs. Whoever guided the selective research had an instinct and eye for the elements in music which communicate themselves with quickest enjoyment to the ear, and it is hard not to admire the adroitness of an accomplishment that gives the satisfaction of exploration, the odor of learning and the caress of simple pleasure, all at once.

There are too many good things to note adequately. A virile, restless C Minor Symphony and another in G Minor by Brunetti, of a stunning originality and very little resemblance to any other composer, a lively and sweet double concerto by Viotti and a Giordani piano concerto of mobile feminine blandishments are compelling at first stroke; three works by Sammartini are outstanding and durable, and nothing seems to be trash, although a good deal of Pergolesi's *Orfeo* recalls *La Serva Padrona*, a bland incongruity.

No one is permitted to abuse criticism by dogmatic asseveration of values in first performances — which is what these records amount to for us. One is expected to state predominant impressions, and those are here of gusto and enthusiasm and good knowledge of style, without much gloss. The orchestra varies in size according to the requirements of the music, but is never large, and contains strings notably mellow and individual. Mr. Bianchini's tenor is controlled by a musical refinement astonishing in tenors. Mr. Bussotti is a good musician at either keyboard.

The sound is clear but close, persistently on the dry side. (The string playing is particularly commendable, since the good tone is not aided by acoustics.) Stringent treble reduction is required, and in a few places cannot throttle a foreign shimmer. On good equipment the piano will bell. Detail and balance are commendable.

Here are the works, in order of their presentation: Albinoni, *Concerto for Orchestra, in D Minor, Op. 5, No. 7*; Corelli-Geminiani, *Concerto Grosso No. 2*; Sammartini, *Violin Concerto No. 2, Symphony in G, Lenten Cantata*; Pergolesi, *Orfeo*; Cambini, *Andromaque*; Galuppi, *Overture No. 2*; Giordani, *Piano Concerto*; Valentini, *Oboe Concerto*; Brunetti, *Symphony in C Minor*; Viotti, *Concerto for Piano and Violin*; Brunetti, *Symphony No. 22, in G Minor*; Rosetti, *Horn Concerto in E Flat*; Boccherini, *Symphony in F, Op. 35, No. 4*.  
C. G. B.

#### KISMET

Music from Alexander Borodin; Musical Adaptation and Lyrics by Robert Wright and George Forrest.

With Original Broadway Cast: Alfred Drake, Doretta Morrow, Joan Diener, Henry Calvin and Richard Kiley.  
COLUMBIA ML 4850. 12-in. \$5.45.

Undaunted and unbowed, the two leading "classic-adapters" of the American musical comedy stage are Robert Wright and George Forrest, best-known for *Song of Norway*.

Now they have patched together a score from the provocative melodies of Alexander Borodin and attached it to the old, old story of *Kismet*. In the raucous brawl that results, Borodin wins hands down. No matter how Wright and Forrest twist tunes, distort fierce Polovetsian Dances into banal waltzes, or tumble vigorous Oriental rhythms into jive tempos, Borodin's warm, powerful melodies stand out, emerging from the furor surprisingly fresh and apparently impervious to any onslaught. They are helped no end by two of the most resourceful singers on our musical stage: the stylish Alfred Drake and the sweet-voiced Doretta Morrow. Drake is forceful enough to make you listen to a song as downright dull as *Fate*; when he bites into *Rhymes Have I*, which at least gives him a chance, he is superb. Doretta Morrow, too, holds the attention; her singing of *Baubles, Bangles, and Beads* is tasteful and elegant and hers is the only voice to come out of *And This Is My Beloved* (an adaptation of the third movement of the D Major Quartet) with credit. Also around are Richard Kiley, a tenor who has pitch trouble, and Joan Diener, a magnificently-proportioned young lady, who shows off a voice that seems as big as it is mobile.

The orchestra sounded enormous to me, as did the chorus. There were moments when I thought a cast of at least a thousand was participating in the festivities. The

show has been recorded with a feeling of closeness and immediacy; it's so real you feel that you could be sitting in the prompter's box.  
R. K.

#### LEADBELLY'S LAST SESSIONS

Ninety-four songs by Leadbelly, recorded by Frederic Ramsey, Jr.  
Folkways: Vol. I. FP 241. Two 12-in. \$11.90.  
Vol. II. FP 242. Two 12-in. \$11.90.

In the November-December, 1953, issue of HIGH FIDELITY, Leadbelly's recording Boswell, Frederic Ramsey, Jr., told at great length of Leadbelly's last recording sessions and of the events that led up to them. There is really very little left to tell except that the resulting records are everything Leadbelly admirers could hope for. They add up to nearly four hours of pure Leadbelly; not Leadbelly of the cold recording studio, but Leadbelly of the Greenwich village bar, singing, chanting, talking, telling stories and punctuating most of the four hours with the contagious beat of his 12-string guitar — on which, incidentally, he is an honest-to-God virtuoso; too little attention has been paid to this facet of his musical talent.

I say most of the four hours, because the recording session actually got started a little ahead of schedule, on a night when Leadbelly had left his guitar at home. Con-

#### PARTCH

##### *Plectra and Percussion Dances*

Gate 5 Ensemble.

Gate 5 Ensemble PL 1. 12-in. \$8.00.

This record, which is produced by the composer and sold by him for \$8 at 3030 Bridgeway, RFD 67, Sausalito, Calif., embodies some of the results of Harry Partch's interest in a scale he has invented which contains 43 notes to the octave. The scale demands instruments of its own, which Partch has provided, and they are instruments of enchanting, tingly timbre, bold

clangor, and deep resonance, but, as is usually the case with microtonal music, the novel excitements of the color do not, in the long run, compensate for the losses which the rigid limitations of microtonality impose. Partch's melodic tissue is a series of reiterative short phrases in rather monotonously reiterative rhythms; harmonic and contrapuntal interest is slight, and the few efforts at sustained melodic line do not come off. But the satiric literature on the back of the record sleeve is almost worth the price of admission in itself.  
A. F.



Its microtonal! Surrounding experimental composer Harry Partch are instruments his works are scored for. More or less from left to right: Diamond marimba, cloud-chamber bowls, marimba eroica, bass miramba, harmonic canon, kitbara and, lastly, chromelodeon.



sequently, on the first record of Vol. I Leadbelly sings accompanied only by an occasional stomping of a foot or clapping of hands. It is, however, a truly remarkable performance. I daresay there are few singers who could be so entertaining sitting in front of a microphone with such informal equipment.

With or without guitar, Huddie Leadbetter was a rare folksinger, perhaps the greatest America has produced. He was also a personality of gargantuan proportions; the kind of figure that has inspired legend building. In this case, the legend-building will be unnecessary; thanks to Mr. Ramsey the real man has been preserved. R.H.H., Jr.

#### MARIA CEBOTARI: Puccini Scenes

*La Bohème*: Act I, from entrance of Mimi to end; Act III, Mimi's farewell to end. *Madama Butterfly*: Act I, from beginning of love duet to end; Act II *Un bel di*. (All in German.)

Maria Cebotari (s) Mimi and Cio-Cio-San; Peter Anders (t) Rodolfo; Helge Roswaenge (t) Pinkerton. Radio Berlin Orchestra, Arthur Rother, cond. URANIA UURLP 7105. 12-in. \$5.95.

If Urania were never to release another recording, those who love singing would be forever in debt to that company for helping make the voice of the late Maria Cebotari more than a legend. Her career was not long, as lifetimes go, but she left an extraordinary impress. Born in Bessarabia, she was trained as an actress and travelled to Germany while still in her teens as a member of a Russian theatrical company. Her voice attracted attention, and she was offered a subsidy to study singing while serving an apprenticeship in the Dresden opera-house chorus. She accepted, stayed on in Germany, and in 1931 made her debut — as Mimi. From then until 1949 she was the beloved favorite of audiences and colleagues in Vienna, Salzburg, Berlin, and Munich. She was still in her 30's when she died.

Happily married and devoted to her children, she never came to this country, and was known here mainly through travelers' glowing accounts and occasional showings of her several European motion pictures. It is only too easy to let sentiment color judgement in describing the qualities of an extremely beautiful woman who died before her time, particularly if she sang soprano. But listen to the records — this one, the earlier Urania releases of excerpts from *La Traviata* and miscellaneous arias, the Mozart aria selected by Irving Kolodin for inclusion on his wonderful *Critic's Choice* disk for Victor. There have been voices as beautiful, controlled by techniques as secure. There still are. But very few singers are as moving, not because of any vocal histrionics imposed on the music from outside but because the music (notwithstanding the incongruous sound of a German text in Puccini or Verdi) is realized from the inside out and ever so personally communicated. It is not possible, I think, to admire a Cebotari performance abstractly. There is always the sense that it is happening only for you, that it has never happened before and will never happen again, that only you are listening. And I am not habitually a soprano-lover.

To drop back to earth, this record was apparently drawn from studio tapes made under concert-excerpt broadcast conditions. On that level it is quite satisfactory technically, but the end of Act III of *La Bohème* does sound odd without Musetta and Marcello. J. H., Jr.

#### MOZART

##### DOHNANYI

##### WALDTEUFEL

##### HELLMESBERGER

##### Concert Dances

Three German orchestras, three German conductors. DECCA DL 4064. 10-in. 4, 6, 4, 5 min. \$2.50.

Brilliant, close recording of an unwarranted hodge-podge, with superb brass timbre in the Munich Philharmonic's playing of Hellmesberger's showy and inane *Dance of the Devils*. C. G. B.

#### MOZART

##### NICOLAI

##### SMETANA

##### Operatic Arias

Walter Ludwig, tenor; Württemberg State Orchestra, Stuttgart; Ferdinand Leitner, cond. DECCA DL 4073. 10-in. 16 min. \$2.50.

Don Ottavio's two arias from *Don Giovanni*, labored and inflated; an overweighted aria from *The Merry Wives* and an acceptable bit from *The Bartered Bride*, with fat accompaniments badly balanced and shrill in the treble. C. G. B.

#### TANIDOS DE GUITARRAS

Luis Maravilla, guitar. WESTMINSTER WL 5194. 12-in. 56 mins. \$5.95.

Mr. Maravilla's second record, Guitar Sounds, is an exciting mélange of Spanish dance music — most of it gypsy in style. The performer commands the flamenco art of seeming to improvise while being constantly in full control of delicate tonal shadings and abrupt rhythmic shifts. His versions of the *Tricornes farruca* and Lecuona's *Malaguena* are styled for dance accompaniment; to their benefit they emerge considerably slower and less high-pressured than in piano-recital performances. Again Westminster's recording is completely realistic; the microphone doesn't miss a thing, including the guitarist's breathing. R. E.

## THE MUSIC BETWEEN

#### GEORGE GERSHWIN

Sung by Hildegard, Danced by Fred Astaire with George Gershwin at the Piano.

Played by Larry Adler, George Gershwin and Carroll Gibbons and his Orchestra. COLUMBIA AL 39. 10-in. \$2.85.

*The Man I Love*; *Do, Do, Do*; *My One and Only*; *'S Wonderful*; *Half of it, Dearie, Blues*; *Fascinating Rhythm*; *Sweet and Low Down*; *Summertime*; *Bess, You Is My Wom-*

*an*; *It Ain't Necessarily So*; *I Got Plenty O' Nuttin'*; *There's A Boat Dat's Leaving' Soon* for New York.

This Gershwin album was recorded in England and first released on 78 rpm Columbia Masterworks Records in 1938. Now engineered onto LP, it looks, unhappily, better than it sounds. As a matter of fact, there isn't much to listen to at all, and its exciting moments are few indeed. To its credit is Larry Adler's blithe, nonchalant performance of *'S Wonderful*, a short, snappy dialogue as Gershwin plays and Astaire dances *Half Of It, Dearie, Blues*, during which they shout encouragement to each other, and Gershwin's rhythmically sophisticated playing of *Sweet and Low Down*. Added up, this amounts to no more than a few minutes. For the rest, there is Hildegard sliding through *The Man I Love* and one whole side devoted to a mild, rather dull British performance of excerpts from *Porgy and Bess*.

Incidentally, contrary to the notes Columbia has provided for the record, it is Larry Adler and not Astaire who handles *'S Wonderful*. Christopher Stone does the "narration" on the first side, and I'm afraid the doings he describes are a disappointment. Dull, tubby sound, too.

(Partial dissent.) No doubt this disk was put together initially, in England, as a tribute to Gershwin soon after his death. This *should* lend it a certain solemnity. However, side two has aspects which will be hilarious to certain long-time record enthusiasts. The soloist chosen to sing the *Porgy and Bess* selections, probably because he was available, is Webster Booth, a tenor long known for his peculiar excellence at Handel oratorios. His Handelian manner and churchly British voice, applied to *It Ain't Necessarily So*, produce an effect both weird and wonderful, if not *exactly* what Gershwin had in mind. J. M. C.

#### JOHANN STRAUSS, JR.: Waltzes and Polkas

CAPITOL P-8222. 12-in. \$5.70.

William Steinburg conducting the Pittsburgh Symphony Orchestra.

*Acceleration Waltz*; *Adele Waltz*; *Emperor Waltz*; *Pizzicato Polka*; *Perpetuum Mobile*; *Trisch-tratsch Polka*; *Annen Polka*; *Champagne Polka*; *Thunder and Lightning*.

#### GRADUATION BALL: Johann Strauss (Complete Ballet)

Anatole Fistoulari conducting the New Symphony Orchestra.

LONDON LL 883. 12-in. \$5.95.

Both Steinberg and Fistoulari offer enchanting music here, aided enormously by Capitol and London engineers, respectively, The Pittsburgh Symphony and The New Symphony Orchestra, respectively, and, above all, by Mr. Strauss. Mr. Steinberg's selections are unhackneyed, gay, and always in high spirits. He returns the high spirits in abundance and gets everything he can out of the music. Mr. Fistoulari, too, gives as good as he gets; his Strauss, perhaps, has a little more lilt and a shade lighter beat than the gentleman's from Pittsburgh. But who can quibble? Both men have done the best they can, and the results in every way justify the effort put in.

I might add that the score Antal Dorati put together for *Graduation Ball* includes several of the selections on the Steinberg-Capitol record. If this makes choosing between the two even more difficult, let me say further that if you are familiar with the ballet itself you may possibly enjoy the Fistoulari-London recording a little more than the Steinberg. But only a little more.

### TCHAIKOVSKY FAVORITES

Joseph Fuchs, Violin with Camarata and his Orchestra.

DECCA DL 4082. 10-in. \$2.50.

*Autumn Song; Song Without Words; Swan Lake; Serenade Mélancolique; Melodie.*

Showing both commendable enterprise and respect for the buyer's pocketbook, Decca continues its low-priced 4000 Series with this Fuchs-Camarata collaboration on five Tchaikovsky melodies. The Fuchs violin is resonant and sweet and the Camarata orchestra supports it with finesse. You may feel that the Swan Lake excerpt is played much too fast; it's easy to imagine a stageful of breathless swans chasing the orchestra and soloist in near-panic. Otherwise, though, the mood throughout is properly melancholy, and the sound is exceptionally clean, with Mr. Fuchs, in particular, getting the benefit of intelligent engineering. At \$2.50, this is a bargain, if there ever was one.

### PLAY, GYPSY!

Edi Csoka and his Gypsy Orchestra

VANGUARD VRS-7003. 10-in. \$4.00.

*Folk Dance; Hungarian Song and Czardas; Concert Srba; Sina Hora; Roumanian Folk Song; Gloomy Sunday; Roumanian Canary.*

Plenty of heel-stamping and rhythmical head-shaking here, particularly on the *Concert Srba*, a number so rousing that it practically brought down the roof of my house. Also fun was *Gloomy Sunday*, that old standby inexplicably displaced to Salzburg, Mr. Csoka's present caravan quarters. Mr. Csoka and his men do some strange things to the melody, such as repeating it an interminable number of times; nevertheless they ought to have you in tears by the second groove. I liked best of all *Roumanian Canary*, a happy little beast, it turns out, full of lusty rhythms and chirps echoing Enesco's *Roumanian Rhapsody*. The whole record, as a matter of fact, is filled with bravura playing and a generally devil-may-care attitude that may please you a great deal. Two more albums are promised for the near-future.

### SEVEN DREAMS

Gordon Jenkins, conducting.

A Musical fantasy with Bill Lee, Laurie Carroll, Jeanette Nolan, John McIntire, Beverly Mahr, and the Ralph Brewster singers.

DECCA DL 9011. 12-in. \$5.85.

Gordon Jenkins' *Seven Dreams*, if you can believe its lyrics, was conceived as a protest against the dullness of reality. Unfortunately, however, the dreams that are musically dramatized here are far duller than the prosaic events I usually run across in the

course of a day's activities. They range from a dream of escape to an incoherent fantasy about a man and a woman, both apparently demented, who live on a pink houseboat and talk to angels before breakfast. Also rising to the surface along the way is probably the most offensively morbid



Anatole Fistoulari: a lilt and a light touch in Strauss' gay *Graduation Ball*.

item on records: *The Caretaker's Dream*. This sequence is concerned mainly with the paradoxes that lead to and from the graveyard. Among them:

"I live among the dead,  
Among all the friendly dead,  
I'll die among the living,  
But I live among the dead..."

The music, too, I'm afraid, meanders along just as aimlessly: undeveloped, unmemorable. The cast sounds spirited or portentous as each dream may require, and, in addition, surprisingly unconfused by the material it is called upon to sing. That's more than I can say for myself. I was not only confused, I was depressed. The sound is stunning.

### MORTON GOULD: TAP DANCE CONCERTO and FAMILY ALBUM

The Rochester "Pops," Morton Gould conducting. Danny Daniels, dance soloist.

COLUMBIA ML 2215. 10-in. \$4.00.

About his *Tap Dance Concerto*, Morton Gould has written that he has "utilized the tap dance medium as an integrated rhythmic and dynamic part of the orchestral texture." Fortunately, Mr. Gould's music is a good deal less heavy-handed — or footed — than his verbal approach to it. It has wry melodies and a sharp rhythmical accent throughout, and it seemed to me that it could stand very well by itself, particularly in its middle two movements, without the help of a tap dancer. Danny Daniels, however, does what he has to do with what sounds like style and a sure foot.

On the other side is Mr. Gould's Family Album, a group of conventional, nostalgic compositions about such out-of-date undertakings as outings in the park and horseless carriage rides. Both scores have been recorded with taste and understanding.

### A CONTINENTAL COCKTAIL

Liane with the Boheme Bar Trio

VANGUARD VRS-7002. 10-in. \$4.00.

*Ou es tu, mon amour?; Madrid; Ich hab mich so an dich gewöhnt; Hello, wer ist dort an der Tür?; Polka; Warum hast du mir web getan; Melodies of Old Vienna; Padam . . . Padam . . . ; Would I love you; Spanish Dance.*

### LE BING: Song Hits of Paris

DECCA DL 5499. 10-in. \$3.00.

*Mademoiselle de Paris; Embrasse-Moi Bien; Mon Coeur est un Violon; La Vie en Rose; La Seine; Au Bord de L'Eau; La Mer; Tu Ne Peux Pas Te Figurer.*

Two continental canaries, who between them can almost show off just about the entire range of the human voice, go to work here on a mélange of European tunes, among them Spanish, French, German and Hungarian. Liane, a throaty-voiced Viennese, is actually the polylingual member of the group; Le Bing sings only in French. The former's recording is a pleasant if undistinguished affair. Her singing style is "sophisticated" in the New York supper-club fashion. That is, little voice but plenty of charm and world weariness. Backing her stylized efforts is the Bar Boheme Trio (piano, bass, guitar alternating with accordion); they tinkle away merrily in the background but the few numbers they have to themselves show little character.

Le Bing, who by now must have more aliases than any singer alive (they include El Bingo, Der Bingel, to say nothing of Bing Crosby), does consistently fine work on his group of Parisian songs. He is always relaxed and not a bit self-conscious of his French, which struck me as being first-rate. Of the two records, I thought Le Bing's effortless work outshone by far the more earnest accomplishments of Liane and the Bar Boheme Trio. Both singers get good, close engineering. Vanguard promises two more Liane records for the future.

### ERROLL GARNER

COLUMBIA CL 535. 12-in. \$3.95.

*Caravan; No Greater Love; Avalon; Lullaby of Birdland; Memories of You; Will You Still Be Mine?*

For its sound, this ranks among the best piano recordings ever made. It's incredibly true; there's no thump, no bong, no echo, just piano. Musically, it's superlative at its best, first-rate at its least. The least of it is Garner's playing of *No Greater Love* in which he states the theme in an overly fussy way. The best of it is what is left — five pieces recorded at an *improvised* session by a superb pianist, unerringly backed by two sympathetic gentlemen named Ruther and Heard on bass and drums.

Almost everything that Garner does here seems right: his light-headed gaiety in *Lullaby of Birdland*; the sudden dramatic flurries in *Memories of You*, as though he were impatient with the whole affair; the delicate buoyancy of *Will You Still Be Mine?*; the skyrocket speed of *Caravan*; the spoofing in *Avalon*; the hesitations, the progressions, the lush chords.

### SOPHISTICATED SWING

Les Elgart and his Orchestra

COLUMBIA CL 536. 12-in. \$3.95.

*Sophisticated Swing; The Gang that Sang Heart of my Heart; Bendix Bounce; Soon; The Weasel Pops Off; Geronimo; I Never Knew; Why Don't You Fall in Love With Me?; Comin' Through the Scotch; Sophisticated Lady; The Turtle Walk; Time to Go.*

Columbia calls Les Elgart and his orchestra "America's College Prom Favorite." If the claim is true, it simply shows that student tastes have not changed much in the past ten years or so. For this is prom stuff as I remember it, back in the early forties, and even a little later: deliberate beat, rather polite in the Charlie Spivak manner, easy to dance to. The band and its arrangers also seem to have a sure feeling for orchestral color and a neat dynamic sense. My only complaint is that their playing never really threatens to get out of hand, or, for that matter, very exciting; it is all so sophisticated and smooth that, in the end, no one seems to be having much fun. In any case, I think you will find the band's playing of that old Gershwin tune, *Soon*, extremely mellow. The sound should please you, too. It's clean and well-balanced.

### BLACK MAGIC

Andre Kostelanetz and his Orchestra

COLUMBIA ML 4741. 12-in. \$5.45.

*That Old Black Magic; Mad About the Boy; Our Waltz; Little Girl Blue; Some Day; Out of This World; Easy to Love; Limehouse Blues.*

### DREAM TIME MUSIC BY PAUL WESTON

COLUMBIA CL 528. 12-in. \$3.95.

*S'posin; Over the Rainbow; I'll See You Again; Embraceable You; This Can't Be Love; Together; How High the Moon; You Were Meant for Me; Wonderful One; Why Shouldn't I?; Sweethearts; Pennies from Heaven.*

### MUSIC TO RELAX BY

Leslie Bridgewater and the Westminster Light Orchestra

WESTMINSTER WL 4008. 12-in. \$4.95.

*Polka Grotesque; The Enchanted Ballroom; Fountains in a Shaded Square; Intermezzo and Serenade; Danse de la Poupée; Pulcinella; Nocturne in Silver; Valse Légère; Lonely Shepherd; Blues and Fox Trot.*

Mr. Weston walks off with the honors here for several quite simple reasons: his arrangements are unpretentious and straightforward, they can be danced to, and they never offer an effect for an effect's sake. Andre Kostelanetz's *Black Magic*, on the other hand, is practiced with such a heavy hand that when the record had finished playing, I had the feeling, literally, of having been pounded over the head. It is full of pregnant pauses and gratuitous disharmonies; the sound is too big, too full, and sometimes shrill. Of the eight popular songs Kostelanetz plays, I can say that I liked only *Limehouse Blues*. It's filled with sudden rhythmic changes that add a good

deal of piquant humor to a warhorse that could use it. But I liked Mr. Weston's quiet playing of all the twelve songs he chose. His magic may be paler than Mr. Kostelanetz's, but, somehow or other, it seems a good deal more durable. Columbia has given Mr. Weston's orchestra excellent engineering, but the art-work they have put on the cover is pretentious, garish, and empty.

Using an orchestra that sounds more compact than either the Kostelanetz or Weston group, Leslie Bridgewater's *Music To Relax By* offers a series of tunes in the light classic genre. Mr. Bridgewater gets his effects with the means at hand; he wastes nothing. I found his selections, however, tenuous, wry, and rather monotonous. Some of it is diluted Stravinsky, some of it is diluted Prokofieff, and the rest seems to be straight movie music. Well-balanced sound, though.

ROBERT KOTLOWITZ

## THE BEST OF JAZZ

### JOE SULLIVAN

Fats Waller First Editions.

EPIC LG 1003. 10-in. 23 min. \$3.00.

Joe Sullivan, piano; Walter Page, Bob Casey, bass; George Wettling, drums. *If You Can't Be Good, Be Careful; Can't We Get Together; Never Heard of Such Stuff; There'll Come a Time When You'll Need Me; Breezin'; An Armful of You; What's Your Name?; Solid Eclipse.*

Fats Waller was widely recognized as a prolifically creative talent when he died all too young a decade ago. But apparently he was even more prolific than had been realized, for here are eight previously unpublished, unrecorded and otherwise forgotten Waller compositions which have been dug out of music publishers' files. These are no "dogs" but good, solid tunes with that rollicking melodiousness that was typically Waller. It would be hard to imagine anyone more capable of giving these tunes a first public presentation than Joe Sullivan. He is a marvelously rhythmic pianist with a striding beat which is very much in the Waller vein. There are, as there should be, echoes of Waller throughout his playing on this disk but the styling is essentially Sullivan. He is at the top of his form on these pieces and the result is some superb jazz piano work. The recording is aptly intimate, with the bass and drums cuddling closely to the piano.

### TURK MURPHY'S JAZZ BAND, Vol. 4

GOOD TIME JAZZ L-18. 10-in. 24 min. \$3.00.

*Cakewalkin' Babies; Oh Daddy; Hot Time in the Old Town; Wolverine Blues; Minstrels of Annie Street; Little John's Rag; Bay City; Mesa Round.*

### TURK MURPHY AND HIS JAZZ BAND

Bar-Room Jazz.

COLUMBIA EP B-1686. 11 min. \$1.60.

Turk Murphy, trombone and vocals; Bob Helm, clarinet; Don Kinch, trumpet; Wally Rose, piano; Dick Lammi, banjo; Bob Short, tuba.

*Ace in the Hole; Silver Dollar; The Torch; Frankie and Johnnie.*

### BOB SCOBEY'S FRISCO BAND, Vol. 2

GOOD TIME JAZZ L-14. 10-in. 23 min. \$3.00.

*South; Sailin' Down Chesapeake Bay; Melancholy; Chicago; Peoria; All the Wrongs You've Done to Me; Do You Know What It Means to Miss New Orleans?; Blues My Naughty Sweetie Gives to Me.*

The San Francisco branch of the jazz traditionalists has checked in with three fine collections of its members' work. The emphasis in all three, whether by design, coincidence or the caprice of record manufacturers, is on vocalizing. Murphy's Good Time Jazz disk, for instance, is notable primarily for three numbers featuring Claire Austin, a Sacramento housewife who patterns her singing on that of Bessie Smith. Miss Austin has a vigorous, shouting style which carries her a long way toward her goal but she lacks Bessie's depth and warmth. She achieves a rich, bluesy quality on the slow *Oh Daddy*, punches hard on her copy of Bessie on *Hot Time in the Old Town*, but finds *Cakewalkin' Babies* a little too fast for comfort. *Wolverine Blues*, a solo showcase for clarinetist Bob Helm, provides a rousing demonstration of his rough, soaring style and broad tone. The remaining four numbers are Murphy originals, all instrumentals, all of only moderate interest.

On *Bar-Room Jazz*, Murphy takes over as vocalist, giving a rugged, earthy treatment to this rugged, earthy material. His gravel-lunged shouting takes up most of the disk and, with Helm and cornetist Don Kinch churning things up in back of him, he generates a mood and a kind of nostalgic excitement that isn't caught very often on records. The group has been recorded with a big, echoing sound.

Scobey's collection features the singing of banjoist Clancy Hayes who doesn't work as hard as Murphy but is frequently more effective. Urged on by Scobey's forceful trumpet, this group shows a stronger ensemble punch than does Murphy's and backs up Hayes with a joyous vigor, particularly on *Chicago, Peoria* and *Sailing Down Chesapeake Bay*. The sound, once again, is big and lively.

### JAM SESSIONS No. 3 and No. 4

CLEF MG C-4003 and MG C 4004. Two 12-in. \$4.85 each.

Wardell Gray, Stan Getz, tenor saxophones; Willie Smith, Benny Carter, alto saxophones; Buddy De Franco, clarinet; Harry Edison, trumpet; Count Basie, Arnold Ross, piano; Freddie Greene, guitar; John Simmons, bass; Buddy Rich, drums.

No. 3 — *Apple Jam; Ballad Medley (Indian Summer, Willow Weep for Me, If I Had You, Ghost of a Chance, Love Walked In, Body and Soul, Nancy, I Hadn't Anyone 'Til You)*.  
No. 4 — *Oh, Lady Be Good; Blues for the Count.*

Any ensemble which includes both Count Basie and Buddy Rich in its rhythm section is off to a good start. And it is the rhythm section, in fact, which is the consistent star of these two disks. On the two uptempo numbers, *Lady Be Good*, and *Apple Jam*, it produces an insistently irresistible beat which carries the listener happily



through some of the less stirring solo work. Beyond that, Buddy De Franco's pretty yet vigorous clarinet is consistently interesting and Willie Smith and Wardell Gray are warm and swinging in most of their appearances. The happiest side of the lot is *Lady Be Good*. Basie, who is unaccountably given relatively little solo space, is allowed his greatest leeway — three choruses — to get this one going and from there on it rocks straight through. All four sides suffer somewhat from an overdose of saxophonists and on the slow *Blues for the Count* this becomes a definite detriment. The recording is sharp and well balanced with the soloists caught close up while the ensembles echo roomily.

#### MARY LOU WILLIAMS

CONTEMPORARY C 2507. 10-in. 24 min. \$3.00.

Mary Lou Williams, piano; Ken Napper, bass; Tony Scott, bongos; Alan Ganley, drums.

*Koolbongo; For You; Don't Blame Me; Lady Bird; Titoros; They Can't Take That Away From Me; 'Round About Midnight; Perdido.*

Left to her own devices, Mary Lou Williams is one of the most predictable of jazz musicians. Unless she is muffled by surrounding instruments or mangled by short-cut recording methods, she can be trusted to produce piano jazz of the highest order — creatively conceived, impeccably played and intrinsically swinging. This disk, recorded in England, provides her with the proper conditions and is, accordingly, top drawer. More than that, it reveals various facets of her playing — the hard-swinging style on *Lady Bird* and *Perdido*, a rather Garneresque romanticism on *Don't Blame Me* and *They Can't Take That Away from Me*, the Afro-Cuban approach on *Koolbongo* and *Titoros* and, in a departure from strict tempo, a beautifully developed, unaccompanied solo on *'Round About Midnight*. The rhythm group supports her closely.

#### EUREKA BRASS BAND

New Orleans Parade.

PAX 9001. 12-in. 28 min. \$5.45.

Percy Humphrey, Edward Richardson, trumpets; Sonny Henry, Albert Warner, trombones; Red Clark, sousaphone; George Lewis, clarinet; Ruben Roddy, alto sax; Manuel Paul, tenor sax; Arthur Ogle, snare drum; Robert Lewis, bass drum.

*Sing On; Garlands of Flowers; West Lawn Dirge; Lady Be Good.*

This report on a few of the dirges and stomps that traditionally accompany New Orleans funerals, as played by one of the last remaining brass bands assembled for that purpose, is one of the most interesting and moving of all "roots of jazz" recordings. The two dirges in particular, *Garlands of Flowers* and *West Lawn Dirge*, have a compelling fascination. Their slow, deliberate tempos with the instruments playing over muffled drum rolls, the primitive splendor of some of the massed brass passages and the serenely soulful solos build an inescapable sense of dolor that is touched with unusual beauty. When the aging musicians who make up this band shift to the stomps, *Sing On* and, surprisingly, *Lady*

*Be Good*, they reveal a buoyantly rough and vigorous style that contrasts sharply with their delicate playing of the dirges. The recording was made outdoors in a partially enclosed New Orleans courtyard and, consequently, is limited in range and occasionally distorted but, under the circumstances, this actually seems to contribute to the particular atmosphere of the disk.



Percy Humphrey. A vigorous style for the stomps; a sense of dolor for the dirges.

#### BILLIE HOLIDAY

An Evening with Billie Holiday.

CLEF MG C-144. 10-in. 24 min. \$3.85.

Billie Holiday, vocals; Joe Newman, Paul Quinichette, Flip Phillips, saxophones; Charlie Shavers, trumpeter; Oscar Peterson, piano; Ray Brown, bass; Barney Kessel, guitar; J. C. Heard, Alvin Stoller, drums. *Stormy Weather; Lover Come Back to Me; My Man; He's Funny That Way; Yesterdays; Tenderly; Can't Face the Music; Remember.*

Billie Holiday's move to the Clef label is apparently going to get her back on a recording level that she hasn't enjoyed since her earliest years in studios. On this disk, she has been given tunes, treatments and accompaniment which are exceptionally well suited to her expressive and personal style. The ineffable sadness that she can impart to a torch tune comes through strongly on these essentially torchy numbers. She is caught close to the mike so that the vocal mannerisms which have always spiced her work don't have to be exaggerated to make themselves felt and are, consequently, kept in proper balance. This is a more mature, a more experienced and, possibly, a more philosophical Holiday than the girl who used to blithely punch out raucously lilting lyrics to almost anything, but she is also a more artful singer and one capable of a greater variety of nuances than she appeared to be before. The accompanying group plays with a taste and inventiveness that is rarely found in support of singers these days.

#### SHORTY ROGERS AND HIS GIANTS

VICTOR LPM 3137. 10-in. 25 min. \$3.15.

Shorty Rogers, trumpet; Milt Bernhart, trombone; Johnny Graas, french horn; Jimmy Giuffre, tenor saxophone; Art Salt, alto saxophone; Hampton Hawes, piano; Gene Englund, tuba; Joe Mondragon, bass; Shelly Manne, drums.

*Morpo; Powder Puff; Bunny; Mumbo Del Crow; The Pesky Serpent; Diablo's Dance; Pirouette; Indian Club.*

#### SHORTY ROGERS AND HIS ORCHESTRA FEATURING THE GIANTS — Cool and Crazy

VICTOR LPM 3138. 10-in. 26 min. \$3.15.

Featuring Shorty Rogers, trumpeter; Milt Bernhart, trombone; Johnny Graas, french horn; Jimmy Giuffre, Bob Cooper, tenor saxophone, Art Salt, alto saxophone; Bud Shank, baritone saxophone; Marty Paich, piano, Shelly Manne, drums.

*Coop de Graas; Contours; Tale of an African Lobster; Infinity Promenade; Short Stop; Chiquito Loco; Boar-Jibu; The Sweetheart of Sigmund Freud.*

#### HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS

CONTEMPORARY C 2501. 10-in. 28 min. \$3.00.

Anonymous trumpeter; Milt Bernhart, trombone; Jimmy Giuffre, Bob Cooper, tenor saxophones; Russ Freeman, piano; Howard Rumsey, bass; Shelly Manne, drums.

*Luau; Comin' Through the Rye Bread; Taking a Chance on Love; The Big Top; The Duke You Say; Sunset Eyes.*

All three of these disks feature more or less the same personnel, a group which is developing that sense of teamwork which has only recently become a recognizable element in the work of modern jazz combinations. Strangely enough, the merits of the three LPs are quite varied. The Rumsey disk has one side that is sparkling, alive and thoroughly interesting, a side on which saxophonist Bob Cooper glisters through several smoothly flowing, creative solos. The opposite side is a dud. *Cool and Crazy* is marked by Johnny Graas' facile handling of the french horn, occasional snatches of Marty Paich's Basie-like piano and some intriguing Shorty Rogers ideas. *Shorty Rogers and his Giants* is distinguished principally by Hampton Hawes' forceful piano work. The only overall consistent contribution to these erratic recordings is made by trombonist Milt Bernhart, a very professional, polished and forthright musician.

Some gesture of approval and encouragement should be directed toward the mocking ear of the person who thought up one splendid title, *The Sweetheart of Sigmund Freud*.

#### CHARLIE PARKER

Alternate Masters, Vol. 2.

DIAL 905. 12-in. 44 min. \$5.95.

*Ornithology; Yardbird Suite; Moose the Mooche; A Night in Tunisia; The Famous Alto Break; This Is Always; Birds Nest (1); Bird's Nest (2); Drifting on a Reed; Charlie's Wig; Cruzeology; Dexterity; Dewey Square; Home Cooking (1); Home Cooking (2).*

In its determination to get the greatest possible mileage out of its files, Dial is throwing some pretty rough stuff out on the market. Some shabby material will be found on this disk (made from masters cut in the mid-Forties) but along with it is a lot of Charlie Parker's exciting and flowing saxophone work played at a time when he was one of the principal figures in turning the

jazz world upside down. As long as the recording is reasonably clear—and most of it is; only three bands are really bad—Parker's horn comes shining through with some fantastic exercises in the then new jazz technique. For the most part, interest centers entirely on Parker although *A Night in Tunisia* is a well-developed ensemble number and Billy Eckstine turns up singing *This Is Always* with Erroll Garner behind him on piano, while Garner takes off on a fine fast solo on the second version of *Bird's Nest*. This disk is a grab-bag and it has the qualities to be expected of a grab-bag, including a few juicy plums.

JOHN S. WILSON

## THE SPOKEN WORD

### WILDE, OSCAR *The Importance of Being Earnest*

Sir John Gielgud, Pamela Brown, Dame Edith Evans, Celia Johnson, Roland Culver and others. Produced and directed by Sir John Gielgud.

ANGEL 3504B. Two 12-in. \$12.50 (Factory-sealed album) or \$11.50 (Thrift pack).

*The Importance of Being Earnest*, a three-act comedy, was Wilde's last play, written in 1895. He was at the time involved in very serious and insoluble troubles, which were to dog him to his death five years later. Yet this is one of the gayest plays ever written, and certainly one of the funniest. It is more than that: it is cheerful. Each character in it, through the course of the plot, fights a hilarious losing battle against his better self. The story, in case anyone doesn't know, concerns two eligible young men-about-London in the 1890's. Each has invented, as an excuse to escape dull duties, a fictitious ailing character (one a brother, the other a friend) to whose side he must rush from time to time. Mischief is set in motion when Algy decides to impersonate "Earnest," Jack's "brother." Subsequent developments are better enjoyed than described.

The rest of the *dramatis personae* includes (naturally) two diabolically demure girls and a comically formidable society matriarch. The latter is played by Dame Edith Evans, who hams the role almost to the point of spoiling the record. All the others are, however, pluperfect at their parts. Also, Gielgud has directed and played in "Earnest" all over the world, and knows as no one else does how to dig every last chuckle out of it. The reproduction is all very clear and intelligible.

J. M. C.

### THIS I BELIEVE

Vol. 1: The personal philosophy of Bernard Baruch; Helen Hayes; Ralph Bunche; Charles Percy; Mrs. Marty Mann; Eleanor Roosevelt; Louis B. Seltzer; Helen Keller; Will Durant; Carl Sandburg; Vol. 2: personal philosophy of 10 immortals. COLUMBIA SL 192. Two 12-in. \$11.90.

Anyone familiar with the radio program (or the book) "This I Believe" needs no introduction to these records, or at least the first volume. From the nearly 900 people who have been heard on the program, Commentator Edward Murrow and editors Raymond Swing and Ward Wheelock have selected 10 Americans whose beliefs have,

in their opinions, been "particularly inspiring and practically helpful." Although the beliefs here offered might occasionally be described as "inspiring," just how "practically helpful" they are is questionable. If, for instance, you purchase these records in the hope that Mr. Baruch, at the age of 82, is going to drop a few helpful hints on how to become a millionaire by the age of 30, you are going to be sadly disappointed. Mr. Baruch says: "I believe above all else in reason." Inspiring, perhaps, but hardly a formula for financial success. He has been quoted elsewhere as saying, "If I were a young man today, I would go to Canada," which is probably more "practically helpful."

But this is not serious criticism. "This I Believe" does, however, raise a problem of credence: When a person appears on the radio and "strips down all the way to his innermost beliefs," as Ralph Bunche put it, is he going to tell you what he actually believes, or, rather, what he wants 39 million people to think he believes? Perhaps Carl Sandburg has the answer: "The man who sits down and searches himself for his an-



Sir John Gielgud brings some fine Wilde wit to records in the saga of *Earnest*.

swer to the question, "what do I believe?" is either going to write a book—or a few well chosen thoughts on what he thinks it might be healthy for mankind to be thinking about in the present tribulation and turmoils."

As the historical repository of a few well-chosen thoughts of 10 renowned living Americans, Volume One of "This I Believe" is acceptable. Unfortunately, the same cannot be said for Volume Two. Briefly, it is the summation of the beliefs of 10 "immortals" prepared in each case by a recognized authority and read (as if by the immortal) by an appropriate actor or, in some cases, a relative of the immortal. Thus, a monologue written by historian Paul Angle and read by Raymond Massey is supposed to represent what Abraham Lincoln would have said had he been able to speak on "This I Believe." This I didn't believe. R. H. H., Jr.

### HOW TO RELAX AND LIVE

Spoken by David Ross and based on a book *Relax and Live*, by Joseph A. Kennedy. SPEECH ARTS STUDIO. 10-in.

This record is the by-product of a "revolutionary concept" (or so it is described on

the record jacket) developed by a Mr. Joseph A. Kennedy. The concept: "Relaxation is NOT Something You Do. It Is Something You Don't Do." This is, in other words, a How-Nor-To-Do-It record.

Side 1 contains a formula for relaxation, explained by David Ross, a narrator who somehow combines the vocal attributes of Mr. Anthony and Bela Lugosi. With sepulchral geniality, he lures you into a reclining position on your favorite couch and then proceeds, muscle-by-muscle, to put you in such a state of relaxed bliss that you begin to wonder if those last 15 sales were worth it, when—click,—the record changer goes off and your limp muscles immediately tighten in anticipation of the trip across the room to turn the record. Side 2 is a lecture on the "Way to Certain Sound Sleep"—and again the same problem. Off you go to sleep, only to be awakened at 2 a.m. by the angry mutter of a hot, neglected amplifier. Mescaline anyone? R. H. H., Jr.

## CHILDREN'S RECORDS

*Adventures of Muffin* (Children's Record Guild: two 10-in. \$2.45). Two of the finest records for the very young child that have been produced. Originally published by the Young People's Record Club about eight years ago, they have become a record classic and so it is good news to have them back in circulation. Margaret Wise Brown wrote the story about a little dog Muffin who got a cinder in his eye and who was treated by the dog doctor. But even though his eyes were bandaged Muffin could hear. No child from two to five should miss these.

*Train To The Ranch* (Children's Record Guild. 10-in. \$1.24.) This record contains an appealing collection of lively songs about cowboys and ranches. Children from about three to seven, who have not forsaken the wide open spaces for the outer spaces, will find it very enjoyable.

*Aladdin* (Children's Record Guild: two 10-in. \$2.48.) Another fine addition to CRG's record library of musical plays set to the music of Rimsky-Korsakoff's *Scheherazade*. Sensitive arrangement, good narration and good musical production recommend these two records. For children six years of age and older.

*Hunters of the Sea* (Children's Record Guild: 10-in. \$1.24.) A "dictionary" of sea language on the envelope is a helpful addition to these swinging songs about sea life. These are authentic songs sung with spirit.

*The King's Trumpet* (Young People's Records: 10-in. \$1.24.) This record tells the story of the trumpet from biblical days, when shepherds called their sheep with a ram's horn, to its use in the modern orchestra of today.

*Singing Time with Burl Ives* (Columbia. 98¢.) Done especially for children this is sure to be a hit for the grownups too. Burl sings "The Lollypop Tree," "Two Little Owls," "The Little White Duck" and "The Little Engine That Could." As usual his sense of timing is superb and these are truly delightful songs. Highly recommended.

**Singing Time with Rosemary Clooney** (Columbia. 98¢.) In lively junior "pops" style Clooney sings "Little Red Monkey," "Little Sally One-Shoe," "Me and My Teddy Bear" and "Kitty Kats Party." She enunciates clearly and sings within the range of the young child's voice.

**Peter and the Wolf and Carnival of the Animals** (RCA Victor LM 1761. 12-in. \$5.72.) Alec Guinness, a happy choice as narrator, and the Boston Pops Orchestra under the direction of Arthur Fiedler do a fine job with Prokofieff's bewitching musical rale. On the reverse side the piano team Arthur Whittemore and Jack Lowe take us into the "musical zoo" of Saint-Saens' *Carnival of the Animals*. Munro Leaf's animal musical notes on the jacket are charming. Highly recommended.

**Songs About Woodwinds** (Golden Records Extra-Play. 35¢) A sparkling little record made up of well-known selections played by each of the orchestra's woodwinds. As musical as it is entertaining.

**Explorations of Pere Marquette: Lewis and Clark Expedition; and Monitor and Merrimac: Lee and Grant at Appomatox** (Enrichment Records. 10-in. \$3.56 each.) These are the latest releases in a series based on great historical events as told in the Landmark Books. And they are decidedly the best. The authenticity of the setting, the way in which the script is arranged and the quality of narration make history come alive with remarkable vividness.

**Child's Garden of Verses** (Esoteric 10-in. ESJ-5. \$4.00.) Seymour Barab has set to music twenty-four of the best known poems by Robert Louis Stevenson. A thoughtful and sensitive musical production which will probably have more appeal to grownups than to children.

**An Elizabethan Songbag for Young People** (Esoteric 10-in. ESJ-6. \$4.00.) Of special interest to children interested in part singing, this record is a delightful introduction to music of the Elizabethan period. EMMA DICKSON SHEEHY

## Dialing Your Disks

Long-play records are made with the treble range boosted to mask surface noise, and the bass range attenuated to conserve groove-space and reduce distortion. When records are played back, therefore, the treble must be reduced and the bass increased to restore the original balance. Unfortunately, the amount of treble emphasis and bass de-emphasis employed varies widely on records of different manufacture; hence the need for individual and variable bass (turnover) and treble (rolloff) compensation controls.

Some records follow the NAB curve, for which bass turnover is 500 cycles and treble compensation is 16 db at 10,000 cycles. Others follow the AES curve, with turnover at 400 cycles and only 12 db treble compensation. Some combine the two, like RCA Victor, which requires NAB turnover and AES rolloff. Another important group is that following the LP (also called ORIG. LP or COL) curve, for which equalization is identical to NAB except in the extreme bass range.

One-knob equalizers should be set for correct bass equalization according to the table below; if the treble is not correct for the record, then the treble tone control should be used to adjust further. Either boost or cut may be required, according to the equalizer curve available and the rolloff needed for the record: remember that COL, LP, ORIG. LP, NAB, and LON roll-off is 16 db, and LON, ORTHO (RCA), and AES rolloff is about 12 db. Remember also that the proper setting is that which sounds best to the ear, regardless of what it is supposed to be. It's perfectly legitimate to use bass and treble tone controls to make the music sound right—that's what they are intended for!

Asterisks (below) mean record-maker lists instructions on jacket.

LABEL	TURN-OVER	ROLLOFF
Angel	NAB	AES
Atlantic <sup>1</sup>	NAB	NAB

American Recording Soc.*	NAB	Ortho <sup>4</sup>
Bartok	629 <sup>2</sup>	16 db <sup>3</sup>
Blue Note Jazz	AES	AES
Boston	COL	NAB
Caedmon	629 <sup>2</sup>	11 db <sup>7</sup>
Canyon	AES	AES
Capitol	AES	AES
Capitol-Cetra	AES	AES
Cetra-Soria	COL	NAB
Colosseum	AES	AES
Columbia	COL	NAB
Concert Hall	AES	AES
Contemporary	AES	AES
Cook Laboratories <sup>1</sup>	NAB	AES
Decca	COL	NAB
EMS*	AES	AES
Elektra	629 <sup>2</sup>	16 db <sup>3</sup>
Epic	COL	NAB
Esoteric	NAB	AES
Folkways (most)	629 <sup>2</sup>	16 db <sup>3</sup>
Good-Time Jazz	AES	AES
Haydn Society	COL	NAB
London	COL	LON <sup>4</sup>
Lyrichord*, new <sup>5</sup>	629 <sup>2</sup>	16 db <sup>3</sup>
Mercury*	AES	AES
M-G-M	NAB	AES
Oceanic	COL	NAB
Philharmonia	AES	AES
Polymusic <sup>1</sup>	NAB	NAB
RCA Victor	Ortho <sup>6</sup>	Ortho <sup>4</sup>
Remington	NAB	NAB
Tempo	NAB	Ortho <sup>4</sup>
Urania*, most	COL	NAB
Urania*, some	AES	AES
Vanguard—Bach Guild*	COL	NAB
Vox*	COL	NAB
Westminster, old	NAB <sup>8</sup>	NAB <sup>8</sup>
Westminster, new	COL	AES

<sup>1</sup>Binaural 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 preemphasis.

<sup>2</sup>NAB position on equalizer is close match.

<sup>3</sup>NAB position on equalizer is close match.

<sup>4</sup>Use LON position on equalizer, or AES with slight treble cut.

<sup>5</sup>Some older records of this label were recorded to COL curve, others to AES.

<sup>6</sup>Very close to NAB on lows.

<sup>7</sup>Very close to AES on highs; boost treble slightly.

<sup>8</sup>Unless jacket indicates AES.

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## The Music Box

Great Barrington, Mass.





# Mozart on microgroove

By C. G. BURKE

## Part VI: Sonatas; Instrumental Addendum; Postscript

### INSTRUMENTAL MUSIC

(Music for one or two instruments, alphabetically noted.)

#### ADAGIO FOR PIANO, IN B MINOR, KV 540 (3 Editions)

The two statements of unruffled but not flaccid grace from Mr. Badura-Skoda offer a chance to compare tone as an absolute integer with the other elements of music. There is a delicate exactitude in the reproduction of the sound of both pianos, but the record of the older instrument should be played at reduced volume. On the third record Miss Kraus is not at her best and the piano is ailing.

—Paul Badura-Skoda (1785 piano). WESTMINSTER WL 5153. 12-in. (with a Mozart miscellany). 9 min. \$5.95.

—Paul Badura-Skoda (1952 piano). WESTMINSTER WL 5154. 12-in. (with the same miscellany as the record above). 10 min. \$5.95.

—Lili Kraus. VOX PL 7300. 12-in. (with *Conc.* 26). 9 min. \$5.95.

#### ANDANTE WITH VARIATIONS FOR PIANO FOUR HANDS, IN G, KV 501 (1 Edition)

Well molded playing and very agreeable piano sound carry the easy weight of a pleasant trifle.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5069. 12-in. (with *Sonata for 2 Pos.* KV 488 & J. C. Bach: *Sonata for 2 Pos.*). 8 min. \$5.95.

#### DUO FOR VIOLIN AND VIOLA NO. 1, IN G, KV 423 (2 Editions)

Vigor from the Persingers and elegance from Goldberg-Riddle oppose the obstacle of music built drab. Brighter and closer sonics help the Persinger style, but the Decca sound is entirely satisfactory.

—Szymon Goldberg, Frederick Riddle. DECCA DL 8523. 12-in. (with *Po. Sonata* 13). 15 min. \$4.85.

—Louis Persinger, Rolf Persinger. STRADIVARI 1001. 10-in. (with *Prokofieff: Sonata for 2 Vns.*). 15 min. \$4.75.

#### DUO FOR VIOLIN AND VIOLA NO. 2, IN B FLAT, KV 424 (1 Edition)

This is easier to like than the preceding Duo, gay in an unimportant way, and played with a natural acceptance of its spirit by a team that makes everything smooth, with sister perhaps a little too submissive. Comfortable sound.

—Joseph Fuchs, vn.; Lillian Fuchs, va. DECCA DL 8510. 12-in. (with *Martini: 3 Madrigals*). 17 min. \$4.85.

#### FANTASY FOR PIANO, IN C MINOR, KV 396 (2 Editions)

A resolute, victorious piece originally composed for piano and violin, and its repute obscured by the grand Fantasy KV 475 in the same key, KV 396 has a performance of proportioned finesse from Mr. Firkusny and one of less regularity, more underlining, from Mr. Maier, who as teacher was making points here. (The envelope bears his instructions to pupils.) Excellent sound for F and satisfactory for M.

—Rudolf Firkusny. COLUMBIA ML 4356. 12-in. (with *Po. Sonata 14 & Fantasy*, KV 475). 7 min. \$5.95.

—Guy Maier. BANNER 1001. 10-in. (with a Mozart miscellany). 6 min. \$3.85.

#### FANTASY FOR PIANO, IN D MINOR, KV 397 (1 Edition)

Well called a fantasy, since half of these few minutes are without hope and half without significance. Played small by Mr. Maier, with a becoming wistfulness, with the piano reproduction on the whole above average.

—Guy Maier. BANNER 1002. 10-in. (with a Mozart miscellany). 5 min. \$3.85.

#### FANTASY FOR PIANO, IN C MINOR, KV 475 (4 Editions)

Its intractable desperation won for KV 475 many years ago surprised attention from scholars who thought it a naughty debauch for Mozart, and their surprise and the desperation itself have kept the long improvisation among the most frequently played of Mozart's piano works. It allows wide liberty to executants, and the four on records have utilized the freedom in different ways, but without excesses. Mr. Chasins broods the darkest and Mr. Firkusny the lightest — and the smoothest — while Mr. Kitchin's gloom is the most purposive and Miss Kraus's has most suspense. None of these ways seems to falsify the spirit of this invulnerable music. The basis for choice might best be piano-sound, and there Mr. F has outstanding registration, with the others capable.

—Rudolf Firkusny. COLUMBIA ML 4356. 12-in. (with *Po. Sonata 14 & Fantasy*, KV 396). 11 min. \$5.95.

—Abram Chasins. MERCURY 15031. 10-in. (with *Bach: Chromatic Fantasy and Fugue*). 13 min. \$3.85.

—Alfred Kitchin. REMINGTON 149-22. 10-in. (with *Po. Sonata* 15). 15 min. \$1.99.  
—Lili Kraus. DECCA DL 9525. 12-in. (with *Conc.* 9). 13 min. \$5.85.

#### FANTASY AND FUGUE FOR PIANO, IN C, KV 394 (4 Editions)

It is remarkable that three of these very real reproductions are of the sound of archaic instruments, and it is interesting that those three do not sound much alike. Mr. Kirkpatrick's has overtones like a harpsichord's, and the others have a more apparent kinship to the modern piano, but a differently soft and less imperious vibration. Both men are defter manipulators than Miss E. in this archaic salute of Mozart to Handel, and the question of who is preferable is unusually academic in view of the dissimilar music associated with the Fantasy and Fugue on the various disks.

—Ralph Kirkpatrick (piano type 1780). BARTOK 912. 12-in. (with *Po. Sonata 16 & Suite*, KV 399). 10 min. \$5.95.

—Paul Badura-Skoda (piano type 1785). WESTMINSTER WL 5153. 12-in. (with a Mozart miscellany). 8 min. \$5.95.

—Paul Badura-Skoda (piano type 1952). WESTMINSTER WL 5154. 12-in. (with the same miscellany). 8 min. \$5.95.

—Lonny Epstein (piano type 1785). SPA 6. 12-in. (with a Mozart miscellany). 9 min. \$5.95.

#### GIGUE IN G, KV 574 (1 Edition)

Stiff playing, accurate but unspacious sound.  
—Guy Maier. BANNER 1001. 10-in. (with a Mozart miscellany). 1 min. \$3.85.

#### MINUET IN D, KV 355 (2 Editions)

There is a certain pungency of discomfort in the fragrance of this sophisticated brevity, aromatic both in the reflective style of Miss Epstein and the spirited attack of Mme. Landowska, the old piano of the first and the new harpsichord of the second impressive in vital recording.

—Wanda Landowska. RCA VICTOR LM 1217. 12-in. (part of "A Treasury of Harpsichord Music"). 2 min. \$5.72.

—Lonny Epstein. SPA 6. 12-in. (with a Mozart miscellany). 3 min. \$5.95.

#### MINUET IN D, KV 594 (1 Edition)

Extraordinary music in its clash of two facets of heartbreak, adamantly exposed by a pianist of understanding and no grace.

—Guy Maier. BANNER 1001. 10-in. (with a Mozart miscellany). 2 min. \$3.85.

# THE FIRST RELEASE OF EDITIONS DE L'OISEAU-LYRE LONDON

IT is with great pride that London now announces details of the first American release of the Editions de l'Oiseau-Lyre long playing records. Arrangements have been concluded under which these long playing records, which have gained a world-wide reputation among musical connoisseurs, will in future be pressed and distributed in England and many other countries by FFRR. The great interest aroused by the works recorded on the Oiseau-Lyre label, by the scholarship which has been put into the preparation of the music and the performances, and by the quality of the recordings, makes it quite certain that the making available of these records in the United States will be hailed as a development of the first importance, and as another example of the enterprise of the FFRR companies.

The star item among the first records to be announced is undoubtedly a finely recorded performance of the Monteverdi Vespers. The utmost trouble has been taken to produce a complete and really authentic score. Leo Schrade, Professor of the History of Music at Yale University, went back to the original manuscript, and prepared a score especially for this recording and the result is that the Vespers are presented in a light hitherto unknown.

## MONTEVERDI VESPERS OF 1610

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MARGARET RITCHIE (Sopr.), ELSIE MORISON (Sopr.), RICHARD LEWIS (Tenor),  
WILLIAM HERBERT (Tenor) and BRUCE BOYCE (Bar.) with THE LONDON SINGERS and  
GERAINT JONES (Organ) and ANTHONY GERLIN (Harpichord)  
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conducted by ANTHONY LEWIS  
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LORE FISCHER (Contr.),  
HEINZ MARTEN (Tenor) and  
HORST GUNTHER (Bass) with  
THE ORCHESTRA AND CHOIR OF  
THE DETMOLD ACADEMY OF MUSIC  
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MARGARET FIELD-HYDE (Sopr.),  
GORDON CLINTON (Bar.)  
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L'OISEAU-LYRE  
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Trio Sonata in G major for Flute, Violin  
and Continuo *and*  
Sonata in E minor for Flute and Continuo;  
Sonata in G major for Violin and Continuo  
*and* Trio in D minor  
for Flute, Oboe and Continuo  
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Concertino No. 2 in G major;  
Concertino No. 6 in B flat major *and*  
Concertino No. 3 in A major  
L'ORCHESTRE DE CHAMBRE DES CONCERTS  
LAMOUREUX WITH RUGGERO GERLIN  
(Harpichord)  
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Prelude and Fugue in E minor *and*  
Chorale Prelude: Ach bleib bei uns,  
Herr Jesu Christ; Fugue in D major  
JOHN EGGINGTON at the organ of  
the Church of Sainte Radegonde, Poitiers  
OL 50012 \$5.95

### LOEILLET

Four Sonatas  
GEORGES ALES (Violin), PIERRE ('Cello)  
RUGGERO GERLIN (Harpichord)  
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### MENDELSSOHN

Sonata No. 1 for Organ *and*  
Sonata No. 3 for Organ;  
Sonata No. 6 for Organ *and*  
Prelude and Fugue in C minor  
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Cassazione for Oboe, Clarinet,  
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Clarinet, Horn and Bassoon, K.452 (a)  
MEMBERS OF THE FRENCH WIND QUINTET  
(a) with ROBERT VEYRON-LACROIX (Piano)  
OL 50016 \$5.95



## RONDO IN D, KV 485 (5 Editions)

The superbly poised spacing and accentuation of Mr. Gulda's rippling notes, in a sinuous line without one gross projection, are close to perfection for the airy distinction of the familiar music. Mme. Landowska, with the more brilliant articulation of her machine, is not far behind, but the others, after the exemplary Gulda, seem just to plod. Good sonics in every case, particularly for Miss Epstein and for Mr. Badura-Skoda's modern piano.

—Friedrich Gulda (piano). LONDON LL 756. 12-in. (with *Po. Sonata 8 & works by Bach*). 4 min. \$5.95.

—Wanda Landowska (harpsichord). RCA VICTOR LM 1217. 12-in. (part of "A Treasury of Harpsichord Music"). 6 min. \$5.72.

—Paul Badura-Skoda 1952 (piano). WESTMINSTER WL 5154. 12-in. (with a Mozart miscellany). 5 min. \$5.95.

—Paul Badura-Skoda (1785 piano). WESTMINSTER WL 5153. 12-in. (with the same miscellany). 5 min. \$5.95.

—Lonny Epstein (1785 piano). SPA 6. 12-in. (with a Mozart miscellany). 5 min. \$5.95.

## SONATAS FOR PIANO

## NO. 1, IN C, KV 279 (1 Edition)

A mobile, ornamental and superficial work in a neat, small-scaled performance of considerable charm, recorded with close realism. —Florencia Raitzin. REB 4. 12-in. (with *Sonata 2*). 16 min. \$5.95.

## NO. 2, IN F, KV 280 (1 Edition)

Basically simple in structure and melody under the embellishments, the Second Sonata has a thoughtful adagio and a rakish finale. Accurately played in a modest deprecatory fashion, and alive in a close recording of sharp clarity.

—Florencia Raitzin. REB 4. 12-in. (with *Sonata 1*). 19 min. \$5.95.

## NO. 3, IN B FLAT, KV 281 (1 Edition)

Fastidious and aloof playing of a Sonata primarily more characteristic of its era than of its composer, courtly but not compelling. Excellent sound; indeed, the restricted keyboard of these works offers few terrors to the engineer.

—Jacqueline Blancard. LONDON LL 529. 12-in. (with *Sonatas 5, 15 & 16*). 11 min. \$5.95.

## NO. 4, IN E FLAT, KV 282 (1 Edition)

An interesting and attractive little Sonata owing much to Haydn, intelligently appraised and rather lumpily fingered by the pianist. Easy, natural reproduction.

—Guy Maier. BANNER 1002. 10-in. (with a Mozart miscellany). 8 min. \$3.85.

## NO. 5, IN G, KV 283 (1 Edition)

More individual and recognizably Mozartean than its predecessors, KV 283 receives from both Miss Blancard and London the cool proficiency that distinguish the four Sonatas on the disk.

—Jacqueline Blancard. LONDON LL 529. 12-in. (with *Sonatas 3, 15 & 16*). 10 min. \$5.95.

## NO. 8, IN A MINOR, KV 310 (3 Editions)

Three years further into time than the preceding Sonatas listed here, this in A Minor leaps forward a decade in development. The terminal movements express a febrile

discontent, regretfully contemplated and then denounced by the central andante, hardly to be anticipated from the urbane utterances of the earlier works, and yet clothed in raiment of the most ostensible refinement. The three recorded versions compel respect, although the immaculate fluency of Mr. Gulda may evoke impatience for its long restraint. This is planned for contrast and hence is justifiable, but seems less effective than the more virile attack of the regretted Dinu Lipatti, and a good deal less moving than the more instinctive, the simpler eloquence of Miss Kraus, who here is more prepossessing than in any other of her postwar records that the writer can remember. Furthermore, she enjoys the clearest sound although her disk is not new now, and the overside has been more rationally chosen. Sonically both Columbia and London are pretty good, the first a little harsh *forte*, and the second somewhat oblique in the bass.

—Lili Kraus. VOX PL 6310. 12-in. (with *Sonata 11*). 18 min. \$5.95.

—Dinu Lipatti. COLUMBIA ML 4633. 12-in. (with 5 works by Bach). 13 min. \$5.95.

—Friedrich Gulda. LONDON L 756. 12-in. (with *Rondo, KV 485, & 2 works by Bach*). 17 min. \$5.95.

## NO. 10, IN C, KV 330 (2 Editions)

The flip cheerfulness of a Sonata without hurt to anyone, one of the most easily assimilable of all, is better served by the hands of Mr. Balsam than by the appreciative head of Mr. Maier, although neither gives the full scoffing measure of dash that the recipe orders. Sound for Mr. M. is good at a low volume, harder when the volume is raised, better for Mr. B. throughout, with a warmer bass (which may be the result of a stronger left hand).

—Artur Balsam. CONCERT HALL CHS 1116. 12-in. (with *Conc. 13*). 13 min. \$5.95.

—Guy Maier. BANNER 1001. 10-in. (with a Mozart miscellany). 13 min. \$3.85.

## NO. 11, IN A, KV 331 (2 Editions)

Has a reputation debauched by concentration on its finale, the *rondo alla turca* whose prim giddiness can hardly fail to delight and which is often played separately in disdain of the great variations and the erratic minuet that go before. Informality provides a charm of its own in a Sonata which is really a suite. Mr. Hambro's pleasant playing and the good tone supplied by Remington have the misfortune to oppose Miss Kraus in sparkling form and Vox with a very realistic registration of her piano.

—Lili Kraus. VOX PL 6310. 12-in. (with *Sonata 8*). 22 min. \$5.95.

—Leonid Hambro. REMINGTON 199-135. 12-in. (with 2 Haydn Sonatas). 23 min. \$2.99.

## NO. 12, IN F, KV 332 (1 Edition)

The nature of Mr. Horowitz's formidable renown puts him at a disadvantage whenever he essays tasks essentially musical rather than primarily acrobatic. Music-lovers expect his prowess to obliterate whatever is not inflated, and in fact that often happens. But often it does not, and despite the lazy reluctance of criticism to abandon cosy formulas, this pianist has the same right as any other to have his work examined after its production instead of before. In the simple but rather twisted Twelfth Sonata

we note a definite expansiveness of tone and the expected admirable agility, without exaggeration of either, allied to correct but easy-going phrasing, as if the musical points are hardly work making. The skill is off-hand, habitual; impressive but not flashy, but disappointing. Not a new recording: not bad, but ligneous.

—Vladimir Horowitz. RCA VICTOR LM 1027. 12-in. (with *Beethoven: Sonata 14*). 14 min. \$5.72.

## NO. 13, IN B FLAT, KV 333 (1 Edition)

Miss Kraus emphasizes the puckishness of an ingenious work — perhaps too much in the last movement — with nimble address, but the basically pleasant small sound of the piano is bothered continually by a faint buzzing.

—Lili Kraus. DECCA DL 8523. 12-in. (with *Duo 1*). 17 min. \$4.85.

## NO. 14, IN C MINOR, KV 457 (1 Edition)

The loftiest revelation of Mozart's genius may be in the Concertos, the Operas, the Quintets or perhaps elsewhere, but no one has ever asserted that it was to be found in the piano Sonatas, in general a collection of commendable professional pieces. Perhaps Mozart chafed at their respectability: at any rate he demolished its integrity in 1784 by injecting into their tranquil company the mysterious, imaginative and beautifully intemperate C Minor Sonata, an apparition of Pallas Athena at the YWCA. Its grandeur is isolated and was unomened. What it means no one may say, but there is no peace in its weird beauty.

It is curious that there is only one recorded version available, and lucky that Mr. Firkusny plays it so well. (Columbia has announced a record by Walter Gieseking, not yet arrived, and a disk by Leonid Hambro evaded our quest.) The brooding and rebellious Sonata is elastic to excesses, but Mr. Firkusny is chary of any, and in fact might have struck more tempest into the finale without injury to form. He has chosen a quieter intensity and produced an unmistakable lucency, particularly in the wonderful adagio and the multi-featured foreboding of the peremptory first movement. Excellent, retentive bass in the piano and a clear, clean upper treble contribute their ration to the most desirable record of a Mozart piano Sonata.

—Rudolf Firkusny. COLUMBIA ML 4356. 12-in. (with *Fantasies, KV 396 & 475*). 17 min. \$5.95.

## NO. 15, IN C, KV 545 (2 Editions)

Mr. Kitchin has more individuality, and yields more to the disarming simplicity — he yields too much — of an enchanting miniature than Miss Blancard's classic rectitude will permit. The feeling in this must be hinted lest taste be affronted, and so the lady has it, not needing the superior help of the sound accorded by London. The music has the soft glow of a small perfection, not at all contaminated by the seizure of the main subject of its first tiny movement for enduring broadcast as "In an Eighteenth-Century Gold-Mine" or something like that.

—Jacqueline Blancard. LONDON LL 529. 12-in. (with *Sonatas 3, 5 & 16*). 9 min. \$5.95.

—Alfred Kitchin. REMINGTON 149-22. 10-in. (with *Fantasy, KV 475*). 10 min. \$1.99.






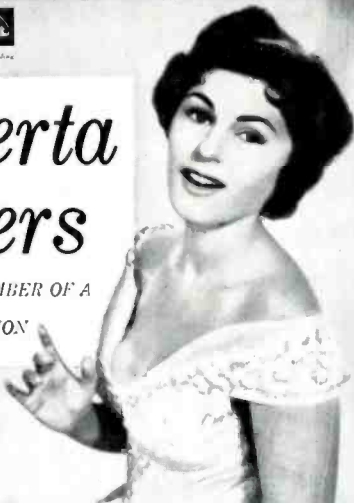

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No. 16, IN B FLAT, KV 570 (3 Editions)  
The rhapsodic elements in this loose-jointed Sonata invite a freedom of interpretation authorizing every interpreter to make what he can of it. Discophiles are offered a challenging choice among Mr. Kirkpatrick, hor, and Miss Blancard, cold, with Miss Epstein both in alternation. These pianists play three dissimilar pianos, of which Miss B's is that of today, Miss E's that of the late XVIII Century but surely a piano, and Mr. K's one of the same earlier period but to a degree a mandolin. Digitally, of these three, Miss Blancard is first and Miss Epstein last, sincere but angular. Soundwise, SPA has given a transparency close to perfection to angularity and Bartok's endowment of clarity to Mr. K's heated piano-mandolin bespeaks first-class engineering, while London's engraving of Miss B's

swift matter-of-factness is adequate but deserves no encomiums as a reproduction of today's piano. The interlacement of values, further twisted by considerations of other music occupying the disks, will not be disentangled without help from individual prejudices, of which the writer's are indicated by the succession below:

—Jacqueline Blancard. LONDON LL 529. 12-in. (with *Sonatas 3, 5 & 15*). 12 min. \$5.95.

—Lonny Epstein. SPA 6. 12-in. (with a Mozart miscellany). 16 min. \$5.95.

—Ralph Kirkpatrick. BARTOK 912. 12-in. (with *Fantasy & Fugue, KV 394, & Suite, KV 399*). 18 min. \$5.95.

No. 17, IN D, KV 576 (2 Retired Editions)  
Mentioned for completion's sake. Both disks have earned title to retirement.

INCOMPLETE SONATA IN F, KV 533 (2 Editions)

This is generally played, as it is here, with the KV 494 Rondo as its finale. The expedition is satisfactory, although not, as the distinguished harpsichordist Fernando Valenti says, in succumbing to automatic stereotyping in the accompanying notes, "sanctioned by centuries of practice." The Sonata is one of those which inflame pianists more than listeners, by reason of its polyphonic exploitation of the keyboard. —The record is a baffling one, for with each successive playing the sound seems better and the pianist less at ease, although he has an assurance with the modern piano not apparent with the 1785 reconstruction. The fault is probably with the reviewer, who finds the music dull and has already declared the sound disappointing (which it does not seem now to be) and the performer comfortable (although the impression is in this later notice one of uncertainty). Critics are aberrant and should not be trusted.

—Paul Badura-Skoda. WESTMINSTER WL 5154. 12-in. (with a Mozart miscellany). 22 min. \$5.95.

—Paul Badura-Skoda (1785 piano). WESTMINSTER WL 5153. 12-in. (with the same miscellany). 22 min. \$5.95.

SONATAS FOR PIANO, FOUR HANDS

No. 1, IN D, KV 381 (2 Editions)

Köchel's chronology was inexact for the five Sonatas composed by Mozart for four hands on one keyboard, and the order given here is that of their composition as revealed by later research. KV 381, the first, is irresistible at once in its cheerful pomposity and bright panoply of unimportant pageantry. The honors of performance go easily to the Westminster team, who excel in élan, flexibility, force and agility, and are not inferior in teamwork. The rather cushioned reproduction of their instrument is also to be preferred to the harder piano wrought by Columbia.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5060. 12-in. (with *Po. 4 Sonatas 2 & 3*). 15 min. \$5.95.  
—Vitya Vronsky, Victor Babin. COLUMBIA ML 4667. 12-in. (with *Po. 4 Sonata 2*). 20 min. \$5.95.

No. 2, IN B FLAT, KV 358 (2 Editions)

More serious than the first, and less arresting, the Sonata is still comedy-drama, better served by the lithe-fingered sophistication of Messrs. Badura-Skoda and Demus than by the weightier preoccupations of the others. The soft and fairly distant Westminster sound butters the glibness nicely, and the clearer, more brittle Columbia reproduction widens the difference between the versions.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5060. 12-in. (with *Po. 4 Sonatas 1 & 3*). 13 min. \$5.95.  
—Vitya Vronsky, Victor Babin. COLUMBIA ML 4667. 12-in. (with *Po. 4 Sonata 1*). 18 min. \$5.95.

No. 3, IN G, KV 357 (1 Edition)

We have inherited only the first two movements of this music, and the andante needs a finale to resolve the perplexities of its violent contrast of travesty and nobility. The ambiguity is enlarged by the spacious clarity given by the playets in the only

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edition, allowing equal value to the buffoonery and the dignity.

—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5060. 12-in. (with *Po. 4 Sonatas 1 & 2*). 12 min. \$5.95.

**NO. 4, IN F. KV 497 (1 Edition)**

Far from the earlier clowning, although without a suggestion of tragedy, are the long and fastidious intricate amiabilities of KV 497, an extraordinary exploitation of musical resources to portray contentment. To the writer, the coalesced skill and sensibility of the players in this and the last Sonata seem beyond surpassing, and it is a pity that as they separately achieve renown, they will inexorably be inclined to discontinue their efforts in common.

**No. 5, IN C, KV 521 (1 Edition)**

The only record is the overside of No. 4, and although the Fifth Sonata is stockier in its substance and more sharply defined in its episodes, there is no lapse in the four-handed mastery of the performance. Virtuosity from 10 fingers is familiar enough to tire us, but disciplined sentence like this from 20, managed by two hearts and two heads into one individuality and one agility, bound to intelligent musical subservience, can be heard perhaps a few times a decade, unless we have records. And when we have records like this, and hear the invisible players devoted exclusively to freeing music from its print, it is fair to realize that a good part of the entertainment of four-hand music, the involved and special writhings of the players trying not to be raveled on their little bench, and failing sometimes; this light embarrassment of difficult contiguity that people come to laugh at sympathetically, is not in evidence to punctuate the strain of listening, and the music must be made doubly good to compensate for the pillage of the other ugly pleasure.

—Two of the prime pillars supporting the Mozart discography.

—Joerg Demus, Paul Badura-Skoda. WESTMINSTER WL 5082. 12-in. 23, 24 min. \$5.95.

**SONATA FOR TWO PIANOS, IN D, KV 448 (3 Editions)**

One of those extremely rare works in music, like the Schubert Quintet in C and *Die Winterreise*, Bach's Concerto for Two Violins, Beethoven's "Archduke" Trio and Mozart's own Clarinet Concerto, which lead their own field by an immense distance almost without dispute, the brilliant and appealing *galanterie* of KV 448 is exhibited so often that all music-lovers must have heard it. Like several of the masterpieces cited above, its preeminence has chilled rivalry into prudent reticence. Its use in concerts by two pianists is taken for granted, like the national anthem at prizefights.

In comparing the versions let us start by thanking the Iturbis for trying. Their work is brilliant, brittle and curiously uninteresting, not helped by shallow piano-sound. Most of the laurels are for Messrs. Badura-Skoda and Demus, with the warmest tone, the most seductive fluency and the most obvious poise. Furthermore their pianos as such, although perhaps too sweetly chastened by environment to be entirely natural, have been given the most agreeable reproduction. To this reviewer the interpretive results demonstrated by Luboschutz-Nemenoff are decidedly more convincing, in

their quicker tempo in the quick movements, which better expresses the inherent brilliancy; in the eloquent roughness of some significant interjections, in a graver and more significant phrasing in the slow movement, and in a stress illumining some episodes that seemed trivial before it. The pianos in this emerge from the disk a little hard and will have to have more bass supplied. The favorable estimate here for the Remington team is based upon their musical concept: the greater refinement and gloss of the Westminster version will certainly entice adherents.

—Pierre Luboschutz, Genia Nemenoff. REMINGTON 199-147. 12-in. (with "Encores" by 3 composers). 21 min. \$2.99.  
—Paul Badura-Skoda, Joerg Demus. WESTMINSTER WL 5069. 12-in. (with *Andante*,

KV 501 & J. C. Bach: *Sonata in G*). 22 min. \$5.95.

—Amparo Iturbi, José Iturbi. RCA VICTOR LM 1135. 12-in. (with *Chabrier: 3 Romantic Waltzes*). 20 min. \$5.72.

**SONATAS FOR PIANO (OR HARPSICHOED) AND VIOLIN**

(There is no satisfactory solution to the problem of numerating these. Five or six systems, all somewhere conjectural, have been used, and the numbers found on records may depend from any of those systems. Mozart wrote apparently at least 32 piano-violin sonatas, and it is possible to credit him with 45, according to what definition serves for "sonata" and how much credence is placed in evidence that certain



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ones are spurious. There is evidence also that the same ones are genuine, leaving the reader to his own opinion.

(The numeration used here has nothing much to recommend it beyond the necessity of having a system and the fact that this system is reasonably anchored to KV 296, long familiar as No. 24. The latter figure was obtained by descending from KV 296 all the way to the first Sonata, KV 6, and including on the way every sonata attributed to Mozart, of which one assuredly was not composed by him and six are in dispute. Above KV 296 three fragments have received numbers (but are not recorded) and three have not (of which the infinitesimal KV 404 occupies a few record-grooves). The numbers on the records, except the Köchel numbers, seldom coincide with the

numbers used here, but the former are cited in the following text. Such conflicts are *de rigueur* in music, and have saved thousands of musicologists from the relief rolls, simultaneously expanding the vocabulary of vituperation.)

**NO. 20, IN E FLAT, KV 58 (1 Edition)**  
A dear little thing with no weight at all, one of the disputed ones, played with tender and thorough musicianship by a team from whom more will be heard in the course of these Sonatas. Sound of a living exactitude. (The first two movements would like the Mozart we might expect between 11 and 17.)  
—Paul Badura-Skoda, Walter Barylli. WESTMINSTER WL 5145. 12-in. (with *Sonatas 29 & 35*). 8 min. \$5.95.

**NO. 24, IN C, KV 296 (4 Editions)**  
If fluff is well woven it can last forever; and KV 296, at which everyone sniffs, has a tough inner workmanship that has stiffened its stuff into a fabric indifferent to criticism. The keyboard still dominates in this transitional Sonata passing from its predecessors wherein the violin was an echo or an embellishment to those in which the bow was given equality with the fingertips. —  
Space is narrow: three versions are of variously beautiful performances representing J.C.W.T.S. Mozart, while the fourth represents the cruel, complex proportion: Heifetz-Bay is to Mozart as Heifetz to Bay. Kraus-Goldberg gives us the free-winged glory of a great Mozart team at its best, when Miss Kraus's nimbleness was all in instinctive order; but this classic performance, reprinted from 78's, is lifeless in sonics. Badura-Skoda-Barylli is less animated but excellent and beautifully recorded; and Kirkpatrick-Schneider, with a harpsichord instead of a piano and the coarsest tone of the four violinists, has a bumptious, gallivanting verve irresistible to this listener and an incisive sound as good in its way as the Westminster sound in its rounder way. —  
The controversy over which is better, piano or harpsichord, should not be translated as which is right, an actimonious question best left to the tranquillity of musical inactivity, but ignored in favor of individual preference: which do I prefer?

—Ralph Kirkpatrick (harpsichord), Alexander Schneider. COLUMBIA SL 152. Two 12-in. (with *Sonatas 26, 30, 36 & 37*). 14 min. \$11.90.  
—Paul Badura-Skoda, Walter Barylli. WESTMINSTER WL 5130. 12-in. (with *Sonatas 25 & 28*). 16 min. \$5.95.  
—Lili Kraus, Szymon Goldberg. DECCA DX 103. Three 12-in. (with *Sonatas 35, 36, 37, 38 & 40*). 15 min. \$14.55.  
—Emanuel Bay, Jascha Heifetz. RCA VICTOR LM 1022. 12-in. (with *Beethoven: Sonata 5*). 12 min. \$5.72. Labeled "Sonata No. 8."

**NO. 25, IN G, KV 301 (1 Edition)**  
A wisp of summer breeze, blown with relaxing euphony into ears that need not be attentive but are beguiled, given with unpretentious gentility and a sound as good as any we have of the type.  
—Paul Badura-Skoda, Walter Barylli. WESTMINSTER WL 5130. 12-in. (with *Sonatas 24 & 28*). 12 min. \$5.95.

**NO. 26, IN E FLAT, KV 302 (1 Edition)**  
Has an exciting first movement and a second in plaintive, aspiring contrast, played with broad enjoyment by the violin and inadequate weight from the harpsichord, suggesting that a piano could have done better. A delight nevertheless.  
—Ralph Kirkpatrick (harpsichord), Alexander Schneider. COLUMBIA SL 152. Two 12-in. (with *Sonatas 24, 30, 36 & 37*). 11 min. \$11.90.

**NO. 28, IN E MINOR, KV 304 (1 Edition)**  
No. 26 and this one are good correctives for the respected notion that all but two or three of the piano and violin sonatas are childlike. No. 28 is entirely mature in its writing and tense, anxious, in its inquiry. Mr. Badura-Skoda is lively, crisp and responsive, admirably set off by the even

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—Paul Badura-Skoda, Walter Barylli. WESTMINSTER WL 5130. 12-in. (with *Sonatas 24 & 25*). 12 min. \$5.95.

NO. 29, IN A, KV 305 (2 Editions)

It is hard to see how the different visages of gaiety displayed in the two performances of a gay Sonata could establish a superiority for either. Kirkpatrick-Schneider are exuberant, broad in their antitheses, bounding in phrase where the others are relatively subdued, and the K-S manner is the way the writer prefers it;

but a difficulty in their work makes the Westminster product preferable. The Columbia recording is bright, and very frequently harpsichord and violin coalesce in the treble in such a way that the tone of one is absorbed by the other, which is altered in the absorption. Not only does this compound a disagreeable sound—a tinny violin or a whining harpsichord—but it disturbs the musical line. A pity, but a practical demonstration of the superiority of the piano over the harpsichord for this Sonata.

—Paul Badura-Skoda, Walter Barylli. WESTMINSTER WL 5145. 12-in. (with *Sonatas 20 & 35*). 15 min. \$5.95.

—Ralph Kirkpatrick (harpsichord), Alexander Schneider. COLUMBIA ML 4617. 12-in. (with *Sonatas 34 & 41*). 12 min. \$5.95. Labeled "Sonata No. 1."

NO. 30, IN D, KV 306 (1 Edition)

Well-made and discursive in bright but not important ideas, and enlivened by a finale of unexpected trickery, KV 306 in its scope and its more useful employment of the violin—although still subordinate to the keyboard—points to the later classic sonatas. The harpsichord is impressive here, and if Mr. Schneider's spirited bowing is not absolutely true to pitch or free of fuzziness, the lapses are not grave.

—Ralph Kirkpatrick (harpsichord), Alexander Schneider. COLUMBIA SL 152. Two 12-in. (with *Sonatas 24, 26, 36 & 37*). 19 min. \$11.90.

NO. 34, IN F, KV 376 (1 Edition)

The violin is at last admitted to equality with the keyboard in a teasing Sonata that starts in a philosopher's cell and ends in the nursery. The archaicism of the harpsichord further complicates the flavor, and the vivid recording (not without a persistent faint low-frequency noise) of the performance preserves it neatly for us to taste.

—Ralph Kirkpatrick (harpsichord), Alexander Schneider. COLUMBIA ML 4617. 12-in. (with *Sonatas 29 & 41*). 16 min. \$5.95. Labeled "Sonata No. 7."

NO. 35, IN F, KV 377 (2 Editions)

In spite of the evident superiority of the recent and excellent Westminster sound over the old but capable Decca sound, the supremacy of the Kraus-Goldberg performance must prevail. The abilities of Messrs. Badura-Skoda and Barylli are apparent but cannot challenge the realized susception of the others in the decisive and first really big Sonata of Mozart for piano and violin. Miss Kraus, a superb Mozart pianist when this record was made, impresses herself into memory with the incisive elegance of a bold and sparkling leadership very rare in the performance of these sonatas, wherein the modern inclination to overdo the violin part usually prevails in spite of obvious and laudable efforts to prevent it, so resistant are the habits formed in playing other masters' works.

—Lili Kraus, Szymon Goldberg. DECCA DX 103. Three 12-in. (with *Sonatas 24, 36, 37, 38 & 40*). 17 min. \$14.55.

—Paul Badura-Skoda, Walter Barylli. WESTMINSTER WL 5145. 12-in. (with *Sonatas 20 & 29*). 21 min. \$5.95.

NO. 36, IN B FLAT, KV 378 (3 Editions)

Kraus-Goldberg emerge from the old Decca transfer with a rubbery perversion of tone hardly tolerable in direct competition with any reasonably able modern presentation. Zakin-Stern, another pressing of old vintage, has to a smaller degree the same disadvantage, in the suffocation of the overtones that would have given Mr. Zakin's piano a crisp instead of a blurred life. After these the realism of the sound accorded to Kirkpatrick-Schneider is almost frightening. As experience has made us expect, the last two play with more color and dash than the others, very successfully in the commonplace rondo that needs imaginative animation. An interesting effect of the harpsichord is to translate the romantic *andantino*, which with a piano seems to belong to say 1805, back to 1700, inviting both the pleasure and the pain which anachronism can inflict on those aware of it.

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—Ralph Kirkpatrick (harpsichord), Alexander Schneider. COLUMBIA SL 152. Two 12-in. (with *Sonatas 24, 26, 30 & 37*). 16 min. \$11.90.

—Alexander Zakin, Isaac Stern. COLUMBIA ML 4301. 12-in. (with *Haydn: Vn. Conc. 1*). 19 min. \$5.95. Labeled "Sonata No. 26."

—Lili Kraus, Szymon Goldberg. DECCA DX 103. Three 12-in. (with *Sonatas 24, 35, 37, 38 & 40*). 20 min. \$14.55.

**No. 37, IN G, KV 379 (3 Editions)**

The ravishingly expressive arpeggios drifted up by Miss Kraus in the long, compassionate introduction of this wonderful Sonata acquire for her and Mr. Goldberg a leadership steadily thereafter sacrificed on the sad altar of dated, incomplete and depressing sound. It is assumed by this department that however magnificently instruments may be manipulated, their music is stricken when their voices are parodied. The best registration is that of Columbia for Kirkpatrick-Schneider, but the warmth of the Barylli tone and the grave musicianship of Mr. Badura-Skoda in Westminster's adequate but not first-class recording are more convincing than the shriller excitement of K-S.

—Paul Badura-Skoda, Walter Barylli. WESTMINSTER WL 5109. 12-in. (with *Sonata 39*). 20 min. \$5.95.

—Ralph Kirkpatrick (harpsichord), Alexander Schneider. COLUMBIA SL 152. Two 12-in. (with *Sonatas 24, 26, 30 & 36*). 16 min. \$11.90.

—Lili Kraus, Szymon Goldberg. DECCA DX 103. Three 12-in. (with *Sonatas 24, 35, 36, 38 & 40*). 15 min. \$14.55.

**No. 38, IN E FLAT, KV 380 (1 Edition)**

Built like a concerto, KV 380 with a fine slow movement and a rondo of many hues gives prominence to Mr. Goldberg, toned and fluent like quicksilver. It is a pleasure to report that the registration is surprisingly crisp and clear for both instruments, quite unlike that of the same musicians in the sonata immediately preceding.

—Lili Kraus, Szymon Goldberg. DECCA DX 103. Three 12-in. (with *Sonatas 24, 35, 36, 37 & 40*). 19 min. \$14.55.

**No. 39, IN B FLAT, KV 454 (4 Editions)**

The highly organized glibness of the Sonata must have persuaded Messrs. Rosé and Elman that it is empty, for their work is of a chilling mechanical proficiency empty of expression. Close, overbright sound with a steady low-frequency noise maintains the curiosity-value of a true oddity. The other three have strong claims to favor.

Both Londons have excellent sound, a little better than the Westminster sound, here burdened with a slightly percussive piano. Mr. Barylli has by far the most sensuous and appealing violin. Mr. Rosen's mobile and perceptive pianism is the outstanding individual accomplishment among the six men. The Taylor-Grinke team present a subtle, small-scaled and indomitably poetic interpretation with the pianist a little less in evidence than he should be but with the juiciest piano-sound. Mr. Peters is less telling than the other violinists. A stability of opinion is impossible in this contest of differences. The ordination below has no qualitative significance except for the low position earned by Rosé-Elman. —Kendall Taylor, Frederick Grinke. LON-

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—Charles Rosen, Reinhard Peters. LONDON  
L 674. 12-in. (with *Sonata 40*). 22 min.  
\$5.95. Labeled "Sonata No. 32."  
—Wolfgang Rosé, Mischa Elman. RCA  
VICTOR LM 1208. 12-in. (with *Paganini:  
Caprice 24*). 22 min. \$5.72. Labeled  
"Sonata No. 40."

NO. 40, IN E FLAT, KV 481 (2 Editions)  
How can one assess the merits of perform-  
ance in music that seems excessively tire-  
some and pointless? Both sets of players  
here are very capable at stating the individual  
phrases, and Rosen-Peters are very well re-  
corded, the others satisfactorily.

—Charles Rosen, Reinhard Peters. LONDON  
L 674. 12-in. (with *Sonata 39*). 23 min.  
\$5.95. Labeled "Sonata No. 33."  
—Lili Kraus, Szymon Goldberg. DECCA  
DX 103. Three 12-in. (with *Sonatas 24, 35,  
36, 37 & 38*). 21 min. \$14.55.

NO. 41, IN A, KV 526 (2 Editions)  
This Sonata enjoys a large and respectable  
respect. It was written in the year of *Don  
Giovanni*. It is in the key of the "Kreutzer"  
Sonata. It has an advanced counterpoint.  
It is the last (but one, conveniently forgotten)  
of the piano and violin sonatas.

One critic finds the first movement empty,  
the second solemn and hollow, the third a  
brilliant manipulation of cheap and irritating  
material. Such a critic does not know what  
to look for in performance except crafts-  
manship. Both braces of players in these  
versions have plenty of that, and both have  
been given excellent sound. Taylor-  
Grinke are quieter and so render the Sonata  
less distasteful to the critic cited.

—Kendall Taylor, Frederick Grinke. LON-  
DON L 739. 12-in. (with *Sonata 39*). 19  
min. \$5.95. Labeled "Sonata No. 34."  
—Ralph Kirkpatrick (harpsichord), Alex-  
ander Schneider. COLUMBIA ML 4617. 12-in.  
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SONATA FRAGMENT IN C, KV 404  
An andante-allegretto of great charm,  
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—Lili Kraus, Szymon Goldberg. DECCA DL  
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SUITE FOR PIANO, IN C, KV 399 (1 Edition)  
Mozart completed only three movements of  
this music written while he was studying  
Handel and composing fugues. This gives  
us an epigrammatic and nimbler Handel, a  
hybrid of antipathetic eras, and the old  
piano used by Mr. Kirkpatrick, to our un-  
accustomed ears itself a hybrid of piano and  
harpsichord, seems particularly apt to ex-  
press the ambiguity. The instrument has  
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—Ralph Kirkpatrick. BARTOK 912. 12-in.  
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—Artur Balsam. CONCERT HALL GHS 1405. 12-in. (with *Conc.* 16). 15 min. \$5.95.

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—Guy Maier. BANNER 1002. 10-in. (with a Mozart miscellany). 7 min. \$3.85.

ON "Salve Tu Domine," KV 398 (1 Edition)

A short and vigorous set on a sturdy tune, painstakingly played on an old piano of soft eloquence, which has been recorded with exceptional and full-bodied distinctness.

—Lonny Epstein. SPA 6. 12-in. (with a Mozart miscellany). 7 min. \$5.95.

ON "Unser Dummer Pöbel Meint," KV 455 (2 Editions)

The resemblance of the tune— from C. W. von Gluck's only *buffa*— to "Ah, vous dirai-je" will be noted at once. The variations form a brilliant display-piece, with the theme repeatedly returning in recognizable guise amidst its alterations. Both recordings are coupled with more important works which are more likely to determine choice, which is hard anyway. Mr. Foldes has more breadth and resolution and a sound to match, and there is no compelling reason to believe that this is better or worse than the lighter and more shapely patterns of Mr. Seemann in a more reticent but somewhat more distinct reproduction. Either choice will be satisfactory.

—Andor Foldes. VOX PL 6810. 12-in. (with *Conc.* 27). 14 min. \$5.95.

—Carl Seemann. DECCA DL 9568. 12-in. (with *Conc.* 25). 12 min. \$5.85.

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—Lonny Epstein. SPA 35. 12-in. 37 min. \$5.95.

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Four of the thirteen things in this curiosity are by Mozart. We all know that in the XVIII Century men tried everything and composers disdained nothing. Gluck playing the musical glasses in public to establish a precedent for this record. Unfortunately the microphone was in continuous revolt at the harmonics of this glassware, and the only pleasure in the disk is that of humor. —Ejnar Hansen. BANNER 2000. 10-in. 15 min. \$3.85.

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## Mozart Postscript

During the interminable progress of this Mozart discography, the author has more than once been pleasantly reminded that he was a fool to have undertaken it. This there can be no disputing, but with such a thing begun, conscience compels foolhardiness to complete it. However, when there are so many sources of so many records, it is not usually possible to receive every record in time, and some do not arrive at all. Furthermore, the commencement of a discography seems to stimulate manufacturers to prodigies of fecundity in new recordings of the composer under study. Such records always continue to stream in abundance after the categories in which they belong have already been detailed in print. In the case of the Mozart discography, many of these supplementary disks have been described in the section of HIGH FIDELITY assigned to current records. But others have accumulated, besides a number of older disks which arrived late.

The newest of these are considered in the current record section of this issue, while the older ones are described hereunder in the rather haphazard fashion prescribed by the irregularity of their arrivals. It is hard to organize when the contents of organization are not known, and impossible to revise a completed text with the arrival of every piece of new material. Still it was felt that the obligation of fulfillment required reference, even if cursory, to all these records.

Quartet No. 11, E Flat, KV 171, is found on VOX PL 6420 (17 min. \$5.95) in a warmly

appreciative performance by the Loewenguth Quartet. This is a woolly old recording, but the only version of a charming work; and the other side is occupied by a splendid collaboration between the late Jacques Thibaud and the Lamoureux Orchestra conducted by Paul Paray in the Third Violin Concerto (24 min.), an accomplishment at once of extreme aristocratic distinction and spirited manliness in spite of many flaws of registration.

Quartets No. 18 and especially No. 14 (26, 24 min.) on Capitol P 8106 (\$5.70) are played with surpassing poetry by the Calvert Quartet in an oddly feeble recording, not tonally unpleasant, but wispy and without viscera. Quartets 22 and 23 by the Barchet Quartet (VOX PL 8260, 24, 22 min. \$5.95) are given more style than customary from this group, and the sound is spacious although gingery with bass. The Barchets do not assume leadership with these interpretations, but the disk is good enough for a fair hearing.

Two galloping Short Masses, the *Missa Brevis in D*, KV 194, and C, KV 220 ("Sparrow-Mass"), both lusty with Mozart's healthy depreciation of ceremonial restraint, are on VOX PL 7060 (22, 20 min. \$5.95) in performances by soloists, the indefatigable Akademie Choir and Vienna Symphony Orchestra conducted by Ferdinand Grossmann. It is curious how lusterless the "Sparrow" — the brighter work — appears in comparison with a performance by the same people of the less strongly scored KV 194, vehement and rousing. The difference cannot be entirely attributed to some dullness of sound in KV 220 not apparent in the other: Mr. Grossmann used a soft beat.

Piano Concertos No. 15 and 18 were represented, until the appearance of a disk by VOX (PL 8300, 24, 30 min. \$5.95) containing both, by two bad recordings. In the new edition Miss Ingrid Haebler is the able if not ultimate pianist, and the orchestra led by Hans Hollreiser is ebullient. The piano is real and palpable except for some clatter when loud in the middle octaves, and the orchestra, very bright, would have been excellent if the choirs had been distributed to obviate an effect of varying distance. Naturally this record displaces the two old ones.

RCA Victor has revived from a rather remote but brilliant past four of the greatest of the piano concertos, played by Edwin Fischer with the assistance of several orchestras under several conductors, including himself. It contains the sensational, celebrated, imaginative and aggressive No. 20, which the pianist and Sir Malcolm Sargent made one of the most stunning collaborations on disks, but it is shrilled up for this transfer to cover some of the surface noise and is fiercely harsh. Contrarily No. 24, in another striking alliance, this time of Mr. Fischer with Lawrence Collingwood, is recorded to a standard that we should not think poor today. No. 17, made very brisk and clever, has acceptable small sound, and No. 22, a calmer interpretation than the rest, has points of nice timbre in its favor and not much against it except the restrictions of its age. Two noble performances, three unusual: they should be heard by music-lovers; and whether they should be owned by discophiles would be determined by individual tolerances for freckled sound. (Concertos 17, 20, 22 and

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DECCA DL 4065 (\$2.50) assembles four arias from *Figaro* with the bass Josef Greindl and the sopranos Elfride Trötschel and Annelies Kupper to sing them. The results are a ringing "Non piu andrai," an absurdly hastened "Venite, inginocchiatevi" and two so-sos. Cetra has made a lamentable transference of "highlights" from her nearly complete *Figaro* to a 12-in. disk (A50141, 34 min. \$5.95.) The original flesh-and-blood has become bran and water. Neither Decca nor Cetra has supplied printed texts.

The bass-baritone George London, with an orchestra conducted by Bruno Walter (COLUMBIA ML 4699, 40 min. \$5.95), sings five arias from *Figaro* in a little tour de force of versatility and three of the late concert arias. The latter will be considered the cream of the record, for however much we may admire a voice that can project music of the Count, Figaro and Bartolo with as little strain as this, and as much intelligence, we will find specialists to surpass it. The category is special, that of the recital, and belongs rather to a discography of Mr. London than of Mozart. Dr. Walter's accompaniments are to be noted, all alive with human sensibility and musical responsiveness. No printed texts.

For months this critic has been postponing the terrible duty of assessing the qualities of the *Masonic Music* produced by Indiana University in an album of two 12-inch disks in performances by the University's School of Music. If this is acceptable to freemasons the aesthetic decline since the masons Mozart and Haydn is perpendicular. It may interest those who are scrutinizing the American higher education of today. Only the pen of a Donatien A. F. de Sade could pleaurably review these records.—The glory of Indiana University is still her basketball team, scholars 10 or 12 feet tall, untainted by Mozart.

On the reverse of an Alessandro Scarlatti Cantata, Colosseum has put the little (2 min.) March KV 335, and the vocal recitative and rondo "Mia Speranza adorata," KV 416. The Scarlatti Orchestra of Naples has been recorded in a public performance, and the soprano, Teresa Stich-Randall, is nearly as beautiful as a soprano can be until she has to leap for the high ones. Then the ups become her downs. (1035, \$5.95; 2, 11 min.)

Serenades No. 11 and 12 (VOX PL 7490; 25, 20 min. \$5.95) commence with such a broad spaciousness of throbbing sound, both, that the hearer may be forgiven an initial enthusiasm. When solo passages begin for the horns, enthusiasm gives way to regret.—The only recording of the sweetly melodious Serenade No. 4, KV 203 is of a public performance by the Scarlatti Orchestra of Naples conducted by Bernhard Paumgartner (COLOSSEUM 1033; 35 min. \$5.95.) This is a soft stylization of indubitable charm, and the registration of the first side has unusually pleasant string-tone and comfortable balance. There is also a low-frequency noise in the background. About a third of the second side is damaged by pronounced flutter.

This is the sixth and final (Praise God, saith Mr. Burke) installment of the Mozart discography. We can only add, "Amen".

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# ENCLOSURES FOR LOUDSPEAKERS

## PART IV: Loudspeaker Directional Effects

By G. A. BRIGGS

SINCE writing part III of this series I have had the pleasure of visiting the Audio Fair in New York (October 1953) and meeting in person a number of readers of this journal, and the gentlemen responsible for its policy and production. I hope the Editor will allow me a few lines in which to say how much I enjoyed the experience. I suppose most people on the wrong side of 60 would agree that it is foolish to go about expecting new thrills; it is better to settle down and cool off a bit, and try to enjoy life at one or two removes through the medium of young people. At least, this was my belief before I forced myself to embark on the long journey across the Atlantic. I cannot pay a greater compliment to American and Canadian audiophiles than to admit that I have altered my views and am looking forward to another visit.

I was impressed by the keen interest which is shown today in high fidelity in the North American continent, but after allowing for the difference in population I do not think such interest is any greater than in the British Isles. I must, however, confess that I was slightly perturbed by the tendency in some quarters to look upon high fidelity as something new. It must be 20 years since I first listened to a demonstration of an exponential horn by P. G. H. Voigt, in which the reproduction of a human voice was compared with the live performance on the spot — with remarkable success. The quest for natural reproduction has been diligently pursued by many investigators during the intervening decades, on both sides of the Atlantic.

It is to be hoped that the words "high fidelity" will not be used as a tag or label to boost the sale of mass-produced equipment, in which the furniture appeal is rated higher than the frequency response. (Not that frequency response is the be-all and end-all of good reproduction: good transient response with absence of distortion and resonance are at least of equal importance.)

### Directional Effects

To return to the business in hand, directional effects re-

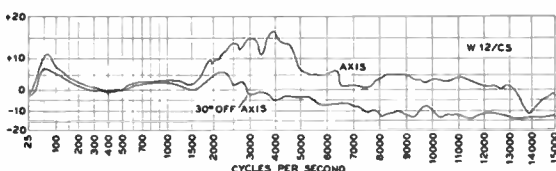


Fig. 40. Typical curves to show difference between axial response of 12-in. speaker and response 30° off axis.

main to be dealt with. A typical loudspeaker curve is reproduced in Fig. 40 to show that they are mainly located in the frequency range above 2,000 cycles.

It is interesting to observe how the peak in output between 2,000 and 5,000 cycles is confined to the axis; this is quite a usual effect and explains why the peak associated with most cone type speakers is not so objectionable in practice as it appears on paper. Listeners do not as a rule find themselves placed with one ear directly on the axis of the loudspeaker in both the horizontal and vertical planes, but even then it is easy to move one's position to avoid the strongest beam. (A drop of oil on the casters of the chair may help.) Alternatively, the loudspeaker could be tilted or turned sideways. Far be it from me to condone or excuse the presence of resonance peaks in loudspeakers, but to complain unduly about beam effect is equivalent to sitting deliberately in a draught and complaining about a stiff neck.

We are here referring to the nuisance value of strong directional effects, mostly located in the region of 2,500 to 6,000 cycles. At higher frequencies the overtones become weaker; the power is reduced; the ear is less sensitive; and the average loudspeaker falls off in efficiency. I had one correspondent who complained about resonance in his 5-in. speaker at 12,000 cycles. I do not know whether his hearing or his imagination was his strong point, but I suspect the latter. (Perhaps aural indigestion with spots in front of the ears is another new disease.) A pick-up resonance at 12,000 cycles would be a different kettle of fish, because this would be the main resonance of the vibrating system, whereas the main resonance of a 5-in. speaker is in the 100 to 200 cycle region, and is completely avoided by using a crossover network.

The question of good tonal balance still remains. I think it would be fair to say that a cone type loudspeaker which gives out excessive "top" on the axis could be satisfactory in other positions where the absorption and reflection characteristics of the room are more in evidence to the ear. It is of course universally appreciated today that the average living room plays havoc with so-called flat response.

### Reflection

A simple way to avoid all unpleasant directional effects is to use two or three speakers and mount the middle and/or treble units facing upwards. The oscillograms in Fig. 41 show at A the output from a 5-in. unit at 5,000 cycles with the cone facing out towards the microphone which was moved in an arc of 90°. The speaker was then faced



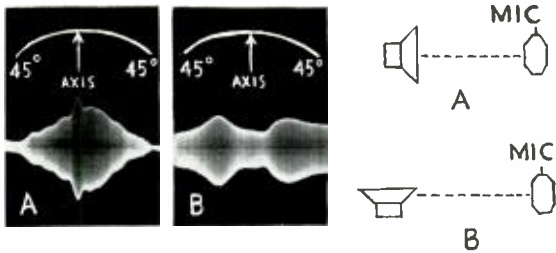


Fig. 41. Effect of horizontal mounting of 5-in. speaker (cone diameter  $3\frac{1}{2}$  in.) over an arc of  $90^\circ$ . Frequency 5,000 cycles. A: Cone facing microphone; B: Cone facing upwards.

upwards and the same movement of the microphone was gone through, with the result shown at B.

If the loudspeakers are mounted on a small open baffle the sound waves from both sides of the cone are used to good effect and all boxiness is avoided.

Another arrangement is to face the loudspeaker(s) towards a wall or corner, so that the sound waves are reflected into the room. This effect is greatly appreciated by many listeners.

It must be admitted that a solo voice sounds more natural when the sound appears to emanate from a point source, but instruments like the piano or organ, and chorus or orchestral music, always sound better from a wide source. If the loudspeaker could for once articulate on its own it would probably say with Othello . . . *I do perceive here a divided duty.*

### Slot Diffuser

One of the best methods of diffusing the output from a cone type loudspeaker at high frequencies is to fit a K-B Slot Diffuser, as illustrated in Fig. 42.

The length of the slot should be the same as the piston diameter of the cone; the width should be determined in accordance with the frequency range involved. Out-of-phase effects are avoided when the width of the slot is less than the wavelength; thus a slot 1 in. wide will answer for frequencies up to 13,500 cycles. Fitting this diffuser in front of a cone has no harmful effects on the performance of a treble unit where the crossover frequency is not below 400 cycles, but if fitted in front of a bass unit with a good performance at very low frequencies the baffle would tend to restrict the cone movement, as shown in Part III, Fig. 35/E. On the other hand, with cabinet speakers of small size, as used in many PA installations, the bass output is already restricted and the addition of a slot diffuser would make little difference to the low frequency performance.

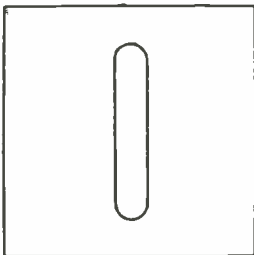


Fig. 42. Slot diffuser. Design by Kolster-Brandes Limited.

In classrooms or seaside concert halls with a lot of glass about, the reverberation is often very troublesome. The fitting of slot diffusers greatly improves

the overall result and intelligibility. There is a loss in output of about 2 db with a slot of reasonable width.

It should hardly be necessary to add that the slot must be mounted vertically, as shown in the drawing, in order to achieve wide dispersal in the horizontal plane.

### Horn Loading

Exponential horns can of course be designed to be directional or non-directional at certain frequencies, according to requirements. The principles involved are fully covered by Dr. Olson in his "Elements of Acoustical Engineering," from which Figs. 43-46 have been selected.

To anyone interested in acoustic problems this book is a never-failing help in time of doubt. The following extracts give a good illustration of the directional patterns of cones of different sizes, and exponential horns of different mouth diameter and flare shape. At 1,000 cycles, where the wavelength is approximately 12 in., the results from a 12-in. cone are about the same as those from a flare with a 12-in. mouth, but as the frequency goes up and the wavelength is reduced the directional pattern of a horn is wider than that of a cone of similar diameter, until at 10,000 cycles a given horn with a mouth diameter of 12 in. could equal the radiation pattern produced by a  $3\frac{1}{2}$ -in. cone. In spite of this it will be seen that at frequencies above 2,000 cycles horn loading is still directional, thus accounting in some measure for its efficiency.

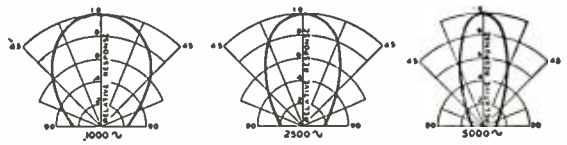


Fig. 43. Directional characteristics of a loudspeaker with a 16 in. diameter, mounted in a large baffle.

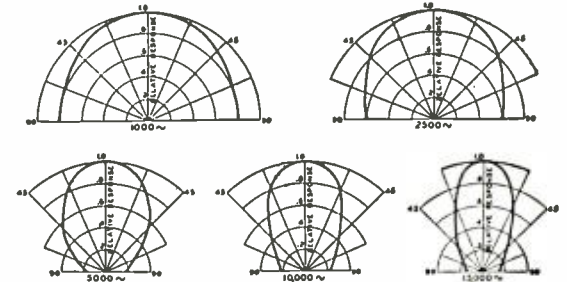


Fig. 44. Same as Fig. 43 but with cone diameter reduced to 4 in. Note that the radiation pattern at 15,000 cycles is now better than at 5,000 cycles with 16-in. cone.

N.B. It is possible to widen the directional pattern of a cone by making it shallower, but the difficulty of retaining stiffness and lightness which are necessary for high frequency efficiency is thereby increased.

The directional properties of a horn will vary with frequency just as efficiency varies; hence the difficulty of designing for optimum results over a range of more than three octaves and avoiding horn coloration. The mouth diameter of a flare must be nearly half a wavelength

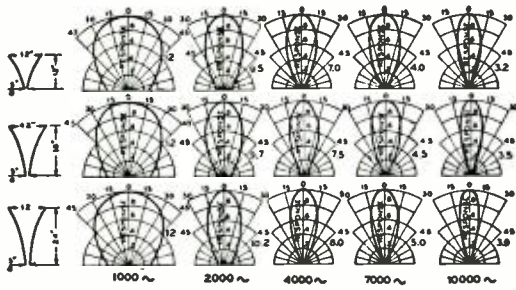


Fig. 45. Directional characteristics of three exponential horns of different length with the same rate of flare and throat diameter of 5/8 inch. The number at the right of each diagram indicates the diameter of a circular piston which will yield the same directional characteristic. The direction corresponding to 0° is the axis of the horn.

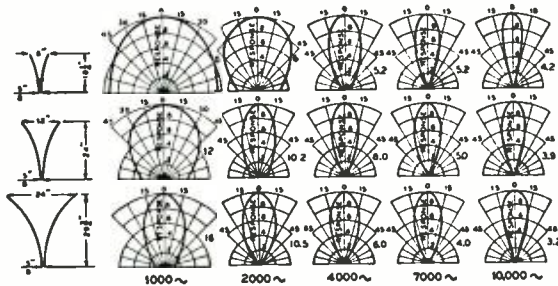


Fig. 46. Same as Fig. 45 but with uniform mouth diameter and different rates of flare.

to avoid distortion from reflected waves. Thus a diameter of 6 in. is quite satisfactory down to 1,000 cycles, but it would be advisable to cut down the input at lower frequencies with such a horn by using a crossover network in order to avoid the possibility of distortion.

## Summary

There are many peculiarities and shortcomings associated with home reproduction of sound which are out of the control of the amateur, unless he is prepared to undertake major alterations on his equipment. Fortunately, directional effects are usually easy to deal with, and a listening test enables the user to find the arrangement best suited to his room conditions.

## Power Distribution

It has been stated in an earlier section that the risk of distortion from overloading a treble speaker is very slight, provided the input is limited to frequencies above 800 cycles or thereabouts, most of the power in music being dissipated at low frequencies. For this reason, bass enclosures must be rigid to avoid resonance, but treble cabinets or baffles can be of light construction.

There is often a good deal of confusion in the minds of newcomers to the hobby of better reproduction on the question of watts. Some believe that a 10 watt amplifier must be coupled to a loudspeaker also rated at 10 watts. There is a lot of variation in the power rating of loudspeakers because there is no established method of calculating the

maximum input in relation to the amount of distortion produced, and the published figures usually depend on the view taken by the maker. The same unit could easily be rated by one maker at 4 watts and by another at 8 watts. The important point is that a well-made speaker of 8-in. or more diameter is rarely overloaded today under domestic conditions with high quality input. With a speaker of high flux density — say 13,000 lines or more — the efficiency is such that a peak input of more than 5 watts becomes intolerably loud. During a recent demonstration to the Society of Music Enthusiasts in Toronto, with an audience of over three hundred, it was calculated that the power from the amplifier did not exceed 5 watts, the volume level from the three-speaker system being at times very high. It is of course desirable to use an amplifier with ample reserve of power in its output stage, so that there is no risk of distortion on the loudest passages of music, but a rating of 8 or 10 watts is generous.

It has already been shown in these articles that the type of enclosure affects the power-handling capacity of a loudspeaker. As the sensitivity or efficiency of the unit also affects the required input level for a desired output, it is clear that the precise rating of loudspeakers in watts to match amplifier watts is quite impossible. It is, however, most important to remember that a loudspeaker — whether cone or ribbon — which has been carefully designed for maximum high frequency performance can be quickly overloaded and damaged by low frequency input. The efficiency at high frequencies depends on very light construction (in addition to high flux density) and such speakers should never be tested on a radio set or amplifier without first inserting a high-pass filter. A simple capacitor or 2 or 4 mfd in series with the voice coil affords adequate protection for a 10 to 15 ohm unit.

In order to obtain a picture of the division of power between the speakers in a 3-way system, the following test was made, using a half section crossover at 800 cycles with a further high-pass filter for the tweeter.

The crossover unit was connected to a gramophone amplifier, and was duly loaded by three loudspeakers. The input to the crossover was first connected to an oscillograph, and a certain passage of music was photographed. The same passage of music was then photographed as it was going to the bass, middle and tweeter units.

The record used was HMV BLP 1002, *Pictures at an Exhibition*, Chicago Symphony Orchestra. The *tutti* passage is the main theme played by full orchestra at 1 min. 12 sec. from the start of the record. The crash of the drums, followed immediately by cymbals, comes at 1 min. 25 sec., or 13 seconds after the start of the *tutti* passage.

Assuming that the peak input to the crossover is 5 watts, and that the traces in the picture represent voltage levels, it is calculated that the division of power is as follows:

	BASS	MIDDLE	TOP	TOTAL
Tutti	3.4	1.4	.2	5 watts
Drums	4.7	.3	.03	5 watts
Cymbals	3.25	1.25	.5	5 watts

No accuracy is claimed for this method of measurement, but the findings may throw some light on the question of division of power in music throughout the audio range.

# TESTED IN THE HOME



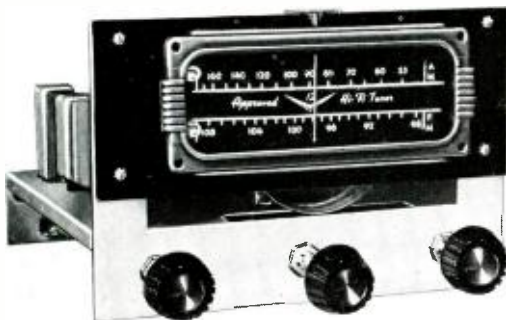
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## Approved V-12 FM-AM Tuner

**SPECIFICATIONS** (furnished by manufacturer): FM-AM tuner with separate power supply; utilizes double limiters in Armstrong FM circuit; tuned, separate RF stage ahead of separate FM and AM IF stages. **Sensitivity:** 15 microvolts required for 20 db of quieting. **Output:** cathode follower. **Controls:** on-off, tuning, FM-AM selector. **Power requirements:** 6.3 volts AC at 4 amperes, 190 volts DC at 55 ma. Separate power supply available. **Size:** tuner, 8 $\frac{1}{4}$  wide by 5 $\frac{3}{8}$  high by 8 in. deep; power supply, 3 $\frac{1}{2}$  wide by 4 $\frac{5}{8}$  high by 8 in. deep. **Weight:** tuner and power supply each 7 lb. **Price** (from Radio Shack, Boston, Mass.): tuner \$41.95, power supply, \$12.05. **Address:** Radio Shack Corporation, 167 Washington St., Boston 8, Mass.

This tuner, plus its power supply, costs a total of \$54.00. A quick perusal of the radio catalogs indicates that this is within a few cents of the least expensive FM-AM tuner generally available. Yet its performance belies its cost. It can fill a very real spot in the FM-AM tuner market; it cannot be expected to compete with tuners costing two and three times as much.

We tried it out in an area where there are one or two nearby, powerful stations and many weak, distant ones as well as a couple of medium-distant, medium-power transmitters. The tuner worked best on the latter; quieting was excellent, frequency response fine, though there was a barely noticeable tendency to soften the highs. On the very powerful stations, we got better results with a piece of twin-lead tacked to the wall. With our normal antenna (a highly sensitive affair necessary in fringe areas), the tuner sounded as if it were being overloaded . . . just too much signal being delivered to the antenna terminals. However, the average FM listener isn't very likely to have a pair of stacked yagis on his roof—and it's far easier to reduce the sensitivity of an antenna than it is



*Approved tuner is in the minimum-price class but performs well.*

to increase it. On the fringe stations, the Approved could not be expected to pull them out of the soup as easily as one of the (comparatively) high-priced, super-sensitive jobs. So we suggest for the suburbanite and metropolitan city dweller: a good buy; you will be pleasantly surprised by how much you get per dollar of investment.

Connections are provided at the rear of the chassis for separate AM and FM antennas. There is also a standard phono jack for output to amplifier. Note that there is no volume control (and no tone controls, either); this makes for a convenient unit to use with standard amplifiers which incorporate volume and tone controls.

A three-foot cable attached to the tuner and terminated in a plug facilitates installing the power supply in shelves, cabinets, and so forth.

Tuning is extremely sharp; a very slight motion of the knob pops a station in and out, so use care, particularly since no tuning eye is provided (plenty of more expensive tuners omit this feature, too!). The tuning scales read from right to left, and which one is in use is indicated by a little neon glow lamp. Tuner drifts slightly during first few minutes of operation, then becomes stable. Adequate ventilation is, of course, essential. — C. F.

## Crestwood Tape Recorder

**SPECIFICATIONS** (furnished by manufacturer): portable tape recorder with separate power amplifier and speaker. **Speeds:** 7 $\frac{1}{2}$  and 3 $\frac{3}{4}$  ips. **Maximum reel size:** 7 in. **Frequency response:**  $\pm$  2 db from 30 to 13,000 cycles at 7 $\frac{1}{2}$  ips. speed. **Distortion:** less than 2%. **Wow and flutter:** 0.3% or lower at 7 $\frac{1}{2}$  ips. **Inputs:** microphone, high-level radio, and magnetic phonograph. **Outputs:** headphone monitor and output to power amplifier. **Controls:** record level, monitor-playback level, speed change, tone balance, tape forward-reverse, pause and high-speed forward. **Record level indicator:** magic eye. **Power amplifier:** 10 watts output, frequency response  $\pm$  1 db 20 to 20,000 cycles, 8-in. speaker, distortion less than 2%. **Sizes:** recorder, 9 $\frac{1}{2}$  by 13 $\frac{1}{2}$  by 16 in.; power amplifier, 9 $\frac{1}{2}$  by 13 $\frac{1}{2}$  by 16 in. **Weights:** recorder, 24 $\frac{3}{4}$  lb.; power amplifier, 21 $\frac{1}{2}$  lb. **Prices:** recorder, \$199.50; speaker and power amplifier, \$100.00. **Address:** Daystrom Electric Corp., 837 Main St., Poughkeepsie, N. Y.

Tape recording equipment can be classified roughly into three categories: semi-professional and professional, units available without power amplifiers, and packaged units. Into the first class fall the big, expensive units such as Ampex, Presto, Magnecord, Concertone. Into the third class falls a considerable array of equipment ranging in

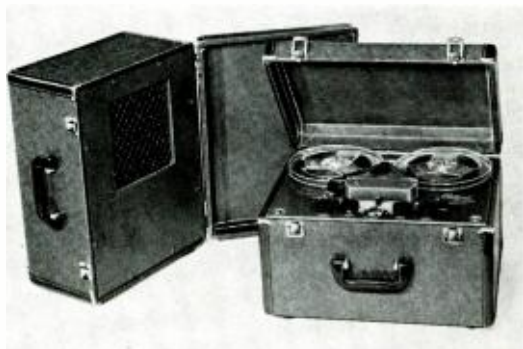


price from less than \$100 up to \$250 or so. Characteristic of this group is that the units are completely self-contained and include a speaker and power amplifier. Many of these units have excellent response characteristics and most can be used in conjunction with existing hi-fi systems, but connections to the hi-fi system are nearly always made at the output of the power amplifier section.

The second class includes very few entrants at the present time, and the characteristic here is that connections to a hi-fi system may be made *ahead* of the power amplifier stage (if one is provided). The point is: a person with a hi-fi system has probably spent from \$50 to \$300 for the "power amplifier" section of his rig and it is likely to be far superior to that incorporated into a "packaged" tape recorder.

The Crestwood falls into this new, intermediate class and is, therefore, of considerable interest to the person who already has a hi-fi system and plans to use a recorder in conjunction with it. The Crestwood system includes the 401 tape transport mechanism and the 402 power amplifier. Combine the two units, and you have a two-case portable "package" recorder with a superior power amplifier and speaker arrangement. Use the 401 alone, and you can plug its output directly into a high-level (radio, etc.) input connection of a hi-fi set-up.

Let's clear away the 402 power amplifier first, since it is relatively uncomplicated. It is a 10-watt power am-



*This tape recorder has a separate power amplifier and speaker.*

plifier housed in a sturdy case with a good-quality 8-in. speaker, totally enclosed. It uses a pair of 6V6's, with feedback, plus a 12AX7 and a 6X5 rectifier. Completely self-contained, the only control is an on-off switch. There is an input jack (phone type) which is normally connected to the output of the 401 recorder mechanism. An external speaker jack disconnects the built-in 8-in. speaker so that an external (as in a hi-fi system) speaker can be used when desired. Considering how small and compact this unit is, sound output is of quite good quality. Using an external wide-range speaker, of course, makes a decided improvement. By the way, the 402 is not limited to use with the tape recorder; it can serve, for instance, as the amplifier and speaker section of a portable public address system.

Now for the 401. The \$64 (or rather, \$199.50) question is: how good is it? We'd say, very — and the basis of

judgment is this: we set up a typical system, including very good grades of the following: pickup cartridge, preamplifier-control unit which had a tape output connection, power amplifier, and 15-in. coaxial speaker. We connected the tape output of the control unit to the radio input of the 401; we connected the output of the 401 back into the control unit. Then we selected a record of known wide-range characteristics and recorded it on tape at 7½ ips. We had several of the staff come out to the workshop and played tape and record simultaneously. By flipping a switch on the control unit, either original or recorded version could be put through the hi-fi system. And the question asked most often was: "Which one is that?" That is high praise. We must qualify it by saying that after a while, listeners could distinguish tape from original disk version, particularly on the highs. The record edged the 401 but only by a tiny bit (the record was extremely wide-range, by the way). And we're not sure but that we should qualify our qualification: we may not have had the "tone balance" control on the 401 perfectly adjusted. As readers know, finding the flat position on a continuously adjustable single-knob bass and treble tone control is a tedious job; we spent more than an hour on it and believe that our red crayon mark at approximately 10 o'clock position is just about the right spot for flat reproduction — but we might be off. Incidentally, this control operates in playback *and* in record position when the input selector on the 401 is turned to "phono." It is out of the circuit when recording in radio or microphone positions.

Now let's run down the features. The machine operates at either 3¼ or 7½ ips.; speed change is by means of a flush-mounted button which can be turned with a dime or nickel. Changing speeds changes equalization characteristics.

At the back of the case are connections for an AC cord and an output cable to power amplifier or hi-fi system control unit. The output connection is a standard phone jack. On the top of the recorder mechanism is another phone jack labelled "phones." Except that the volume level is cut by a resistor, this "phones" connection is identical with the "output." Volume level at both jacks is controlled by the "monitor volume" knob at the extreme left on the tape chassis. When recording, material being fed to the recorder can be monitored from either jack and loudness adjusted by this control. Playback loudness is also controlled by this knob.

Also at the back of the case are phone jacks for radio and phono input. The radio jack is simply a high-level input; the phono jack is equalized for magnetic cartridges. This is an unusual feature. According to the instructions, the phono input impedance is approximately correct for GE and Audak cartridges; a Pickering cartridge requires a 15,000-ohm resistor for correct match. We made a quick check with a Fairchild (without transformer, under which conditions it has low output) and found gain entirely adequate. Since in the phono record position the tone balance control is in the circuit, this control should be adjusted for best sound. When the 401 is used with a hi-

*Continued on page 92*

Quality is an elusive thing. Engineers measure it... copywriters glorify it... salesmen describe it. But the final test is actual performance. If a product is the best in its field, those who know quality will accept no other.

That is the story of Pickering's new 260 Turnover Cartridge.

Introduced only months ago, it is already a leader among magnetic cartridges. It has won that position because it is the nearest thing to perfection yet produced. Here are the combined advantages it offers:

## The nearest Thing to Perfection



A simple flip of the handy lever and you're ready to play any favorite that fits your mood—whether it's standard or microgroove.

1. HIGHER OUTPUT—Better overall signal-to-noise ratio.
2. LOWER OVERALL DISTORTION—Less intermodulation distortion with wider frequency response.
3. MINIMUM TRACKING FORCE—Lowest practical tracking force for both microgroove and standard recordings.
4. HIGHER COMPLIANCE—Compliance of moving elements is the highest practical, consistent with best-quality transcription arms and changers.
5. LOWER MOVING MASS—Lowest of any comparable magnetic cartridge.
6. TWO DIAMOND STYLI—For longer record and stylus life and greatest economy.

These design features have real meaning to those who understand that quality reproduction depends on components which meet professional standards. If you want the best that high fidelity can offer, ask your dealer to demonstrate the new 260 Turnover Cartridge. You, too, will hear the difference!

**PICKERING** and company incorporated • Oceanside, L. I., New York



PICKERING PROFESSIONAL AUDIO COMPONENTS

*“For those who can hear the difference”*

... Demonstrated and sold by Leading Radio Parts Distributors everywhere. For the one nearest you and for detailed literature; write Dept. H-4

fi system, we'd recommend feeding the tuner and phono sound sources through the preamp-control unit and connecting the preamp's tape output jack to the radio input on the 401. This makes available the flexibility of equalization and tone control provided by the hi-fi system.

While on the subject of phono input: if you get or have now one of the earlier 401's, be wary of the instruction book packed with it! It says, on page 2, that the phono input is equalized but then says (same page) to connect the output of your phono preamplifier to the phono jack. Do *not* do this; connect a magnetic cartridge direct to the phono jack, or connect the preamp or control unit output to the *radio* input jack.

There is a microphone input jack on top of the recorder mechanism. Standard equipment furnished with the Crestwood (at an extra charge of \$30) is an Electro-Voice model 630 dynamic microphone. Right nice unit, this — but the recorder is better, and money will not be wasted (in terms of frequency response utilization) if more is invested in microphone equipment. Be sure that the mike is of high impedance or, if low impedance, that a good matching transformer is used.

The tape transport controls are of the manual type (as opposed to the somewhat more convenient push-button solenoid-actuated variety). There is a basic forward, stop, reverse switch centered between the two tape reels. To record, you push a special button and go into forward.

When in forward, a second lever-type control can be used. It's located just below the left-hand reel. Normally, this lever is in its "normal" position. Push it to the left one notch, and you have a pause; *i.e.*, the transport mechanism stops but the "press to record" button does not snap out as it would if a pause were effected by moving the main (central) control to "stop." Push this same extra lever one notch further to the left and you have high speed forward. A 7-in. reel winds fast forward in 1¼ min. and rewinds in a few seconds less. Pressure is removed from the tape heads in both cases. Supply reel is on the right, take-up on the left.

Best indication of overall frequency response of the 401 was given in our opening paragraphs. If you get that tone balance knob spotted in the right position, you can check out the 401 flat within the specified 2 db plus or minus through the range of 35 to 12,000 cycles or so, but you have to keep the input level low. If you start overloading the tape at high frequencies (due to standard pre-equalization), which may occur if you aren't careful, you'll cut high-frequency response somewhat. Crestwood's test level is 0.15 volts to radio input. Recommendation: if you operate the 401 from the tape output connection of a hi-fi front end unit, adjust the level so that, with the record level control of the 401 full on, the eye blinks noticeably on loudest passages *only*.

So . . . a very nice unit which should meet with much approval from owners of hi-fi equipment. It fits in nicely, both into the budget and into the system, and does a very fine job. — C. F.

## Browning Binaural FM-AM Tuner

**SPECIFICATIONS** — omitted; see below.

Well, here it is — the first (at least the first we have received) *binaural* tuner. We've had binaural amplifiers, preamps, records, tapes, tape recorders, and most everything except tuners. Browning fills this gap — and beautifully, too.

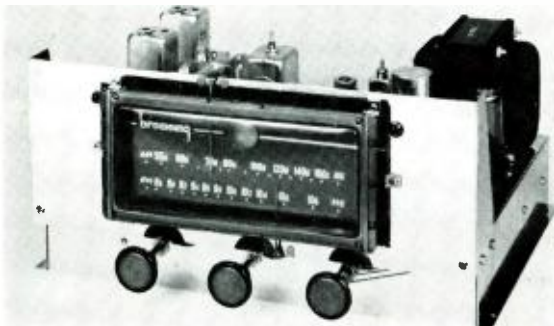
We omitted specifications because this, the RJ-48, is essentially the same as the RJ-42 FM-AM tuner, except

that the FM and AM sections can be operated independently and because all we received in the carton by way of instructions, specifications, and whatnot was a sheet of scribbled notes from Free Spindell<sup>1</sup>. Ours was one of the first units.

On the front of the tuner there are three knobs. The left-hand one is the selector switch, having these positions proceeding clockwise: AC off, AM, FM, FM with AFC, and Binaural. The center knob is AM tuning, the right-hand knob tunes the FM section. In the binaural position, the tuning and audio output sections are separate; in the AM and the two FM positions of the switch, tuning is separate, of course, but the signal is fed to both audio outputs so that the two amplifiers and speakers required for binaural listening are (or can be) both used for monaural listening.

The tuning eye operates normally for monaural listening; in the binaural position of the selector switch, it indicates AM tuning. FM in this position operates with the AFC circuit cut in, so that the tuning eye is not required.

On the back of the chassis is a neat arrangement of output connections. Two are provided for AM and two for FM. In each case, one of the two is a straight output connection while the other of the pair is tied into a level control, mounted near the output jacks on the back of the



Here is the first binaural (or stereophonic) FM-AM tuner chassis.

<sup>1</sup>Freeman Spindell is the engineering genius at Browning Labs.; he also wrote in one of the early issues of *HIGH FIDELITY* on "How to Select an FM Tuner".



# Oliver Read licenses *Angle Genesee* to build **Fold-a-Flex Speaker Enclosures**

Fold-a-Flex principle permits compensation for any speaker characteristic

Optimum setting, possible with any combination of speakers, affords maximum listening pleasure

Angle Genesee Corporation in Rochester, New York, by arrangement with Oliver Read\*, D. Sc., designer of the unique "Fold-a-Flex" speaker baffle system, is building the new enclosure pictured here.

In the same general style as other fine Angle Genesee high fidelity equipment cabinets, this new one also incorporates all the usual Angle Genesee construction features. It harmonizes perfectly in the same room with other Angle Genesee cabinets, either as a corner speaker, or flush against a side wall.

Moreover, it does far more than house a speaker system. The Fold-a-Flex may be used as a folded horn, infinite baffle or bass reflex enclosure, and changed from one type of enclosure to another almost instantaneously, and as often as desired. The Fold-a-Flex provides an optimum setting for every speaker system, every room and every type of sound. The new Angle Genesee Fold-a-Flex enclosure is not destined for early obsolescence.

Diagrams elsewhere on the page illustrate the Fold-a-Flex principle. The cabinet (Model 33) comes in contemporary blonde oak and traditional mahogany. Available in other Angle Genesee finishes at modest additional cost. For information about this and other Angle Genesee cabinets and name of dealer near you, write **Angle Genesee Corporation, 108 Norris Drive, Rochester 10, N. Y.**

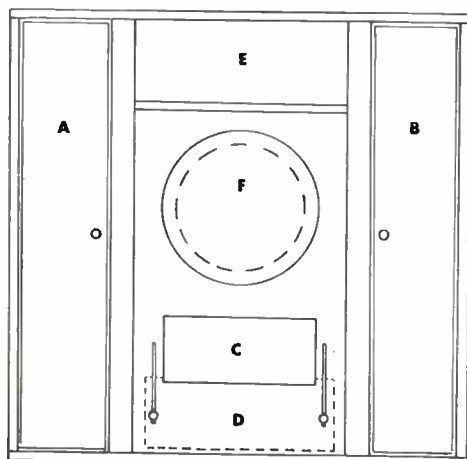


FIGURE 1  
(NOT TO SCALE)

Patents Pending



**Folded Horn**—Two hinged doors or ports, A and B, are completely sealed by gaskets against passage of air, in either of two open positions (See figures 1 and 2). Pushed inward, ports A and B become extensions of inner horn structure, forming the mouths of the folded horn.

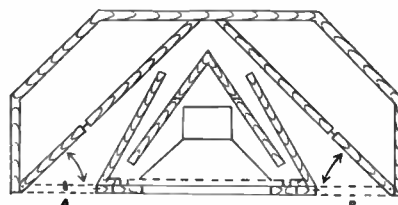


FIGURE 2  
(NOT TO SCALE)

**Infinite Baffle**—Closing ports A, B and C makes the enclosure an air tight infinite baffle, trapping approximately 10 cubic feet of air which is sufficient to properly damp 12" or 15" speakers.

**Bass Reflex**—Position of slide D (figure 1) is easily adjusted by loosening two knobs. Instructions for accurate settings are furnished with each cabinet.

Compartment E is isolated mechanically and acoustically from cabinet partitions, and is provided with a separate front panel to accommodate mid-range horns and tweeters either at time of initial installation or later as system is expanded. Space is also provided for mounting crossover networks. Cut out F on main baffle is for mounting a 15" speaker . . . removable sub baffle is provided for mounting 12" speaker.

\*Author of the basic text, "Recording & Reproduction of Sound".

— Advertisement —

chassis. Note that there are no volume controls on the front of the RJ-48 chassis.

Also on the back of the chassis are separate terminals for FM and AM antennas. If a jumper wire is run between them, the FM lead-in serves as an AM antenna. A pair of AC outlets (not switched) complete the back of the chassis.

Up in the Berkshire Hills, where we used and tested this tuner, binaural reception is hard to come by. WQXR in New York City is the nearest regular binaural broadcaster. To get the AM side, we have to go direct; the FM half can be picked up from several stations which relay WQXR programs. From the author's location, the best of these is WFLY in Troy, New York. We fussed and fiddled until we had WQXR-AM almost entirely in the clear, with only slight marginal interference and static. Then, still working well ahead of the scheduled binaural broadcast, we tuned in WFLY on FM. Thus we had sort of a double monaural broadcast — which, in case you're interested, didn't sound any different from an ordinary broadcast except that one speaker (the AM one) crackled and popped a bit.

This is no place to discuss the pros and cons (if any) of binaural listening. Nearly everyone agrees that binaural

is better than monaural, and it shows up even in a confused arrangement of equipment such as we used: a home-built Williamson, a McIntosh 50-W, and a pair of Jensen Duettes. Using matching speakers seems more important to us than matching amplifiers, particularly since the two amplifiers we used had no tone controls or other variables with which to complicate matters. If the speakers had had widely different characteristics or tonal qualities, it would have been difficult to compensate for them. With the RJ-48 it was easy to compare true binaural and what might be called half-binaural; *i.e.*, one-eared listening to a binaural broadcast. The difference was quite noticeable. The cello was in one spot, the violin in another; heard binaurally, they blended together with a definite sense of presence and perspective.

Some bonus flexibility: if you're in a tangle as to which of two programs to hear, both on the air at the same time, you can get them both. Listen to one on AM, for instance, record the other via FM on tape . . . then listen to the tape when convenient. Or, if the family disagrees about which program to listen to, rig up an extra speaker in another part of the house. In other words, in its binaural position, the RJ-48 behaves precisely like two high-quality tuners but has the advantage of maximum operating convenience.

To Browning, a low bow for this exciting first. — C. F.

## Craftsmen CA1 Assembly

**SPECIFICATIONS** (furnished by manufacturer): Matched assembly of hi-fi components consisting of the following — C10 FM-AM tuner with built-in preamplifier and control unit; C30 3-speed record changer with GE RPX-050 triple-play cartridge and precut mounting board; C400 10-watt amplifier; C20 coaxial speaker; all required interconnecting cables; installation instructions. **Tuner:** five controls; bass, off-on-volume, selector switch (FM-AM-PH-TV), tuning, treble. **FM sensitivity,** 5 microvolts for 30 db quieting; **AM sensitivity,** 5 microvolts for .5 volts output. Drift negligible with AFC;  $\pm 20$  kc. after 10 secs. without AFC. **Bandwidth on FM,** 190 kc.; **AM,** 8.5 kc.; whistle filter on AM. **Cathode-follower outputs** direct from detector and also after tone controls; **maximum output** 2 volts at  $\frac{1}{2}\%$  distortion. **Bass control** variable from 16 db boost to 14 db cut at 60 cycles; **treble** 15 db boost to 15 db cut at 10,000 cycles. **Equalized phono preamplifier,** 31 db gain plus 22 db compensation. **Twelve tubes:** 3-6CB6, 2-12AT7, 2-6AU6, 1-6AL5, 1-6AV6, 2-12AX7, 1-6X5. **Changer:** magnesium tone arm with turnaround reluctance cartridge, 2 sapphire styli. **Automatic motor** shutoff after last record; records can be played manually. **Four-pole shaded-pole motor.** **Neutral position** on speed switch isolates rubber idler wheel. **Amplifier:** Rated output, 10 watts, at input of .7 volts. **Response**  $\pm 1$  db, 10 to 30,000 cycles at  $\frac{1}{2}$  watt, 15 to 20,000 cycles at 10 watts. **Harmonic distortion** 1% (10 watts) at mid-frequencies; **intermodulation** 5% (10 watts), 60 and 7,000 cycles 4:1. **Hum and noise** 70 db below 10 watts. **Negative feedback** 13.5 db; **damping factor** 4:1. **Output impedances** 4, 8, 16 ohms. **No controls.** **Tubes,** 1-6J5, 1-6SN7, 2-6V6GT, 1-5Y3GT. **Speaker:** coaxial; 12-inch cone with 24-ounce magnet and 2-inch voice coil, single-cell horn tweeter with 6-ounce magnet and  $\frac{3}{4}$ -inch voice coil. **Response** 40 to 16,000 cycles in horn-loading enclosure (not supplied). **LC-type crossover network,** built in. **No tweeter adjustment.** **Price:** \$275. **Address:** The Radio Craftsmen, Inc., 4401 North Ravenswood Avenue, Chicago 40, Ill.

Craftsmen has consistently held a reputation for producing high-quality equipment at reasonable prices, and this assembly measures up to the same standard. Installation is

simple and quite respectable sound is obtained for the money. Our test set came to us in good working order; none of the items was damaged, and no tubes were defective. This is more remarkable than it may seem, since there were four major items involved. It bears out the manufacturer's claim that each assembly is tested before shipment. Furthermore, every item was individually packaged carefully before being placed in the single large box the assembly was shipped in.

Central control point of the system is the C10 tuner which has switching facilities as well as bass, treble, and volume controls. The tone controls worked well and met the specifications given on the instruction sheet. Flat position on the treble control was exactly at the center of the control's rotation,

*Continued on page 120*

*Craftsmen assembly is complete excepting speaker baffle, cabinets.*



# thrc HARVEY the House of Audio



## GARRARD "Triumph" Model RC-80 3-SPEED RECORD CHANGER

Fully automatic, the "Triumph" plays all record types at all speeds now in use. Switches "off" after last record and returns tone arm automatically to rest position. A special spindle is provided for 45 rpm records. Tone arm plug-in heads are universal and accommodate practically all standard cartridges. Features include: 4-pole motor for minimum hum pickup . . . weighted turntable for constant-speed flywheel action without rumble . . . muting switch to eliminate clicks and noise on run-in and run-off grooves . . . simple lever control for "start," "stop," and "reject" with easy-acting knob switch for speed selection. **\$46.00**

## The NEW ELECTRO-VOICE REGENCY SPEAKER SYSTEMS

The Regency is a Klipsch-licensed corner horn enclosure, suitable for either corner or flat wall location. Superlatively styled in lowboy design, the Regency is available in either hand-rubbed mahogany or blonde Korina, and may be used with single 15" speakers, two-way, or three-way systems.

The Regency II consists of the Regency enclosure together with the EV 114A two-way system composed of a 15W-1 LF driver, an X-8 800 cycle crossover network, and a T-25 25 watt treble driver with 8-HD Hoodwin diffraction horn. The Regency III consists of the Regency enclosure together with the EV 114B three-way system, composed of a 15W-1 LF driver, an X-8 800 cycle crossover network, a T-25 treble driver with 8-HD Hoodwin diffraction horn, an X-36 3600 cycle crossover network, and a T-35 Super Sonax VHF driver.

REGENCY (enclosure only)	Mahogany.....	<b>\$120.00</b>
	Blonde Korina.....	<b>129.00</b>
REGENCY II with 2-Way System	Mahogany.....	<b>310.20</b>
	Blonde Korina.....	<b>319.20</b>
REGENCY III with 3-Way System	Mahogany.....	<b>355.20</b>
	Blonde Korina.....	<b>364.20</b>

## THE NEW CORONATION 30-watt Supra-Linear AMPLIFIER

An advanced version of the Williamson with several important circuit modifications. Through the use of matched, high-quality components, and an output transformer, specially designed and wound for the unit, the Coronation has achieved unusually fine performance.

Frequency Response: 10 to 100,000 cycles  $\pm$  1db. Power Response: 20 to 20,000 cycles  $\pm$  25db. Intermodulation Distortion is less than .15%, and Harmonic Distortion less than .1%, at 15 watts. Class A-1 operation. Power supply is self-contained, with outlet for furnishing power to a pre-amp unit. Uses KT-66 output tubes.

May be operated from tuner, preamp, high-level pickup, tape recorder, or other sound source. Operates any speaker system, 8-16 ohms. Hum and noise level is 96db below full output. Dimensions: 15 x 4 3/4 x 7 1/2 inches. Complete with tubes **\$92.50**

Visit the HARVEY AUDIOTorium  
If you want to See and Hear the finest . . . the widest  
selection of high fidelity equipment . . . be sure to visit  
the HARVEY AUDIOTorium. It will thrill you.

NOTE: Prices Net, F.O.B., N.Y.C. Subject to change without notice.

## PORTABLE MagneCordette

Combines the famous PT6-AHX mechanism, the PT6-G recording amplifier together with the PT6-K amplifier-speaker unit. Features include: separate erase and record-playback heads, fast forward and rewind speeds. Frequency response: 50 to 15,000 cycles  $\pm$  3 db at 15 inches/sec., and 50 to 7,000 cycles  $\pm$  2 db at 7 1/2 inches/sec. Mechanism is driven by hysteresis motor, and induction motor is used for rewind. The PT6-K unit has two wide-range loudspeakers. Separate bass and treble controls provide means for continually variable boost and attenuation. May be used with microphone, phono pickup, or tuner, and as PA system. Power output is 10 watts with less than 1% distortion. Power requirements: 117 volts, 60 cycles AC, 85 watts.



Complete portable MagneCordette	<b>\$549.00</b>
PT6-AHX Recording Mechanism only	<b>339.00</b>
PT6-G Recording Amplifier only	<b>110.00</b>
PT6-K Speaker-Amplifier Unit	<b>112.00</b>

## The NEW Model C900

## CRAFTSMAN FM TUNER

New and advanced circuit design gives this high quality tuner exceptional performance. Through the use of a cascade dual-triode RF amplifier, one microvolt sensitivity is attained with 20 db quieting. Amplified AFC is 100 times more effective in reducing station drift. Effective rejection of spurious images, and reduction of oscillator radiation is achieved through the use of 20.6 mc IF channels. Frequency response: 20 to 20,000 cycles  $\pm$  .5 db. Cathode follower output permits long lines without frequency discrimination and provides a 1 1/2 volt signal with less than .1% distortion. Front panel provides 3 controls for AFC, tuning, and volume with on/off switch. Power supply is self-contained. **\$99.50**

Complete with tubes



## RIVER EDGE

### LOWBOY Model P-1260

#### For TV and Hi-Fi

A sturdily constructed, handsomely finished 60-inch cabinet designed to house TV chassis and Hi-Fi components. Accommodates picture tubes up to 21-inches with 15-inch loudspeaker, and 27-inch tube with 12-inch speaker. When 15-inch speaker is used, record storage compartment, shown in illustration, is eliminated. Made with perma-bonded heavy plywood and lumber, treated with protective lacquer, and hand-rubbed. Styling is modern and matches any decor.

Model P-1260 in Cherry or Cordovan Mahogany **\$195.00**

## THE NEW McINTOSH

### Model C-108 PROFESSIONAL AUDIO COMPENSATOR and PREAMP

A complete front end unit providing extreme flexibility with ease of operation. A 5-position switch permits input selection of AM, FM, Phono, Microphone, TV, Tape, or any other sound source. A rumble filter is incorporated to minimize or completely eliminate turntable noise. Five sliding switches act as turnover controls. They are used individually or in combination thereby permitting at least 11 turnover points from 280 to 1350 cycles. Another series of five sliding switches, similarly used, allow at least 11 different roll-off characteristics to match almost any record pre-emphasis curve. In addition to a conventional volume control there is a 5-position dual compensator which maintains proper bass and treble loudness at low volume levels. Power is obtained from the main amplifier or from a separate supply.

Complete with tubes in attractively styled cabinet	<b>\$96.50</b>
Less Cabinet	<b>88.50</b>

# HARVEY RADIO COMPANY, INC.

103 W. 43rd Street, New York 36, N. Y. JUdson 2-1500



## Hail and Farewell . . .

Many months ago, when the SME was first thought of, and the first ground work laid for its organization, it was conceived of as an independent, non-profit organization. This, it turned out, was a noble but somewhat impractical idea. Even high enthusiasm on the part of many people for an organization like the Society is not sufficient; bills have to be paid, a staff assembled, office space and equipment provided. Thus HIGH FIDELITY Magazine undertook to sponsor the Society, to provide it with the necessities of life, so to speak, to promote and help it in all possible ways through its formative period.

Organizations, like children, have a way of growing up. The SME is doing so. It has, currently, some 50 Chapters throughout the world. And non-profit organizations, again like children outgrowing the weekly-allowance age, flourish best when they are on their own.

It is to effectuate this conviction on the part of HIGH FIDELITY Magazine that we now take leave of SME. The corporation, Audiocom, Inc., which publishes the Magazine, has officially dissolved its SME Division. Larry Epstein, who has given so much of his time and energy, as Managing Director, to the furthering of the Society, has given us his resignation. I, of course, have held no position in the SME.

Let me reassure present and future members of the SME, first, that this decision has the support of those currently most active in SME affairs, and, second, that HIGH FIDELITY Magazine will continue to do all in its power to further the best interests of the Society.

As we wish a strong and prosperous future to the SME, we want to say a word of thanks to one person who, through these past months of growing pains, has been worked so hard to vitalize the Society: its Executive Secretary, Lisbeth Weigle. All SME members know her as well as we, through her many letters to individual members and Chapter Chairmen, and through the several Society bulletins which she has produced. All are aware, I am sure, of her very real contribution.

The Society is, in many ways, our "baby," and we are simultaneously both sorry and proud to see it grow up and go out on its own . . . Good Luck!

Charles Fowler  
Executive Editor  
HIGH FIDELITY

The SME, a rather recent recruit in the field-forces of music and high fidelity, has now completed its "basic training." In circles military this period would have been fraught with friction, readjustment, and frustration, but the Society has been extraordinarily lucky . . . we had a patient and kindly sergeant — HIGH FIDELITY Magazine. We wish to say 'thank you' for putting us on the right path, and we promise to work our heads off so that you will always be pleased with us.

You, the readers, who have kept track of the SME on these pages, may be curious

*Continued on page 124*

## TRANSIENTS

this is  
the James  
B. Lansing  
175DLH High  
Frequency Unit

— a three-part  
adventure in the  
vicinity of perfection.

Part the first is a high  
precision driver. At its heart  
— a delicate aluminum

diaphragm hydraulically formed  
to perfect curvature, and a complex  
three-section phasing plug meticulously  
machined from a solid billet of absolutely  
pure iron. The plug maintains a constant  
phase relationship as it channels sound to the  
horn throat. The driver immediately proves its  
superiority by its masterful handling of transients.

The sonorously shaped mid-section is a carefully  
engineered exponential horn machined from a solid aluminum  
casting. The unit is climaxed with the one and only Jim Lansing  
Koustical Lens. Designed to eliminate the phase interference  
present in all types of horns (including multicellular), the Koustical  
Lens is a true 14-element diffusion lens operating in accordance  
with the most advanced optical-acoustic theory: Sound is distributed into  
the listening area over a solid 90° angle with equal intensity regardless  
of frequency. Measure its output with instruments. Or measure  
its performance with a dispassionately critical ear. In either case you  
will find a smooth, flat, linear response which is not just "high fidelity," but  
*verbatim reproduction.*

*the koustical lens is manufactured only by*  
JAMES B. LANSING SOUND INC., 2439 fletcher drive, La. 39

## MISSA SOLEMNIS

Continued from page 36

there was some energetic rehearsal. The highlight was a brief solo by Toscanini — consisting of one wobbly note for the benefit of Miss Merriman. Next the *Kyrie* over again, and a few minutes later, repeating the *Gloria*, the lighthearted maestro treated the chorus to a vigorous "Ya da da, ya da da!" and then a hearty, if slightly cracking, "Glo-o-o-ria!" twice. When Mr. Mohr took the risk of interrupting at one point to ask the chorus to sing more staccato, the maestro in sarcastic Italian replied: "It's easy for you to say that over the microphone!" — which gave everybody another laugh.

By this time the cumulative exertions were beginning to be felt, and Mr. Mohr began suggesting tactfully at each break that the maestro might like to call it a day now. But the maestro each time showed only more enthusiasm. After the first *Gloria* he came bounding up the stairway faster than at any time earlier, grinning at his chauffeur, Luigi Gaddoni, as he breasted the top. At 10:20, starting back down again for another try, he announced to several bystanders — but speaking apparently as much to himself — "There's plenty of time to do the *Gloria* right." During the intermissions, he chatted variously with Mr. Shaw, the soloists, Mr. Mohr, and Guido Cantelli, who spent most of the evening in the dressing room but at one point made some forceful suggestions to the crew at the control table. I couldn't tell whether he was heeded. Maestro Cantelli said he was studying up to do the *Missa* in England a couple of years hence.

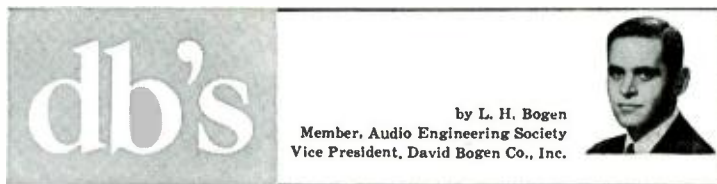
At 10:37, however, Mr. Mohr once again asked whether it wouldn't be all right to postpone the remaining retakes to Thursday. Toscanini, after a pause, finally said yes, and everybody else breathed relief. Toscanini himself didn't look tired until a large, effusive character in sporty garb bounded unannounced up the stairway and, grabbing the perspiring conductor's hand and pumping it enthusiastically, proclaimed: "I'm a friend of Alfred Wallenstein, Maestro, and I flew all the way from California just to see you conduct!" At that moment the maestro looked both tired and bewildered.

Wednesday night there was another three-and-a-half hour listening session in Riverdale, and Thursday afternoon the final go at recording. Walter declined to invite an outsider to the playback session — "We've never had one — maybe it's a superstition," he explained. I didn't get to the last Carnegie session, either. But according to report, everything went smoothly.

From the technical standpoint, the *Missa* recording embodies a possibly significant innovation on RCA Victor's part. Until 1952, when the Ninth was taped, everything was still geared to 45 rpm sides — although of the extended-play variety — so that each of the four movements for recording purposes was broken up into approximate seven-minute takes. For the Mass this arbitrariness was abandoned. While the editing process — so flexible with magnetic tape — still may produce an end result which is technically a composite, there is a

Continued on page 99

MARCH, 1954



## VIVE LA DIFFERENCE!

Consider for a moment the different conditions that will affect the relationship between you and your amplifier:

*The different equalization curves used by the various record manufacturers.*

*The difference in room acoustics.*

*The difference in taste and hearing sensitivity of the listeners in the room.*

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High Fidelity Dept.

*Utah*

**RADIO PRODUCTS CO., INC.**  
HUNTINGTON, INDIANA



## MISSA SOLEMNIS

*Continued from page 97*

likelihood that this change will produce a more integrated recorded performance.

As compared with the Ninth, there was also a difference in microphoning. For the Ninth, Mr. Pulley deployed five. For the Mass, he started with two and wound up adding a third as reinforcement for the solo singers. The end result here also remains to be judged, but the evidence from the monitoring loudspeaker seemed felicitous.

Choral music is, of course, just about the most difficult to record, and Toscanini's *Missa*, for all its precision and transparency, posed delicate problems of balance, volume and so on. But the maestro, with his late-career sympathy for such concerns, was gratifyingly co-operative, and Mr. Pulley and his aides worked hard, so there are grounds for happy expectations. The organ, incidentally, gave no trouble during the recording sessions.

Toscanini's approach to this particular task was even more devoted, I believe, than to the Ninth. This is an assertion hard to support, but such is the feeling that arises from watching both endeavors and weighing them against one another. The 86-year-old conductor seemed more intent, more composed, more confident than the one of 85. He was certainly at the summit of his interpretive powers. And there is no question that he was more devout. Preparing to descend to the stage at Tuesday night's recording session, he quickly but plainly made the figure of a cross against his breast. And at the final rehearsal, on the previous Friday — when the finishing touches for the recording as well as the public performance were devotedly applied — the old man, seeking to inspire in his singers the feeling essential to communicating Beethoven's reverent *Sanctus*, said gently in Italian: "This must go slowly and mysteriously, as if coming from Heaven; imagine you are in church, receiving the benediction by praying." And he poised his hands before him and bowed his head.

It wasn't theatrical. It was a beautiful moment.

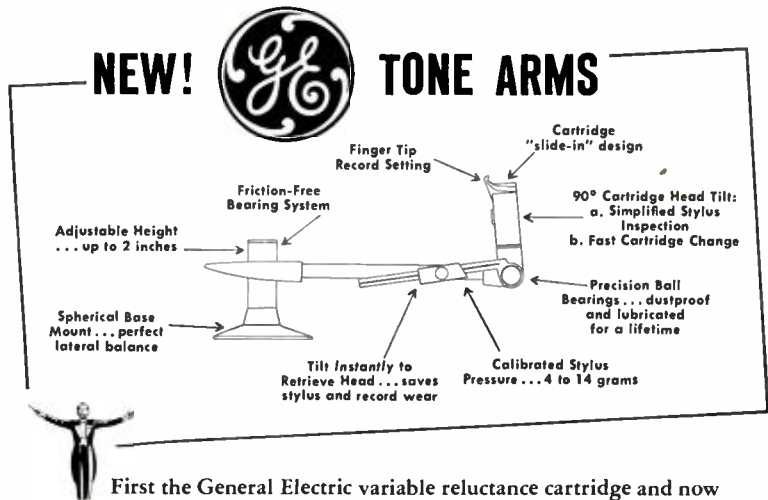
## AFTER BINAURAL WHAT?

*Continued from page 37*

astounding conclusion that the average human ears are incorrectly placed for direct hearing. In their normal position, they serve more as direction-finders than devices for transforming the energy radiating from a loudspeaker cone into a Brahms symphony. It will be noted that the average person's ears lie fairly close to his head. When he faces a direct radiator, most of the sound waves move past his ears. The sound that he receives directly is a mere sampling.

Anyone who has talked for several minutes in an acoustically dead room will testify that human ears are highly dependent on reflected sound. A simple subjective test is as follows: place a good recording on the turntable, adjust the volume until the sound just fills the room, adjust the treble until the sharpness of the highs drops off slightly,

*Continued on page 101*



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 "Saturday Review" Dec. 26, 1953

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## AFTER BINAURAL WHAT?

*Continued from page 99*

then sit in a chair several feet in front of the speaker. After listening for a minute, cup your hands over your ears and the highs will make a dramatic appearance. This can be explained partially by the fact that cupping the hands over the ears increases the sound collected and results in raising the highs over the threshold of audibility. What is more difficult to explain is the amazing difference between cranking up the highs electronically and aiding your ear to hear those highs already in space. Even more amazing is the fact that if, after a minute or two of cupping your ears, you drop your hands, you will swear that the sound is coming from a point directly behind you.

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In closing, I will add that every benefactor of humanity has his critics, and several people already have pointed out a certain incompatibility between my two inventions. I admit that it might be difficult and even dangerous to get into a Yogi enclosure wearing Air-Coupled Ear-Horns. However, this was never intended. In fact, I designed the horns as a palliative for people who considered the Yogi anti-social.

## LT. BETTINI

*Continued from page 42*

them were Victor Maurel, the well-known baritone singer; . . . Tomaso Salvini, who rolled out a grand passage from "Othello" in the Italian translation; M. Coquelin, the famous French actor, whose visit to this country will be remembered; Pol Plancon and Mme. Saville, the beautiful Frenchwoman, who warbled a bit from the opera of "Rigoletto," and another from the opera of "Carmen." . . . Signor Nicolini has a cylinder to which he sang on his last visit to this country with Mme. Patti three years ago. Nicolini was never much of a singer and the phonograph of today does not give him even justice, as it has been considerably worn from repetitions given to those who wanted to hear Mme. Patti's husband sing. Sigrid Arnoldson's voice was heard in a cylinder to which the artist sang three years ago.

All in all, *The Phonoscope* called Lt. Bettini's cylinders "a revelation to those who have only heard the phonograph in the ferry houses and saloons."

Sometime in the mid-1890's, when pantographic duplication of wax cylinders be-

*Continued on page 102*



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LT. BETTINI

*Continued from page 101*

came feasible, Bettini began offering recordings for sale. He published a 12-page catalog in 1897 and a 32-page catalog in 1898 — the latter listing over 200 recordings of serious music, many of them by artists of celebrity rank, plus another 200 recordings in the popular category. Bettini's roster included several artists from the Metropolitan Opera, among them the sopranos Frances Saville and Marie Engel, the tenor Dante del Papa, the baritones Mario Ancona and Giuseppe Campanari, and the basso Pol Plancon. Yvette Guilbert was represented by six songs; there were four cylinders by the violinist Henri Marteau; and there were dramatic excerpts read by Bernhard, Réjane, and Salvini. Prices ranged from two dollars to six dollars per cylinder — at a time when other companies were offering cylinder recordings at 50 cents each. The 1899 Bettini catalog, 55 pages long, added more Metropolitan singers to the roster: the contralto Eugenia Mantelli, the tenors Albert Saléza and Ernest Van Dyck, the basso Anton Van Rooy. At the end of the listing came an appetite-whetting announcement: "We have in our collection many records from celebrated artists, not mentioned in this catalog, and we are constantly adding new ones." Did this mean that for a consideration Bettini would make duplicates of his rarest recordings? If so, there were some treasures to be had. It is believed, from documentary evidence, that in addition to the artists listed in his catalogs Bettini owned recordings of Sigrid Arnoldson, Emma Calvé, Nellie Melba, Lillian Nordica, Marcella Sembrich, Ernest Nicolini, Italo Campanini, Francesco Tamagno, Jean and Edouard de Reszke, Jean Lassalle and Victor Maurel.

Bettini did not aspire to a mass-production business. He duplicated cylinders to order, and he was at pains to make clear that his specialty was "High-Grade Records, High-Class Music, and only by Leading Performers and World-Famed Artists." At the prices he charged, only the most affluent music-lovers could afford Bettini merchandise. An item in *The Phonoscope* for May 1897 reported that William K. Vanderbilt (one of the original Metropolitan Opera stockholders) had purchased three Bettini Micro-Phonographs and "over 100 records of famous artists," which represented a total investment of at least \$500. Mr. Vanderbilt could afford it; the average phonograph owner in the 1890's could not. Considering Bettini's prices and the small scale on which he operated, it is doubtful whether he sold more than a few hundred copies of any one recording.

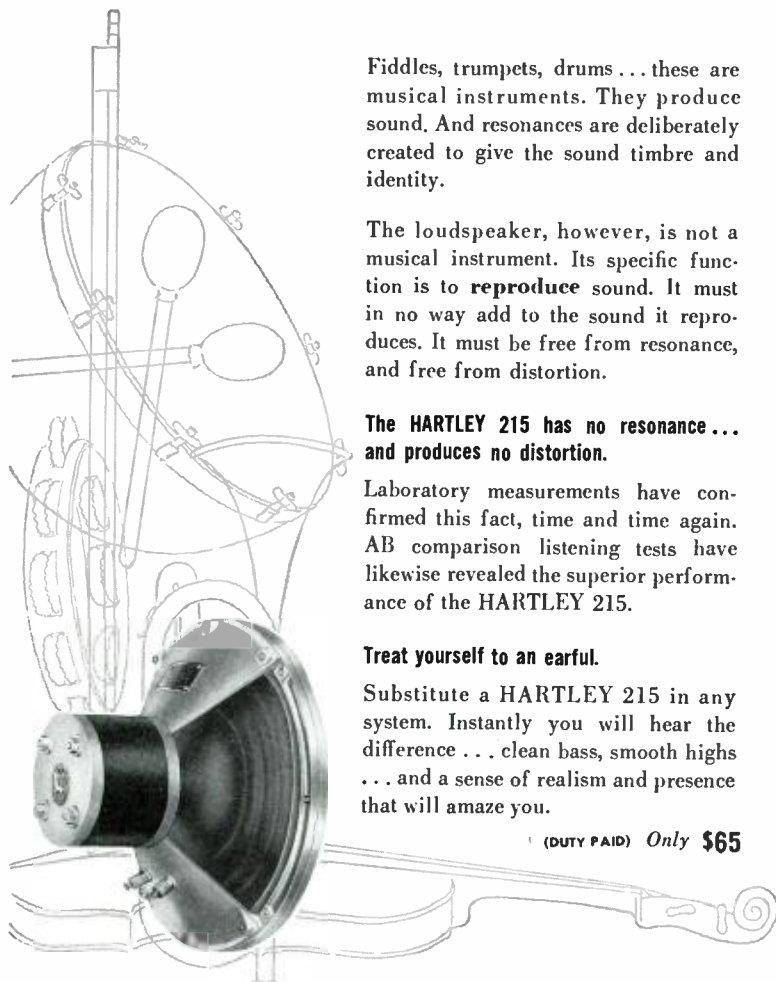
In no other way can the fact be explained that today Bettini cylinders are even rarer than Gutenberg Bibles or Shakespeare quartos. A group of them were discovered in 1945 in Mexico City — none of them, unfortunately, by singers of eminent stature — and sold to a collector in Boston. I know of no other authenticated Bettini cylinders in existence; Gianni Bettini's own priceless collection of "originals" was stored in a French warehouse in 1914 and

*Continued on page 105*

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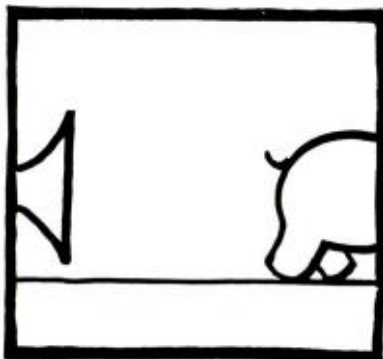
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America's leading dealers recommend this instrument *5 to 1 over all other makes!* The smallest, lowest priced high fidelity phonograph ever developed. Plays *all* records automatically. Built and guaranteed by Columbia Records. \$139.50\* in mahogany. Hear a demonstration in your own home before you pay far more for custom equipment.

\*Columbia Reg. T. M. Marcus Reg. "360" T. M.  
\*Higher in the West

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INCH RECORDS

*Fully Automatic*

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Intermixes 10 and  
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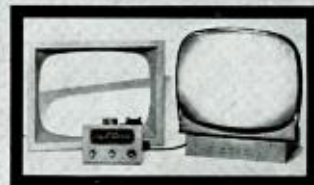
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**Complete 2-chassis system featuring  
the New 27" Rectangular Picture Tube**

ALSO AVAILABLE FOR 21 AND 24 INCH PICTURE TUBES

For the finest in television picture quality, with the convenience of electronic remote control, enjoy the many features of the Fleetwood. A complete two chassis, full remote control television system, built to professional standards which provides high fidelity audio outputs to match the finest home music systems.

The separate tuner chassis, with edgelit dial and individual channel pilot lamps, includes off-on, volume, picture channel selection and fine tuning controls. The tuner is

of the Super Cascade type, completely adaptable to UHF by simple interchange of strips. UHF provision on tuner dial. Four I. F. Stages and full 4 megacycle band-pass. Separate cathode followers for audio and video. Audio Outputs: 4 watts for loudspeaker; both high impedance and cathode follower for connection to existing amplifier.

Both Tuner and Picture Chassis attractively finished in gray and black baked enamel.

Also available without remote control.  
**SEE YOUR LOCAL JOBBER OR WRITE**

**CONRAC, INC. Since 1939 • Glendora, California**



## LT. BETTINI

Continued from page 102

destroyed by bombing during World War II. Thus, barring a lucky find in an attic or junk shop, posterity will never hear the voices of those singers who recorded only for Bettini (such as Italo Campanini) or hear in their prime those singers whose later records give evidence only of declining vocal powers (such as Ernest Van Dyck). But we must not romanticize unduly the legacy that has been lost. Despite Bettini's claims for perfection, the recording technique of the 1890's sounds discouragingly primitive to our ears, and the deterioration of the 55-year-old wax cylinders would only serve to compound the initial deficiencies. Neither should we let imagination run riot and ascribe an undocumented galaxy of recording artists to Bettini's enterprise. It was chronologically possible for Bettini to have recorded such personages as Christine Nilsson, Pauline Lucca, Milka Ternina, Erelka Gerster, and Queen Victoria, but it is only wishful thinking to assume that he did so.

Bettini's business flourished in New York until 1902, when he sold his American patent rights in the mica diaphragm to Edison, closed his Fifth Avenue studio, and moved to Paris. There he established the Société des Micro-Phonographes Bettini, with headquarters at 23 Boulevard des Capucines. For a few years he continued to make and sell recordings, phonographs and attachments. One of his coups was a series of recordings of Pope Leo XIII, made at the Vatican shortly before the Pope's death in 1903. But Bettini as a businessman was neither determined nor particularly astute. As the cylinder declined in public esteem, so did his interest. He made a shy at breaking into the disk field, but it never gained momentum. By 1908 he was out of the phonograph business altogether and busy promoting two new inventions, the Bettini Motion-Picture Camera and the Bettini Multiplex Camera, neither of which proved to be very successful. In 1914 he served as a front-line war correspondent for *Le Gaulois*. Three years later he was back in the United States, with a military mission from the Italian Government, and he stayed here until his death in 1938. Bettini's inventive faculties never ceased to function. A mirror-like surfacing for cloth, a golf-practice device that measured the distance, height and curve of a hit ball, a cigarette lighter (manufactured and sold for some time by Cartier) — his fertile brain kept spawning new ideas to the end. He did not seem unduly bothered by the realization that not one of his inventions had ever struck real pay dirt. He was an indifferent entrepreneur, an expert in *savoir vivre*, not in making money, and at the time of his death the combined Bettini-Abbott fortune had suffered serious depletion.

Had he possessed the commercial acumen of Thomas Edison or of Victor's Eldridge Johnson, we would all be more aware today of his name and his achievement. Bettini came along with the right idea at the right

Continued on page 107



# 6 REASONS WHY HI-FI FANS DEMAND THE FAIRCHILD SERIES 215 DIAMOND CARTRIDGE WITH HIGH COMPLIANCE

Instantly — there's a startling improvement in sound when record collectors switch to the FAIRCHILD Series 215. Listeners who have just discovered high-fidelity — and seasoned audiophiles both hear a new presence in recordings.

Only FAIRCHILD's moving coil design can give such unequalled performance. Compare — and you too will agree that the start of any high-fidelity system must be the high Compliance FAIRCHILD Series 215.

- 1 — Brings true-to-life color to high piano chords.
- 2 — Releases new low frequency tones.
- 3 — Smooth linearity — lower apparent surface noise.
- 4 — Reduces tone arm resonance greatly.
- 5 — Preserves record quality — reduces stylus wear.
- 6 — Eliminates — completely — listening fatigue caused by tracking distortion.

All of this at an unbelievably low price — \$37.50

And investigate these FAIRCHILD products, too!



The NEW Model 240 Balanced-Bar Preamplifier-Equalizer offers typical FAIRCHILD quality, a wide latitude of control, extreme operating simplicity, correct record equalization and decorator styling. Net to user — \$98.50

The NEW Model 280 Plug-In Type Pickup Arm brings professional quality into the home with minimum size, unusual pivoting method, low bearing friction and accepts all standard makes of cartridges. Net to user — \$29.50



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Months of engineering went into the development of the Model 280 to produce a pickup arm small enough for home use and delivering Fairchild professional performance. No appreciable change in stylus pressure during rise and fall of arm, is a unique feature. Low bearing friction, low horizontal position and optimum groove tangency assure accurate tracking for all kinds of records. Its plug-in end takes any standard cartridge including dual stylus types. A built-in self-operating detent eliminates need for arm rest.

Model 240 Preamplifier-Equalizer with Balanced-Bar Control was designed with a specific goal: extreme simplicity of operation for the serious non-gadget-minded music lover; complete flexibility of control for the highly informed audio engineer; style for decorator acceptance in the living room. Every control required of a quality preamplifier-equalizer is available, yet normal operation may be obtained by use of only two knobs if desired. Exclusive adjustable Balanced-Bar feature indicates proper matching or acoustical characteristics of your room when in unbroken horizontal position.

# Brings you the latest Hi-Fi tape techniques

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Model 91: Similar in size to Model 90. Contains adjustable record shelves in place of speaker baffle at no extra charge.

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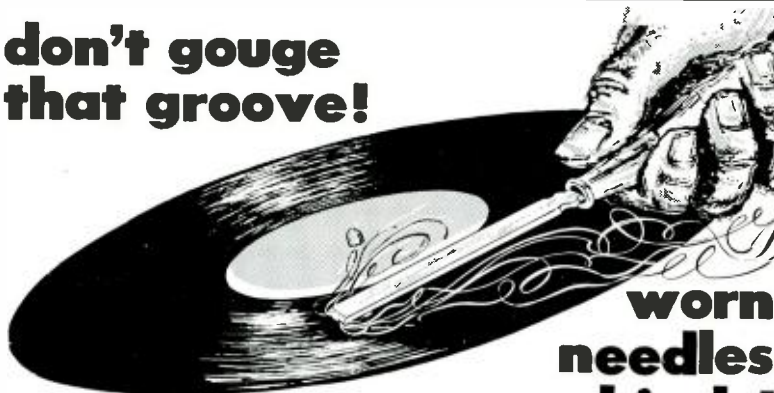
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## LT. BETTINI

Continued from page 105

time. He knew that the phonograph was a worthy medium for great music, and he realized that world-famous celebrities could be induced to perform for it. With proper management the Bettini enterprise might well have become a leading power in the burgeoning phonograph industry. Instead, it coasted downhill while others appropriated the idea of celebrity recordings and turned it to profitable account. In the hurly-burly of the marketplace Gianni Bettini was soon eclipsed. It is time that this innovator emerged from the shadows.

## HUM-BUGS

Continued from page 44

"integrated" setting. The writer has found that, short of using reverse signal methods, which require laboratory equipment, the mentioned system of phasing by listening for musical integration is the most satisfactory one that can be devised by the home enthusiast.

We have now succeeded in the initial debugging of your system. You are now prepared for years and years of listening to the great advance in listening pleasure you have just purchased, satisfied at last. But, like all newcomers to the art, you will soon be concerned with how your reproducer stacks up with the best that can be assembled today, and how your present equipment can be adjusted to its optimum. In a succeeding article the writer will try to help you, with rule-of-thumb indices of audio quality, how to judge it and how to improve it.

## ADVENTURERS

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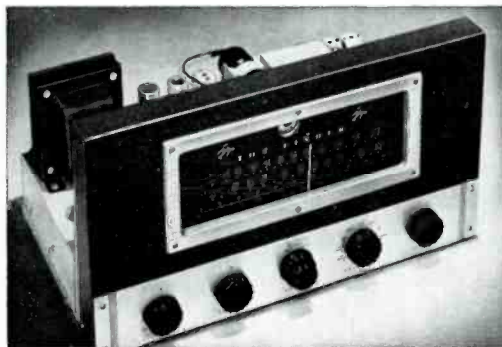
pointed out frankly, he was pretty sure the Americans were far ahead of the British in loudspeaker-design. However, he said, if Briggs would leave his proofs, Carduner would have a couple of authorities read the opus and pronounce on it.

Briggs, who had made roush with some distant relatives in Detroit, went to Michigan for four days. When he returned he had dinner with Carduner, who said without delay: "Send me a thousand." Apparently the experts had reported favorably. Briggs didn't faint. Instead he asked Carduner: "How about some loudspeakers, too?" Carduner smiled genially. "Not a chance!" he replied.

Two years later, Briggs had an unsolicited order for speakers from Carduner. The book — *Loudspeakers, the Why and How of Good Reproduction* — had caught on extremely well. Sometimes Carduner's orders had gone as high as a thousand a month. And more and more people wanted to try the speakers made by the man who had written the book. Now British Industries Corporation sells all the Wharfedales it can get.

The first book, *Loudspeakers*, has sold

Continued on page 108



**New!**  
*And  
Terrific!*

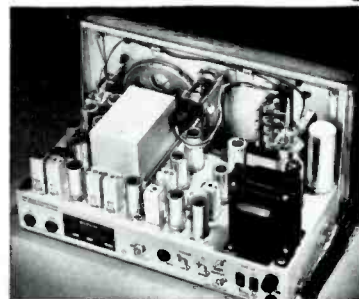
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## SERIES "70"

■ 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 50-WATT PEAK

■ The FISHER Model 70-A Amplifier offers more *clean* watts per dollar at its price 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). 1M distortion less than 0.5% at 20 watts; 0.2% at 10 watts. Uniform response  $\pm 0.1$  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 1/2" high. \$99.50

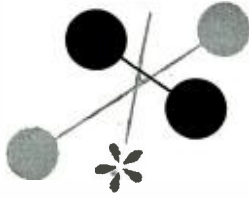
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ADVENTURERS

Continued from page 107

37,000 copies, nearly half in the United States. Briggs' third book, *Sound Reproduction*, has done nearly as well. Briggs professes to be at a loss as to why sales of his books should be so good.

"I wrote them for technical people," he says, "but the general public seems to be buying them, heaven knows why."

Actually, no celestial information is necessary to explain his sales. For one thing, the high-fidelity boom, so-called, broke just as the books hit the market. For another, Briggs was not educated as an engineer, and thus never had to unlearn the dreadful jargon in which too many engineers, both British and American, actually learn their craft. Even when discussing technical phenomena unfamiliar to his readers, he discourses in good grammatical English, and somehow conveys the assurance that if the reader will stay with him just a few paragraphs more, all will become clear. He also dots his technical pages liberally with highly literary quotations, mostly poetical, thus establishing a rapport with the intelligent non-technicians who form so large a part of the high-fidelity home-music army. He humanizes his data, too. It is not uncommon for him to use terms like "innocence and beauty" to describe the oscilloscope image of an undistorted 1,000-cycle note.

Moreover, he is irrepressibly droll and whimsical, in his writing as in his conversation. In *Sound Reproduction*, for instance, he explains how to produce a perfect loudspeaker. A speaker's suspension softens and improves with use, he points out. In Airedale, he has a 10-inch speaker in constant use. To begin with, its resonant frequency was 60 cps. In three years, it has gone down to 45 cps. This is a rate of 5 cps' improvement per year. Extrapolating (completely deadpan), he calculates that in another nine years the fundamental resonance will have reached zero, thus yielding a loudspeaker with *absolutely no bass distortion*.

Despite his sense of humor, Briggs acts like, and is, a dedicated man. His dedication is to the better transduction of electrical impulses into sound, in which loudspeakers are the central factor. However, he emphasizes, a loudspeaker is not a complete entity. It is part of a *system* which also includes an enclosure and a listening room. In the chain of sound reproduction, it is this terminal system (not the speaker alone) which is the weakest link, being beset with the hazard of resonances. About listeners' rooms, of course, Briggs can do nothing but offer counsel. As to enclosures, he thinks they should be adaptable as possible, which is why he likes bass-reflex cabinets\* — they can be tuned. The best that can be done about speakers themselves is to keep their resonance-points down out of the range of room-sound complications, and to make the speakers as easy as possible for amplifiers to hold in absolute control. To this end,

Continued on page 111

\*Preferably of concrete or brick, or at least embodying a sand-filled double-panel baffle. Briggs hates baffles that "flap."

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- The extreme sensitivity and superlative FM listening are made possible by the advanced circuitry. Additional features that insure minimum distortion include almost complete absence of regeneration and adequately wide IF bandwidth and discriminator linearity. The use of large valued (60 watt) silver mica IF transformer tuning capacitors plus three high-transconductance IF tubes (6CB6) makes possible tube replacement without the realignment usually essential after serving an FM receiver.
- Tube Complement: 11 tubes including rectifier . . .  
CONTROLS: (1) AFC, (2) tuning, (3) Off-On Volume.  
SENSITIVITY: 1 microvolt for 20 db. quieting.

FM DRIFT: Negligible with Automatic Frequency Control. Without AFC,  $\pm$  20 kc. after 10 sec. warmup.  
AUDIO OUTPUT: 1/2 volts at less than 0.1% distortion from cathode follower.  
FREQUENCY RESPONSE: 20 to 20,000 cps.  $\pm$  1/2 db.  
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Chassis finished in polished chromium for lasting beauty and durability.  
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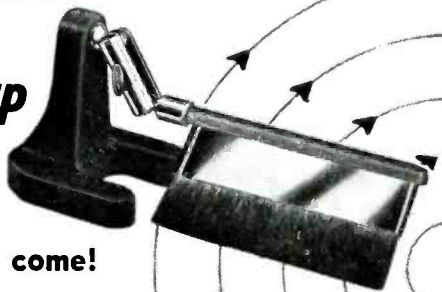
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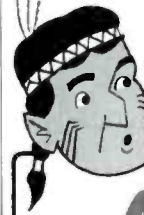
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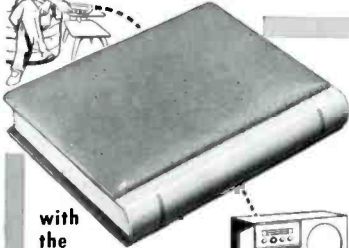
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$\pm 0.3$  db  
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the ultra-fidelity *Rauland*  
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This truly superb unit is designed for optimum performance in the finest High Fidelity systems. Ideal for use with the LIBRETTO Remote Control (adapter not required). The specifications below speak for themselves, but the ultimate proof of quality is in the thrilling listening experience.

Rated Power Output... 20 watts.  
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Harmonic Distortion... less than 0.5% at rated output, less than 0.3% at 10 watts.  
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- Frequency response  $\pm 1$  db from 10 cycles to 100 kilocycles.
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This outstanding amplifier is offered with the optional choice of the ACRO SOUND output transformer or the PEERLESS output transformer. ACRO SOUND features ULTRA-LINEAR circuitry, which is the exclusive development of the Acro Products Company and provides a greater margin of reserve power efficiency and increases power output. PEERLESS features additional primary taps to permit the optional choice of either the extended power circuitry, now enjoying current popularity, or all of the advantages of the original Williamson type circuit.

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**ADVENTURERS**

Continued from page 108

Briggs places most of his reliance in flexible "surrounds" and a high density of magnetic force-lines in the gap between the voice-coil and the magnet. He has a few unconventional notions, based on experimental discoveries—for instance, he prefers cone tweeters to diaphragm-and-horn types, and he always recommends that they be used un baffled, in the open, and facing straight up. This eliminates beaming, among other ills.

In establishing standards of performance for his speakers, he resorts to oscilloscope photos extensively. He and his long-time associate, E. M. Price, a faculty-member at Bradford's Technical College, have made more than 1,500 oscilloscope photos. But the final test of a speaker at the Wharfedale plant is by ear. And ear-owners Briggs and Broadley make a point of listening to a good deal of live music, to keep their standards high.

As a matter of fact, Briggs makes the transition from the working-day to the evening's leisure by playing the piano for a half-hour, which he says is even more relaxing than a "gin-and-It" (a British concoction most easily described as a warm sweet martini). When his mind is off audio matters, he does a good deal of reading. He likes certain American mystery-thrillers since, as he says, they contain excellent sardonic humor and terse language. In a more serious vein, he is addicted to autobiographies, particularly musical ones. His current favorite is Sir Thomas Beecham's *A Mingled Chime*, which, it may be pointed out, also contains considerable sardonic humor, although its language could hardly be called terse.

Briggs also spends a good deal of time planning the protection of his garden against the annual assaults of the sheep which roam Ilkley Moor between shearings. They descend whenever the whim takes them, usually in early summer, seeking what they may devour. "My impression," says Briggs, "is that the grown sheep like to take the lambs around and show them where the best meals are to be obtained." Several times this gustatory tour has included the Briggs garden. They (the sheep) couldn't stomach the rose blossoms, Briggs reports bitterly, so they just bit them off and dropped them on the ground. More tragic was what happened in the raids to Mrs. Briggs' garden, three-quarters of an acre of beautifully fostered vegetables, before the woolly marauders were driven off. Mrs. Briggs also raises pigs, in substantial numbers, in a field she rents some distance from the house. So far, the sheep haven't molested them. Seemingly, there is an affinity for animals on the distaff side of the Briggs family, for the older daughter, Ninetta, is a veterinarian married to another veterinarian. The only Briggs son was killed in World War II.

Briggs' younger daughter, Valerie, 21, refers to her father as "the famous writer... of whom few people have ever heard," which is probably as good a description as

Continued on page 112

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**ADVENTURERS**

*Continued from page 111*

any. No writer on sound is likely to attract an enormous public, but the "few people" Briggs does attract comprise an impressive musical and technical elite. When Thurston Dart, of Cambridge University, one of the world's most eminent harpsichordists, and Tom Goff, harpsichord maker, were faced with the problem of making a harpsichord audible throughout London's new, huge Royal Festival Hall for a Coronation-year concert, it occurred to them that music-hall and night-club guitarists constantly employ amplifiers and loudspeakers to make their strumming heard. Could not the same thing be done for Bach's imperial instrument, without sacrificing a jor of its tonal elegance? Dart and Goff obtained some Leak amplifiers, then asked around for a solution to the speaker-problem. To whom were they referred? The reader is allowed exactly one guess. The attempt was a success, too, but that is another story.

**IN ONE EAR**

*Continued from page 48*

of the opera by herself. Miss Lane carried on bravely and fell dead, without being stabbed or otherwise molested, at the proper time. The hysteria came later.

In a way, Miss Lane was lucky. Chicago is tough on Carmens. In the summer of 1942, at Soldier Field, Jan Kieputa got carried away by enthusiasm in the same scene and threw Gladys Swarthout to the ground so violently that he knocked her out. Biding her time, and presumably brooding over the manners of tenors in general, Miss Swarthout waited six years for her revenge. Then, in Pittsburgh, she managed to struggle away from Raoul Jobin at the end of the third act with such violence and adroitness that she turned his dagger against him and stabbed him in the wrist.

All the way back you find the same kind of trouble in *Carmen*, especially, it seems, in Chicago, where, in 1886, the famous Minnie Hauk flung her arms around the tenor Ravelli as he attacked an interpolated high note in the third act, and clinging to his jacket to keep him from throwing her into the orchestra pit managed to rip all his buttons off before retiring hastily to the safety of upstage after the last thread had snapped. Chicago had not yet learned its *Carmen* completely, and it is recorded that the audience burst into an ovation for Signor Ravelli when he stepped to the footlights and shouted with electric passion a line not in the opera before or since: "*Regardez! Elle a déchiré mon gilet!*" And even more familiar is the saga of how Geraldine Farrar, fresh from the rough-and-tumble silent-movie version of the story with Wallace Reid, slapped Caruso too hard and got thrown to the Metropolitan stage with a mighty thump.

A close runner-up to *Carmen* in the matter of over-enthusiastic violence would be the second act of *Tosca*. Given a *Tosca* of temperament and a Scarpia of sufficient lecherous enthusiasm, almost anything can happen. Or just a *Tosca* of temperament.

*Continued on page 115*

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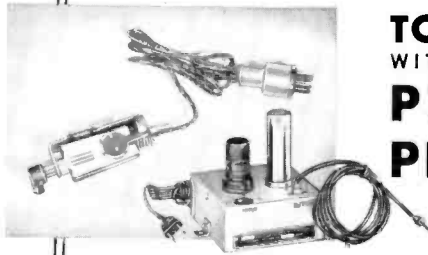
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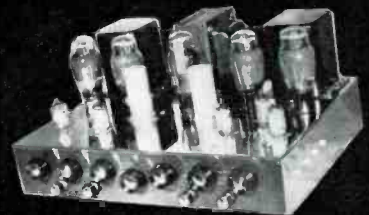
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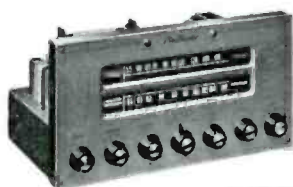


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**IN ONE EAR**

Continued from page 112

The last really walloping second act of *Tosca* at the Metropolitan came several seasons ago, when Ljuba Welitch sang her first performance of the opera there, with Lawrence Tibbett as Scarpia. As the husband of a secondary soprano in the company said happily in the lobby: "She stab him like a real Sicilian (bringing his hand up from the knee in a violent and alarming gesture) in *coglione*." She had, too, and then kicked him after he was dead into the bargain.

Still, on the whole, *Carmen* is the most dangerous of operas. Records do have their advantages, of that there can be no doubt, yet no matter how good the recorded performance may be you miss such little extra added attractions. But, then, you don't get all bloody, either.

**Charivariety**

→ A few measures after the start of the third movement of Sibelius' D minor concerto, Jascha Heifetz signalled Walter Hendl to stop the Dallas Symphony; while the audience sat wondering, they started over again. Questioned by reporters after the concert, the violinist told the truth: "I just forgot." Nothing like that happens on records. Might be more fun if it did. Just once in a while, to wake up the arm-chair dozers and remind them of the human agency behind performances however perfect.

**READERS' FORUM**

Continued from page 30

a first class serviceman within miles of here.) How can I decide?

I read about rumbles. About cubic feet for the speaker enclosure; to what extent does space apply to my speaker? There's a compartment in my set for records; it's separated by a partition from the speaker. I can't take out the partition without messing up the entire construction of the cabinet — but — can I put other speaker units in the record compartment; and if so, what then about the cubic footage, with a thick board separating the two areas?

And so on, and so on.

Arthur Robinson  
Volcano, Calif.

Are there any kind-hearted souls among our readers who will give a hand (in writing) to Reader Robinson?

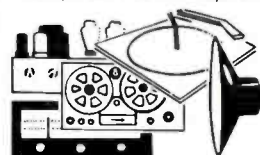
SIR:

I am both a regular reader of HIGH FIDELITY and a subscribing member of the American Recording Society, and I was sorely disappointed to find such a sketchy article on ARS in your last issue. Surely Mr. Frankenstein could have given individual (if brief) comments on the technical and musical aspects of each record, or better yet, have given the latter in each issue of

Continued on page 116

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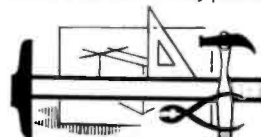


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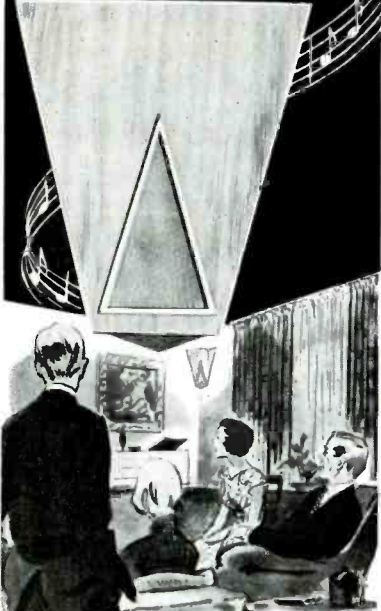
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**READERS' FORUM**

*Continued from page 115*

Hi-Fi as he got the records instead of lumping them all into one short article. After all, ARS has been sending records through the mail now for almost two years!

Be that as it may, I have some additional information concerning ARS and its operation which apparently Mr. Frankenstein could not obtain from Mr. Grenell.

First of all, the "American Recording Society Orchestra" which ARS is very close-mouthed about, has been repeatedly identified by H. C. Robbins-Landon of the Haydn Society in reports from Vienna printed in the *Saturday Review*, as consisting of members of the Vienna Symphony Orchestra. One would only have to note the soloists and conductors on the latest records to realize at least the locale of the recordings.

As to the technical side of the recordings, I have been informed by Mr. Grenell and another ARS official, Matilda Rothman, that the Dean Dixon records, which suffer from varying degrees of sonic anemia, for reasons of economy had to be recorded (by RCA Victor technicians, incidentally) in the "Symphonia" studio of the Vienna Konzerthaus, a locale fine for chamber music, but, if the sound of several commercial LPs (e.g. the Vox recording of Mozart's "Haffner" Serenade) is to be believed, sheer hell for any large-scale orchestral recording.

Those ARS LPs whose sound indicates sufficient "presence" and hall resonance were made in either the Grossersaal of the Konzerthaus or in the Brahmssaal of the Musikverein.

As far as I know, a couple of the purely orchestral records were made in this country; again ARS will not say which ones. I have also been informed that ARS has officially ceased recording activities in Vienna. Like the Haydn Society, apparently ARS has no further wish to put up with the hectic recording conditions which have prevailed there since the "American Invasion" of 1950, and with "well over 50,000 members," as Mrs. Rothman put it to me, I suppose that with their money coming in each month that ARS now can afford to "come to an understanding" with the illustrious Mr. Petrillo.

Last of all, (and this is for Mr. Frankenstein's benefit) the early American works pressed on ARS No. 32 and No. 33 are reprints by special permission of New Records of material from their catalogue. No mention is made of this in the monthly preview folders which members receive, but perhaps credit is given on the jackets. The "American Recording Society Chorus" featured in the recording of Horatio Parker's oratorio *Hora Novissima* is actually the Wiener Akademiechor. I suppose that William Strickland recorded this performance for ARS while he was in Vienna to conduct a representative program of contemporary American music in April 1952 under the sponsorship of the Fulbright Act, a program partly available on Vox PL-7750. Oh yes, and the unidentified soloist in John Powell's "Rhapsodie Negre" is somebody by the name of Lawrence Davis.

Robert F. Duquay  
Hartford, Conn.

*Continued on page 118*

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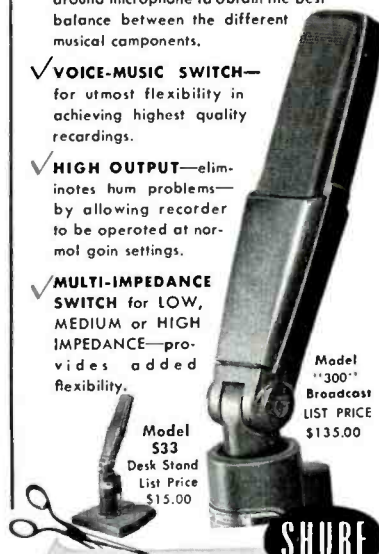
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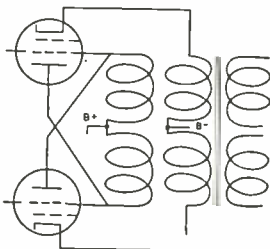
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2. All entries are to be mailed to: McIntosh Laboratory, Inc., Post Office Box No. 5822, Cleveland, Ohio, by midnight March 31, 1954.
3. Entries will be judged on the basis of aptness and originality. The decision of the Contest Judges will be final. In the event of a tie, the

- award will go to the entry bearing the earliest postmark. All entries become the property of McIntosh Laboratory, Inc. and will not be returned.
4. The contest is open to all residents of the U.S. and Canada only, and is valid only where permitted by Federal, State and Provincial laws. Your entry must be postmarked not later than midnight, March 31, 1954.
5. Employees of McIntosh Laboratory, Inc., their representatives, advertising agency or families are not eligible.
6. Winners will be announced in HIGH FIDELITY Magazine as soon as possible after May 1, 1954. A complete list of winners will be sent to you about May 15, 1954, if a self-addressed, stamped envelope is enclosed with your entry.

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## READERS' FORUM

Continued from page 116

SIR:

As a charter subscriber to HIGH FIDELITY I could not, of course, get along without it. My one regret is that the whole field has become just another impersonalized extension of Big Business. We "originals" will continue to buy and enjoy the new products, knowing at the same time that something rather priceless has gone. Does anyone else feel that same way about it?

Hugh B. Scott

Grundy Center, Iowa

SIR:

It seems to me your magazine now has sufficient prestige to make it an effective agent for improving the practices of record manufacturers, that is, for bringing pressure on them. I think they should be urged to state clearly on each record, or at least the envelope, to what curve it was cut. Also, as a minor matter which frequently aggravates me, they should indicate in large numerals the two sides of the record. One is often looking at records in poor light and the markings should be conspicuous. On some Columbia records, such as the Beethoven quartets, there is no marking at all, only the tiny numerals which indicate the movements.

From my experience I would say that your advertisers make a mistake when they do not quote prices. One simply assumes that they are very high. But if they are justifiably high the price helps determine quality class. More important, people seriously interested in buying like to read ads with a pencil in hand to compute the cost of complete systems; without prices they simply turn to ads that do have them. This has happened more than once when I have been advising friends planning to buy. They like to see the latest possibilities, and your ads are taken as an authoritative listing.

Kenneth Leisenring

Ann Arbor, Michigan.

SIR:

I would like to take issue with J. Sinnard writing to you from Quebec in your issue of November-December. The subject of the Victor jacket decoration for the Toscanini recordings of the Beethoven Symphonies is one on which I heartily agree with C. G. Burke; but M. Sinnard's letter (upholding RCA Victor's use of Toscanini's picture and omission of Beethoven's) raises a question which goes beyond advertising artwork.

Enthusiasm is a wonderful quality whether applied to music or philosophy or knitting, but a little sober reflection should reveal the error into which M. Sinnard has fallen — an error many music lovers seem to share. Toscanini is a dealer in music, so is Casals, so is Hindemith, so is Britten. The fact that the first pair of names is much more familiar to today's "music lover" than the second brings me to my main argument. In the lax language of today all four are considered "musicians," but what is to become of the distinction between the creator of music and the re-creator of it? Certainly the performances of Toscanini and Casals reveal new

Continued on page 120



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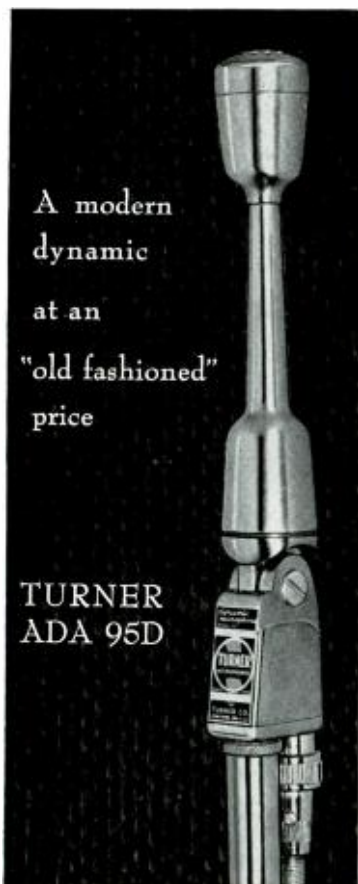


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## READERS' FORUM

*Continued from page 118*

beauties in familiar works and in this limited sense are truly creative. But just as each generation writes its own history, so each generation will certainly make its own interpretation of the music of the past; and in time the recordings of today's interpreters will become only the cherished mementos of that inevitable band who decry the present in terms of the past. Just as surely as the work of our favorite interpreters will suffer future eclipse, the work of our creators of music will continue to reward and inspire future generations as long as music lasts. Paganini may have performed the Beethoven Concerto to the roaring approval of his audiences, but his inevitable "interpolations" would leave today's audiences roaring with derision.

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*Alfred Folsom*  
Chicago, Illinois

## CRAFTSMEN ASSEMBLY

*Continued from page 94*

but the knob was not installed on the shaft so that the marker pointed up in this position. However, the knobs can be pulled off easily, and when the tuner is installed the knob can be reset correctly. As for the bass control — if, when the shaft is rotated full clockwise (all the way "on") the knob is pressed on so that the marker points straight down, then the flat position of the control will be obtained when the marker points directly up.

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*Continued on page 122*

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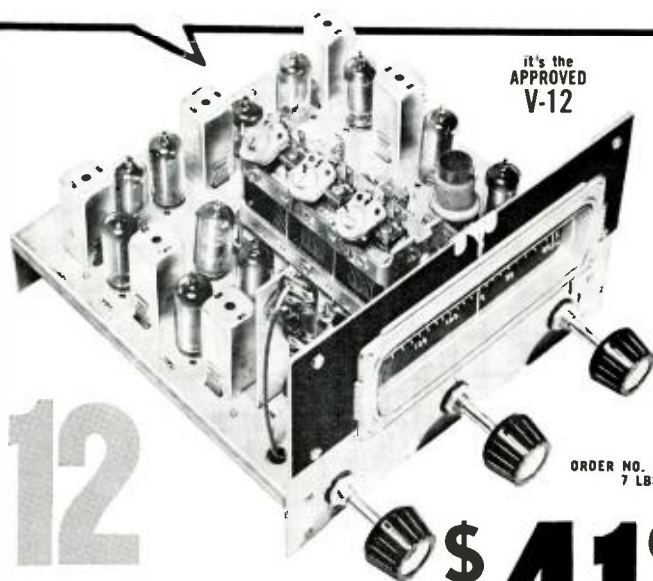
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**CRAFTSMEN ASSEMBLY**

*Continued from page 120*

and off by moving the arm away from and back to its rest. The manual-play feature is worthwhile, and so is the neutral position of the speed-change switch, on which the idler wheel is disengaged from the drive pulley. No flat spots can develop if the user remembers to shift to neutral; he should take pains to remember, because the noise level of the player is fairly low when new.

Surprisingly good performance was obtained from the C20 speaker in a small rear-loaded horn enclosure, driven by the C400 amplifier. This combination exceeded the requirements of the price range, in our opinion. Since there are no controls of any kind on the amplifier, its power cord should be plugged into the AC outlet on the back of the C10, which is controlled by the tuner's on-off switch.

Speaker enclosure drawings are given in both the general installation directions and in the speaker instruction sheets. No level control is provided for the tweeter; if it is too bright for some installations, add a few layers of grille cloth.

Mounting hardware and interconnecting cables are supplied for all the equipment. Instructions are generally complete and clear. Well worth the price for anyone coming into hi-fi cold, but it should be mentioned that a system of greater flexibility, particularly insofar as record equalization is concerned, may be desirable and can be assembled from other Radio Craftsmen components. — R. A.

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## SME

*Continued from page 96*

about the "new" Society. We will give you but a brief picture here, but you may write for complete details.

The SME now is incorporated as a non-commercial, non-profit membership organization under the laws of the State of New York, and headquarters will be located in New York City. Mr. Owen A. Higgott, prominent in financial circles, who has served as the SME's Comptroller, now will assume the Presidency of the Society. He feels strongly that the SME has a real mission to perform in the world of music and is contributing generously to make certain that the Society will be successful. Dr. Ronald R. Lowdermilk, former National Chairman, will serve as Honorary Vice-President; Mr. M. Warren Troob, well-known attorney, will act as Secretary; and the former Executive Secretary will become Vice-President and Editor.

The By-laws of the Society have been revised slightly. One change will be that Junior (Free) Memberships originally offered to children of members are available to the age of 12 instead of the former 16 years. Over the age of 12 such members will be eligible for "Family Membership" at the rate of one-half the yearly dues. The basic dues remain \$3.00 per year. However, no reduction can be made to SME members who are also subscribers to HIGH FIDELITY Magazine. As you recall, this special rate

*Continued on page 126*

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## SME

Continued from page 124

was available only because the SME's bulletin was to have been bound into copies of the Magazine going to member-subscribers, thus saving substantially on production and mailing costs. The membership requirement for local Chapters has been lowered from 20 to 15 members.

An Advisory Council, Board of Directors, and National Council will be added to the organizational scope of the Society, and persons well-known in the fields of music, radio, recording, and high fidelity will be asked for their active cooperation, aid, and support.

With such strengths added to the already enthusiastic and consecrated support of present SME members, it is not difficult to predict that the voice of the Society of Music Enthusiasts soon will be heard and appreciated by the countless thousands who believe that music can be more than a source of mere personal satisfaction and pleasure. It can rank with atomic energy as a welcomed means for spreading warmth, goodness, understanding and hope to our world still filled with fear.

Lisbeth Weigl  
 Vice-President and Editor

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# Music Lovers:

## BULLETIN

### BROCINER PREAMPLIFIERS

Rated by  
**Mr. C. G. BURKE,**  
Author of *The Saturday Review*  
*Home Book of Recorded Music*  
and *Sound Reproduction,*  
among those

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From All the Others  
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†Without cabinet.



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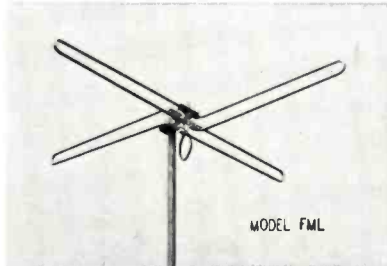
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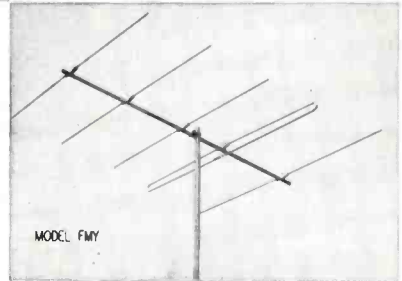
Includes — FML antenna  
6 ft. aluminum mast  
60 ft. coaxial cable  
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instructions

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# NEW "M" TYPE TOROIDS Maximum Q Minimum Size

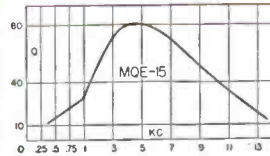
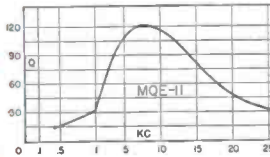
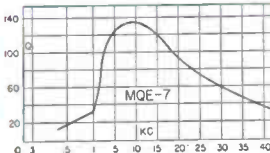
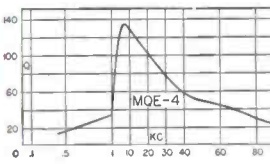
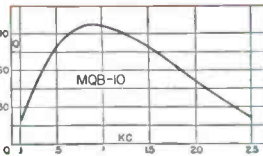
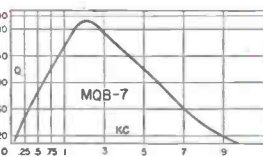
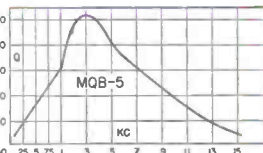
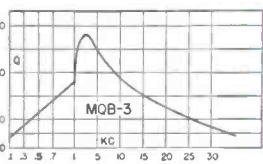
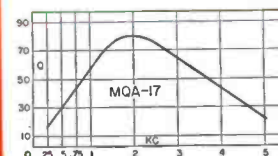
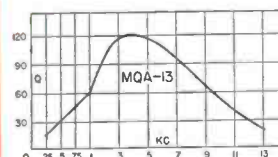
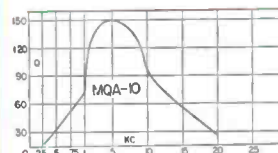
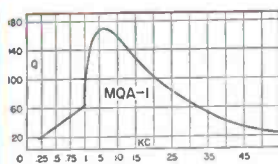
UTC Permalloy Dust Toroids have been the standard of the industry for over 15 years. The MQ series of coils provide the highest Q factor in their class (see curves below), with miniaturized dimensions. All units are hermetically sealed to MIL-T-27 Specifications.

The stability is excellent. For the MQE-7 the inductance change is less than 1% for voltages from .1 to 3 volts. The MQA-13 change is less than 1% for applied voltages from .1 to 20 volts. The MQB-5 change is less than 1% for applied voltages from .1 to 50 volts. DC is permissible through the coil (values listed below). Inductance is virtually independent of frequency temperature and vibration.

Hum pickup is extremely low due to the toroidal winding structure, with windings uniformly spread over the core. The case is of high permeability, affording additional shielding such that close spacing of units can be effected, the coupling attenuation being approximately 80 DB.

Other values of inductance than those listed are available on special order at the price of the next higher listed value.

## TYPICAL Q CURVES



### MQA TYPES

Type No.	Inductance	*DC Max.
MQA-1	7 mhy.	250
MQA-2	12 mhy.	200
MQA-3	20 mhy.	150
MQA-4	30 mhy.	125
MQA-5	50 mhy.	100
MQA-6	70 mhy.	80
MQA-7	120 mhy.	60
MQA-8	.2 hy.	50
MQA-9	.3 hy.	40
MQA-10	.5 hy.	30
MQA-11	.7 hy.	25
MQA-12	1 hy.	20
MQA-13	1.5 hy.	17
MQA-14	2.5 hy.	13
MQA-15	4 hy.	10
MQA-16	6 hy.	9
MQA-17	10 hy.	7
MQA-18	15 hy.	5
MQA-19	22 hy.	4

### MQB TYPES

Type No.	Inductance	*DC Max.
MQB-1	10 mhy.	400
MQB-2	30 mhy.	250
MQB-3	70 mhy.	170
MQB-4	120 mhy.	120
MQB-5	.5 hy.	60
MQB-6	1 hy.	40
MQB-7	2 hy.	30
MQB-8	3.5 hy.	22
MQB-9	7.5 hy.	16
MQB-10	12 hy.	11
MQB-11	18 hy.	9
MQB-12	25 hy.	8

### MQE TYPES

Type No.	Inductance	*DC Max.
MQE-1	7 mhy.	135
MQE-2	12 mhy.	100
MQE-3	20 mhy.	80
MQE-4	30 mhy.	65
MQE-5	50 mhy.	50
MQE-6	70 mhy.	40
MQE-7	100 mhy.	35
MQE-8	150 mhy.	30
MQE-9	.25 hy.	22
MQE-10	.4 hy.	17
MQE-11	.6 hy.	14
MQE-12	.9 hy.	12
MQE-13	1.5 hy.	9
MQE-14	2 hy.	8
MQE-15	2.8 hy.	7.2

\*This value of D.C. (MA) will drop the coil inductance 5%. Values of D.C. below this will show proportionately (linear) less inductance drop. For example, MQE-1 will drop 1/2% in L with 13.5 MA.



MQE CASE

Length ..... 1 1/16"  
 Width ..... 1/2"  
 Height ..... 17/32"  
 Unit Weight ..... 1.5 oz.



MQA CASE

Length ..... 1 9/32"  
 Width ..... 1 1/16"  
 Height ..... 1 23/32"  
 Unit Weight ..... 4 oz.



MQB CASE

Length ..... 2 9/16"  
 Width ..... 1 13/16"  
 Height ..... 2 13/16"  
 Unit Weight ..... 14 oz.

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