

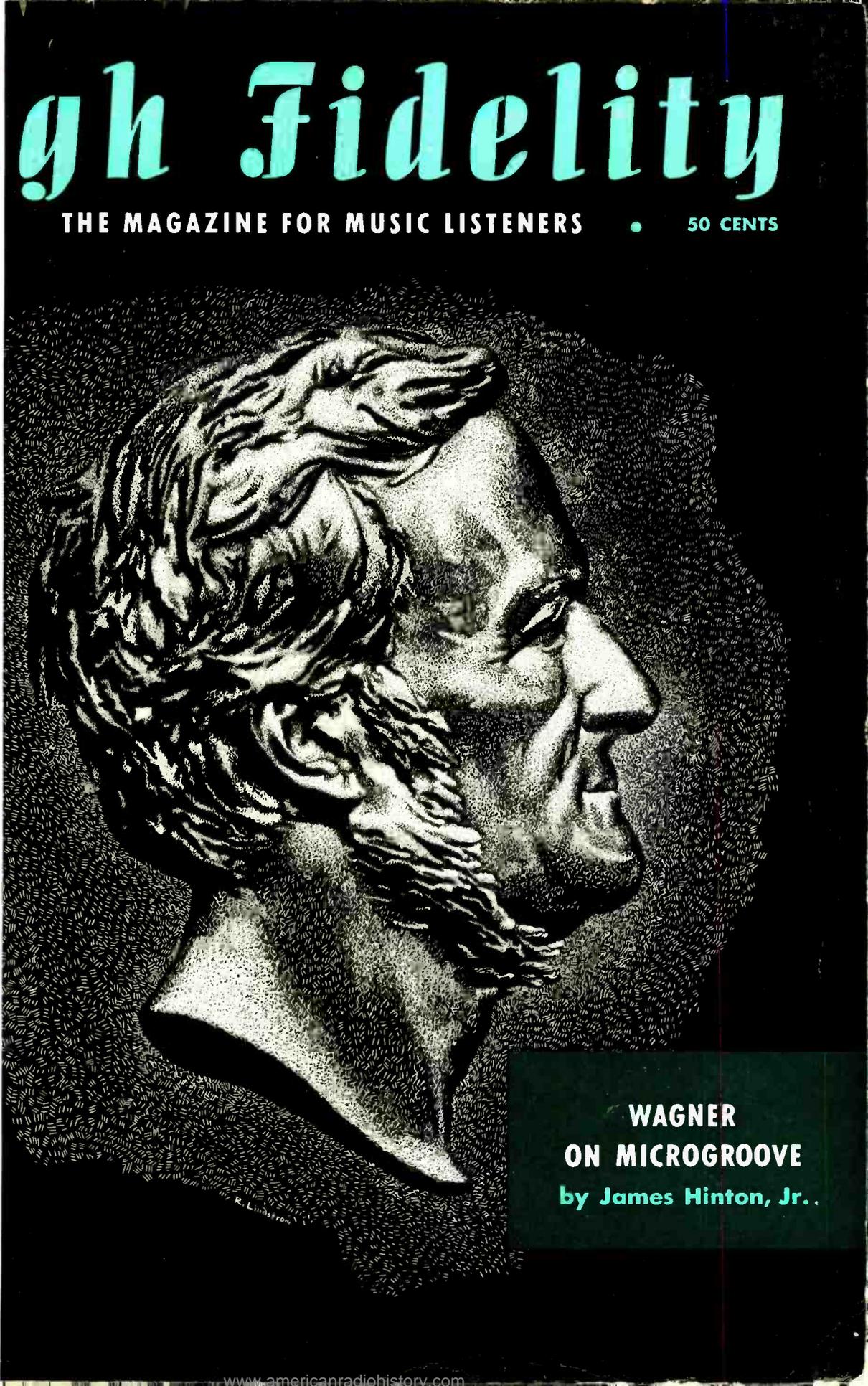
High Fidelity

APRIL

THE MAGAZINE FOR MUSIC LISTENERS

50 CENTS

RICHARD WAGNER



WAGNER
ON MICROGROOVE
by James Hinton, Jr.

IT'S IN THE BAG!



the **NEW** audiotape

that's **7-WAYS** *★* **BETTER** than ever!

- ★ **IMPROVED BALANCE** between high and low frequencies without sacrificing low-frequency output.
- ★ **NEW MOISTURE-REPELLENT BINDER** with lower coefficient of friction. Absolutely eliminates tape squeal under hot, humid conditions. Runs well even on machines badly out of tension adjustment.
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- ★ **NEW LOW BACKGROUND NOISE** through better dispersion of finer oxide particles. A feature of importance to all serious recordists.
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Audio Devices now offers you a new and vastly superior professional sound recording tape, at NO INCREASE IN PRICE

Here's a radically improved sound recording tape, perfected after long research in Audio Devices laboratories—a tape that sets completely new standards of performance.

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Such a premium quality product could easily justify a premium price. But it has been made *standard* for *all* Audiotape, on plastic base or Mylar® polyester film—and is available at previous standard prices.

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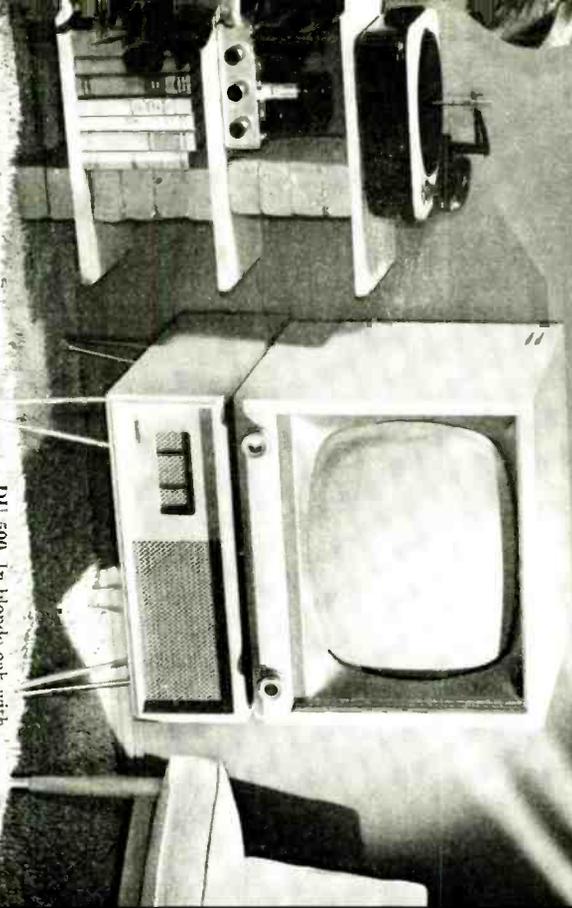
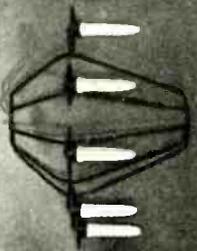
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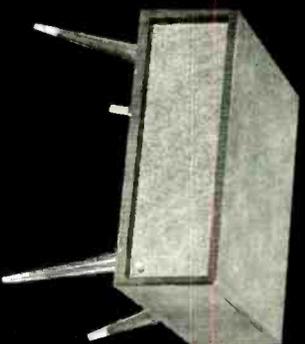
ADD HIGH FIDELITY TO YOUR TV!

Hear the other half of your TV program



DL-500. In blonde oak with brass hairpin legs, \$85.50. Ribbon-striped mahogany, wood legs, \$82.50.

with the new



DL-400. Choice of mahogany or korina (blonde) finish, \$49.50

Most table TV sound has only *half* a chance. The small built-in speaker, sound directed away from you plus muffled tone simply won't let you hear all that you can see. TV this way is only *half* the TV program.

Now you can add true high fidelity to your TV with the Jensen TV Duette, a finely engineered hi-fi speaker using the famous Jensen Duette principle of 2-way "tweeter and woofer" units in a special acoustic enclosure. It's easily installed by the serviceman in a few minutes—and you'll be amazed at the richly defined music, come-alive quality of voice and realistic picture-centered sound you now can enjoy. "Show-off" switch lets your friends hear the difference, too!

And that's not all—for the Jensen TV Duette will serve also with convenience and distinction as the basic speaker for your complete hi-fi system! The same handy switch transfers the Duette from TV to whatever else you wish. . . . be it changer-amplifier, tape or FM. So if you're starting in hi-fi, Jensen TV Duette is indeed your best buy. (Of course you can use this handsomely designed speaker as a coffee table or end table, too, if you wish.)

Write for free folder GP



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240

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Ever Produced*

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MODEL 220—for 78 rpm records diamond or sapphire stylus



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MODEL 260—turnover cartridge for 78 or 33 $\frac{1}{3}$ and 45 rpm records (the 220 and 240 back-to-back)



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These characteristics have real meaning to those who understand that maximum performance depends upon components which meet professional standards. If you want the best that high fidelity can offer, ask your dealer to demonstrate the 220, 240 and 260 Pickering cartridges . . .

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“For those who can hear the difference”

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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

The Cover. Richard Wagner, portrayed here by Roy Lindstrom in an adaptation of an 1875 Bayreuth medal by Anton Scharf, is one of the Very Great still under-represented in the long-playing record catalogues. There are many Wagner records, but not of complete operas. This being so excerpt-listening and listing becomes important but also, reports discographer James Hinton, frustrating. It makes good reading, though, and it may interest audiophilic Wagnerians to know that, specifically to prepare the Wagner discography, Mr. Hinton acquired a whole new music system.

This Issue. When he died before he could make a scheduled transatlantic tour with the Berlin Philharmonic, Wilhelm Furtwängler got a better American press than he ever had living. For one thing, word had gone around that he might have been misjudged, so far as concerned his relationship with Hitler and the Nazis. Robert Marsh throws some light on this in "Furtwängler and His Legacy," page 36.

Next Issue. May is a month to rove, or at least to think about it. Martin Mayer thinks it is almost worth going to Italy just to listen to the radio, Radio Italiana having one of the best music-setups anywhere. Mayer will tell you about it. Fred Grunfeld will give you a picture-tour of Beethoven's Vienna. We'll just stay here and read Ray Ericson's Rachmaninoff discography.

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Volume 5 Number 2

April 1955

Noted With Interest	4
Letters	18
AUTHORitatively Speaking	33
As The Editors See It	35
Furtwängler and His Legacy, by Robert Charles Marsh	36
<i>An understanding appraisal of a controversial figure.</i>	
Compliance (up to a point) Is a Wonderful Thing, by Theodore Lindenberg	38
<i>Easy wriggling is as important to record-reproduction as it is to hula-dancing.</i>	
Quick, Henry, the Feedback!	40
<i>Some supersonic oscillations from a pair of undamped drawing pens.</i>	
A Quiet Beat in California, by Nat Shapiro and Nat Hentoff	42
<i>Conversations among the best-known young jazz performers on the West Coast.</i>	
Oistrakh in London, by Martin Mayer	45
<i>An interview with one of the most famous — and least-known — of the world's violinists.</i>	
Music in Europe — Summer, 1955	47
<i>A round-up of festivals and other Old World musical events.</i>	
Music Makers, by Roland Gelatt	49
Record Section	51-85
<i>Records in Review — Building Your Record Library — Dialing Your Disks — Wagner on Microgroove, Part I, by James Hinton, Jr.</i>	
An Audio Lexicon, Part III, by Roy F. Allison	87
Tested In The Home	89
<i>Altec Melodist System; Record-Saver Envelopes and Kleen-Disk Liquid; Radio Shack Realist Tuner; McIntosh C-8 and C-8P Audio Compensators; Ekotape 212 Recorder; Televex Protect-O-Pad; Frazier-May 8-50 and Twin-Seventy Speaker Systems; Bogen DB110 Amplifier.</i>	
Audio Forum	117
Music Listener's Bookshelf	119
Professional Directory	122
Traders' Marketplace	123
Advertising Index	127

High Fidelity Magazine is published monthly by Audiocom, Inc., at Great Barrington, Mass. Telephone: Great Barrington 1300. Editorial, publication, and circulation offices at: The Publishing House, Great Barrington, Mass. Subscriptions: \$6.00 per year in the United States and Canada. Single copies: 50 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 8, 1879. Additional entries at the post office, Pittsfield, Mass., and Albany, N. Y. Member Audit Bureau of Circulation. Printed in the U. S. A. by the Ben Franklin Press, Pittsfield, Mass. Copyright 1955 by Audiocom, Inc. The cover design and contents of High Fidelity magazine are fully protected by copyrights and must not be reproduced in any manner.

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it begs to be left in the living room (in or
out of a cabinet).**

**Third, specifications? Look at the Pageant,
then ask your dealer
or write to us
for full details**



**PAGEANT
by PEDERSEN**

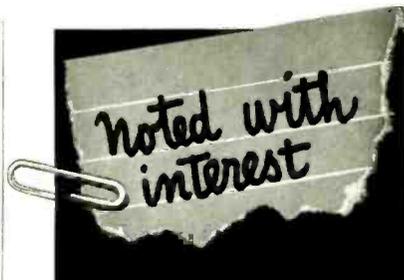
**Sensitivity: 3 microvolts for 30 db on FM—3 microvolts
on AM.**

**Frequency Response: AM \pm 2 db 20 cps to 7 KC. FM \pm
½ db 20 cps to 20 KC. AM whistle filter. Tape,
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Help!

From Albert J. Franck, of International Records Agency, Richmond Hill, N. Y., comes this appeal to HIGH FIDELITY'S record-buying readers:

"It is, I believe, generally conceded that no reference work available to the record-using public anywhere in the world is as all-encompassing and completely informative as the *World's Encyclopedia of Recorded Music*. Unfortunately, a considerable number of the people who issue or sponsor issues of records are comparatively uncooperative in providing the publishers or the compilers of this valuable work with adequate, if any, information concerning their releases. This is not altogether a new phenomenon. In years past much of the material which has gone into this publication was supplied by helpful individuals among the record-collecting fraternity and the reason for making this appeal now is that it is believed that the unprecedentedly large circulation of HIGH FIDELITY will make possible the recruiting of a substantially larger battalion of volunteer aides than ever before.

"Therefore, it is earnestly suggested that as many of HIGH FIDELITY'S readers as are able to dedicate some of their time and energy to this eminently worth-while end write to Mr. Francis F. Clough, "Kingswood," Pen-y-Bryn Road, Upper Colwyn Bay, Denbighshire, England, for information concerning his requirements.

"Among the data Mr. Clough requires are details of vocal reissues sponsored by IRCC, CRC, Eterna and similar entities. He needs complete lists of them, regardless of speed. He needs the correct titles of the arias included and identification of the language in which each is sung. He says that even the artists whose voices are represented are often difficult to allocate to the respective selections. It is evident from even this small sampling that if he is to confer the utmost in the way of completeness upon *World's Encyclo-*

Continued on page 6

HIGH FIDELITY MAGAZINE



PROVEN AGAIN —

Under "Mile High" Static Conditions* — Stati-Clean Best of All Record Cleaners

K C M S - F M

Channel — 285
Frequency — 104.9 Meg.
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BOX 592
MANITOU SPRINGS, COLO.

Telephones
MU 5-5776
MU 5-9600

January 16, 1955

Walco Products, Inc.,
60 Franklin Street,
East Orange, New Jersey.

Gentlemen:

We would like to compliment you on your Stati-Clean product.
Our control room here in Colorado is 6,800 feet above sea-level.
The relative humidity runs 10% on a moist day.

* Working almost entirely with Vinyl records, static was a major problem. We were using treated cloths by the dozens. We saw a note in High Fidelity Magazine about Stati-Clean, we ordered some and are so pleased we are writing this letter.

Records that were almost beyond use are now usable. Themes which are "slipped" on the turntables for cueing purposes used to generate so much static that when they were lifted from the turntable the static discharges could be heard in the audio. One shot of Stati-Clean over a month ago and they are still quiet and clean.

We wish that other radio stations in the arid portions of the U.S. could know about your product. It makes a pleasure out of working with the 16" transcriptions that come to the station.

You might consider mailing each station a can, there could be no question after that.

Yours truly,

C. M. Edmonds
C. M. Edmonds

P. S. A standard static cloth dries out to be useless in a day here, that is another reason why STATI-CLEAN is so practical. Please send us another dozen cans. Thanks.

SERVING COLORADO SPRINGS AND ENVIRONS WITH FM

Read this Praise from an FM STATION ENGINEER

Typical of hundreds of letters we receive from all over the U.S.!

Mile-high static problem!

Nuff said!

STATI-CLEAN is the absolute answer to static problems . . . and one treatment lasts for months!

No STATI-CLEAN user would be without it!



FREE

Buy a can of STATI-CLEAN. Send the leaflet from can, plus 10c to cover postage

and handling—receive 12 Walco Record Plates free! New! Just like book plates, but reading "From the Record Library of..." Space for entering recording curve, turnover and roll-off, etc. Handsome gold-leaf musical motif. Gummed back for attaching to jacket . . . space for tilting on edge.

OUR THANKS to Mr. Edmonds, whose letter was sent to us without solicitation, and who was kind enough to let us reprint it in the interest of hi-fi fans everywhere.

BUY STATI-CLEAN TODAY! AT LEADING RECORD DEALERS

Walco

PRODUCTS, INC. 60 Franklin St. East Orange, N. J.

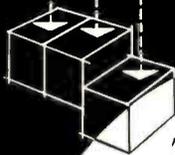
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professional
turntable
performance...

plus fully
automatic
operation...



THORENS audiomatic player

CBA-83



*"The Hand Never
Touches The Tone-Arm"*

With a THORENS AUDIOMATIC, there is no possibility of record damage caused by an unsteady hand on the tone-arm. You simply press a button for 7", 10" or 12" records... and the tone-arm automatically lowers into the lead-in groove. After play, the arm returns... the motor shuts off! Because of the *direct-gear drive*, AUDIOMATIC has absolute speed regularity... and a noise level -48 db below recording level! Thus, you enjoy the advantages of automatic operation and performance *comparable to transcription turntables costing twice as much.* \$67 ⁵⁰/_{net}

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Lighters

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Also a complete
line of hi-fi
record changers
and transcription
turntables.
Brochure
upon request.

NOTED WITH INTEREST

Continued from page 4

pedia of Recorded Music and supplements thereto, he must have the genuinely warm-hearted assistance of informed persons like the readers of HIGH FIDELITY."

"Some specific information Mr. Clough is in need of relates to the Peoria Record Club. He wants to know what is on their No. 2; what excerpt from *Norma* is on No. 1; what from *Cavalleria Rusticana* on No. 3; and what *Masked Ball* trio on No. 6. He would settle for the address of the PRC."

Changers on Legs

In connection with our report on the Audiogersh record changer in our January issue, we commented favorably on the fact that it had built-in legs, so to speak; made working with it for a TITH report a lot easier. Writes Gil Sanford of Nolin-McInnis, Inc., Montgomery, Alabama:

"I agree with your sentiments regarding this feature. However, I wonder how long it will be before the V-M Corporation informs you that its models also have legs on which its changers will rest while servicing or testing. I hope others come to this."

Thanks, Mr. Sanford; you are the only one so far who has brought this to our attention.

Openings and Moves

Los Angeles: Audio Marketing Services opened February 9 at 860 N. Vine.

Chico, California: High Fidelity and Radio Mart, 120 Broadway.

Detroit: Hi-Fi Systems, Co., 17127 West McNichols.

Calling All Birds

As if in answer to our light-hearted TITH report on the Audubon Bird Call in our December issue, in which we reported great efforts to attract birds, but no success, Cornell University Records announced the release on January 15 of Volume 1 of "American Bird Songs." Now, with the addition of a sound-operated relay to our hi-fi system, we shall be able to twist the Audubon Bird Call, thus causing the Cornell record to start playing. Thus we shall achieve success... and we shan't have to stand outdoors.

Continued on page 9

HIGH FIDELITY MAGAZINE

Eye-wise and ear-wise it pleases as no other can



New Sonotone Amplifier

Compare this Sonotone HFA-100 for both performance and appearance with any amplifier you can buy—at any price!

Its 12-watt output is ample for the largest living room. Frequency response is flat beyond audible limits, at any volume setting. At normal listening levels distortion is virtually unmeasurable, and only 0.15% at maximum! Hum and noise, too, are completely negligible.

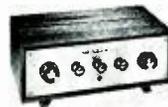
Cabinetry is equally superb—either solid mahogany or solid walnut; the panel, softly-glowing solid brushed brass. Picture this unit conveniently at your chairside... its beauty is at home in any home.

The Sonotone HFA-100 is for use with fine ceramic phono cartridges, tuners, tape recorders, television.

If splendidly reproduced, noise-free *music* is your interest, rather than gadgetry and knob-turning, here is the amplifier for you. **\$117.50** (\$99.50 less cabinet).

SONOTONE CONTROL UNIT

Similar in appearance to the HFA-100 above, this CU-50 is a self-powered control amplifier, designed to work with *any* power amplifier. Used with ceramic phono cartridge, tuner, tape, or television sound, the CU-50 gives you complete chairside tone, volume and selector control, for relaxed listening pleasure. **\$59.00** (\$49.50 less cabinet).



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Introducing a new Triumph in engineering
and designing skill created by **Pilot**



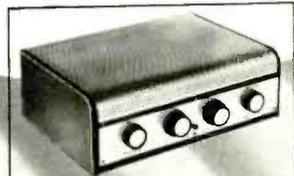
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- 10KC whistle filter.
- Slide rule dial. **\$89.50***

MATCHED COMPANIONS TO AF-724



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AMPLIFIER \$99.50*



AA-903 PILOTONE
AMPLIFIER \$69.50*



Write for free brochure H-4

*Slightly higher West of Rockies

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

NOTED WITH INTEREST

Continued from page 6

Seriously, this is a fine and worthwhile record. Something like 60 bird calls are presented and identified on the record; nature lovers and others will find it an interesting purchase.

Miniaturization

We always did think that the answer to needle scratch, record hiss, hum, wows and rumble would be a turntable (and record) which didn't turn. In other words, the ultimate in miniaturization. We're glad to note, in the Mankato, Minnesota, State Teachers College newspaper for January 13 that we have support and that progress is being made toward this goal. We quote (with permission) from an article which explained some of the intricacies of hi-fi:

"Speaker cabinets usually include a tweeter to pick out the high notes and a woofer to take care of the low notes. Hi-fi fans also usually purchase a record changer, which resembles a regular phonograph needle, but is known technically as a stylus on a magnetic cartridge."

Well, with motionless records, why will we need such big changers?

Thanks to sharp-eyed reader Beck of Austin, Minn. for sending us this chuckle-producing clipping.

Scissors Dept.

Readers seem to have kept their scissors busy of late . . . from Madison, Wisconsin, comes a clipping from that city's *Capitol Times* for February 9, which devoted over a full page to a story of hi-fi activities going on among Madison residents. Quite a dedicated group . . . the illustration shows some interesting installations that we'd like to know more about, especially a tall, conical loudspeaker enclosure. The *Times* is to be commended for doing a fine job in spreading the word.

And, well, this isn't a clipping but it's the nearest one can get when television is the subject: reader Suchman, of New York City, caught a TV commercial for Rye-Krisp: "Rye-Krisp is the only cracker with the high fidelity crunch. When you break a Rye-Krisp in two, you hear all the highs and lows that you do not hear with any other crackers. Rye-Krisp gives you the full fidelity of eating enjoyment."

Continued on page 10



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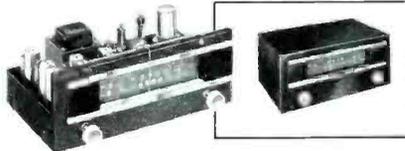
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"Space Saver II" Hi-Fi Phono System

Here's authentic Hi-Fi performance that fits in the smallest available space. No cabinets required. Carefully matched components just plug in. System includes: Knight 12-Watt Amplifier (featuring 3-position record compensation, bass and treble controls, loudness-volume control, response ± 0.75 db, 20-20,000 cps at 12 watts) in handsome metal case only $3\frac{1}{2} \times 13 \times 10\frac{1}{4}$ "; Webcor 1127-270 3-Speed Changer (9 x 14 x 14" in Russet and Beige or Burgundy and Beige) with G.E. RPX-050 magnetic cartridge and dual-tip sapphire stylus; Electro-Voice "Baronet" folded horn enclosure with SP8-B speaker in mahogany or blonde finish ($22\frac{7}{8} \times 14\frac{1}{2} \times 13\frac{3}{4}$ "). Complete, ready to plug in. Hi-Fi record included. Specify colors.

94 PA 159. Net only \$157.95
93 SX 312. Knight 12-Watt "Space Saver" Amplifier only. Shpg. wt., 14 lbs. Net only \$59.50



New Knight 728 FM-AM Tuner—Our Top Value

Designed to ALLIED's highest specifications—equals the best at incomparably low cost. Maximum AM reception, thrilling on FM. Features: AFC on FM—"locks in" the station; two simple controls; sensitivity—FM, 5 mv for 20 db quieting, AM, 5 mv for 1 volt output; response, 50-15,000 cps, ± 1 db; tunes FM, 88-108 mc, AM, 530-1650 kc; output level—FM, 4 volts high imp., AM, 1 volt high imp.; hum, 60 db below output; outputs for amplifier and tape recorder; 300 ohm FM antenna input, AM, high imp. loop or antenna. Only $5\frac{1}{2} \times 13\frac{3}{8} \times 7\frac{1}{2}$ " deep. Complete with FM-AM antenna.
94 SX 728. Net only \$89.50
94 SX 729. Tuner as above in handsome black and gold finished metal cabinet. $6 \times 13\frac{3}{8} \times 8\frac{3}{8}$ ". Net. \$95.50

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The Largo 12 is available under the exclusive Permoflux insured Home Trial Plan (HTP). Try it in the comfort and quiet of your own home for 15 days—with your own records and associated equipment. For a limited time only, each HTP participant will receive—absolutely FREE—the new Permoflux "Maestro" speaker-Headset Control Box (\$10.00 value). Also available under HTP: the Diminutive (\$49.50); the Largo 8 (\$99.75).

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NOTED WITH INTEREST

Continued from page 9

Mr. Suchman comments: "When is Emory Cook going to get on the ball and give us a Rye-Krisp demonstration record?" Your move, Emory.

Studying High Fidelity

From time to time we receive inquiries from readers about schools and colleges which give courses in high fidelity, and from time to time we receive news of such courses being given. We'd appreciate it if readers and/or colleges would keep us posted so we could pass the word along—and advise us far enough in advance to permit publication prior to the beginning of the course.

For instance, in late January we received a bulletin from the University of California's Extension Division that it would begin a course on hi-fi for engineers and musicians on February 18. By the time this gets into print, it will be too late to do much good—but maybe some readers will make a note of it in case the University repeats the course.

The Bucket Drops In

We're too lazy to dig out our Bartlett to see what the quotation is which we're mishandling in the heading for this item . . . doesn't matter anyway; just wanted an excuse to point out to readers that Emory Cook has published Volume I, Number 1 of "The Audio Bucket" which he will be glad to send to customers, friends, and prospects.

The first issue has a story about 1/2-mil styli . . . and some interesting photographs of record grooves, showing break-through between the grooves.

Automobile FM

Roy Allison has been experimenting with FM reception in his car; results were quite significant, so we asked him to put everything in the form of a report for publication in the NWI columns. Here it is:

We should start out with the understanding that FM signal strength in southern Berkshire County is perilously close to the vanishing point; good home reception requires a sensitive tuner and an excellent outdoor antenna installation. In an automobile, an

Continued on page 15

A BRILLIANT NEW CONCEPTION

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The Complete Story of the Festival in Non-Technical Language

CONTROL 1—VOLUME & CONTOUR

In the Festival, Control 1 is actually two controls in one set of concentric knobs. The inner knob is the volume control (as on any radio or tuner). However, the outer knob controls an exclusive Harman-Kardon feature... called "Dynamic Loudness Contour". This innovation makes it possible to adjust the sound to your own hearing, compensating automatically for the natural inefficiency of the ear in hearing bass and treble at low volume!

Once you set the outer knob to whichever of 6 contour positions sounds best to your ear, all further reception is automatically compensated to sound richest and most satisfying to you, regardless of the volume level. Yes... you will experience the same full pleasure when listening at low volume that you now seek by turning the volume control to "loud" on ordinary radio receivers!

In the Festival, provision is made for a wide range of such loudness compensation, varying from Position 1 (completely uncompensated) to Position 6 (highly compensated). The well-known Fletcher-Munson loudness contour curves, based upon scientific studies of the average person's hearing, are utilized in Position 4. Positions 2 and 3 provide somewhat less compensation than the average. Positions 5 and 6 provide somewhat more. This means that if you are a Festival owner, you will find a contour adjustment custom-suited to your own hearing. With Harman-Kardon Dynamic Contour Control, you will hear "flat" response at low volumes. Bass and treble will not fall away as you listen!

CONTROLS 2 and 4 — BASS and TREBLE

The Festival provides separate full range bass and treble controls—which balance the characteristics of your loudspeaker and associated equipment... match the sound to acoustics of any room. Both controls provide 18 db of boost and 18 db of attenuation... as required for genuine high fidelity performance.

CONTROL 3—FUNCTION SELECTOR

6 Positions AM • FM • AUX • LP • RIAA • EUR

Three phono equalization positions on the Festival Function Selector knob compensate for the characteristics of over 30 record labels in all speeds, including:

LP: Most American long-playing records made before 1954 and some European LP's.

RIAA: Records cut to the standards of Audio Engineering Society, NAB, new RCA Victor Ortho, and newly standardized RIAA.

EUR: Most European long playing, some American LP's and most 78 RPM discs.

Where the contour selector adjusts to your personal musical tastes — "the way you hear," — the Festival's tone and equalization controls balance the sound... adjust for the characteristics of your entire high-fidelity system... beginning with the record and ending with the room itself. This is truly the ultimate in flexibility and complete control of radio, record and tape performance.

DECORATOR STYLING

You will instantly admire the beauty of the Festival. The chassis and dial ealcothen are finished in brushed copper. The dial scale is treated in two colors and dramatically edge-lighted. The knobs and markings are black... A brushed copper cage which encloses the Festival and permits its use without cabinet installation, is available as an optional accessory.

CONTROL 5—TUNING

Festival's counterweighted tuning knob combines luxurious professional "Feel" while tuning with "AFC Defeat"—again 2 controls in 1 set of knobs—making tuning easier, and reception more stable.

Once you select FM radio reception, you will actually hear a marked difference from ordinary sets... you have an ultra-sensitive Armstrong system with Foster-Seecley discriminator, and Festival's AFC circuit (no drift—automatic frequency control) provides perfect signal reception. This means clear, full sound and true aural balance... listening that truly approaches the live concert hall. Once a station is tuned in, Festival's AFC action locks the signal in place automatically. Yet, if you wish to sharp-tune a weak station, located close to a strong one on the dial, you merely press the tuning knob in! AFC is "defeated" for as long as you wish, and you can tune in with ease. Press in to defeat—release to lock... as simple as that! AFC then automatically holds the weaker station in place — will not let it drift off. Festival's AM Radio is a quality instrument with Harman-Kardon extras that make listening more enjoyable. This full band-width radio has a 15mv signal sensitivity... plus a built-in, extremely efficient Harman-Kardon-designed ceramic ferrite antenna.



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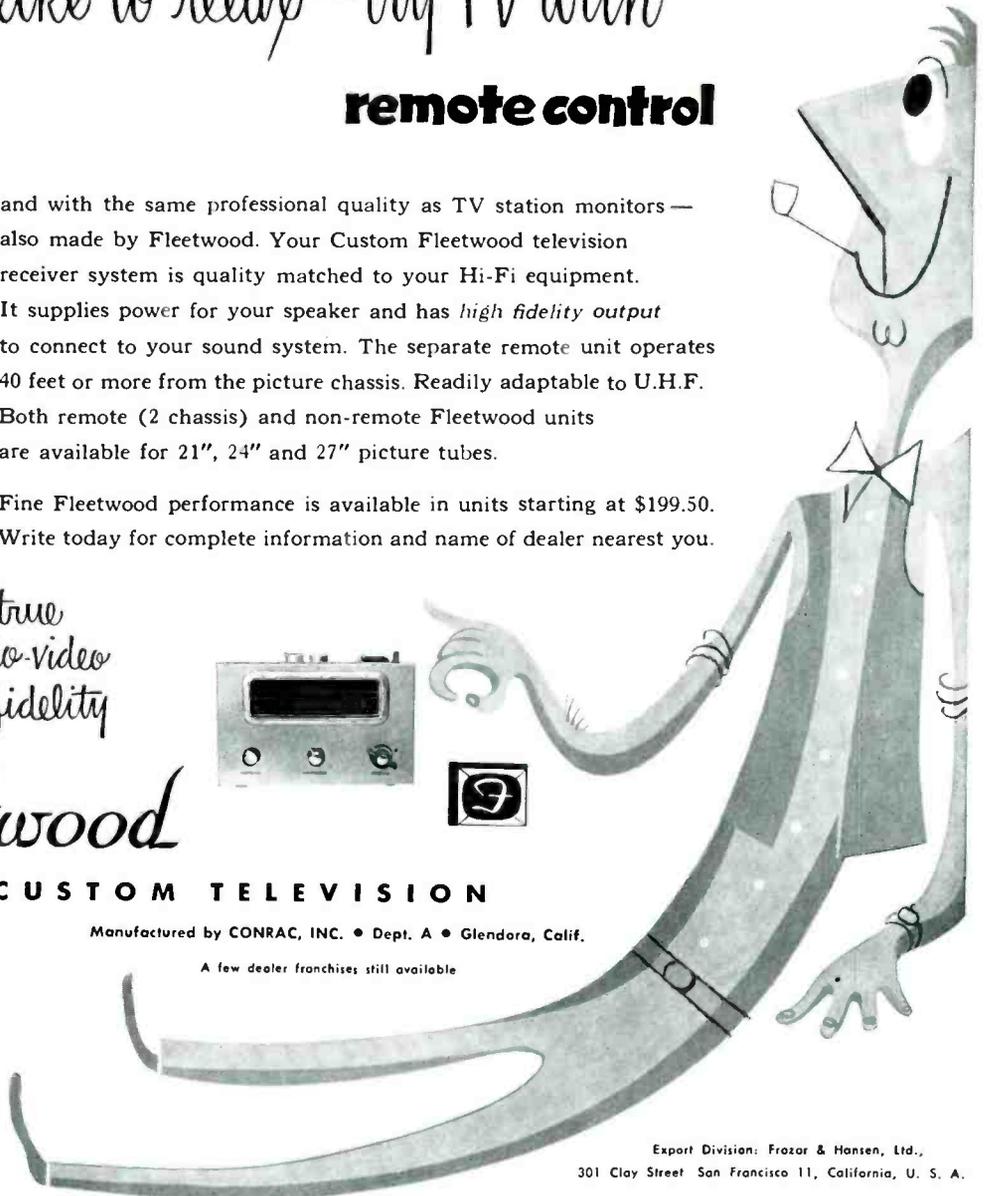
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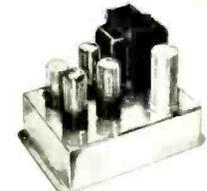
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Continued from page 10

elaborate antenna is impractical, the noise level is high, and a tuner is subjected to physical abuse never encountered in the home. The possibility of satisfactory results seemed remote; this was confirmed when a very good tuner-antenna combination (intended specifically for mobile FM use) was installed in my car and was able to raise only one station, and that without full limiting.

A publicity release from American Television and Radio came along about that time and generated renewed interest in mobile FM broadcast reception.

AT & R makes inverters, which are power packs which change the low-voltage direct current of an automobile battery to 110-volt AC. With one of these inverters, you can operate a standard tape recorder, an amplifier, or — an FM tuner. Models are available with output ratings of 65, 110 and 125 watts for 6-volt systems and in 100 and 125 watt capacities for 12-volt systems. They can be mounted under the dash or, with extension cables and small, front-seat control units, in the luggage compartment. I got a 100-watt inverter and put it in the back.

We had a Radio Craftsmen C-1000 FM tuner in for a "Tested in the Home" report at this time, so I tried that, in conjunction with the inverter, and used the audio section of my AM car radio. For an antenna, I tried first the regular AM whip. With this, I received four FM stations dependably. This was encouraging!

So I put a ski-rack on top of the car and tied a crossed dipole FM antenna to this. Such an antenna is non-directional and is of 72 ohms impedance, which would match the coaxial cable. Coax was desirable in order to minimize noise pickup; the cable would be short enough to make insignificant its higher signal attenuation.

The whole affair was unsightly enough to inspire strong objections from my wife, but it worked. I could get seven stations with regularity. Flutter with the car in motion could be noticed occasionally but was not objectionable in degree. In short, it would seem that FM reception is possible for anyone who wants it badly enough and who can get reasonably

Continued on page 16

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erence. **MAXIMUM BASS AND TREBLE COMPENSATION** — over 20 DB distortion-free boost and attenuation. **FIVE INPUT SELECTIONS. 16 PRECISION PLAYBACK CURVES** — lifetime encapsulated precision plug-in networks, instantly replaceable if equalization curves change. **ULTRA COMPACT, EASY MOUNTING.** Built-in power for Weathers cartridge, film projector photocells, condenser microphones. Distinguished satin-gold LUCITE front panel. Custom finished table cabinets available. Many extras.

For the hi-fi thrill of your life, hear the Coronation Twins today! Some dealerships still available.

INTERELECTRONICS

2432 Grand Concourse
New York 58, New York

NOTED WITH INTEREST

Continued from page 15

good results in his home — even in fringe areas; the problem is not nearly so difficult of solution in high signal strength, metropolitan areas.

A few more comments: I used the C-1000 tuner primarily because it was on hand (not for a tested in the car report!) and knew it to be a good one. In a permanent car installation I would certainly use a much smaller model; there are several highly sensitive tuners on the market which might well fit into a glove compartment. Furthermore, they ordinarily take less operating power than larger tuners; add a small amplifier and speaker system, and you have an excellent mobile FM system.

I found, incidentally, that connecting a 0.01 mfd condenser across the output terminals of the inverter helped to reduce noise and didn't appear to harm the unit.

Unquote . . . anyone else have any reports on FM broadcast reception in their cars, in non-metropolitan areas?

More Miniaturization

What with records that don't turn, and record changers the size of styli it will not surprise readers of this column, this month, to learn that we now have hip-pocket pianos. Well, almost. Think back to that piano you moved around the house a while ago, and one which weighs only 75 pounds will seem hip-pocket size.

And thank Wurlitzer for it . . . they have developed an electronic piano! What's more — and will parents like this one — you can plug earphones into it, for silent practicing! Ought to be a sensation.

Back Copies

Dr. Grant L. Hyde, 1118 Grand Street, Redwood City, Calif., would like to find copies of issues 1, 4, 5, 6, 7, 9, and 13, to complete his set . . .

Leonard Klein, 41-23 Gleane Street, Elmhurst, L.I., N. Y., has copies 1 through 25 to sell as a unit . . .

Robert B. Witschen, 824 6th Avenue, North, St. Cloud, Minn., would like to sell to highest bidder issues Nos. 1 through 7.



Especially...

What can be said for the Axiette among high quality loudspeakers generally, is one thing. But, more significant is the fact that the Axiette has become the ideal solution to the limited space problem . . . and who hasn't such a problem!

Many would-be high fidelity enthusiasts have been discouraged by the lack of available space. While there are smaller tuners and amplifiers, little has been done to relieve the speaker situation. Most smaller speakers and enclosures don't quite have 'what it takes' for good high fidelity systems.

The little Axiette has changed this. Used in a suitable enclosure and operating at normal living room volume, it is doubtful whether a group of critical listeners could consistently distinguish between the 8-inch Axiette and a costlier, larger system. This listening quality has never before been achieved in a loudspeaker of such small proportions.

If you are being denied the enjoyment of high fidelity because of space limitations, you have the answer in the Goodmans Axiette . . . *the good little speaker that was designed to be heard — not seen.*

Complete Service Facilities maintained for your convenience

GOODMANS

Axiette
MADE IN ENGLAND

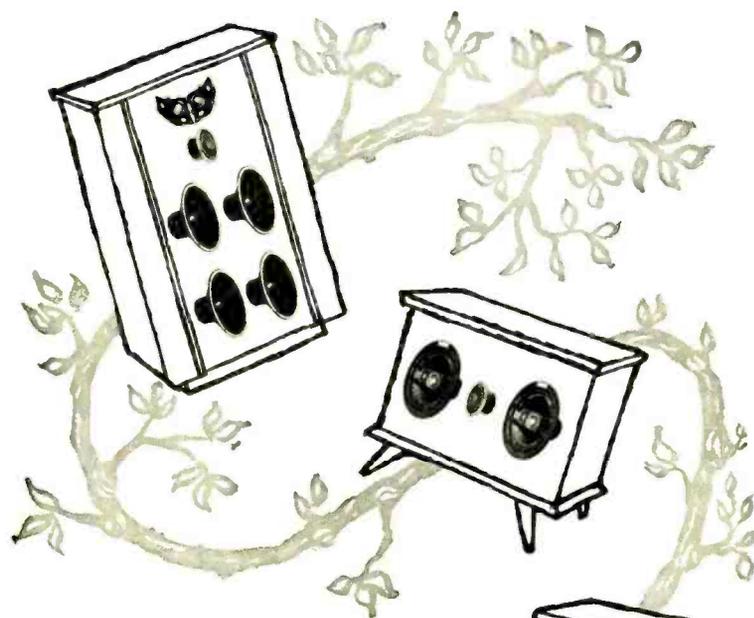
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For Complete Literature write to:

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*Slightly Higher
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SPACE
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SYSTEMATIC GROWTH

Start with Quality—
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With Bozaks you will enjoy, at every step,
the greatest listening ease your dollar can buy.

Build with Bozak.
The three matched drivers
—Bass, Mid-Range and Treble—
combine smoothly into two-way and three-way
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You can build Power and Realism with Bozak Quality,
without the heartaches of scrapping "outgrown"
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The recommended infinite baffling of Bozak Speakers
preserves their vanishingly-low level of distortion,
perfection of transient response and unequalled
balance—over the widest usable frequency and
dynamic ranges available today.

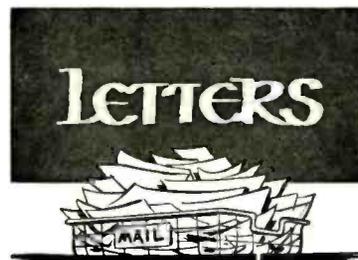
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SIR:

It were time, I feel, someone rose to the defense of the English pianist, Solomon, whom you persist in calling "Cutner Solomon" in your record listings. "He who filches from me my good name," wrote Shakespeare, "robs me of that which not enriches him but makes me poor indeed." In this instance you have, indeed, not filched but added, yet the effect is almost the same.

Solomon, we know, concertizes simply as "Solomon." As a mere stripping of a prodigy he was billed (this is where the trouble started) as "Master Solomon." Having outgrown the name—but not, as so many *wunderkinder* do, his talents—and wishing to retain his hard-won identity (corporations list this among their assets as "good will") he relinquished only the juvenile part and kept the essential, or "Solomon," element.

Your Magazine's problem and your chain of reasoning in solving it is understandable. Everyone else has two names (in spite of earnest efforts to establish some artists with the stark glory of a single "Heifstein" as a mark of their renown) and you are geared for it. A single "Solomon" is just plain awkward to cope with. But the man's entitled to the in front of his name; it's his *nom de guerre*. Bruno Walter's is never questioned that I know of; neither is Vera-Ellen's. An estimated (by me) 30 to 40% of the artists now before the public would not stand for having their nomenclature examined too closely. The new edition of Grove's is content to list Solomon as "Solomon," adding, "English pianist whose real surname is unknown to the British public." Discreetly put, what?

Certainly "Cutner Solomon," putting the cart before the horse, is neither adequate nor accurate. Working on magazines and radio, I've encountered the "Solomon" difficulty in many forms but usually found a way of deal-

Continued on page 20

Refreshing!



THE
Collaro
RC-54

*The Automatic Record Changer
That First Introduced . . .*

JPF
Just Plain Fidelity

 Refreshing is the word—because for once, we have penetrated the maze of superlatives that has confused the whole idea of music reproduction. We have developed a clear understanding that what the listener wants is faithful sound . . . and this means fidelity . . . not ‘high’—not ‘super’—and not ‘ultra’. . . *just plain fidelity.*

We decided that fidelity cannot be improved upon—not even by qualifying the word with an adjective. So, we turned our attention to improving the product. And by so doing, achieved what others belabored . . . fidelity . . . *just plain fidelity.*

Complete specifications are available by writing to Dept. UD-2

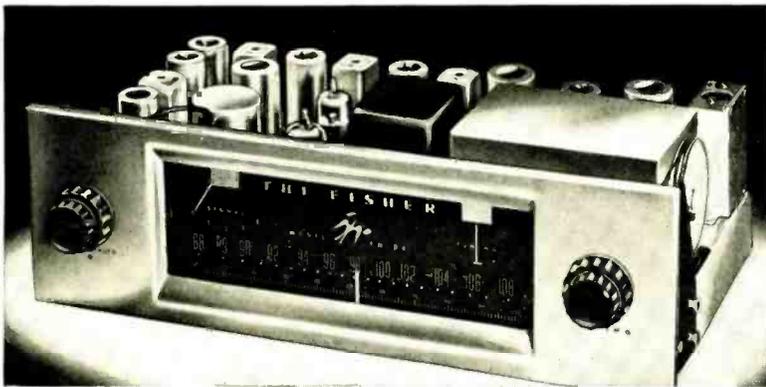
ROCKBAR CORPORATION • 215 East 37th Street • New York 16, N. Y.

This is immediately apparent in the new Collaro RC-54, the most modern of all record changers. Used with a high quality amplifier and speaker system, the performance of the RC-54 is a rewarding experience. It is smooth and foolproof. It won't stall or jam . . . and handles your records with utmost gentleness.

The Collaro RC-54 operates at all three speeds: 33 $\frac{1}{3}$, 45 and 78 rpm. The change cycle takes only 7 seconds regardless of the record speed. And for your added convenience, the new RC-54 intermixes all size records in any sequence, and without pre-setting.

Sold by Leading Sound Dealers

Net **\$48⁷⁵**
Slightly Higher
West of Rockies



It's New! It's Terrific!

THE FISHIER

FM TUNER MODEL FM-80

World's Best by LAB Standards

FOR almost two decades we have been producing audio equipment of outstanding quality for the connoisseur and professional user. In the cavalcade of FISHER products, some have proved to be years ahead of the industry. THE FISHER FM-80 is just such a product. Equipped with TWO meters, it will outperform any existing FM Tuner *regardless of price!* The FM-80 combines extreme sensitivity, flexibility and micro-accurate tuning. Despite its full complement of tubes and components, the FM-80 features an unusually *compact* chassis of fine design. **Only \$139.50**

Outstanding Features of THE FISHER FM-80

- TWO meters: one to indicate sensitivity, one to indicate center-of-channel for micro-accurate tuning. • Armstrong system, with two IF stages, dual limiters and a cascade RF stage. • Full limiting even on signals as weak as one microvolt. • Dual antenna inputs: 72 ohms and 300 ohms balanced (*exclusive!*) • Sensitivity: 1½ microvolts for 20 db of quieting on 72-ohm input; 3 microvolts for 20 db of quieting on 300-ohm input. • Chassis *completely* shielded and shock-mounted, including tuning condenser, to eliminate microphonics, and noise from otherwise accumulated dust. • Three controls — Variable AFC/Line-Switch, Sensitivity, and Station Selector PLUS an exclusive Output Level Control. • Two bridged outputs. Low-impedance, cathode-follower type, permitting output leads up to 200 feet. • 11 tubes. • Dipole antenna supplied. Beautiful, brushed-brass front panel. • Self-powered. • WEIGHT: 15 pounds. • SIZE: 12¾" wide, 4" high, 8¾" deep including control knobs.

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

LETTERS

Continued from page 18

ing with it that managed to avoid confusion between the pianist and his biblical namesake (what was *his* last name, by the way?). For magazines we used to write "the English pianist, Solomon," and on the radio, "Solomon, the English pianist." I realize this won't do for LP listings, but surely another way might be arrived at by someone on your staff, which has, in so many matters, displayed the wisdom of a Solomon.

Grunfeld Fred
Mill River, Mass.

SIR:

I awaited the Toscanini discography with misgivings — the only other artist-discography I had ever seen was a mere list with very vague details. But this is magnificent! I had always thought your composer discographies were the best thing you had ever published (and I still wait for more of them) but this eclipses all The documentation on dates and circumstances is marvelous

Jerome F. Weber
Utica, N. Y.

SIR:

In connection with the article "The Philadelphians," by Roland Gelatt (February issue) I noticed that he said there had been no increase in prices since 1935. That is not true — or does he not count those who stand in line on Locust Street on a cold Saturday night as paying customers? I have stood there from 5 until 7:30 p.m., when the doors were opened, and paid my fifty cents to sit up in the amphitheater and considered myself fortunate to get in. They were great days. The price is now \$1.00

Robert T. Nolle
Collingdale, Pa.

SIR:

There may be many binaural enthusiasts around Chicago who will be glad to learn of the three-hour binaural program available to them each Saturday from 1:30 to 4:30 over WMAQ and WMAQ-FM. It is called "The House of Music." The program today consisted of seventeen selections by the NBC studio orchestra, four numbers on binaural tape and fourteen records (not binaural). None of the music is on the serious side Altogether it makes for pleasant listen-

ing. One hour of the three is sponsored by Voice & Vision, of Chicago.

In my humble opinion, the NBC audio men have a lot to learn about binaural technique — the tapes were better than the live music! . . .

L. B. Weller
Valparaiso, Ind.

SIR:

At last! Modern scientific research now gives us the High Fidelity Corselette!

The enclosed advertisement from the *Detroit Shopping News*, however, fails to give us much technical information.

The reference to "criss-cross elastic" obviously refers to a new type of adjustable cross-over. "Low cut back" indicates that very little feed back is employed. "Two-way stretch elastic" must refer to the tone controls, which are continuously variable.

HI-FIDELITY CORSELETTE



Preamplifiers are getting fancier and fancier, but surely a "nylon taffeta front panel" is the total end . . .

If one may criticize, the designer has neglected to provide a scratch-filter, which would add greatly to the utility of the outfit.

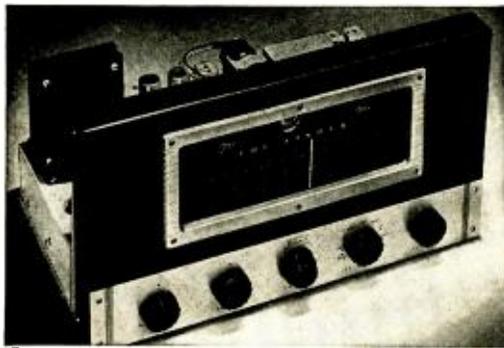
Carroll C. Grigsby
Grosse Pointe Park, Mich.

Sir:

. . . What would your readers think of a tape exchange program of some type in which high fidelity enthusiasts all over the nation could record events and musical performances which would not be broadcast nationwide but which might be of interest to others in some other locality?

In Washington, D.C., there are a host of musical organizations pre-

Continued on page 22



MODEL 70-RT

World's Finest

BY LAB
STANDARDS

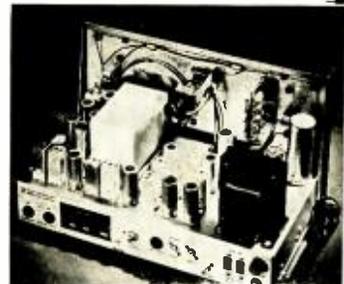
FISHER

Professional FM-AM TUNERS

THE truest index to the quality of FISHER Tuners is the roster of its exacting users. Among our professional patrons are Eastern FM stations who specifically chose THE FISHER, after competitive trials, on remote pickups for rebroadcast to their own communities. Reception of FM stations over 150 miles distant, terrain permitting, is a regular occurrence if you own a FISHER.

MODEL 70-RT

■ Features extreme sensitivity (1.5 mv for 20 db of quieting); works where others fail. Armstrong system, adjustable AFC on switch, adjustable AM selectivity, separate FM and AM front ends. Complete shielding and shock-mounting on main and subchassis. Distortion below 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. Exceptional phono preamplifier with enough gain for even lowest-level magnetic pickup. Full, phono equalization facilities. 15 tubes. Six controls, including Bass, Treble, Volume, Channel/Phono Equalization, Tuning and Loudness Balance. Beautiful Control Panel. SIZE: 14¾" wide, 8½" high, 9¼" deep.



MASTERPIECE OF TUNER DESIGN

MODEL 50-R

■ Identical to the 70-RT but designed for use with an external preamplifier-equalizer, such as the FISHER Series 50-C.

MODEL 50-R



MODEL 70-RT

\$184.50

MODEL 50-R

\$164.50

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Fine Accessories

FOR THE FULLEST ENJOYMENT
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MIXER-FADER • Model 50-M

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



PREAMPLIFIER-EQUALIZER • 50-PR

Professional phono equalization. Separate switches for HF roll-off and LF turn-over; 16 combinations. Handles any magnetic cartridge. Extremely low hum. Uniform response, 20 to 20,000 cycles. Two triode stages. Fully shielded. Beautiful cabinet. Self-powered. **\$22.95**



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

50-PR-C. This unit is identical to the 50-PR but is equipped with a volume control to eliminate the need for a separate audio control chassis. It can be connected directly to a basic power amplifier and is perfect for a high quality phonograph at the lowest possible cost. **\$23.95**



HI-LO FILTER SYSTEM • Model 50-F

Electronic, sharp cut-off filter system for suppression of turntable rumble, record scratch and high frequency distortion — with absolute minimum loss of tonal range. Independent switches for high and low frequency cut-off. Use with any tuner, amplifier, etc. **\$29.95**



PREAMPLIFIER • Model PR-5

A self-powered unit of excellent quality, yet moderate cost. Can be used with any low-level magnetic cartridge, or as a microphone preamplifier. Two triode stages. High gain. Exclusive feedback circuit permits long output leads. Fully shielded. Uniform response, 20 to 20,000 cycles. The best unit of its type available. **\$12.57**

WHOM CAN YOU BELIEVE?

■ There is no policing system in the high fidelity industry with the power to prevent exaggerated and, in some cases, deliberately misleading claims. Laboratory measured performance of some competitive tuners and amplifiers being offered currently indicate advertised claims that are as much as seven times the actual performance. As for our own advertisements, we cram them as full of specifications as space permits — specifications you can trust. If you seek the finest, insist on side-by-side comparative tests in your own home. YOU be the judge.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

LETTERS

Continued from page 21

sending free concerts throughout the summer season (the Air Force, Army, and Marine bands and orchestras, for example) and I'm certain permission to record them could be obtained. In my case, I could record the music on location, (prepare a program note) and then ship the tape to some poor soul perhaps located 500 miles from a radio station deep in the mountains or somewhere. In return I might receive a tape of Rocky Mountain bird calls, or salmon splashes. . . and the Rocky Mountain recipient would be able to hear a tape of a musical organization which Washingtonians can hear almost every night of the week, for nothing. . .

Such an exchange need not be expensive. Tape is relatively cheap, infinitely so if the fact that it can readily be erased and re-recorded is considered.

Philip C. Geraci
712 Eric Avenue
Takoma Park, Md.

SIR:

. . . Know any Hi-Fi fans interested in renting my house in the Springs this summer? If I can't get someone who knows what a delicate article an LP is, I'll have to store my collection — and equipment. The dates would be from July 18 through August 26.

Robert Heinrich
1908 S. Prospect
Colorado Springs, Col.

SIR:

I believe that if Public Opinion doesn't express itself it can't blame manufacturers for not giving the Public what it wants. So here is my two-cents worth on the matter of 78 rpm disks.

An article by Roland Gelatt in your February issue mentions the demise of 78 rpm records, except for some of historic value which are to be issued by Addison Foster.

I wish very strongly that we might continue to buy 78 rpms of modern artists. My reason for wishing to have 78 rpms, as well as LPs in my music library, is because I like to choose my own programs, and not have to take a "package." I like some sea shanties, but not all, so why should I have to pay for and sit through three songs I don't like for the sake of two I do like. The same goes for negro

spirituals, and Welsh songs, and old English songs. There are times when instead of sitting down to listen to a concerto or a symphony, I prefer to put something like this on the spindle: one Bach organ prelude, one spiritual, The Swan, by Saint-Saëns, Robert Merrill singing "Drink to me only," and Myra Hess playing "Jesu, Joy of Man's Desiring." As for Chopin's études and preludes, who wants to *always* listen to a dozen of them at one sitting? . . .

So far as I am concerned, it is more important that the manufacture of the best modern recordings be continued in the 78 rpms than that of historical artists.

Freda Burner
Warton, Ontario, Canada

SIR:

It was about time a book on music therapy was published. (*Music Therapy* by Edward Podolsky, MD, Philosophical Library, New York.)

I think the first published statement on this subject was by William Congreve (1670-1792) in his play *The Mourning Bride* (1697). He said "Music hath charms to soothe the savage breast/ To soften rocks, or bend a knotted oak." Congreve was a very wise man; if further proof be needed, may I quote from the same play further on. "Heaven has no rage like love to hatred turned/ Nor hell a fury like a woman scorned."

I worked with Dr. Ira Altschuler for several years at Wayne County (Mich.) General Hospital as part of my duties as clinical photographer. We recorded many music therapy scenes on motion picture film as far back as 1942, and had many discussions of music and its emotional character.

The doctor had a theory that all music is either masculine or feminine, e.g., Beethoven's music is masculine; Chopin's music is feminine. I disagreed with him, although Freudian theory of sexual symbolism in creative art is a tenable one. If music does have gender, it probably takes a psychiatrist to recognize and distinguish it consciously; whereas laymen react to it unconsciously, which may account for likes, dislikes, and preferences. I think that preferences are better explained on aesthetic grounds. If the music is masculine or feminine, then men should like the one and women should like the other. And since virtually all classical

Continued on page 24

SWEEPING THE COUNTRY

The Greatest Advance

IN AMPLIFIER DESIGN
IN TWENTY YEARS!

FISHER Z-MATIC

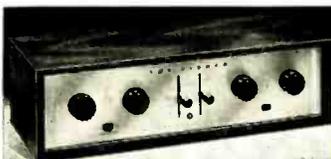
PAT. PEND.

At the recent Audio Fairs in New York, Chicago, Boston and Los Angeles, by far the greatest crowds were to be found listening to demonstrations of FISHER Z-Matic, one of the outstanding technological advances in amplifier design in twenty years. Regardless of the speaker system, be it a modest 8" unit or a giant assembly, the vast acoustic improvement contributed by FISHER Z-Matic is *instantly apparent*, and truly astonishing. For Z-Matic has at one stroke eliminated the energy-wasting, distortion-producing mismatch that has prevented the complete union of speaker and amplifier ever since the advent of electronic sound reproduction. *Z-Matic is now built into all FISHER amplifiers, at no increase in cost.*



50-Watt Amplifier • Model 50-AZ

100 watts peak! World's finest all-triode amplifier. Uniform within 1 db. 5 to 100,000 cycles. Less than 1% distortion at 50 watts. Hum and noise 96 db below full output. Oversize, quality components and finest workmanship. \$159.50



Master Audio Control • Series 50-C

"Finest unit yet offered." — *Radio and TV News*. 25 choices of record equalization, separate bass and treble tone controls, loudness balance control. 5 inputs and 5 independent input level controls, two cathode follower outputs. Chassis, \$89.50 • With cabinet, \$97.50

What Z-Matic Does

- Multiplies the efficiency and effective audible range of *any* speaker system, regardless of size.
- The continuously variable Z-Matic control permits any setting, according to personal taste or the requirements of the speaker system.
- Eliminates need for oversize speaker enclosures and *automatically* corrects inherent deficiencies in speaker or speaker housing.
- Z-Matic must *not* be confused with tone, equalization, loudness balance or damping factor controls. It is an entirely new development.
- Only FISHER amplifiers have Z-Matic.

A Word to Our Patrons

Your FISHER 50-A or 70-A amplifier can be readily equipped with Z-Matic. A complete kit of parts and easy-to-follow instructions are available at a cost of only \$2.50 to cover handling. Give serial number and model.



25-Watt Amplifier • Model 70-AZ

50-watts peak! More clean watts per dollar. Less than 1/2% distortion at 25 watts (0.05% at 10 watts.) Response within 0.1 db. 20-20,000 cycles; 1 db. 10 to 50,000 cycles. Hum and noise virtually non-measurable! \$99.50

Prices Slightly Higher West of the Rockies

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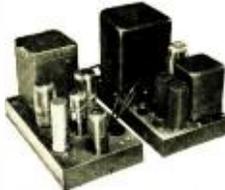


**Build it
YOURSELF**

HEATHKIT
High Fidelity
"BUILD IT YOURSELF"
**amplifier
kits**

Heathkit
WILLIAMSON TYPE
(ACROSOND
TRANSFORMER)

This dual-chassis high fidelity amplifier kit provides installation flexibility. It features the Acrosond "ultra-linear" output transformer, and has a frequency response within 1 db from 10 cps to 100,000 cps. Harmonic distortion and intermodulation distortion are less than .5% at 5 watts, and maximum power output is well over 20 watts. A truly outstanding performer. W-3M consists of main amplifier and power supply. Shpg. Wt. 29 lbs., Express **\$49.75** only
Model W-3 consists of W-3M plus WA-P2 Preamplifier listed on this page. Shpg. Wt. 37 lbs., Express **\$69.50** only



Heathkit
WILLIAMSON TYPE
(CHICAGO TRANSFORMER)

This hi-fi amplifier is constructed on a single chassis, thereby affecting a reduction in cost. Uses new Chicago high fidelity output transformer and provides the same high performance as Model W-3 listed above. An unbeatable dollar value. The lowest price ever quoted for a complete Williamson Type Amplifier circuit.
Model W-1M consists of main amplifier and power supply on single chassis. Shpg. Wt. 28 lbs., Express **\$39.75** only
Model W-4 consists of W-1M plus WA-P2 Preamplifier. Shpg. Wt. 35 lbs., Express only **\$59.50**



Heathkit
HIGH FIDELITY
PREAMPLIFIER



MODEL WA-P2

Here is the complete preamplifier. Designed specifically for use with the Williamson Type circuit, it provides equalization for LP, RIAA, AES, and early 78 records, 5 switch-selected inputs with individually preset level controls, separate bass and treble tone controls, special hum control, etc. Outstanding in performance and most attractive in appearance. Fulfills every requirement for true high fidelity performance. Shpg. Wt. 7 lbs. **\$19.75**

Heathkit
WILLIAMSON TYPE
25 WATT AMPLIFIER
(PEERLESS TRANSFORMER)

This latest and most advanced Heathkit hi-fi amplifier has all the extras so important to the super-critical listener. Featuring 6X4 tubes, special Peerless output transformer, and new circuit design, it offers brilliant performance by any standard.

Bass response is extended more than a full octave below other Heathkit Williamson circuits, along with higher power output, reduced intermodulation and harmonic distortion, better phase shift characteristics and extended high frequency response. A new type balancing circuit makes balancing easier, and at the same time permits a closer "dynamic" balance between tubes.

Aside from these outstanding engineering features, the W-5 manifests new physical design as well. A protective cover fits over all above-chassis components, forming a most attractive assembly—suitable for mounting in or out of a cabinet. All connectors are brought out to the front chassis apron for convenience of connection.

Model W-5M consists of main amplifier and power supply on single chassis with protective cover. Shpg. Wt. 31 lbs., Express only **\$59.75**
Model W-5 consists of W-5M, plus WA-P2 Preamplifier shown on this page. Shpg. Wt. 38 lbs., Express only **\$79.50**

COMBINATION
W-5M and WA-P2



Heathkit
HIGH FIDELITY
20 WATT AMPLIFIER

This particular 20 watt Amplifier combines high fidelity with economy. Single chassis construction provides preamplifier, main amplifier and power supply function. True hi-fi performance ± 1 db, 20 cps to 20,000 cps. Preamplifier affords 4 switch-selected compensated inputs. Push-pull 6L6 tubes used for surprisingly clean output signal with excellent response characteristics and adequate power reserve. Full tone control action. Extremely low cost for real high fidelity performance. Shpg. Wt. 18 lbs. **\$35.50**



MODEL A-9B

**HEATH
COMPANY**
A SUBSIDIARY OF DAYSTROM, INC.
**BENTON HARBOR 8,
MICHIGAN**

LETTERS

Continued from page 23

music has been composed by men it should have a strong masculine character. But men and women, in about equal numbers, both like the same music, both dislike some other music. Chopin is just as popular in piano recital as Beethoven is, and Tchaikovsky, another composer of feminine music, is about as popular as Beethoven in the symphony concert.

It is a very interesting and provocative subject. Music covers every type of emotion. It speaks all things to all men. It may well speak a different language to the insane. Perhaps psychiatrist Altshuler, who belongs to the Freudian school, finds that psychoses of emotional origin react and respond differently to different composers; and this positive-negative id reaction signifies sexual symbolism. This may be a step forward in the treatment of the sick mind. My own impression from first-hand experience is that the field has not been fully explored.

Albert Sadler
San Diego, Calif.

SIR:

I am having a difficult time finding information regarding the concerts given in Paris and cities surrounding, and seeing the advertisement for the monthly publication on operas in Europe was wondering if there was a similar publication on concerts.

Also, I would like to know if you know of a firm who might make or have for sale busts of Toscanini. I have friends, along with myself, who are lovers of his interpretations and I would like to give them this as a gift.

Any information on the above will be greatly appreciated.

William E. Madara
Allied Naval Forces Cen. Europe
APO 11, U. S. Army
c/o Postmaster, N. Y.

SIR:

I do not know what the feeling is in the rest of the country but in this portion of the Deep South there is a vast amount of interest in binaural tape.

I personally took the trouble to drive over to Atlanta to investigate the availability of high fidelity tape playback equipment and found it is on the market for approximately \$500 for the

Continued on page 26

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Viscous-Damped

NEW GRAY
*** VISCIOUS-DAMPED TONE ARM**
AT NEW LOW PRICE!
 Made Possible By New Materials . . . Engineering
 Ingenuity . . . Increased Production

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Illustrated above . . . the Gray Viscous-Damped arm in action. Gray's viscous-damped (fluid control) suspension principle regulates vertical and horizontal movement of tone arm. Minimizes groove jumping and skidding. Prevents damage to record if tone arm is suddenly dropped.

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diamond cartridge**

Try this world-leading cartridge and hear the best reproduction your hi-fi system can offer!

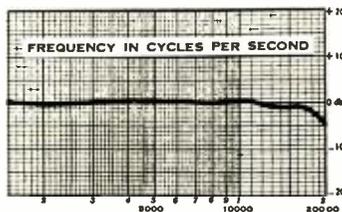
Moving-coil design, low-moving mass, are only two reasons why this new high-compliance Fairchild 220 can *guarantee* smooth,

uniform performance, eliminating harsh, unnatural sound in all ranges.

Just compare the amazing 220 with your present cartridge . . . and *hear* what you've been missing in sound perfection! **\$37.50**

Here's Proof!

Look at this even, undistorted response — completely uniform up to 17,000 cycles with slow roll-off beyond. That's your guarantee your records will be brought to life with the most satisfying, most dramatic sound.



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finest sound**

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50-watt
professional
amplifier**

\$149.50



**FAIRCHILD RECORDING
EQUIPMENT**

10th AVENUE AND 154th STREET, WHITESTONE, NEW YORK

LETTERS

Continued from page 24

playback and preamps. There are a surprising number of us ready to make such an investment if we had some assurance that pre-recorded binaural music would be available for purchase.

We are disappointed in binaural records — not because of the complexity of the binaural arm nor the quality of the recordings nor, again, the cost, which is high. What does disturb us is the lack of standard good music on binaural records — we want our Bach, Beethoven and Brahms and not strange sound effects. In other words, we want satisfying binaural music which can be played over and over again for the sheer enjoyment of the music; we do not want a diet of novelties demonstrating the fact of stereophonic sound.

*T. H. Greenfield
Birmingham, Ala.*

SIR:

I regret any embarrassment you may have been caused by my published letter about FM in San Diego ("Noted With Interest" — October; "Letters" — January).

My letter was correct when written. KSON-FM came on the air a few weeks after. It performs a very fine service and has greatly advanced the cause of high fidelity.

The other station in San Deigo duplicated network programs for six hours a day; and I still don't consider that service "significant."

I have since moved to Tennessee, and would like to put in a good word for WMCF, Memphis, which operates 18½ hours per day and has several hi-fi music programs (99.7 mcs.)

*T. E. Shireman
Millington, Tenn.*

SIR:

Has anyone worked one ear (or two) with and without vision in concert halls? Radio City Music Hall gives much more space effect than the shed at Tanglewood. The shed in turn gives more than Chapin Hall in Williamstown, Mass. The shed is rather surprising in the lack of space effect until it is realized that the stage is built like a huge speaker.

With eyes closed the sounds from the stage in Chapin seem to come from one point. Putting a finger in one ear

Continued on page 28

NOW supreme fidelity costs 1/9 as much



Today the Ampex 600 is a tape recorder in a class by itself. At \$545 it provides a degree of fidelity that is beyond reproach — and it is a modest machine that weighs only 28 pounds. It is a professional recorder priced within reach of thousands of critical music listeners and tape recording enthusiasts.

In 1947 this same class of fidelity could only be had by buying an Ampex 200 for \$5200. It was worth its price because it was the only thing of its kind. It was the first commercial recorder that made radio transcriptions sound like live broadcasts. But the Ampex 200 weighed 250 pounds. Few, if any, were bought for home use.

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- 40 to 15,000 cycles response at 7½ in./sec.
- Over 55 db. signal-to-noise ratio
- Flutter and waw under 0.25% rms.
- Separate record and playback heads to permit monitoring while recording
- Built-in mixing between microphone and line
- Prices — \$498 unmounted, \$545 in portable case

AMPEX 620 PORTABLE AMPLIFIER-SPEAKER

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is an entertainment thrill!"



says *Johnny Desmond*

From the faithful recording of children's brightest moments to the exacting recording needs of the professional musician and entertainment star, Magnecord holds its reputation for the *finest* in tape recording. Johnny Desmond, popular star of TV, radio and recordings, his wife, Ruth, and little Diane and Patti listen to one of the new pre-recorded high-fidelity tapes, reproduced with perfect fidelity on his new Magnecorder M-30. If you've wanted the finest in true, high fidelity recording and reproduction, now you can own a Magnecorder too!

Call or see your Magnecord dealer today. He's listed under "Recorders" in your classified telephone directory. Find out why Magnecord is considered the *finest*.

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M-30D

"Aristocrat"

\$339.

Other models
 from \$299.

LETTERS

Continued from page 26

does not change the spacial effects much. So concert hall sound seems to depend on the hall. . . . Vision may play a part in the binaural effect because the listener sees as well as hears. Were he blindfolded, led into a hall and with the instruments in unusual positions could he locate them?

These points are raised because all the discussion on binauralism seems centered on reproduction without regard to concert hall effects as indicated above.

H. D. Goodale
 Williamstown, Mass.

Sir:

Is there anything that can be done, through your magazine, to entice Columbia to record and release Bruno Walter's magnificent reading of the Bruckner 8th Symphony?

I heard Walter conduct this work with the Chicago Symphony in 1951. (There was also a radio performance with the New York Philharmonic a year or so later.) He makes the work so listenable, and it would be a shame if he were to leave us without committing the work to high fidelity recordings. Perhaps with enough pressure Columbia would record it.

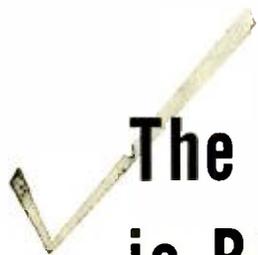
Jack Johnson
 Chicago, Ill.

SIR:

This letter may seem a bit strange to you, but it is being sent to inform you as to why I do *not* intend to subscribe to your magazine: it is too interesting.

At the present time I am grinding away at a PhD at the University of Illinois, and since I am also doing parttime teaching at said institution, I barely have time to listen to a recording. So when current issues of HIGH FIDELITY arrive, instead of sticking to the books as a well-disciplined graduate student, I run into the next room and discuss same with an audio-maniac who lives there. This does not go on for any reasonable length of time, but often runs along for over a week before I lose enough interest in audio to go back to old French. And alas, old French, not audio, is my minor subject . . .

Raymond T. Riva
 Urbana, Ill.



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... were received by you with the kind of enthusiasm that is every manufacturer's dream. Your acceptance and approval of these products have confirmed our confidence in their quality and justified the years of work devoted to their development.

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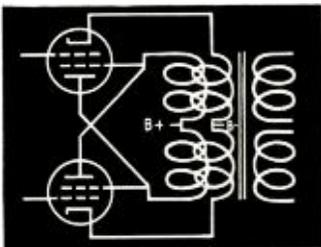
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McIntosh

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The recently introduced McIntosh power amplifier MC-30 was quickly put in great demand for its phenomenal qualities. Never before in high fidelity history has distortion so low been *guaranteed* with power so great! (Harmonic distortion. 20-20,000 cycles, $\frac{1}{2}\%$ at 30 watts, $\frac{1}{10}\%$ at 15 watts.

IM distortion below $\frac{1}{2}\%$ even at peak 60 watts!) This outstanding performance assures absolute purity of input signal reproduction, and the complete absence of possible added discordant tones. Adequate power reserve captures all the subtle harmonics and overtones present in the original sound. For the true listening ease and enjoyment of natural sound, hear the McIntosh, superbly crafted by amplification specialists. Make the McIntosh listening test at your dealer's soon. *There's nothing like the McIntosh.*



*McIntosh Laboratory, Inc. introduced Unity Coupling to High Fidelity in 1949, in U. S. Patent 2,477,074; also 2,545,788; 2,646,467; 2,654,058.

The fundamentally different McIntosh bifilar circuit, with Unity Coupling, is not available on any other amplifier. It eliminates wave-form distortion, which causes listening irritation, at all frequencies, at any power level. This unique feature is world-honored for its virtually perfect performance.



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POWER OUTPUT — 30 watts continuous (60 watts peak). **INTERMODULATION DISTORTION** — guaranteed below 1/2% at full 60 watts peak output. **HARMONIC DISTORTION** — guaranteed less than 1/2% from 300 microwatts to 30 watts output, 20 to 20,000 cycles. **FREQUENCY RESPONSE** — within ± .1 db 20 to 30,000 cycles at 30 watts output, and within ± 1 db 10 to 100,000 cycles at 15 watts output. **INPUT** (.5 volt) .25 megohms for full output. **NOISE and HUM LEVEL** — 90 db or more below rated output. *Performance money-back guaranteed by thorough laboratory tests on each unit.*

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Enclosure, especially designed to enhance superlative Stephens speaker reproduction quality, employs unique front and rear horn loading principle. Performs equally well flush against wall or as a corner horn. Available only as a complete unit (speaker system and enclosure), choice of mahogany or blonde hard wood.

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AUTHORitatively Speaking

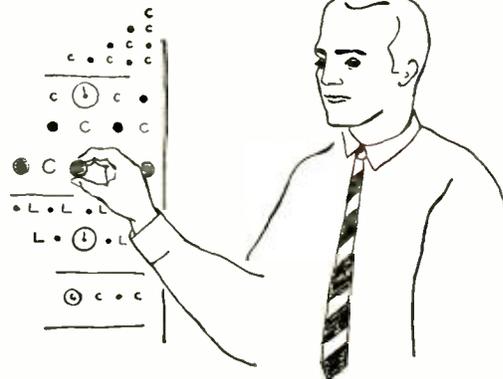
R. C. Marsh, our Toscanini discographer, who returns this month with an appraisal of the late Wilhelm Furtwängler, writes: "My misspent youth was occupied in listening to a Capehart in Evanston, Illinois. A friend of mine was working his way through college by assisting part-time in a record shop, and eventually we plowed our way through the stock of the establishment rather thoroughly. In the process I got to know *Gramophone Shop Encyclopedia* better than most of my Northwestern textbooks, an outcome I have never regretted." Much of the last three weeks Mr. Marsh has spent gadding about the British musical landscape with Dr. Hermann Scherchen, who is not only a notable conductor but one of the most ambitious audio-experimenters anywhere — and a very entertaining man to boot. You may expect to meet Mr. Marsh in our pages again soon, with a Scherchen-sketch.

Nat Hentoff, who shared the editing of the West Coast jazz conversations that begin on page 42, is New York editor of *Down Beat* and well known to our regular readers. His collaborator this time is Nat Shapiro, who earns his daily bread at Broadcast Music, Inc., and is a familiar figure in the often overlapping worlds of jazz and popular music. He has promoted such diversified projects as Jazz at the Philharmonic and Little Folder Records. He is also a song writer, his latest: an adaptation of the folk-tune, *Drill Ye Tarriers*.

Theodore Lindenberg, who discourses engagingly on pickup-compliance on pages 38-39, surely ought to know his subject: he has designed cartridges for both Fairchild and Pickering (being currently chief design engineer of the latter firm). He has been in audio research more than half his 45 years, having started working on multiple speakers and sound-on-film shortly after finishing his engineering course at Ohio State in 1930. He has developed, or helped develop, not only phono-pickups (including early moving-coil types and a photo-electric model) but racetrack photo-finish cameras, guided missiles, aircraft fire-control devices, loudspeakers, optical recording systems and movie projectors. Somewhere along the line he found time also to develop a good professional writing style. A man of parts, as they say.

So now (see pages 40-41) we are in the cartoon-publishing business, aided by two waggish young men with Hispanic names, Charles Rodrigues and Ernest Marquez. The latter, a Californian, says cartooning came naturally, in keeping with the carefree, happy attitude of his Latin ancestors (who named him *Ernest* — why?). He works in the commercial art department of Douglas Aircraft, and tinkers with a hi-fi rig by night. Rodrigues contributes the following: "Brief, biased, biographical self-centered summary . . . Aged 28; single; own four mongrel dogs; Tchaikovsky-lover; Errol Garner-lover, too; own '46 Plymouth, all paid for; wrought iron furniture-fancier; hi-fi fan; enjoy staying up all night working, thinking, listening to music . . ."

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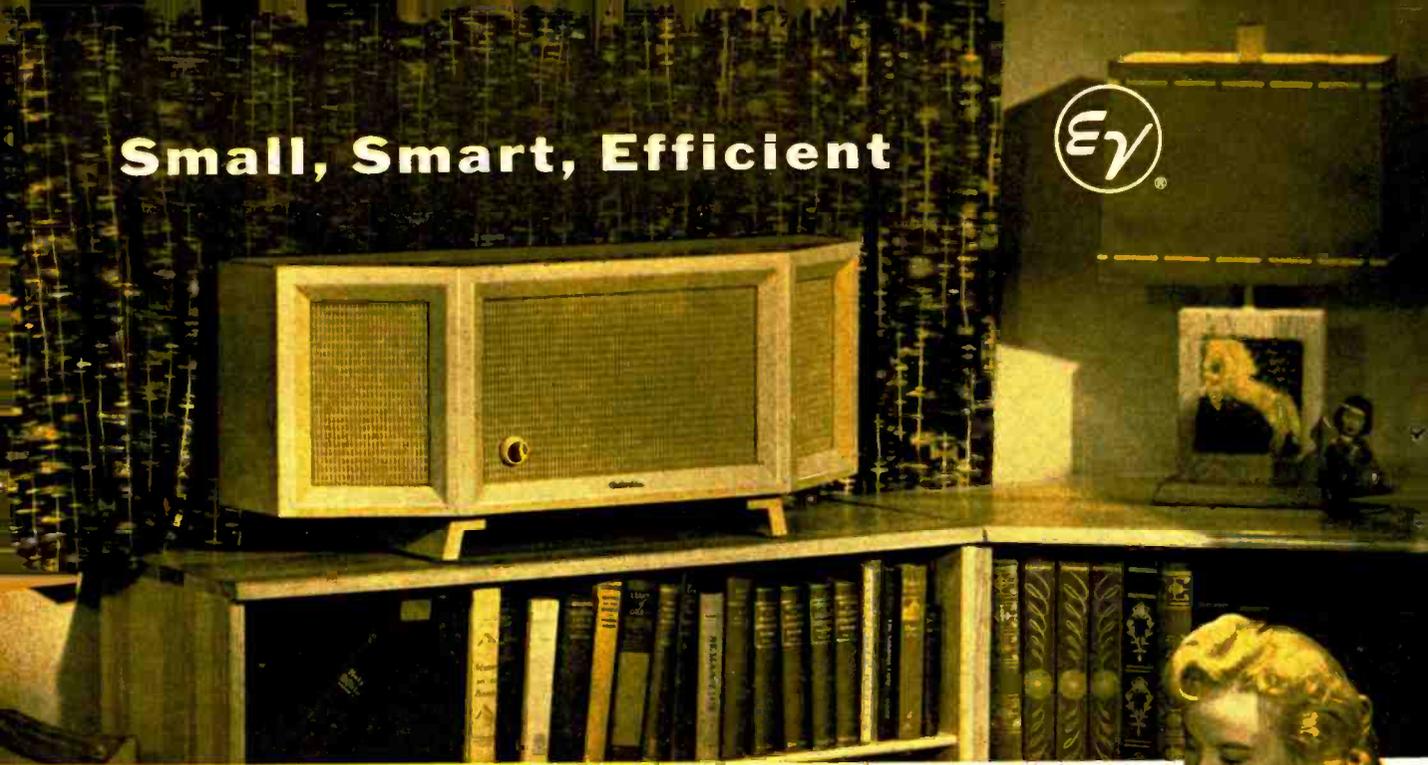
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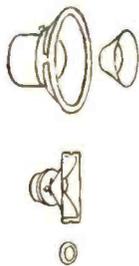
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Enjoy music reproduction you never thought possible in so compact a reproducer! This is *high-fidelity* the *Electro-Voice* way—another triumph in E-V engineering ingenuity. Designed for contemporary living, the space-saving *Skylark* combines authentic furniture styling with superlative 3-way system performance. Easily fits on a table or bookshelf in any room. Graceful foot-mounts are detachable to conserve space. By dividing the audio spectrum into three sections, the *Skylark* provides optimum cleanliness in each range of frequencies, properly balanced for clarity and richness. Utilizes specially-designed *Radax* Coaxial bass-and-treble driver and *Super Sonax* very-high-frequency driver for smooth, sparkling, distortion-free reproduction. Two tapered low-frequency ports augment the bass. Brilliance control permits easy matching of system to room acoustics. Listen to the *Skylark*—and judge for yourself!

THE SKYLARK. 3-way speaker system with Model SP8C 8-in. coaxial driver, special 3500-cps crossover, Model T35B VHF driver, and brilliance control wired and installed in enclosure, ready for operation. Response from 70 cps to beyond range of audibility. Program capacity 20 watts. Impedance 16 ohms. RETMA sensitivity rating 42 db. Size 14½ in. high, 33 in. wide, 10¾ in. deep (11¾ in. high without foot-mounts). Net wt. 25 lb. Shpg. wt. 32 lb. Lustrous hand-rubbed hardwood veneers in tropical Mahogany or Korina Blonde.

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AS THE EDITORS SEE IT

Dear Editor:

Once upon a time
HIGH FIDELITY
Magazine
issued
a Tested-in-the-Home
report
in which it boldly
came right
out and
said

that
Joe Schmalz's
0.0003-watt
super-amplifier
wasn't
quite
all
it
might be
and we all died of surprise.

This tartly waggish letter came in recently, signed by two subscribers. In a scribbled postscript they added that they knew this wouldn't happen, because the manufacturer would "kill" the offending report, as we give him the right to do. What kind of service to the reader, they wanted to know, is that?

As is always the case, there are also pats on the back aplenty, and perhaps we should leave matters there and go on to other subjects. Nonetheless . . .

Some explanation may be in order, since there have been other evidences (not many, but lively) of reader misunderstanding about TITH reports. The plaints are always the same: that we seldom give a piece of equipment a downright bad report; that if we do so, the manufacturer exercises his option of killing the report; that we give him this option in order not to alienate him and lose his advertising; that this tends to spread the impression that only equipment reviewed in TITH is worth buying; that the worth of the reports is vitiated by our carrying our charitable indistinction between "good" and "bad" to absurd lengths, not even comparing competitive items. And so on.

We also receive occasional manufacturers' complaints about TITH reports and policy. They are to be expected but they need not be dealt with in detail here. In general they reflect a reasonably exact mirror-image of reader complaints. (We are *not* too lenient; we are, in fact, insatiable fault-finders, according to manufacturers.)

It is true that we need advertising if we are to have a magazine, but we need readers just as much. We are in the middle, between buyer and seller, an uncomfortable spot from which to conduct a product-testing department. It would be an intolerable spot, but for two things: most of our readers are bright, and most high-fidelity equipment manufacturers are honest. They are. Not all are commercially astute; some are monomaniacs; a few do not seem to live in this world at all. But when one of them comes

to submit for testing a piece of equipment he has "created," it is almost invariably in the genuine belief that this is the very best ever designed for its purpose.

As a matter of fact, we strongly encourage a manufacturer to submit his product *before* he commits himself with production and advertising, so that the report will enable him to correct any faults we may find, if he so chooses. This happens, not infrequently. And this is the real reason the privilege of "killing" a report was initiated.

In the same vein: the fact that a product never is reported on in TITH does *not* necessarily imply that it was tried, found wanting and withdrawn. Not all new products are submitted, and we couldn't take them if they were. We do make an effort to secure and try out the products which we expect to arouse the greatest reader-curiosity, but TITH is necessarily incomplete. It is also, unavoidably, often tardy. It is, quite simply, nothing more than the best we can do with the facilities afforded by the revenue from our present circulation and advertising.

Contrary to some readers' suspicions, we are not troubled much by advertisers' pressure on TITH policy, nor would we heed it. A product bad enough to flunk reporting is not usually a very good long-term advertising prospect anyway. But that is not why we do not "boldly come right out and say" that Speaker A is "better" than Speaker B.

One reason we don't is that one man's "better" is not always the next man's. Another, perhaps more important, is that as the industry grows, competition intensifies and quality-differences almost disappear within certain price-classes. Today even the big consumer testing organizations find difficult the comparative rating of Ford, Plymouth, Chevrolet; of Dodge, Pontiac and Mercury; and so forth. They rely more and more on factual, analytic reporting of flaws and special features, leaving to the reader the evaluation of these assets and liabilities in terms of the reader's particular requirements. Precisely as we do — or at least, try hard to do.

Essentially, too, TITH relies on testing by listening and use, both largely subjective. Measuring instruments are employed, but mostly to analyze decisions *a posteriori*. When, say, four staff members assemble to fiddle with and listen to two good \$99 ten-watt amplifiers, the likelihood that all four will agree in preferring one of the amplifiers to the other is not great. As a result, dogmatic statements of "better" and "best" have gone out of style hereabouts. It is more useful to be descriptive, and let the reader react himself. One man may jump at the chance to pay \$15 extra to get .05 db greater efficiency in a loudspeaker; another may think it robbery. That is a decision no one but the reader can make.

— J. M. C.

Furtwängler and his Legacy

by ROBERT CHARLES MARSH

While Wilhelm Furtwängler lived, his fame was blighted by blame for wrongs he may not have done; now that he is dead, he may be honored for what he did do.



MUSIC IS A STRANGE ART, by no means a part of general culture. The most brilliant persons can have no feeling for it, and a man can be a great musician and at a loss in all other things.

In the case of the late Wilhelm Furtwängler, the picture drawn by those who knew him as a friend and a colleague reveals a painfully shy, sensitive man of great culture and the broadest interests who at the same time was one of the greatest conductors of the German Romantic tradition.

As a man he aroused bitter controversy and secured unchanging loyalties. "He was a fine musician and a man of the highest integrity," Sir Thomas Beecham, an associate of many years, told the audience that filled the Royal Festival Hall in London on January 18 for the first of the two Furtwängler memorial concerts he gave with the Royal Philharmonic Orchestra. "In the difficult times in Germany he protected the weak and assisted the helpless . . . My tribute is to a man of remarkable and sterling character, and we see very few of them anywhere in these days."

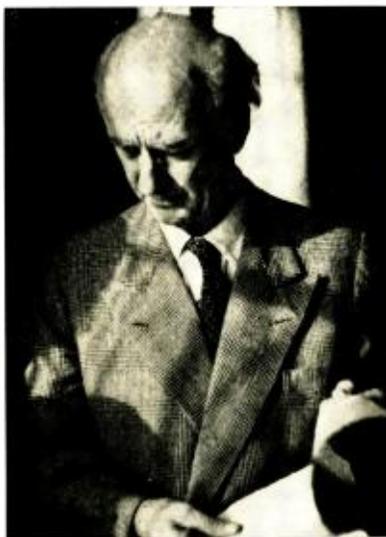
"Furtwängler was an intellectual of the highest order," says J. D. Bicknell of HMV, who directed most of his recording sessions. "His music was his entire life. Everything about him suggested the artist rather than the businessman." Bicknell's memories are highlighted by a private concert at Rome in November 1953 in which his wife, Gioconda DeVito, and Furtwängler played the Brahms G-major Sonata (Op. 78) for the Pope. Had he lived longer, Furtwängler intended to make further appearances as a pianist from time to time.

Furtwängler was born in 1886 and matured in the rich artistic and intellectual environment of Germany before the 1914-18 war. His father was a professor at the University of Munich and an authority on classical archaeology. After an apprenticeship in provincial theaters, Furtwängler received his first major musical appointment in 1920, when, at the age of 34, he followed Richard Strauss as director of the symphony concerts at the Berlin State Opera. In the seven years following he went on to the highest positions in Germany and Austria and received the adulation of

audiences in all the major cities of Central Europe. He was the outstanding figure in the generation of conductors who inherited the posts held earlier by men such as Mahler, Nikisch, Muck, Strauss, and Weingartner. Furtwängler's "contemporaries" were Walter, Klemperer, Kleiber, and Krauss. (As he grew older, he was to be challenged by the growing reputation of Von Karajan, who has now succeeded him as conductor of the Berlin Philharmonic, as he succeeded Nikisch in 1922.) By 1927, at 41, he had won the singular distinction of serving as principle conductor of both the Berlin and Vienna Philharmonic orchestras and the Gewandhaus concerts in Leipzig.

Furtwängler's last appearance in the United States was twenty-eight years ago. He came to this country to lead the New York Philharmonic in the 1924-25 season, when its principal conductor was Willem Mengelberg. In his debut in London, early in 1924, he had drawn fire from Ernest Newman, who wrote in the *Sunday Times*: "Furtwängler is a mannerist who has just one set of formulae, which he unconsciously imposes on all the music he plays, whatever the period or . . . genre. And he is given . . . to calling our attention to [his effects] too obviously. . . ." New York was more cordial the first season, but in his return visits during the two years following he was less successful.

As a conductor of the highest reputation in Germany and Austria, it is certain that he would have reappeared on the American scene, had it not been for the rise of Hitler and Furtwängler's involvement in the imbroglio of music, racial theories, and politics that followed. Furtwängler was politically naïf, inexperienced in dealing with either bureaucrats or dictators, and no match for a Hitler. Furtwängler opposed Nazi policy as strongly as he could without losing state support for his orchestra. He blocked the "aryanization" of the Berlin Philharmonic, vocally opposed anti-semitism, and hoped that he could, by force of his position and popularity, cause Nazi policies to be modified, so far as they affected music and musicians. The crisis was delayed until the final weeks of 1934 and was then precipitated by Hitler's ban on a production of Hindemith's



"Painfully shy, sensitive . . . of great culture."

opera *Mathis der Maler*. (Hindemith was one of several distinguished "aryan" artists — Felix Weingartner was another — whom the Nazis found objectionable.)

Toscanini, by contrast, rejected the Italian Fascists from the beginning, but dealt with them in a manner that revealed considerable political sagacity and an intensity of feeling that, if necessary, would have led him to accept martyrdom rather than submit to their demands; but Toscanini commanded greater prestige than Furtwängler and was opposed by the weaker of the two dictators. Further, Toscanini had been adopted by 130 million Americans, whom the dictators were loath to arouse.

Furtwängler resigned from the Berlin Philharmonic, in reply to the Hindemith ban, on December 4, 1934. At the same time Erich Kleiber resigned from the Berlin State Opera. Kleiber had an Austrian passport; he left Germany and did not return until after the war. Furtwängler was unable even to get out of Germany. For five months the Nazis played a war of nerves, keeping him idle and stewing, and on April 5, 1935, he succumbed. Peace was made, and he returned to Berlin as guest conductor of his former orchestra in a benefit concert. Hitler and his cohorts, magnanimously, turned out to fill the front row.

THERE IS NO question but that Furtwängler was repelled by the Nazis, and remained as critical of them as he could without landing in a concentration camp. They, in turn, openly considered him untrustworthy and politically unsound. In 1936 Toscanini had suggested him as his successor with the Philharmonic-Symphony of New York. Furtwängler was still, technically, without a post in Germany. The opposition to his appointment in New York illustrates the discomfort of his paradoxical situation. The German Nazis objected to his leaving Germany; and the American anti-Nazis objected to his coming to the United States. He refused the New York offer, "until the time the public realizes that politics and music are apart." The following summer, in Salzburg, Toscanini broke with him. There was never a reconciliation, nor would Toscanini return to Salzburg after the war so long as Furtwängler, Von Karajan, and others whom he regarded as collaborationists were there. Furtwängler realized after 1936 that, having chosen to remain in Germany, his position was dependent upon Nazi patronage, and the extent of that dependence is symbolically portrayed by his preparation of a gala birthday performance of *Die Meistersinger* for Hitler after the annexation of Austria in 1938. Resistance was over, and like millions of others, he did what his masters bade. Whatever the inner rebellion, the outer man conformed.

At the close of the war he received denazification clearance and attempted to resume his career. An ovation greeted him on his return to Berlin in 1947. During the same year Dr. Berta Geissmar's book, *Two Worlds of Music*, appeared in the United States, giving a flattering account of his difficulties from the viewpoint of his personal manager. In *Furtwängler: Music and Politics* (1954) Curt Riess offers further evidence of the conductor's war-time en-

deavors to preserve artistic freedom. Yehudi Menuhin spoke forcefully on Furtwängler's behalf, and together they recorded the violin concertos of Beethoven (Victor LHMV 1061), Brahms (LM 1142), Mendelssohn (LM 1720) and, the finest of the series, Bartók (LHMV 3). Nonetheless, when Furtwängler was appointed principal conductor of the Chicago Symphony Orchestra for the 1949-50 season, an uproar followed in which many insisted that having dismissed Artur Rodzinski, the most popular conductor Chicago had had in years, the Orchestra Association now was demanding the public acceptance of a Nazi musician. Again Furtwängler withdrew rather than face a hostile audience.

London and Paris had received him as late as 1938 and he returned to Britain once more in a Beethoven cycle during the 1947-48 season. His final London concert was in March 1954, his last German appearance was at the West Berlin Festival the following September, and he led an orchestra for the last time on October 6, 1954, when he completed the final session of a complete recording of *Die Walküre* in Vienna. HMV will release this in the autumn. From the test records I have heard, it will be a thrilling set.

Had he lived he would have led the Berlin Philharmonic in its American tour this spring. As it is, few who know his recordings can recall the tall, ectomorphic figure striding loosely to the podium, the hair, once blond and later white, extending like a frieze below the bare skull cap, and the way he used his baton, his hands, his torso, his stamping feet, his swaying head — everything — to conduct. Superficially he seemed impossible to follow, and he laughed when the critics complained in behalf of the orchestra. After musicians had played with him for a time, they knew exactly what he wanted, and the strokes and wiggles of his long white baton commanded obedience with the authority of a strict disciplinarian.

His personal habits were austere. He never smoked, almost never drank, and rarely ate meat. Skiing and strenuous athletics appealed to him, and his health was usually excellent. He was rarely tranquil, and his worries were seldom major issues (recording all of *Tristan* he took easily in stride) but piffling, petty frustrations. When pneumonia seized him in November, after a similar attack the year before, he became depressed, took no interest in his scores, and told his friends

Continued on page 106



Reconciliation, 1935: Hitler, Goering and cronies in Row One.



In pickups, as in love . . .

Compliance (up to a point) is a wonderful thing

Music from records begins with a dance, the tempo of which may rise to a feverish 18,000 motions every second. It is not an easy one to perform.

A BEAUTIFUL WORD is "compliance," with a wide assortment of meanings in love, law, and everyday life. Odd as it seems, "compliance" is also one of the terms that an engineer shuttles through his equations when he is calculating his way to a better pickup, loudspeaker, or other electromechanical device.

As a person alert to audio, you have almost certainly had this engineer's "compliance" brought to your notice as an important character-trait of the finer pickups. You know this doesn't mean that the pickups with "high compliance" are apt to go all buttery and lose shape, like Dali's watches. What *does* it mean?

I have found that the answer to this question can be put to excellent use by the buyer and user of high fidelity equipment, so I am going to expose here the whole matter of pickup compliance to amateur inspection as simply and briefly as I can. In addition to explanation, I propose to tell how to test a pickup cartridge, without professional skill or equipment, to determine how much compliance it has.

First, let's pay respects to your intuitive ideas on the subject. "Compliance" is one of those terms the engineers have taken over from lay use because it already had something of the meaning they were after. There is likely to be some glimmer of light that breaks through the technical-to-lay barrier in this case. "Compliance" has to do with the "yieldingness" of the pickup stylus — this much you probably understand, even if you don't happen to be informed about the technicalities of the subject. But what does the stylus yield to?

It must submit to the back-and-forth push of the record groove, the succession of microscopic twists in the groove that represents the speech or music of the recording. For undistorted reproduction, the tip of the playing stylus must follow every tiny twist in the groove with absolute faithfulness. And faithfulness in this case may be measured in millionths of an inch. This all refers, of course, to the tiny side-to-side vibration of the stylus. The arm and cartridge have far too much inertia to follow these very fast motions: as far as the stylus vibrations are concerned, the arm is as stationary as a brick wall. But the stylus has some freedom to move sidewise in the cartridge, so it can go through the microscopic dance that the moving groove urges upon it. "Perfect tracking" is the technicians' label for exact submission by the stylus tip to the wiggle in the groove.

Now let's look at a greatly enlarged slice through the tip of the stylus as it slides along the groove. The illustra-

tion shows such a slice, with the tip in proper playing position, not resting on the bottom of the groove but on the two sloping sidewalls. Resting on the sidewalls about halfway up is the only permissible style of action for the well-behaved stylus. If the tip maintains this two-wall contact at all times, it must go wherever the groove goes, which is the "perfect tracking" mentioned just above.

"So far, nothing could be more obvious," you may say, "but one thing puzzles me. If the tip is pinched between the two sidewalls, how can it ever *fail* to follow the groove exactly?"

By finding an answer to this question, we can discover a lot about what makes a phono-pickup good — or bad. The tip of the stylus acts, in a rough way, like the free end of a springy wire, the other end of which is fastened in the cartridge. In some pickups the stylus tip literally is at the end of a spring; in others, the stylus moves some sort of structure which works against a spring inside the cartridge. In any case, the effect of the spring is to keep the stylus in its center position, and when the groove pushes the tip to one side it is pushing against the spring.

Let's suppose that the spring is very strong, so that the tip strongly resists sidewise motion. One thing that may happen also is depicted in our sketch: the tip may slide up the inclined sidewall, in its attempt to stay at center position in the cartridge. If this happens, the tip has not been displaced as far as the groove at that particular point on the record, and faithfulness of reproduction is momentarily lost. If this wall-climbing happens over and over, in playing any record, fuzziness and muddiness will be characteristic of the sound coming from your loudspeaker.

"Ah," you say, "when the tip goes up the sidewall, it has to lift the whole pickup, so we can lick wall-climbing by putting more pressure on the stylus." Indeed we can. Every pickup requires some minimum of downward pressure to keep the stylus tip constantly in contact with both sidewalls of the groove. That's why many phonograph owners have been able to get music cleaner and crisper when they adjusted their pickup arms for increased downward pressure. For one reason or another, in such cases, the pickup had been operating with too little stylus pressure to avoid wall-climbing.

But don't push ahead too fast with "more pressure" as your standard panacea. Records are made of relatively soft, yielding material. Suppose we have a stylus that is very stiff — it hates like poison to move sideways. To keep this stylus down in the groove, we adjust the arm

for heavy stylus-pressure. With enough pressure, it stays down all right, but now it expresses its reluctance to move by simply *pushing the groove wall out of the way*. The action is like a heavy, firm plow moving down a rubber furrow which has many small twists in it. The plow straightens the twists in the furrow as it passes through; the furrow springs back to its former shape after the plow has passed.

In the same way, the surface of the record snaps back into shape if the push hasn't been too strong but, obviously, at the moment the tip passed through the shape of the groove *was* changed, and with it went fidelity of reproduction.

We can't sidestep the conclusion that what we really need is a stylus that is *very easy to push sideways*. Such a stylus will stay down in the groove with very light pressure, and the light pressure gives assurance that the record groove is in control of the stylus motion. This means that the springback must be soft, not strong — and here is where compliance comes in.

Compliance is the engineer's measuring unit for determining precisely how much springback there is in the stylus system: the more units of compliance, the less springback. A pickup with high compliance has the easily-pushed stylus necessary for perfect tracking with low pressure.

High compliance is particularly important with today's records, because the vinylite of which the records are made is more yielding than the shellac used throughout the reign of 78s. A typical case is a not-quite-sufficient compliance which leads to a slight flexing of the record. This means a low-level distortion, a lack of final clarity, which is particularly insidious because the listener tends to get used to it.

"All right," you say, "to avoid any possible tracking trouble and fuzziness in reproduction, let's go whole-hog and make the compliance practically infinite — let's have a stylus with practically no springback at all."

This enticing idea, unfortunately, isn't practical with the conditions under which our pickups must operate. The stylus is doing two things when it is playing a record. First, it is vibrating from side to side to follow the groove wiggles that represent the speech or music. Second, it is carrying the arm slowly across the record to follow the spiraling-in of the groove. For this second job, the stylus needs enough stiffness so it will not be pushed off-center by the inertia or friction of the arm. For low distortion, the stylus should vibrate about equally each side of its center position. A very floppy stylus would tend to stay over on one side as it vibrates, because it must pull along the arm gradually.

Actually, what we need is a balance among several qualities: the downward stylus pressure, the compliance, the character of the arm, and the nature of the record material. This compromise is not just a theory. The really fine pickups of today achieve it, and that is one of the most important reasons for the magnificent reproduction obtainable from the disk system at its best today. However, it is still true, as it has been for a long time, that many pickups have too little compliance. This home test is designed to show in a reasonably accurate way whether

or not the compliance is high enough to bring the pickup within the class of refined instruments, capable of high-fidelity performance on current records.

But before I describe the test, I want to identify the other main factors that affect the readiness of the stylus to vibrate. There are two: (1) the mass, or weight of the vibrating parts (the stylus and any parts that vibrate with it) and (2) the friction in the vibrating system.

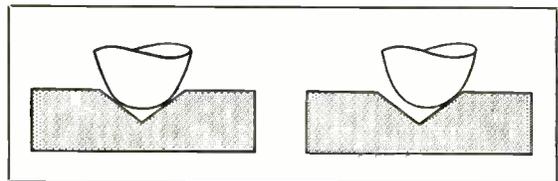
Compliance is the dominant factor in stylus action at the middle and lower frequencies. At the higher frequencies, the mass usually becomes the most important factor. It is a simple question of inertia. Even such a small thing as a pickup stylus, when it has to be started, speeded up, stopped, started, and speeded up again as many as 15,000 times a second, may strongly resist. Getting the vibrating parts small enough is one of the tough problems of pickup design.

The fact that the friction is a factor in how easily the stylus moves will not surprise you. Friction adds resistance to the stylus vibration, as it does to any moving system. In most modern pickups the friction is too small to cause any trouble. In fact, many pickups include a small amount of friction deliberately introduced in the form of some sticky material or substance in contact with the vibrating parts. If kept to a small value and carefully coordinated with the rest of the design, such friction — technically called "damping" — may help to smooth out resonances in the pickup action. But you can see that a *lot* of damping will make the stylus hard to move, possibly to the point of bad tracking.

Now it should be obvious that if a pickup tracks perfectly — that is, responds exactly to the groove modulation — then the compliance is high enough, and the mass and friction low enough. Our home testing method is essentially such a tracking test. It happens that, everything considered, contemporary records impose about as severe a tracking test at frequencies around 400 cycles per second as at any other part of the frequency scale. So if a pickup tracks well on a "loud" 400-cycle note the compliance, et cetera, can be marked up as satisfactory.

Test records are available with steady 400-cycle notes in a series of groove bands, each band recorded at a slightly higher level (louder volume) than the one before. The band that corresponds to average top volume on contemporary records is identified: some bands are higher. To start the test, first make sure that all sources of distortion in your sound system are under control. The pickup must have exactly the recommended pressure on the stylus. The turntable must be carefully leveled. The amplifier and loudspeaker should be operating perfectly so that they will not introduce distortion to confuse the test.

Start the test record on your turn- *Continued on page 112*



Quick, Henry, the Feedback!



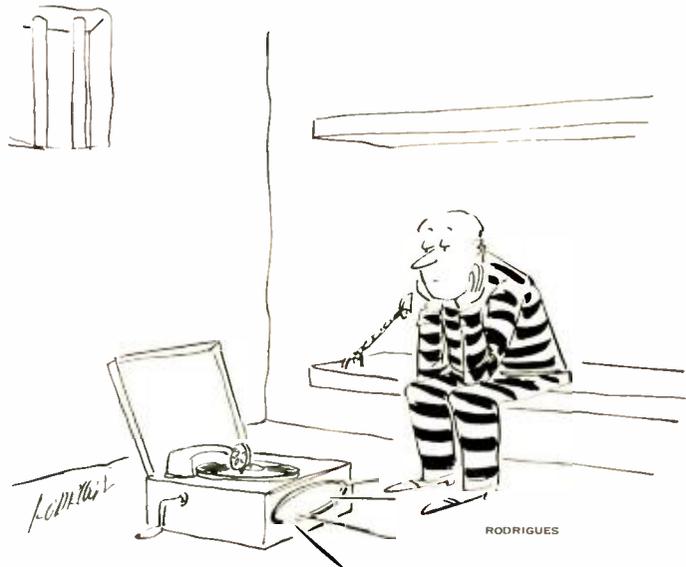
RODRIGUES

"What in the world would a person like that want with Mussorgsky?"



MARQUEZ

"I don't see why you can't just slip on a sweater!"



RODRIGUES

"This I Believe!"

*"Do you have this by the Boston Symphony?
I heard they were operating on a
deficit and I'd like to help out."*



RODRIGUES



RODRIGUES

"Which label is Bizet on?"



MARGUEZ

"Fred! Come here a minute!"



MARGUEZ

MARGUEZ



One topic that is sure to start a conversation these days is the question: Is there a West Coast Jazz? We, of course, do not want to get too far out on that one, but this far we will go: The last time we heard, there was still a West Coast, and according to the jacket notes of some record companies like Contemporary, Fantasy and Pacific Jazz, a lot of young men are making music out there. But we will let some of the musicians themselves — John Graas, Jimmy Giuffre, Gerry Mulligan, Dave Brubeck and Paul Desmond, to be specific — decide what to label it. For that purpose the following conversations are offered — with the kind permission of Rinehart and Co., which is publishing them (and many others) next month in a book, Hear Me Talkin' to Ya, edited by Nat Shapiro and Nat Hentoff.

A QUIET BEAT IN CALIFORNIA

by Nat Shapiro
and Nat Hentoff

THERE'S NO West Coast school of jazz as such. I mean the music we play isn't that different. Jazz can't be regional. There are men like Bill Russo in Chicago and John Lewis in New York who are also experimenting with extended form, as we are, along with emphasis on contrapuntal jazz.

But there is a different setting for jazz in and around Los Angeles. It goes back to when several of us were with Stan Kenton. It was about 1950 or so, and we were coming back from that second concert tour he had. There were Shorty Rogers, Shelly Manne, Art Pepper, Bud Shank, Bob Cooper, Milt Bernhart, Bob Graettinger, and myself, among others. I remember when we were riding back in the bus, we all decided we wanted to stay on the Coast, we wanted to live in California.

We knew it was going to be hard to find work. We even thought for a while of renting an old barn to use as a night club. But we hadn't realized that we'd need a liquor license and things like that. So things were rough at first. That was all Dixieland territory then. The club owners in Hollywood and Los Angeles wouldn't hear of anything but Dixieland.

Well, we had our cards in at the local so, in any case, we couldn't do any steady work for six months. I remember we'd meet after those occasional gigs — Latin jobs and stuff like that — and compare notes about how horrible it was and about the things we had to play to make it.

But then the Lighthouse in Hermosa Beach let Howard Rumsey start some modern jazz nights. Howard gave work to a nucleus of Shorty, Jimmy Giuffre, Shelly, Frank Patchen, (and later Russ Freeman), with Milt Bernhart, Bob Cooper, Bud Shank, Art Pepper, etc., on weekends. I did my first blowing at the Lighthouse.

Then Shorty Rogers himself was a large influence in making modern jazz catch on. He began getting gigs and record dates, and he'd give us — all the ones who had been together at the beginning — first crack at them. Like when he did his album for Victor, the people at the record company had never heard of us, but Shorty insisted we be used.

Shorty brought a fairly complete knowledge of what was happening all over the country with him when he settled on the Coast. Then there was the effect of his own studies with Dr. Wesley La Violette, which gave us a common language. Dr. La Violette has been a major influence on all of us. He's a composer and teacher and has a wonderful way of communicating the knowledge of form — especially counterpoint — to a musician, regardless of the musician's background. He himself has never written any jazz, and I think he doesn't understand it much, but he's always with us in our use of form in jazz. He's helped us absorb a lot of important theory, and he's given us confidence in the use of it. Besides Shorty, Jimmy Giuffre and Frank Patchen are among those of us who have studied with him under the G. I. Bill.

JIMMY GIUFFRE: I've studied for seven years, and I'm still with Dr. Wesley La Violette. With him, I study and attempt to absorb and use, at my own discretion, the homophonic forms,

photos by William Claxton



Desmond

the counterpoint forms, the larger forms, and the myriads of small details concerning composition. And also, as time permits, I listen to and analyze all types of music from Bach to Bob Brookmeyer, the jazz trombonist and writer. All my composition, whether for commercial purpose or not, is part of my studies. La Violette regards jazz as merely a style.

I've begun to write atonally because it affords a larger abundance of melodic possibilities, thereby giving me a broader sense of freedom.

I write contrapuntally as much as possible, the melodies creating the harmony. This gives the music a horizontal flow and provides each player with an interesting melody to play.

In order to achieve more variety as well as unity, I'm cultivating the use of many rarely used (in jazz) forms and devices. Quite often I use the piano, bass, and drums more as melody and color instruments than rhythm instruments.

I check what I've written on the piano but never use the piano before or while writing. This is to improve my hearing.

I'm attempting to be as creative as possible. However, I don't deny the great influence that all my predecessors as well as my contemporaries have upon me. I attempt to absorb and use the devices that I discover in studying their work without consciously lifting exact musical ideas.

JOHN GRAAS: Several of us studied with Shorty too, including Shelly and a bunch of new men not of the Kenton group who became part of our group. Is there anyone on the Coast who *didn't* study with Shorty? He made us listen to Basie, Dizzy, Charlie Parker, Lester Young, etc. He said Parker knew every note Lester Young played. We listened in record store booths to everything. You don't have to buy the records at Music City, a big record shop out here.

Another factor on the Coast scene was Gerry Mulligan.

Mulligan



Mulligan wandered in one day to a Kenton recording date, fresh from New York. This guy did something to the West Coast scene.

To me, Shorty and Gerry are fundamentally alike, but Mulligan's main contribution was to bring jazz dynamics down to the dynamic range of a string bass and then to use counterpoint in a

natural, unschooled way. Some have called it being a miniaturist, but, anyway, it *was* the opposite of the sensationalism of a Pete Candoli or Maynard Ferguson. And I think we were all secretly happy at the success of Chet Baker, a guy who uses about one octave in a dynamic range of *ppp* to *mf*.

The West Coast restraint can be attributed then, I think, to Mulligan's influence. I would agree with some who say that those of us who can use a wider range of emotion should do so and should not fall into the trap of being too confined in our range of expression. But I believe that the Mulligan influence served a great purpose in exposing lines and in requiring a softer-type drummer, like Larry Bunker and Chico Hamilton, for some things.

GERRY MULLIGAN: I just don't consider the piano as an indispensable part of the rhythm section. I think it is more habit than logic that it is accepted, standard practice to use the piano thusly.

The piano is an orchestra and, as such, naturally offers many wonderful possibilities both as a solo instrument and also in conjunction with an ensemble. The piano's use with a rhythm section, where its function is to "feed" the chords of the progression to the soloist, has placed the piano in rather an uncreative and somewhat mechanical role. By eliminating this role from the piano in my group, I actually open whole new fields of exploration and possibilities when I choose to use one.

When a piano is used in a group, it necessarily plays the dominant role; the horns and bass must tune to it as it cannot tune to them, making it the dominant tonality. The piano's accepted function of constantly stating the chords of the progression makes the solo horn a slave to the whims of the piano player. The soloist is forced to adapt his line to the changes and alterations made by the pianist in the chords of the progression.

I consider the string bass to be the basis of the sound of our group, the foundation on which the soloist builds his line, the main thread around which the two horns weave their contrapuntal interplay. It is possible with two voices to imply the sound of or impart the feeling of any chord or series of chords, as Bach shows us so thoroughly and enjoyably in his inventions.

JOHN GRAAS: As for the records we began to make, Shorty had formed his Giants within



Brubeck

the Kenton band. And when he got a chance to record, he recorded us as "The Giants," for disk jockey Gene Norman who sold the sides to Capitol. Norman played the album to death on his, the *only*, night jazz program in town. You couldn't help but notice it. It had a great influence in a jazz-starved town. Then Pacific Jazz recorded Gerry and Chet, and the dam broke. Soon we all got a chance on records.

Now, with the foundation that we've had and made out here on the Coast, I feel we individual musicians are branching out and are also being influenced by visiting musicians and by records from other places. I don't know if there is a West Coast school. Were these things happening in other places?

Let's just say a lot of us had a *chance* on the West Coast. I might have left out some important contributors — Hamp Hawes, Curtis Counce, etc. — and other facts that round out the story. But, basically, this is the way I remember it.

One of the additional things happening now is that the movie producers have become very impressed with this West Coast jazz school. Shorty has already done a couple of movie scores, and I just started writing the music for my first TV series. And there's a lot more to come for all of us.

Now, after a few years, it's Dixieland that's sort of passé in the Hollywood-Los Angeles area. There are a

Graas



number of clubs, all of them well patronized, that feature modern jazz. Like The Haig, The Tiffany, Zardi's, the California Club. And we have all kinds of record dates for big and small labels. Most of us have already been signed to exclusive recording contracts, as a matter of fact, by one or another label. Those that have been are kind of limited thereby, because several of the record company directors are

reluctant to let a guy they've signed record for another company, even as a sideman. This is a short-sighted policy, and it does jazz more harm than good, but, anyway, you can see by all this recording activity how much in demand modern jazz has become not only out



Giuffre

here but elsewhere in the country. A musician here has some of the security people in other professions have, and that makes it easier to create. Like, even if you are out of work for a while out here, you don't get panicked like in New York. And having space — yards and all that — means that you can practice your horn in peace. You really can't practice your horn well in a city apartment like New York.

It's different from New York out here, too, in that New York sort of scares you. At least, it does me. Things are so hard and fast there. New York may be more exciting, in a sense, but for a musician it leads, I think, to the fact that in New York the really outstanding talent is forced into more of a struggle for existence and has less opportunity to experiment.

Take the difference in the attitude of the club owners. Out here, some of the jobs are

Continued on page 94

A Select Discography of "West Coast Jazz"

- Almeida, Laurindo: *Quartet* with Bud Shank — PACIFIC JAZZ 7.
 Brubeck, Dave: *Jazz at Oberlin* with Paul Desmond — FANTASY LP 3-11.
 Giuffre, Jimmy: with Bud Shank, Shorty Rogers, Shelly Manne, Bob Enevoldsen — CAPITOL H 549.
 Jazz Studio Two: with John Graas, Jimmy Giuffre, Herb Geller, Milt Bernhart — DECCA 12-in. 8079.
 Manne, Shelly: Volume 2: works by Bob Cooper, Jimmy Giuffre, Bill Holman, Jack Montrose, Marty Paich, Shorty Rogers — CONTEMPORARY C 2511.
 Mulligan, Gerry: *Quartet*, with Chet Baker — FANTASY 3-6.
 New Directions: Volume 4, with Teddy Charles, Shorty Rogers, Jimmy Giuffre, Shelly Manne, Curtis Counce — PRESTIGE 169.
 Rogers, Shorty: *Courts the Count*, with John Graas, Jimmy Giuffre, Herb Geller, Bob Cooper, Bud Shank, Milt Bernhart, Curtis Counce, Marty Paich, Shelly Manne — VICTOR LJM 1004.
 Rumsey, Howard: *Lighthouse All Stars*, Volume 4, with Bob Cooper (oboe and English horn) and Bud Shank (flute and alto flute) — CONTEMPORARY 2510.
 Shank, Bud: *Quintet*, with Shorty Rogers and Harry Babasin — NOCTURNE 2.



by MARTIN MAYER

A few times each century there may appear on the musical scene an artist so extraordinary as to become a legend in areas where he never has been heard. Such a one, without a doubt, is Russia's greatest violinist, David Oistrakh.

"LOOK," one girl was saying to another, "Khach is glad enough to have you write this thing for him, and he says you know him well enough to write it without talking to him specially. But for God's sake translate it into Russian and give it to him before you print it. He's willing to put his name under almost anything, but he says he has to read it first."

Fair enough.

The hotel lounge was a modified mob scene, large men in dark suits — pin-stripe, mostly — and girls of various ages and sizes, also mostly in suits. The Russian cultural delegation to the United Kingdom, expected the day before, had finally blown into London, and everybody was trying to find out what happened next. The soccer team had its two games scheduled, the ballet troupe knew where it was going to perform, Khachaturian was ready for his BBC interview, Oistrakh's concert arrangements were firm — but none of the details seemed known to either the delegation or its hosts. There was much talk in English, Russian, and German (which is apparently the second language of most modern Russians), much scurrying about among the heavy, comfortable chairs. It was a pleasant hotel, out of the main tourist stream, opposite Hyde Park on Bayswater Road. It looked comfortable.

"You just can't get in to see Mr. Oistrakh tonight," said an agitated, gray-haired Englishwoman representing the SCR (Society for Cultural Relations between Britain and the Soviet Union), which was sponsoring the invasion by Russian artists. "He just arrived half an hour ago, I don't know why it was so late, and he's planning his program with cultural advisers from the Embassy. Could you come back later — tomorrow, perhaps?"

Certainly.

IF ALL the musicians of Europe were required to file into a polling booth and pull levers for The Greatest Violinist on Earth, the winner by a large plurality would be David Oistrakh of the Soviet Union. He has not been out of Russia very often — to Belgium and Poland before the war, France, Germany, and South America since — but

on every trip he made a vast impression. Not much was known about him; the composite of available information read: Nice man; plays perfectly all the time, *senza vibrato*; has a son Igor who played in Paris a couple of years ago, in Montreux this year, and is some day going to be the damndest violinist you ever heard in all your life. Father Oistrakh's pictures showed him as a rather stern man with a set mouth and eyes focused ferociously on the bow strings. Two dozen or so records issued in the United States showed him as a fiddler of immense technical agility and considerable musicianship, often inaccurately recorded.

What sort of man was he? And what sort of life did a violinist have in Russia? How did the music business in Russia set up? And could anybody find out?

An American reporter working in London said that sometimes the Russian delegations were very friendly, anxious to answer questions; and sometimes you could never get a word: a man you had talked with for half an hour three months before would now disavow ever having seen you before in his life. Oistrakh might answer questions in a personal interview, or hold a press conference to read a prepared statement of good wishes to the British people, or flatly refuse to see anyone outside the delegation and the sponsoring group. You never, the reporter said, could tell.

But Oistrakh turned out entirely willing to give a personal interview: informal, anxious to answer questions accurately, and thoughtful about his answers. I had the feeling that there was no directive of any kind behind his friendliness; that he is a cheerful and highly prosperous man who enjoys talking about his profession, and will make friends everywhere he goes, every time. When asked about music, he doesn't talk politics. Or even seem to think politics.

He is a rather short, solidly built man of forty-six, with deeply recessed eyes under light brows, and a long, scoop nose. In conversation he has the shy diffidence of a success so assured and so deserved that it is no longer personally important. He seems young to be the father of another great violinist. He came to the interview from a rehearsal, wearing a well-tailored gray-blue flannel suit and a red

polka-dot silk tie. After introductions to a large party (which included his personal translator, a glamorous black-haired lady in an appropriately red dress; and my personal translator, a Russian-speaking British cousin), he sat down deep into an armchair and propped on his knees a Contax camera in a gleaming light-brown case. He fiddled with the cord to the case all through the interview. But he was not otherwise nervous, or in any way temperamental: a man relaxing after a working morning, and speaking with musical inflection one of the world's most beautiful languages.

The meeting opened with a statement to Oistrakh that he was well known in the United States even though he had never played there: records had carried his art. This provoked a considerable flow of Russian (and some nervousness about what the words meant; could it be the usual European *Yes, and why haven't I been paid?*). But the answer was, "I see your catalogues. Some of the records of mine are very old, made while technical processes were still very imperfect, some are even transferred from 78s. A few seem to be tapes of radio broadcasts I have made. But, recently, I think, you have issued some of the better records."

Does Oistrakh like his records? "There is no stability in the process," he said carefully. "Even at its best, a record is not perfect. They can reproduce the color accurately, and the dynamics. But the *force*" — he accented the word with a forward thrust of his head — "the *force* is lost. There are some of my records I like, some I do not. Very few please me wholly." He thought about this for a moment, then added, anxious not to say anything derogatory to anybody. "At home, everyone understands that a record is one thing, a performance in a hall is another thing. Sometimes, you listen to a record and you think a man has a very rich tone, but you hear him in a concert hall and he is pale. There is an engineer turning a knob at the recording session. Some faces are photogenic, some sounds are —" he explained his word to the translators — "radiogenic. This does not mean they are always good in the flesh."

Oistrakh has made several recordings outside Russia, among them the Brahms and Tchaikovsky concertos for

Deutsche Grammophon (and U. S. Decca) in Berlin, Beethoven and Sibelius for English Columbia (Angel) in Stockholm. It does not seem to him that there is much difference between Soviet and Western recording techniques. "But I know very little about it. I play the violin, and I listen to the tape, and I do not understand how the sound comes from one to the other. In Moscow we have a very special building called the 'Registration of Sound.' It is just for records. Recently the records are very good, for sound. So, I think, are the records I made in Berlin and Stockholm."

He thought back on what he had said, then nodded. "I should like to add," he said, "that I am very pleased at the turn this conversation has taken. I am very fond of records, my son and I are great collectors. I have records of all the great violinists in your country — Stern, Franciscatti, Heifetz, Milstein, Menuhin, many others. Whenever I go away on tour, I always buy records. In Brazil I bought one of my own records, which one of your companies put out. It was a Prokofiev sonata, but the cover was a very glossy yellow, and on it" — he made round gestures with his hands — "churches." He shrugged his shoulders. "Your records are very expensive; at home, records are very cheap. My son and I have many old records and a collection of more than two hundred long-playing records, counting sets of operas as one record, of course. How many records do you have? . . ."

DAVID OISTRAKH was born in Odessa, "a long, long time ago" 1908. Neither of his parents was a professional musician, but his mother sometimes sang in the chorus at the local opera house. He began studying the violin at the age of five. "I was playing at children's concerts when I was twelve or thirteen, but I did not make a professional appearance until I was eighteen." By then he was finishing his studies at the Odessa Conservatory. Four years later he set the stamp of approval on his training by winning first prize in the Ukrainian Violin Contest. Among his other prizes are the 1935 USSR Violin Contest and the 1937 Ysaye Violin Competition in Brussels; a decoration as People's Artist of the Soviet Union and a Stalin Prize. His first job today, he feels, is teaching; he is a professor working with a master class of fourteen violinists at Moscow's Tchaikovsky Conservatory, and among his pupils, finishing up this year, is his son Igor.

The mention of his son brought a big, happy smile that spread all over Oistrakh's face. "My son tours, too," he said, "but not often. He could not come with me to London, because he must stay home and study for a competition. Sometimes we can travel together and play concerts together; we like to do that. He is still a student, of course, and I travel much more often. In an ordinary year I will play seventy or eighty concerts, most of them away from Moscow, in the provinces." It was suggested that he should come to the United States and play some concerts. "Perhaps," he said rather shyly. "But if people like me so much from my records, perhaps it would be foolish of me to come. I might be a disappointment."

Oistrakh's repertory includes *Continued on page 102*

DEREK ALLEN PHOTO



Music in Europe Summer 1955

Probably no one travels to Europe only to hear music, but concert- and operagoing can provide a convenient focus for a European itinerary and help to answer that insistent question "When should I go where?" This summer's program of music in Europe follows the pattern set in previous years; though no tremendous projects are being undertaken (the calm before next year's Mozart storm?), there is still plenty of variety and temptingly off-beat repertoire in the 1955 crop of festivals. At press time, some of the planning was still in the hopeful rather than the firmly committed stage. Prospective vacationers headed for Europe are urged to obtain more up-to-date details from a travel agent. Summer music in America will be previewed in June.

Time and Place	Participants	Repertoire, other pertinent information
WIESBADEN April 30-May 27	Belgrade State Opera company; Teatro alla Scala company; Teatro La Fenice, Venice, company; Japanese Gojo Ballet; Finnish National Opera Ballet; Wiesbaden Symphony Orchestra, conducted by Günter Wand.	The Belgrade company will give <i>Boris Godunoff</i> , <i>Prince Igor</i> , and <i>Ero. the Rogue</i> by the contemporary Yugoslav composer Jakov Gotovac. La Scala will present Cimarosa's <i>L'Italiana in Londra</i> and Rossini's <i>Il Signor Bruschino</i> . La Fenice will offer Rossini's <i>Cenerentola</i> and Puccini's <i>Madama Butterfly</i> . Theatergoers can pick from among performances by the National Theater of Athens, the Berlin Kurfürstendamm Theater, and the Wiesbaden State Theater companies.
FLORENCE May 6-June 30	Visiting opera troupes from Berlin and Vienna, plus many well-known Italian opera singers & conductors; Sadler's Wells Ballet, New York City Ballet, Belgrade National Theater Ballet.	Details of the annual Maggio Musicale in Florence were still tentative at press time. Plans "subject to change" call for: Donizetti's <i>Don Sébastien</i> (Del Monaco, Gobbi, Barbieri; Serafin cond.), also <i>Norma</i> , <i>Otello</i> , <i>Falstaff</i> , <i>Der Ring</i> (Berlin State Opera), <i>Così</i> (Vienna State Opera), Leonard Bernstein's <i>Trouble in Tahiti</i> (Teatro della Pergola), and ballets galore.
BORDEAUX May 16-May 29	Philadelphia Orchestra, conducted by Ormandy; Stuttgart Chamber Orchestra, conducted by Münchinger; Bordeaux Philharmonic; Pamplona Choir; New York City Ballet; André Segovia, Gérard Souzay, and other guest artists.	Bordeaux's 6th Festival of Music opens with two performances of Chabrier's <i>Le Roi malgré lui</i> in the 18th-century Grand-Théâtre. The <i>Oresteia</i> of Aeschylus will be given by the Compagnie Renaud-Barrault in an adaptation by André Obey. music by Pierre Boulez.
COPENHAGEN May 17-May 31	Danish State Radio Orchestra; Royal Danish Ballet; others to be announced.	Liberal quantities of Carl Nielsen's music will be programmed at the symphony concerts. Another native son, Buxtehude, will be well in evidence during organ recitals at Frederiksborg Castle (the 1610 Compenius organ) and at St. Mary's Church. in Elsinore.
BERGEN May 26-June 7	Bergen Symphony Orchestra, conducted by Carl Garaguly & Sir Thomas Beecham; David Oistrakh; Elisabeth Schwarzkopf.	The annual International Festival emphasizes the works of Norway's chief composer, Edvard Grieg. Daily concerts by Norwegian musicians will be given at Troidhaugen. Grieg's home. The Nationaltheatret, of Oslo, will present a play by Ibsen.
VIENNA June 4-June 26	Vienna Philharmonic & Vienna Symphony Orchestras, conductors: André Cluytens, Otto Klemperer. Rudolf Moralt, Eugene Ormandy, Leopold Stokowski, and others; Vienna State Opera; Japanese Gojo Ballet, Yugoslav National Ballet; Alexander Brailowsky, Zino Francescatti, Ralph Kirkpatrick, Nathan Milstein, and other guest artists.	This will be the last Vienna Festival to take place without benefit of the large opera house on the Ringstrasse, which reopens in November. As before, opera performances this June will be given in the Theater an der Wien and the Redoutensaal. No new productions are planned, but in addition to the expectable works of Mozart, Wagner, Verdi, and Richard Strauss there will be such non-standard items as Handel's <i>Giulio Cesare</i> and Rolf Liebermann's <i>Penelope</i> . Operettas by Johann Strauss and others will be given at the Volksoper. The Carl Orff version of Monteverdi's <i>Orfeo</i> will be heard in a concert performance conducted by Orff; also in concert performance, Werner Egl's opera <i>Christof Columbus</i> , conducted by the composer. Dietrich Fischer-Dieskau and Irmgard Seefried will collaborate in a recital devoted to Hugo Wolf's <i>Italienisches Liederbuch</i> .
STOCKHOLM June 7-June 16	Stockholm Concert Society Orchestra; Swedish Broadcasting Orchestra; Philadelphia Orchestra, conducted by Ormandy; Pro Musica Antiqua, Brussels; Swedish Royal Opera; Royal Swedish Ballet.	A new production of <i>Carmen</i> for operagoers and the complete <i>Sleeping Beauty</i> for balletomanes are promised to Stockholm visitors this spring. As in previous festivals, several performances will be staged at Drottningholm, where an 18th-century court theater exists in pristine condition.
GLYNDEBOURNE June 8-July 26	Royal Philharmonic Orchestra, conductors: Vittorio Gui, Carlo Maria Giulini; singers include Giuseppe Valdenago, Sena Jurinac, Fernando Corena.	To celebrate Glyndebourne's "coming of age" (the first of the famous Sussex festivals took place in 1934) a new production of <i>Le Nozze di Figaro</i> will be presented, with settings by Oliver Messel. <i>Don Giovanni</i> , Rossini's <i>Le Comte Ory</i> and <i>Il Barbiere</i> , and Stravinsky's <i>The Rake's Progress</i> are also scheduled.

Time and Place	Participants	Repertoire, other pertinent information
<p>HELSINKI June 9-June 17</p>	<p>The Sibelius Festival Orchestra, conducted by Tauno Hannikainen and others; Philadelphia Orchestra, conducted by Ormandy; Yehudi Menuhin and Elisabeth Schwarzkopf, guest artists</p>	<p>The 1955 Sibelius Festival falls in the composer's 90th year. All seven of his symphonies will be performed, also the violin concerto, the quartet <i>Voces Intimae</i>, solo songs, and so forth, in addition to music by other Finnish composers. The Sibelius Festival Orchestra is an amalgam of the Helsinki City Symphony Orchestra and the Finnish Radio Symphony, each of which will also be heard separately.</p>
<p>STRASBOURG June 10-June 17</p>	<p>Philadelphia Orchestra, conducted by Ormandy; Orchestre National, conductors: Inghelbrecht, Monteux; Orchestre Municipal, conducted by Schuricht; Nouvel Orchestre de Chambre de Strasbourg, conducted by Ernest Bour; Chigiano Quintet.</p>	<p>Performances of Marc-Antoine Charpentier's <i>Te Deum</i> and Lully's <i>Miserere</i> at the Cathedral open this year's Strasbourg Festival. On June 16, Inghelbrecht will conduct Debussy's <i>Le Martyre de Saint Sébastien</i>; the following night, Monteux will conduct Stravinsky's <i>Le Sacre du Printemps</i>. The Théâtre National Populaire is expected to present four productions after the music festival.</p>
<p>AMSTERDAM THE HAGUE SCHEVENINGEN June 15-July 15</p>	<p>Concertgebouw Orchestra, conductors: Van Beinum, Klemperer, Monteux, Szell; Hague Residentie Orchestra, conductors: Giulini, Krannhals, Van Otterloo, Steinberg; Israel Philharmonic, conducted by Paul Kletzki; Teatro alla Scala opera company; The Netherlands Opera; Hungarian String Quartet; New York City Ballet.</p>	<p>As usual, this year's Holland Festival features a variety of orchestras and conductors in a variety of symphonic literature. Travelers with operatic inclinations can hear the Scala troupe give Rossini's <i>L'Italiana in Algeri</i> (with Simionato and Valletti in the cast, Giulini conducting) and the Netherlands Opera company give <i>Le Nozze</i> and <i>Don Giovanni</i> (conducted by Josef Krips) and Tchaikovsky's <i>Eugene Onegin</i> (conducted by Alexander Krannhals). Not the least of the attractions will be <i>King Lear</i> and <i>Much Ado About Nothing</i> presented by the Shakespeare Memorial Theatre company (from Stratford-on-Avon) with Sir John Gielgud and Peggy Ashcroft.</p>
<p>BADEN-BADEN June 17-June 21</p>	<p>Sudwestfunk Orchestra, conductors: Ernest Bour and Hans Rosbaud; other musicians to be announced.</p>	<p>The well-known German spa is playing host this year to the 29th ISCM (International Society for Contemporary Music) Festival. Four orchestral and two chamber music concerts are planned, with the accent solely on contemporary music. Erich Itot Kahn and Elliott Cartet are the American composers represented.</p>
<p>GRANADA June 20-July 4</p>	<p>Orquesta Nacional, conductors: Ataulfo Argenta and Carl Schuricht; Scarlatti Orchestra of Naples, conducted by Franco Caracciolo; Italian Quartet; Rosario Spanish Ballet; Andrés Segovia, Claudio Arrau, Zino Francescatti and Robert Casadesu, other guest artists.</p>	<p>Visitors to Granada this summer will have music to hear as well as the Alhambra to see. Ballet will be given in the Generalife Gardens (remember <i>Nights in the Gardens of Spain?</i>) and orchestral concerts in the Palace of Charles V. Choral music will be sung by the Orfeon Donostiarra. On June 24: a traditional Andalusian fiesta. Also scheduled is an exhibition of paintings by Goya and his followers.</p>
<p>PRADES July 2-July 18</p>	<p>Pablo Casals; Rudolf Serkin; Yehudi Menuhin; Vegh String Quartet; Bach Aria Group.</p>	<p>This year's festival in the little French Pyrenees town of Prades, which Casals has made famous, is being planned to encompass music by Bach, Brahms, and Schubert. "Planned" is the operative word here. No one could say for sure when we went to press whether a "Casals festival" would even take place. But one hoped it would.</p>
<p>AIX-EN-PROVENCE July 10-July 31</p>	<p>Orchestre de la Société des Concerts du Conservatoire, conductors: Hans Rosbaud, Thomas Schippers; Sudwestfunk Orchestra, conductors: Jean Martinon, Hans Rosbaud; Orchestre Louis de Froment; Loewenguth Quartet; Wilhelm Kempff; Elisabeth Schwarzkopf.</p>	<p>Four operas will be presented: Gluck's <i>Orphée</i>, Alceo Galliera conducting; Mozart's <i>Le Nozze</i> and <i>Così</i>, Rosbaud conducting; Gounod's <i>Mireille</i>, Pierre Dervaux conducting. The latter work, as in 1954, will be given <i>al fresco</i> at Les Baux de Provence in the Val d'Enfer. The Conservatoire Orchestra will play in concerts as well performing in the pit for all the operas.</p>
<p>BAYREUTH July 22-August 21</p>	<p>Singers this year include: Gré Brouwenstijn, Martha Mödl, Astrid Varnay, Ramon Vinay, Wolfgang Windgassen, Dietrich Fischer-Dieskau, Hans Hotter, Ludwig Weber. Conductors: see under Repertoire.</p>	<p>The new production at Bayreuth this year will be <i>Der Fliegende Holländer</i>, conducted by Hans Knappertsbusch and Joseph Keilberth, produced by Wolfgang Wagner. There will be two cycles of <i>Der Ring</i>, conducted by Keilberth. <i>Parsifal</i>, conducted by Knappertsbusch, and <i>Tannhäuser</i>, conducted by Eugen Jochum, will also be given. As usual, a special Festival Orchestra, Ballet, and Chorus will be assembled.</p>
<p>BREGENZ July 21-August 15</p>	<p>Vienna Symphony Orchestra, conductors: Volkmar Andreae, Karl Böhm, Rudolf Moralt; Berlin State Opera Ballet; Wilma Lipp, Helge Roswaenge, Nicolai Gedda, and other singers.</p>	<p>Bregenz is at the Austrian tip of Lake Constance, just a few miles distant from the Swiss and German frontiers. Ten open-air performances on the lake will be given of Johann Strauss's <i>Nachts in Venedig</i>. Rossini's <i>Il Barbiere</i> will be performed at the Theater am Kornmarkt, as will the plays <i>Kabale und Liebe</i> (Schiller) and <i>Der Bauer als Millionär</i> (Raimund) presented by the company of the Vienna Burgtheater. Three orchestral concerts are scheduled, one of them all-Bruckner.</p>

Continued on page 121





music makers

by ROLAND GELATT

A YEAR AGO, on April 4, Arturo Toscanini conducted his farewell concert with the NBC Symphony, and those of us lucky enough to have been in Carnegie Hall that evening will never forget it. How has the Old Man spent his first year of "retirement"? Well, he began it last June by conducting two long recording sessions for RCA Victor. In the fall, after summering as usual in his Lago Maggiore villa, he attended rehearsals at La Scala (a theater where Toscanini is not unknown); and though he never once raised a baton, his presence in the auditorium apparently was sufficient to startle singers and instrumentalists into some extraordinarily brilliant performances. In January he started working intensively on a backlog of unissued recordings that await his approval. He did preliminary tape auditioning in Milan and then (February 27) flew to New York and began giving the audio equipment in his Riverdale home a thorough workout.

At the time this column went to press, no one could say for sure whether he would or would not conduct while in America this spring. RCA Victor has the welcome mat out for any recording sessions he may care to lead, and friends who have visited Toscanini this year report that he is in twinkling spirits and looking as unwrinkled as ever.

CARL ORFF's musical trilogy *Trionfi*, of which the best-selling *Carmina Burana* constitutes Part 1, has now been recorded in its entirety by Deutsche Grammophon under the direction of Eugen Jochum. The complete set is being issued in Germany this month and will be available in domestic pressings on the Decca label later in the year. Also due for release this year is a recording of excerpts from Orff's opera *Antigonae*, on Columbia, supervised by the composer.

Deutsche Grammophon Gesellschaft, whose recording of *Carmina Burana* did much to awaken interest

in Orff's music here, has had a long and honorable history in the record industry.

Today, DGG claims to be the largest producer of records on the Continent, with a production last year of more than twelve million disks. According to Henning Rintelen, a roving DGG representative who has just completed a tour of duty in New York, the 78-rpm record still dominates the German market. Since a twelve-inch Deutsche Grammophon LP sells for thirty-two marks (or \$7.50), it's easy to understand why German record buyers have been converting to microgroove slowly. For those with the wherewithal, however, the DGG catalogue has considerable appeal. Only a portion of it (something like one third) has been issued here by Decca. Anyone interested in the remaining two thirds can obtain a catalogue by writing to Deutsche Grammophon Gesellschaft, P.O.B. 1013, Hannover, Germany.

AMONG THE DGG recordings which Decca has yet to issue here is a series conducted by the Russo-Swiss musician Igor Markevitch, who has just made his United States debut as guest conductor of the Boston Symphony. Since he first came to international attention as a protégé of Serge Diaghileff in the late 1920s, Markevitch has pursued a variety of careers. He started off as a composer, went underground with Italian resistance forces during World War II, and emerged in 1944 as conductor of the orchestra in Florence. Since then, conducting has gradually usurped the time he once spent in composing. He has no orchestra of his own, but makes many guest appearances and many records—as witness the Angel and Victor catalogues. He is also an author, a director of the European Association of Music Festivals, and a teacher at the Salzburg Mozarteum.

En route to Boston, Markevitch stopped off in New York and discoursed in fluent, idiomatic English

about the special problems of conducting for the microphone. He believes that the elements of a good concert performance do not necessarily serve to make a good recorded performance, and vice versa. "Some musicians," he says, "simply are not phonogenic. They may be overwhelming in person, but on records they seem far less impressive." As the prime example of a non-phonogenic conductor, Markevitch instanced the late Wilhelm Furtwängler. The very qualities that made him so un-



Toscanini with De Sabata and Callas. A "startling" retirement appearance in Milan

forgettable in concert served to vitiate his recordings. As a simple case in point, Markevitch mentioned Furtwängler's use of silence. "He would hold a *fermata* almost to the breaking point, so that his whole audience would be engulfed in the silence and one could feel the atmosphere electrified by its intensity. It was tremendously effective. But on records a silence is nothing. It is dead, boring. The listener's 'point of hearing' is different, and a conductor who works for the microphone must adapt his interpretations accordingly."

Markevitch finds that the hardest thing to achieve on records is musical perspective—the sense of differing planes of orchestral relief. To obtain it, he relies on multiple pickups throughout the orchestra and at a recording session concerns himself detailedly with microphone placement. "I conduct the engineers," he confesses, "almost as much as the in-

strumentalists." The perspective attained through multiple pickups can be exaggerated, Markevitch knows, as in some of Stokowski's recent recordings, but the principle he holds to be right and preferable to the over-all distant pickup favored by some conductors and engineers.

COMPLETE EDITIONS of composers' works were a nineteenth-century commonplace in Europe. Probably the most famous of them was the imposing sixty-volume "complete and critical edition" of Bach's works published by the Bach Gesellschaft, which appeared piecemeal from 1856 to 1900. But there were several other composers whose *oeuvre* was gathered between the stout covers of multi-volume sets.

One of these was Mozart. His collected works began appearing in 1875 in an edition supervised by Ludwig Ritter von Köchel, of the ubiquitous K. numbers. Unfortunately, since then new sources of information have come to light, so that Köchel's edition is now not only out of print but also out of date. Mozartians need not despair, however. A new collected edition—the Neue Mozart-Ausgabe—is on the way, sponsored by the International Mozarteum Foundation in Salzburg and edited by Ernst Fritz Schmid. The whole edition will comprise some 110 volumes of music, and it is estimated that publication will be completed by 1970. Total cost: \$310, on a pay-as-you-go basis. Further information and subscription forms can be obtained from the Mozarteum, Salzburg, Austria.

There is something hearteningly optimistic about a long-range venture like this. Apparently, the Austrians don't expect the world to end tomorrow. Neither, for that matter, do the Czechs. Across the Iron Curtain a collected edition of Antonin Dvorak is being published under the supervision of Otakar Sourek. Anyone who yearns for a complete set of Dvorak can write to Artia, Praha II, Czechoslovakia, for details.

BACK IN 1928 a young engineer employed by Victor was assigned to some recording sessions in New York's Liederkrantz Hall at which an equally young soprano recorded an assortment of arias from *Aida*, *Ernani*, and *La Forza del Destino*. The engineer was Fred Lynch, the soprano Rosa Ponselle. Last October, twenty-

six years later, Fred Lynch and Rosa Ponselle met again under the same auspices and for the same purpose. The result of their collaboration will be issued this month by RCA Victor: a twelve-inch LP entitled *Rosa Ponselle Sings Today*.

At the time of their first encounter in 1928, Miss Ponselle had already been singing at the Metropolitan Opera for ten years. She had made her debut in 1918 as Leonora in *La Forza del Destino* opposite the Don Alvaro of Enrico Caruso, and in the ensuing decade this American-born singer had become the most valued dramatic soprano on the Metropolitan's roster. Her career continued until 1937, when suddenly at the age of forty Ponselle retired from opera and shortly thereafter from all public appearances whatsoever. After twenty years on stage Rosa Ponselle had decided to take life easy.

But she continued to study and to sing for friends. And via the grapevine that ran from Ponselle's home near Baltimore to her admirers throughout the world came reports of a sovereign vocal command undiminished by the passage of time. Ponselle in her fifties, we were told, was still the same Ponselle of fond memory, with her powers intact and her artistry unscathed. Visitors pleaded with her to step out of retirement and resume the career she had abandoned so prematurely, but Ponselle would not hear of it. She had said farewell, and that was that. However, she did not rule out the possibility of recording again, especially if it could be managed on an experimental basis in her own home; and after years of persistent coaxing by RCA Victor's George Marek and Alan Kayes, she capitulated and agreed to sing once more before the recording microphone.

One day last October, Fred Lynch arrived at Villa Pace, Ponselle's home twelve miles northwest of Baltimore, in the wake of Hurricane Hazel. He found the house bereft of electricity; all the lines for miles around had been felled by the big wind. Miss Ponselle sent an urgent message to the president of the local power company, and in a few hours a special crew had restored electricity to Villa Pace. By this time, Lynch had listened to the singer's baby grand and had decreed that it would not do for recording purposes. Miss Ponselle dispatched another urgent message, this time to the local Steinway manager, and at

noon the next day (which happened to be a Sunday) a truck pulled up to Villa Pace with a seven-foot grand piano. Meanwhile, Lynch had been arranging and rearranging microphones in an attempt to simulate concert-hall acoustics in domestic circumstances. To achieve a feeling of distance between accompaniment and voice, he left the piano in the music room and put Ponselle in the foyer outside, just within sight of her accompanist, Igor Chicagov. The foyer is two-storied, which allowed the use of an echo microphone in addition to two close-up microphones for accompanist and singer.

For seven straight days thereafter Ponselle worked at her recordings. She would begin at 1:30 or 2 p. m. and continue through until 2 a. m. with time off only for dinner. Fred Lynch says he has never seen a recording artist work more diligently. In all, Ponselle recorded about sixty selections, which meant hundreds of "takes" before she was satisfied with the sound quality and her own interpretations. Sixteen selections were chosen for *Rosa Ponselle Sings Today*. In one of them—a song in Sicilian dialect called "*Amuri, amuri*"—she plays her own accompaniment; it was recorded long after midnight, when an exhausted and sleepy-eyed Igor Chicagov had already gone home.

After Fred Lynch returned to headquarters in New York, he turned over his tapes to Ann McMillan, a young and attractive alumna of Bennington College and the Berkshire Music School, who spent the better part of a month editing tapes in RCA's Twenty-fourth Street studio and consulting by phone with Miss Ponselle. The job of piecing together a satisfactory LP recital wasn't ameliorated by various background noises emanating from the ten dogs and six cats that inhabit Villa Pace. Animal visitors were supposedly barred from recording sessions, but somehow they had managed to get in, and to make themselves heard.

In choosing repertoire for her phonographic comeback, Ponselle wisely avoided re-recording the operatic arias she made a quarter-century or more ago. Whether all her alternatives were wisely chosen is another matter. However, there are at least two pieces on the new disk—Lully's "*Bois épais*" and Beethoven's "*In questa tomba oscura*"—which ought to satisfy everyone. Here Ponselle is at her classic and very impressive best.

Records in Review

Reviewed by PAUL AFFELDER • NATHAN BRODER • C. G. BURKE
 JOHN M. CONLY • RAY ERICSON • ALFRED FRANKENSTEIN
 ROLAND GELATT • JAMES HINTON, JR. • ROY H. HOOPES, JR.
 J. F. INDCOX • ROBERT KOTLOWITZ • HOWARD LAFAY
 JOHN S. WILSON



Classical Music, Listed by Composer	51	The Music Between	68
Advertising Index	52	The Spoken Word	68
Building Your Record Library	56	The Best of Jazz	69
Recitals and Miscellany	64	Wagner on Microgroove, Part I	73
Folk Music	67	Dialing Your Disks	76

CLASSICAL

BACH

Brandenburg Concertos Nos. 2 and 5

Philharmonia Orchestra, Edwin Fischer, cond.

RCA VICTOR LHMV 8. 12-in. \$4.98.

The performance of No. 2 is first-class, with some especially fine trumpet playing by Harold Jackson. You may like No. 5 too, if you don't mind a piano instead of a harpsichord and occasional retards and *accelerandi*. Very good balance and remarkably clear recording. N. B.

BACH

Suites for Unaccompanied Cello: No. 2, in D minor; No. 6, in D major

Antonio Janigro, cello.

WESTMINSTER WL 5348. 12-in. \$5.95.

This reviewer confesses to the belief that Bach's suites for unaccompanied cello should be confined to the cellist's practice stand and the scholar's study. For the benefit of those who regard this as heresy, I hasten to add that Janigro performs these works cleanly and with a singing tone. He plays, in fact, as though he considers these dry and mastodon pieces to be great masterworks. Very good recording. N. B.

BACH

Partita No. 2, in D minor; Sonata No. 1, in G minor

Nathan Milstein, violin.

CAPITOL P 8298. 12-in. \$4.98.

Straightforward playing, fine tone, sensible tempos, practically perfect intonation, excellent recording. The only things missing are a little poetry and excitement. N. B.

BACH

A Bach Recital by James Friskin

Chromatic Fantasia and Fugue; Italian Concerto; Capriccio On the Departure of a Beloved Brother; Sonatina from Gottes Zeit (arr. Friskin); Toccata in C minor; *French Suites Nos. 3-6; 15 Two-Part Inventions; Fantasia and Fugue in A minor; Chorale Prelude O Mensch bewein* (arr. Friskin); *Fantasia in C minor; Fantasia and Double Fugue in A minor.*

James Friskin, piano.

VANGUARD BG 543/44/45. Three 12-in. \$14.94.

In the many years that Friskin has been giving recitals in this country and teaching, mainly at the Juilliard School, he has built up a sound reputation, especially for his playing of Bach. Working steadily and quietly, without the benefit of the ballyhoo some of his colleagues have received, he has acquired a faithful following, particularly among the teachers he has taught, and these have spread his interpretative ideas in their own communities.

It is good, now that he is approaching seventy, to have his art available for all to hear in this well-recorded album. His Bach is clean, with pedaling so discreet that there is never any blurring of melodic lines. Each voice in the polyphony is given its proper place, the rhythm is alive, and the tone sings. Friskin manages to convey the poetry in these works clearly, while allowing traces of a Romantic approach (as in the bringing out of an inner voice) to appear only seldom. No one who has, say, the Landowska recording of the *Chromatic Fantasy and Fugue* on the harpsichord is likely to exchange it for Friskin's version; but if Bach is to be played on the piano, then Friskin's interpretations, with their deep understanding of the harpsichord style, are as good as any and better than most. N. B.

BEETHOVEN

Concerto for Piano, No. 2, in B flat, Op. 19.

†Mozart: *Concerto for Piano, No. 15, in B flat, K 450.*

Solomon, piano; Philharmonia Orchestra André Cluytens (in the Beethoven) and Otto Ackermann (in the Mozart), conds. RCA VICTOR LHMV 12. 12-in. \$4.98.

The Second Concerto is one of Beethoven's few works patently imitative of Mozart, and it may well be that the latter's K. 450 was specifically the prototype for Op. 19. The trouble is that the conductor, knowing Op. 19 to be Beethoven, excites it with pulsations of impatience and irregularities of posture that are not in the score and not required to maintain interest: indeed, they dull interest. Happily, Otto Ackermann does not try to double the real Mozart with a Beethoven yet to come, and K. 450 in his and Solomon's deft and knowing manipulation sparkles alive and genuine throughout its brilliant course. Precise, fresh, and delicate sound not easy to adjust, but rewarding when adjusted (mainly to free the piano of bell). C. G. B.

BEETHOVEN

Fidelio

Martha Mödl (s), Leonore; Sena Jurinac (s), Marzelline; Wolfgang Windgassen (t), Florestan; Rudolf Schock (t), Jaquino; Alfred Poell (b), Don Fernando; Otto Edelmann (bs), Don Pizarro; Gottlob Frick (bs), Rocco; Chorus of the Vienna State Opera and Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.

Symphony No. 1, in C. Op. 21

Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.

RCA VICTOR LHMV 700. Three 12-in. \$14.94.

This version of *Fidelio*, in English pressings, was reviewed here in conjunction with the Toscanini edition [HIGH FIDELITY, December 1954]. Both received sour comments on their ruthless excision of all the dialogue not accompanied by music. Without connecting material between the set pieces, this opera becomes a concert, its dramatic sense expunged. For those who will accept a *Fidelio* so needlessly limited, this is a good edition. So is Toscanini's, limited in the same way. Neither is an ultimate edition. The present has a greater acoustic surety; both are as a whole well sung and both are helped and hurt by the conductorial tics of their leaders. In ferocity, suspense, revenge — all the hard emotions — Toscanini has the advantage; in aspiration, humor, uncertainty, and hope the late Wilhelm Furtwängler had it. The most religious of operas is endowed with all the fundamental emotions. Primarily in Furtwängler's favor is a harmonic opulence that Toscanini would never attempt. The latter was helped by Rose Bampton, a really great Leonore, and Furtwängler had in Sena Jurinac a Marzelline above comparison.



Furtwängler: deliberation can be noble.

The Victor disks (compressed to five sides where HMV required six) are somewhat brighter than HMV's, to accord with American taste, and they are accompanied by printed texts in German and English, not included in the HMV edition. An ambling performance of the First Symphony, rather pleasant in a lazy way but hardly what Furtwängler would have given in his best days, fills the sixth side in a recording that presents no problems and declares no triumphs. C. G. B.

BEETHOVEN

Overtures: Prometheus, Op. 43; Coriolan, Op. 62; The Ruins of Athens, Op. 113; Namensfeier, Op. 115; King Stephen, Op. 117; Zur Weihe des Hauses, Op. 124.

Vienna State Opera Orchestra, Hermann Scherchen, cond.
WESTMINSTER WL 5335. 12-in. \$5.95.

With this disk Scherchen becomes the first conductor to have recorded all eleven Beethoven overtures. (The four associated with *Fidelio* are on Westminster WL 5177, and the *Egmont* Overture is included with the superb disk, WL 5281, of the complete *Egmont* music.) The greatest overtures on this record, *Coriolan* and *The Consecration of the House*, have already appeared in the Scherchen interpretations outside the Second Concerto: in the sum of their values they are not excelled on any other record. But the *tours de force* here are not those immensities. They are instead a pair of potboilers, the *King Stephen* and *Namensfeier* Overtures, not dull but ignored because they are not *Coriolans*, thrust forward with a *brío* calculated not to let us forget who wrote them and destined to keep us from forgetting the music itself. Steady performances of *Prometheus* and the interesting *Ruins* fill out this disk, which is recorded with authoritative balance and deep substance. C. G. B.

BEETHOVEN

Sonata for Piano and Violin, No. 9, in A ("Kreutzer"), Op. 47.

Corelli: La Follia

Louis Kentner, piano; Yehudi Menuhin, violin (in the Beethoven); Yehudi Menuhin, violin; Gerald Moore, piano (in the Corelli).

RCA VICTOR LHMV 10 12-in. \$4.98.

The *Kreutzer* part of the record was planned to be bad, and the planning was successful. Kentner is subjected to the violinist in the dismal old way pleasing only to violin virtuosos. Otherwise the first movement would be, in its intensity, the most desirable on disks. *La Follia*, extraordinary for being both a show piece and musically imaginative, is recommended for the brilliance of its playing. In the Beethoven the sound is excitingly accurate at *mf* or quieter, coarsening at higher levels — except the piano, which attains higher levels in only two chords. C. G. B.

BEETHOVEN

Symphony No. 5, in C minor, Op. 67; "Fidelio" Overture, Op. 72b.

Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.

Record Advertising Index

Beyland Engineering Co	84
Capitol Records	61
Columbia Records, Inc	65, 78, 79
Cook Laboratories, Inc	83
Dauntless International	85
High Fidelity Recordings, Inc	82
Leslie Creations	85
London Records	59, 80, 84
Mercury Records Corp	72
Music Box	85
Music Room, Inc	85
Nuclear Products Co.	71
Record Market	85
Recorded Tape-of-the-Month Club, Inc	81
Urania Records	77
Vox Productions, Inc	75
Weigel, J. D. & Co.	82
Westminster Recording Co	83

RCA VICTOR LHMV 9. 12-in. \$4.98.

Deliberation had become an obsession with Furtwängler in his latter years, and his records of these times are as easy to identify by their leisure as are Toscanini's by their haste. This is a very slow Fifth — and for three movements noble in its inexorable march. But the separation of the chords in the finale, self-conscious and unnatural, is less a march than a stumble. Too bad, for the celebrated ripe Furtwängler blend of orchestral choirs is beautifully in evidence, particularly in the finale, where the brass is lambent in a golden unity. The sound is not dramatic in itself, but it has virtues of pleasant violin tone, first-class balance, low distortion, and good spaciousness a little echoic. In most records of European manufacture definition is not so highly esteemed as it is here.

The rousing *Fidelio* Overture is extracted from the Furtwängler version of the opera. C. G. B.

BERLIOZ

Les Nuits d'Été, Op. 7; La Captive, Op. 12; Le Jeune Père Breton, Op. 13, No. 4; Zaïde, Op. 19, No. 1.

Eleanor Steber, soprano; Columbia Symphony Orchestra, Dimitri Mitropoulos (in *Les Nuits*) and Jean Morel (in the remaining songs), conds.
COLUMBIA ML 4940. 12-in. \$3.98.

Anyone who still believes that Hector Berlioz could express himself only with tremendous orchestral and choral forces should get acquainted with the affecting songs on this record. The man who composed them was able to shape a simple, expressive vocal line in masterly fashion. Eleanor Steber has never sounded in better voice than she does here, though I could have wished at times for more tonal variety and a more imaginative approach. Both Mitropoulos and Morel handle the orchestral accompaniments with care and sensitivity. The lifelike reproduction embodies considerable — occasionally too much — room resonance. P. A.

BERNSTEIN

Jeremiah Symphony; Facsimile; Ballet Suite from On The Town

Schuyler Symphony Orchestra, Nan Merriman, mezzo-soprano (in *Jeremiah*); Golden Symphony Orchestra (in *Facsimile*); On the Town Orchestra, all conducted by Leonard Bernstein.
CAMDEN CAL 196. 12-in. \$1.98.

Like most, if not all the issues released under the Camden label, this consists of a series of dubbings from 78s originally made for Victor; unlike some other Camden productions, however, the recording can stand up alongside all but the best of recent LPs. The symphony is Bernstein's finest work. It opens with a grandly dignified, noble, and monumental "Prophecy," followed by an ironic scherzo entitled "Profanation," and it ends with a marvelously poignant "Lamentation" wherein the vocal soloist sings verses from the Book of Lamentations in the original Hebrew; the text, unfortunately, is not given. The suite from *On the Town* remains one of the best examples of the *rapproché*.

ment between "serious" and "popular" music about which there was much talk at one time. *Facsimile* is the score for a ballet about some bored people on a beach. It is effective enough in the theater but not especially arresting as a concert piece. A. F.

BERNSTEIN

On the Town — Ballet Music

On the Town Orchestra, Leonard Bernstein, cond.

CAMDEN CAE 203. 45 rpm. 7-in. 69c.

Leonard Bernstein fashioned an excellent score for *On the Town*, a musical of the mid-Forties which stemmed from his successful ballet "Fancy Free." In the ballet music of *On the Town* he effectively captured the excitement of the New York scene during the war years, as well as the feeling of loneliness that seems part of the metropolitan atmosphere at any time. While it discloses a good deal of personal ideas, there are traces of Gershwin and, to a lesser degree perhaps, of Stravinsky. The composer leads a very spirited performance, and the rehabilitated sound is an improvement over the original Victor issue, though still pale in the bass. J. F. I.

BRAHMS

Eleven Chorale Preludes for Organ, Op. 122; Chorale Prelude and Fugue on "O Traurigkeit, o Herzeleid."

Virgil Fox, organ.

RCA VICTOR LM 1853. 12-in. \$3.98.

Written in 1896, the year before he died, Brahms's chorale preludes represent his last musical legacy. Few composers have left a more beautiful one. In their contrapuntal mastery and imaginative treatment of the chorale melodies, they hark back to Bach; in their poignant harmonies they reflect Brahms's romantic nature; while a sense of noble, peaceful resignation pervades the whole. Like the late piano pieces, they condense into small forms more profound emotion than can be found in some of his grandiose works.

Virgil Fox, organist of the Riverside Church in New York and one of the most active concert organists, has recorded the set on the organ of the Hammond Museum in Gloucester, Mass. Before the preludes he plays a Bach harmonization of the chorale tune, and the disk includes the fine choral prelude and fugue on *O Traurigkeit*, published in 1883, one of the few other organ works from Brahms's pen. An organist in the Romantic tradition, Fox seeks to present music with as much drama and dynamic variation as the highly colorful modern organs are capable of. Within this style he is a brilliant technician and discerning musician; his phrasing and tonal balances are impeccable, and he avoids serious excesses of rubatos and soggy registration.

At an opposite pole interpretatively is Ernest White, who has made the only other record of this music (for Mercury). He plays on the admirable French classic organ of the Church of St. Mary the Virgin, where he is organist. Although colorfully registrated, his performances are austere in tempo and dynamics. Once set, a tempo is carefully preserved, with scarcely any rubatos; changes in dynamics

are made by changes in registration, not in crescendos and decrescendos.

I personally prefer White's recording; its simplicities and rigorousness seem more pertinent to the music, and they stand up better under repeated hearings. Yet it is not, to my taste, a definitive reading—the tempo of No. 3 is a shade too slow, the registration of No. 7 overly rich. So it is to be hoped other organists and record companies will undertake this remarkable work, which can stand many interpretations.

The RCA Victor disk has the advantage of better engineering—clean, brilliant, and listenable close by. The Mercury disk is in some cases ineffective unless turned up very loud and heard from a distance. The resultant organ-in-a-church effect is first-rate, but you do need room to get it. R. E.

BRAHMS

Concerto for Violin and Orchestra, in D, Op. 77

Gioconda de Vito, violin; Philharmonia Orchestra, Rudolf Schwarz, cond.

Memorial to a Beethovenian

FROM ELEVEN sets of SPs devoted by the late Artur Schnabel to the concertos of Beethoven, RCA Victor—guided by the opinions of Schnabel's widow—have chosen to transfer to LP one example of each concerto for an album to serve as a Schnabel memorial. They have not chosen the most recent performances: they have chosen the best Beethoven, which is to say the best Schnabel. The originals were all recorded during the mid-Thirties when Malcolm (now Sir Malcolm) Sargent was an active HMV conductor for concertos, and it is at once evident that the shaping of phrases and the flow of tempos here proceed from the same kind of thoughtful responsiveness, openhearted vivacity, and indifference to gentility in soloist and conductor. Gentleness is another aspect of humanity and its art, and we will not find the slow movements more persuasive than they are here in Schnabel's loving susceptibility to their moods.

The pianist's individualism has a subtlety that hides its existence in the naturalness of his projection. A score, or a version by someone else, will show how he intensifies meaning by tiny holds and little stresses, a hardly perceptible lengthening here and a curtailment of value there, that are implied by the score when scrutinized by a discerning mind but which a score has hardly place to print. These are models of interpretation even if they can never be exactly copied. Despite the opacities of sound dictated by the recording era, there will be for many of us more pure musical pleasure in this Third Concerto, and this *Emperor*, than in any other version.

Not that the sound is bad. It is remarkably good, but it is not equal to contemporary values. It is better than the sound of the original editions, mainly because the monitoring is less apparent and the bass is solid. The piano is pretty true, and bells only occasionally; the ritornellos are excellent and the string tone easy. If we miss bite in the

RCA VICTOR LHMV 5. 12-in. \$4.98.

The last woman to have earned wide acclaim for essaying on records this formidable concerto was the lamented Ginette Neveu. It is not a woman's work; and in this beautiful performance Mme. De Vito has allowed us no hint of her sex. It is impossible not to think of the protean glow of this projection as the product of a musical sophistication belittled by such a qualifying adjective as "feminine," even in its tenderest implications. Phrasing and intonation have a surety of intention and execution that suggests no possible alternative, and the variety of tone, unsullied from the clearest tenuity to the sturdiest breadth, is in itself a marvel. Nor is there any failure of energy, from soloist or orchestra, though the latter is less glossy than we have heard it. Sonics are of good order, brighter than in most HMVs, clear in detail if not transparent, easy for the difficult violin solo, less easy for the orchestral violins. Regardless of which versions Brahmsians may possess, this one must be heard. C. G. B.

trumpets and find the horns veiled, we quickly forget the deficiencies in the mastery of the playing.

The *Prometheus*, or *Eroica*. Variations receive a performance of more exalted imagination than this writer has ever heard in them before. C. G. BURKE

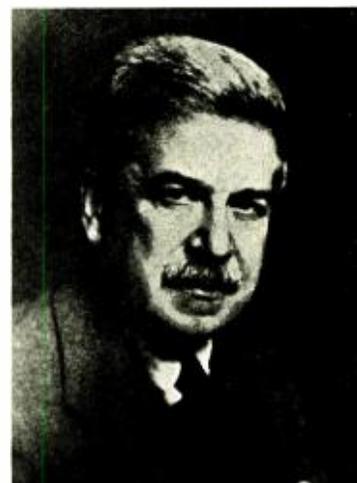
BEETHOVEN: Piano Concertos

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

Variations in E flat on a Theme from "Prometheus," Op. 35

Artur Schnabel, piano; London Symphony Orchestra (Concertos 1 and 5), London Philharmonic Orchestra (Concertos 2, 3, and 4), Malcolm Sargent, cond.

RCA VICTOR LCT 6700. Five 12-inch. \$19.98.



Artur Schnabel

BRAHMS

Concerto for Violin and Orchestra, in D, Op. 77

Endré Wolf, violin; London Symphony Orchestra, Walter Goehr, cond.
MAR 15. 12-in. \$3.60.

Analysis of the record above, written, spoken and conducted by Thomas K. Scherman, with orchestra and Oscar Shumsky, violin.

MAR 1015. 10-in. \$2.40.

The performance proper is straight, lacking urgency, soft on accent, emphasizing lyricism—particularly in the adagio, sweetly bowed—adequate and not remarkable. Endré Wolf makes an agreeable sound with his violin, and the engineers have been just to him, while capturing the dark mass of the orchestra successfully with some slight to detail.

The feature is Scherman's analysis. Like those written for the Schumann Piano Concerto and the Fifth Symphony of Beethoven, it is lucid, complete, unpretentious, and valuable. (What to do with the record after one has become familiar with the analysis is a problem left to the owner.) The union of text and musical illustration is apt and intelligent, and there can be no doubt that the method provides the easiest way to assimilate a knowledge of musical construction. Even those already in possession of considerable musical learning can add to it by listening to these Book-of-the-Month Club records, even when they loathe, as everyone should, such a phrase as "music appreciation." No one will find Scherman's voice a lovely thing: it is what he says that counts, however, and if in the pursuit of information we can steel ourselves to listen to Senators from junctions remote from civilization, we can tolerate the by-ways of New Yorkese. C. G. B.

BRAHMS

*Variations on an Original Theme, Op. 21, No. 1**Variations on a Theme by Paganini, Op. 35* — Books I and II*Capriccio in B minor, Op. 76, No. 2*

Jan Smeternin, piano.

RCA VICTOR LBC 1076. 12-in. \$2.98.

Smeternin approaches his Brahms seriously and his interpretations are well proportioned. He also enjoys clear, vibrant reproduction. But Andor Foldes (Decca) plays the *Variations on an Original Theme* with greater fluency and freedom and builds bigger climaxes. The *Paganini Variations* are admirably done here, but their value is decidedly lessened by their incompleteness. The pianist omits Variation 14 from Book I and the Theme and Variations 1, 5, 8, and 9 from Book II. For preferred versions of this work, see the discography, March issue. P. A.

BRITTEN

Sinfonia da Requiem

Danish State Radio Symphony Orchestra, Benjamin Britten, cond.

Diversions

Julius Katchen, piano; London Symphony

Orchestra, Benjamin Britten, cond.

LONDON LL 1123. 12-in. \$3.98.

The *Sinfonia da Requiem* was one of a series of works commissioned by the government of Japan to commemorate the 2,600th anniversary of the founding of the present Mikado's dynasty; but when the score was submitted, in 1940, it was rejected on religious grounds, even though its plan had been previously approved by the Japanese authorities. The



Katchen: a left-handed feat for Britten.

work, which had its first performance in New York, is in three movements: *Lacrymosa*, *Dies Irae*, and *Requiem Aeternam*. Like all of Britten's music, it is extremely facile and clever, but the theme demands something more than facility and cleverness.

The *Diversions* represent a type of subject more in keeping with the composer's gifts. This series of variations for piano, left hand only, and orchestra was written for the one-armed pianist Paul Wittgenstein at about the same time as the *Sinfonia da Requiem*. Its technical problems of pianistic variety and bravura within the given limitations, and of contrasts of character and mood in the treatment of the theme—obviously appealed to Britten. The result is very brilliant and ingenious, and the Adagio which serves as the tenth of the eleven variations is infinitely more expressive than the whole of the *Sinfonia da Requiem*. These composer-conducted performances are excellent, and the recording in at least one respect is even a little better than that: the microphone reveals with cruel clarity the fact that the violins of the London Symphony Orchestra are not quite sure where A is. A. F.

CHOPIN

Etudes, Op. 10; Scherzo No. 1, in B minor, Op. 20

Guiomar Novaes, piano.

VOX PL 9070. 12-in. \$5.95.

Guiomar Novaes' special gifts as a lyricist make this disk desirable, though it is not the only good recording of the Op. 10 Etudes. The recent one by Alexander Uninsky on Epic is equally admirable—less interesting musically, better played technically. By lyricist—in the case of Mme. Novaes—I do not mean a small-format pianist who stresses the melodic line but rather one who makes the work sing in all its components and from beginning to end. The Etude No. 7, in C major (the study in double notes), will serve as an example. Once it takes wing

under her hands it does not come to earth until the last note is sounded. Yet there is no breathlessness or rushing in the rhythms, nor ever any forcing. Her spare use of the pedal and full-bodied tone, even in the lightest staccato, or the extra accentuation on certain notes to give pulse and impulse to the left hand melody are factors that can be pinned down and inventoried; but the over-all joyousness of the performance is Novaes' own secret, and one few other pianists possess. Considered strictly as examples of finger dexterity, these are not *tours de force*. But few people will mind the few technical blemishes, and to offset them her performances reveal new subtleties each time they are reheard.

The demonic B minor Scherzo is more capricious than dramatic in Novaes' reading. Taken with the comparable recorded performances of Horowitz (Victor), Rubinstein (Victor), and Arrau (Decca), it shows in how many ways the work can be interpreted with equal persuasiveness. Rich resonant sound, on occasion a little too much so for my taste. R. E.

CHOPIN

Variations on "Là ci darem la mano," Op. 2; Krakowiak, Op. 14; Andante Spianato and Grande Polonaise Brillante, Op. 22†Liszt: *Totentanz*.

Orazio Frugoni, piano; Pro Musica Orchestra of Vienna, Hans Swarowsky, cond.
VOX PL 9030. 12-in. \$5.98.

In addition to the two concertos, Chopin wrote five other works for piano and orchestra—or, as he so aptly put it, "with orchestral accompaniment"; three of these are offered here. Actually, the orchestra is so unimportant that the works can be, and usually are, played as solos—with slight modifications and with the pianist playing the brief orchestral interludes. Only the *Krakowiak* profits to any extent from the addition of orchestral color.

The variations on the famous duet from Mozart's *Don Giovanni*, written in 1827 when Chopin was seventeen, gave rise to Schumann's oft-quoted remark: "Hats off, gentlemen! A genius!" The piece has tarnished considerably since then; it seems today like entertaining but superficial froth. The *Krakowiak*, composed a year later, has enough Slavic color to endow it with considerably more flavor than the Variations have; in ornamentation and development, however, it follows the same brilliantly virtuosic pattern. The Polonaise, of 1831, and the Andante, tacked on to it three years later, are better known and of decidedly richer musical invention.

Frugoni plays with fine facility and style and is handsomely assisted by Swarowsky and the Viennese musicians. (Their jaunty statement of "*Là ci darem la mano*" may shock or amuse those who revere the original, but Chopin's version of it is largely to blame.) A more apposite companion piece than Liszt's *Totentanz* could have been chosen, but it is given an exciting, stinging performance here, less brooding and dramatic than Peter Katin's for London, but effective nonetheless. The sound in all cases is brilliant and close-to. R. E.

CORELLI

La Follia—See Beethoven.

DOHNANYI

Serenade in C major, Op. 10

†Gruenberg: *Concerto for Violin and Orchestra, Op. 47*

Jaścha Heifetz, violin; William Primrose, viola; Emanuel Feuermann, cello (in the Dohnányi). Jaścha Heifetz, violin; San Francisco Symphony Orchestra, Pierre Monteux, cond. (in the Gruenberg).
RCA VICTOR LCT 1160. 12-in. \$3.98.

When Heifetz, Primrose, and the late Emanuel Feuermann sat down to make some chamber music recordings in 1941, there were skeptics who feared that this meeting of virtuoso minds would produce merely a series of colorless interpretations. Such misgivings were groundless. From these sessions came some of the most exquisite performances ever committed to disks. The long-playing reissue of the delightful and freshly inventive Dohnányi *Serenade* bears eloquent testimony to this. Considering its age, the reproduction is eminently satisfactory, though it can't compare, of course, to that accorded Pougnet, Riddle, and Pini in their recent Westminster disk.

Louis Gruenberg's Violin Concerto, composed especially for Heifetz, attempts without too much success to combine traditional forms with Negro spirituals, barn dance tunes, and jazz. Still, there is a good deal of pleasant material in the work, and the indomitable Heifetz dashes it off with great élan. Monteux and his orchestra do reasonably well with the intricate rhythms, and the 1945 recording still sounds acceptable. P. A.

DUKAS

La Péri—See Rachmaninoff.

DUPARC

L'Invitation au voyage; Phidylé; Chanson Triste; Extase; Le Manoir de Rosemonde
†Mussorgsky: *Songs and Dances of Death*

George London, baritone; Paul Ulanowsky, piano.
COLUMBIA ML 4906. 12-in. \$3.98.

The tender, beautiful songs of Henri Duparc and the dramatic death songs of Modest Mussorgsky make for fine contrasts on this admirably interpreted disk. London's dark voice is perfectly suited to both styles, and his French and Russian enunciations are excellent. My only complaint is that Paul Ulanowsky's piano is kept much too

far in the background, thereby robbing the accompaniments of some of their significance. P. A.

DVORAK

Cello Concerto in B minor, Op. 104

Pierre Fournier, cello; Vienna Philharmonic Orchestra, Rafael Kubelik, cond.
LONDON LL 1106. 12-in. \$3.98.

When reviewing the Janigro recording of this work for Westminster [HIGH FIDELITY, March 1954], I stated that "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." That stands, but the first really satisfactory modern recorded version of the concerto is to be found in the present splendid effort by Fournier. Although there is a certain tonal leanness in some spots, it is an interpretation that is definitely in the vein, and seconded most capably by Kubelik and the orchestra. Definition and balance are all one could ask. P. A.

DVORAK

Quartet No. 7, in A-flat major, Op. 105
Quintet for Piano and Strings, in A major, Op. 81

Elgar's Memorable and Magical "Falstaff"

IT IS UNFASHIONABLE to like Elgar today. His music bears the epithet Edwardian, and though this tag can sell men's clothes it apparently condemns Elgar to the nether regions. One day, I suppose, we shall be wearing Baroque clothes and listening to Edwardian music, but that time has yet to come. It is a pity to see Elgar thus denigrated, for he was a great composer of the second rank—the tank, say, of Smetana, Borodin, or Fauré—and his music deserves to be heard with receptive and unprejudiced ears. Of his many scores, only the *Enigma* Variations are performed with any frequency in America. This is an absorbing and effective work; it scintillates with orchestral dazzle in the variation called "Troyte" and throbs with warm-hearted expansiveness in the one called "Nimrod": it merits, indeed, a place beside Brahms's *Variations on a Theme by Haydn*, but for all its enticements it is not Elgar's masterpiece.

That award must go to the symphonic poem *Falstaff*, composed in 1913 when Elgar was fifty-six. Others more learned than I have showered praise upon this work, among them Tovey. But despite such commendation, *Falstaff* has never exported successfully, and only now has it found a niche in the domestic LP catalogue. *Falstaff* has been compared often to Strauss's *Don Quixote*. The two works are of similar dimensions, both exploit the full range of post-Wagnerian orchestral resources, and each depicts the personality, eccentricities, and adventures of a great literary character. But within the framework of their similarities lie many important differences. Elgar's musical portraiture is essentially more reserved and understated than Strauss's; he hints where Strauss exhorts. I shall not venture to place their respective styles on

the critical scales and say which is "better." Let me merely suggest that there are moments in *Falstaff* as memorable and magical as any in the realm of music; in particular the "Gloucestershire Interlude" (and the *dolcissimo* section preceding it), which sets us dreaming of the tranquil English countryside and penetrates—as Neville Cardus aptly observes—to the core of Shakespeare's "Now comes in the sweet o' the night."

I could wish for a more compelling interpretation than Anthony Collins vouchsafes in the London recording. All the notes are there, well reproduced, but not the tenderness and plasticity that are present in the old set of 78s conducted by the composer. Despite the minor deficiencies of

the Collins performance, however, it allows us to hear *Falstaff* in continuity and in good sound. For that I am exceedingly grateful.

The *Wand of Youth* Suite, No. 1, is pleasant but decidedly lesser music. Elgar is supposed to have written the basic fabric of this score at the age of fourteen, though he did not put it into final orchestral form until 1906, aged fifty. I find it hard to believe that the brilliant movement entitled "Sun Dance" is other than a product of Elgar's maturity. Elsewhere (in the far too soporific "Slumber Scene," for example) the juvenile derivation is more credible. Boulton and the London Philharmonic make the most of it. The overside *Enigma* Variations are played capably but not definitively; some of the variations are paced more slowly than usual, and the effect is not always happy. According to the album notes, the two works "were recorded in Kingsway Hall, London, England." This may be so for the *Enigma* Variations but not for the *Wand of Youth*, which was recorded in EMI's Abbey Road studio. I was there. Incidentally, the abstract lithography by Juan Miro, which comes with the album, is about as unrelated to Elgar's music as any piece of art could be.

ROLAND GELATT

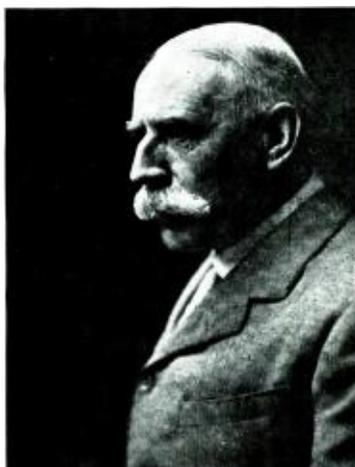
ELGAR

Falstaff, Op. 68

London Symphony Orchestra, Anthony Collins, cond.
LONDON LL 1011. 12-in. \$3.98.

Enigma Variations, Op. 36

Wand of Youth Suite, No. 1, Op. 1 a
London Philharmonic Orchestra, Sir Adrian Boulton, cond.
RCA VICTOR LHMV 7. 12-in. \$4.98.



Sir Edward the Edwardian

building your record library

number nineteen



FREDERIC RAMSEY, JR., SUGGESTS TEN BASIC FOLK MUSIC RECORDINGS

SIMPLY as a key to the evaluation of the many recordings of "folk" music which grace contemporary record catalogues, it might be well to point out three main categories which are at present available to any one who wants to build up this corner of his library.

By-passing scholarly definitions of "what folk music really is," I should like to confine my indications here to existing material, and evolve the categories from recordings that are actually to hand.

The scholar's word for primitive or "root folk" music is "ethnic." Webster gives us "...designating races, or groups of races discriminated on the basis of common traits, customs, etc." That's a big "etc.," and perhaps what it means to imply is that contemporary studies in anthropology and sociology have been widely concerned with *all* racial characteristics. That field of study which confines itself to sifting the interplay of musical traits is known as "ethno-musicology."

At any rate, "ethnic" music, as found in most present-day catalogues, is based on such studies; for the record listener it is the folk music which provides a sort of magic carpet. It transports him to the head-hunting bush, to little-known slopes of New Guinea, across Africa, into the hinterlands of Spain, over savannahs above the Orinoco-Amazon jungle, and puts him on "the ould sod" of Ireland. Since this is more or less the itinerary covered by Columbia's new *World Library of Folk and Primitive Music* (Columbia SL 204-217, inclusive), it probably won't hurt to cite it right off as a fairly comprehensive collection, broken down into fourteen LPs, of music from as many regions. LPs devoted to other regions are promised in forthcoming volumes. A basic library might well begin with the volumes from Ireland (SL 204), Scotland (SL 209), French Africa (SL 205), Indonesia (SL 210), India (SL 215), and Spain (SL 216).

Long before Columbia got under way with its *World Library*, the Folkways label had gone in for its own magic carpet on a rather large scale. Where Columbia projects to wind up its world survey in thirty or forty LPs, the *Ethnic Folkways Library* already lists over sixty entries of folk music representative of as many varied cultures and regions. Scanning them, one can note as outstanding the volumes devoted to *Music of Equatorial Africa* (P 402), *Folk and Traditional Music of Turkey* (P 404), *Music of Indonesia* (P 406), *Music of Peru* (P 415), *Negro Folk Music of Alabama* (P 417-418), *Music of Southeast Asia* (P 423), *Folk Music of the Western Congo* (P 427), *Religious Music of India* (P 431), *The Black Caribs of Honduras* (P 435), *Tribal Music of Australia* (P 439), *Drums of the Yoruba of Nigeria* (P 441), *Indian Music of the Upper Amazon* (P 458), *Jamaican Cult Rhythms* (P 461), *Folk Music of the Mediterranean* (P 501), *African and Afro-American Drums* (P 502). One can also go on to say that the Ethnic Folkways list is, in general, more comprehensive and generally more reliable than any other available.

It would be impossible to pass by, in the "ethnic" category, the *Congo Drums* (LB 828) in London's *Music of Africa* series. This one LP contains some of the most intricate and beautiful recording ever brought back from Africa, as well as a discerning exposition, by the Rev. W. H. Ford, of what makes talking drums talk. Three more LPs — one, *African Coast Rhythms* (Riverside 4001); two, *Voice of the Congo* (Riverside 4002); three, *Africa* (Esoteric 529), awarded a Grand Prix du Disque in 1954 — must be mentioned.

The second category of folk music recordings is one that might be called "urban." The word is not used in a derogatory sense, it simply describes what has happened to folk musicians all over the world, perhaps ever since the beginning of a consciousness, among wider audiences, of the existence of folk music. The performers move into town or, in some cultures, into the court; they are

heard by more persons, and they hear more songs from other performers. A degree of sophistication sets in, although this sophistication does not necessarily mean the death of good song and good singing. The "urban" distinction is important, however: a singer, any singer, coming into town with his bag of songs, can *overnight* hear new songs and be exposed to new musical ideas. Since he is a performer, he "picks up on them" fast.

In the category of "urban" folk music, one can place the recordings taken at festivals and list Westminster's International Folk Music Festival, (or Eisteddfod, WAL 209), and *World Festival of Folk Song and Folk Dance* (WL 5334). It would be skimping to do without the Folkways Anthology of American Folk Music (FP 251, 252, 253), and the Westminster anthology titled *Cante Flamenco* (WL 5303, 5304, 5305), which is brimful of stirring song from Spain.

Performers who have gained special audiences in the United States, and who are represented in this category, include Jean Ritchie (Elektra 2, 25); Pete Seeger (Folkways FP 5003, FP 701, 710); Andrew Rowan Summers (FP 21, 41); Cisco Houston, whose *Cowboy Ballads* for Folkways (FP 22) is a classic in the field; Woody Guthrie, whose *Talking Dust Bowl* (Folkways FP 11) is a powerful social document; Sonny Terry, who has contributed *Harmonica and Vocal Solos* and *Washboard Band* to Folkways (FP 6, 35), and *City Blues* to Elektra (EKL 15); Leadbelly, who before his death in 1949 recorded ninety-four songs, included in Leadbelly's Last Sessions (Folkways FP 241, 242); Meredydd Evans, whose *Welsh Folk Songs* (Folkways FP 835) knows no competition on any list. And Burl Ives, who competes with almost every one because of a repertory that laps over into almost every nation and every kind of folk song, is represented by several Columbia releases (CL 6058, 6109, 6144).

There is a place here, too, for singers Blind Lemon Jefferson and Ma Rainey, who managed to get down several stunning versions of American blues songs for the old Paramount label before passing out of the picture. They were among the very first to record blues, and their stark and compelling song can be heard on Riverside Records (Ma Rainey, Riverside 1003, 1016; *The Folk Blues of Blind Lemon Jefferson*, Riverside 1014).

The third category of folk music recordings is one that comprises "salon" or "concert" adaptations of "original" folk music — it might be called the "academic" category. It happens whenever a trained classic composer lights on a good melody or set of words that is "folk" in origin, or when he pens something of his own in the "folk spirit." It also comes into being whenever a concert singer makes the same discovery and "molds" traditional music to his or her delivery. The history of the development of the German *Lied* is rife with examples of this sort of adaptation; almost every serious composer has at one time or another tapped the folk vein and modified it according to his teachings or inclinations.

Contemporary recordings that document the "academic" approach are those of Martha Schlamme (*Martha Schlamme Sings Songs of Many Lands*, Vanguard VRS 7012), Germaine Montero (*Folk Songs of Spain*, Vanguard VRS 70-01), and Olga Coelho, who simply *Sings* (Vanguard VRS 7021). Roland Hayes is represented by *The Art of Roland Hayes* (Vanguard VRS 448). The classical catalogues of all the major companies abound with further examples of rough-diamond songs that have been furnished and faceted for the caviar trade.

If a library *had* to be limited to ten folk recordings, they might be those bold-faced above. I'd be happier to see it *begin* with these, then go on to all the records mentioned on this short page, then really burgeon as the appetite of its builder grew more ravenous. One word of assurance: there are enough folk music recordings to satisfy that appetite, whether it be of glutton or gourmet.

Barylli Quartet; Edith Farnadi, piano (in the *Quinter*).
WESTMINSTER WL 5337. 12-in. \$5.95.

The total playing time here runs to something like sixty-seven minutes, yet there is no sacrifice of full, bright, natural tone in the splendid reproduction. While the Barylli's interpretations are altogether excellent, I still prefer the greater warmth and polish of the Curzon-Budapest performance of the *Quinter* on Columbia. Comparisons might be in order before making a selection. P. A.

FALLA

Nights in the Gardens of Spain; Homenajes

Aldo Ciccolini, piano; Orchestre National de la Radiodiffusion Française, Ernesto Halfter, cond.
ANGEL 25134. 12-in. \$4.98, Factory-sealed; \$3.48, Thrift Package.

Ciccolini and Halfter draw a soft veil of impressionism across the face of the Spanish night. The prevailing mood is one of melancholy and repose. In these same gardens, Rubinstein, with Golschmann, responded dramatically to the throbbing rhythms of castanets heard in the distance; Novaes, with Swarowsky, envisioned instead a rock-strewn terrain of stark contrasts. All versions have their virtues—in Spain, one man's landscape may be another's mirage.

In the *Homenajes* the composer paid tribute to his friends and teachers Arbos, Debussy, Dukas and Felipe Pedrell, whom footnotes identify as the father of Spain's musical re-awakening. Impeccably scored, they were Falla's last work to reach public performance, the final section dating from 1939. Halfter crosses his t's and dots his i's, but his efforts are mainly directed toward smoothness of surface and texture. It is the elegy for Debussy which speaks most eloquently and memorably. (Who has done as much for Falla, one wonders, and who could?) Sonically what emerges is a velvet, "massed" orchestral sound conveying little transparency in the strings and nary a suggestion of diotic effect. FRED GRUNFELD

FRANCK

Symphony in D minor

NBC Symphony Orchestra, Guido Cantelli, cond.
RCA VICTOR LM 1852. 12-in. \$3.98.

This newest addition to the list of Franck Symphonies is little more than just that. Cantelli takes a fairly perfunctory and often heavy-handed view of the music. Reproduction is faithful, though with some lack of hall resonance. Paray's recording for Mercury is still the most exciting and convincing version of this symphony in the LP catalogue, with Ormandy's and Rodzinski's as runners-up. P. A.

GALLUS

Zehn Geistliche Chöre †Isaak: *Choral Music*

Vienna Akademie Kammerchor, Ferdinand Grossmann, cond.
WESTMINSTER WL 5347. 12-in. \$5.95.

The *Ten Sacred Choruses* (why the German title? it's not Gallus') are Latin motets from a great collection called *Opus musicum* published by the composer in the last two decades of the sixteenth century. It is a fine group of pieces, carefully chosen to present a variety of moods, textures, and rhythms. Especially attractive are the lovely *Ecce quomodo*, the ethereal *Diffusa est gratia*, the enigmatic *Mirabile mysterium* (as chromatic as anything by Gesualdo), and the jubilant *Laetentur coeli*. Of the nine pieces by Isaak, which date from around 1500, one is a Latin motet, one a French chanson; the remaining seven are polyphonic settings of German *Lieder*. These include the famous *Innsbruck, ich muss dich lassen*, the ecstatic love song *Mein Freud allein*, and the impudent *Greiner, Zanker, Schnöpfitzer*. The performances are sensitive and rhythmically alive, and the recording is excellent. There were a few clicks on Side 2 of my review disk. N. B.

GLUCK

Orfeo ed Euridice (Act II)

Barbara Gibson (s), Un Ombra Felice; Nan Merriman (ms), Orfeo; NBC Symphony Orchestra and Robert Shaw Chorale, Arturo Toscanini, cond.
RCA VICTOR LM 1850. 12-in. \$3.98.

Gluck's *Orfeo ed Euridice* was by way of being a counter-revolutionary work, and there were enough people who recognized it as also a very great one to give it a start on a stage life that has lasted, with pulsations, ever since. As Robert Lawrence points out in his fine program notes for this recording (there is, sad to say, no printed text supplied), *Orfeo* is not by any means the oldest surviving opera, but it is the oldest surviving repertory work that can be given pretty much as it was written. [Editor's Note: What about Purcell's *Dido and Aeneas*, Messrs. Hinton and Lawrence?] It may take some back-projection, some forgetting of music that has been composed since to get the full eighteenth-century impact of the dance of the Furies who bar Orfeo's path to Euridice—simply because orchestras are now more complex and harmonies more daring. But where the human emotions and voice

are involved, Gluck has very few equals in expressiveness, and no superiors.

The Toscanini recording, taken from the broadcast performance of November 22, 1952, takes in only the second act—from Orfeo's appearance at the gates of Hades, through his charming of the Furies with music, to his departure as he leads away the silent Euridice. It is no more an entity than most extended excerpts from operas, but what it lacks in completeness it makes up, from the overall musical point of view, in justice and meaningfulness. For Toscanini was apparently both alert and relaxed, and the performance as a whole has the familiar precision allied to a keen sense of cantabile phrasing. Unfortunately, the singing is not, except possibly mechanically, on a comparably worthy level. Nan Merriman is a good musician and a very competent singer, but her phrasing is too square and lacking in inner life to make her Orfeo memorable. As far as she goes, she is quite acceptable, but about her delivery there is none of the strong, self-reliant art of Margarete Klose (in the Urania set) or the simple, humane nobility of Kathleen Ferrier (in the London excerpts). As the Happy Shade, Barbara Gibson displays a very attractive voice, though it is a little too warm at times, a little too unethereal, to be quite right for the role. Recording: Live, clear, and satisfying in timbre. J. H., Jr.

GRIEG

Piano Music

Ballade, Op. 24; *Cradle Song*, Op. 68, No. 5; *Spring Dance*, Op. 47, No. 6; *Berceuse*, Op. 38, No. 1; *Folk Song*, Op. 38, No. 2; *Papillon*, Op. 43, No. 1; *Spring Dance*, Op. 38, No. 5; *Shepherd Boy*, Op. 54, No. 1; *Little Bird*, Op. 43, No. 4; *Folk Song*, Op. 12, No. 5; *Elfin Dance*, Op. 12, No. 4; *Album Leaf*, Op. 28, No. 4; *March of the Dwarfs*, Op. 54, No. 3.

Artur Rubinstein, piano.
RCA VICTOR LM 1872. 12-in. \$3.98.

In his program notes for this disk, Alfred Frankenstein quotes Kathleen Dale's statement on Grieg's piano solos: "What bad pianists had ruined in private, good pianists could hardly reinstate in public, and the ill-treated pieces lost their status in recital programs." In recent years this unfortunate situation has been remedied to some extent by pianists of the caliber of Grant Johannesen, who have not hesitated to program excerpts from the *Lytic Suites*. Walter Gieseking has also recorded some works. Now Artur Rubinstein lavishes his great art on them in a beguiling disk. The long, excellent *Ballade*—a series of variations on a Norwegian folk song—is sturdy enough musically to make its effect under less expert handling, but the miniature pieces from the *Lytic Suites* and the *Album Leaf* disclose their true, vivid colors only under the kind of polished pianism they get here. Rubinstein has been accorded the superb, intimate kind of engineering he deserves. R. E.

GRUENBERG

Concerto for Violin and Orchestra, Op. 47—See Dohnányi.



Christoph Willibald Gluck

HAYDN

Quartet in G, Op. 76, No. 1
Quartet in D minor, ("Quintet"), Op. 76, No. 2.

Vienna Konzerthaus Quartet.
WESTMINSTER WL 5342. 12-in. \$5.95.

One does not contemplate a VKQ record of Haydn with an unmitigated anticipation of pleasure. The succulent juices of Schubertian romanticism are inclined to spill from their bows upon the tauter scores of the earlier master. But we learn here, especially in Op. 76, No. 1 (which ought to be known as Quartet No. 69), that this Viennese quartet is not invariably chained to the style associated with them. No languishing, no incense there and little in the *Quintet*, both proceeding with decisive strokes to the compact business in hand. The result is very good Haydn carried by acoustics which cannot be commended without reservations. The familiar excess of high-frequency over-emphasis tins the violins unless drastic compensation is possible, and in the first movement of the G major Quartet it is not quite possible when a magnetic cartridge is used.

C. G. B.

ISAAK

Choral Music — See Gallus.

KREISLER

Violin Favorites

Liebesleid; Liebesfreud; Tambourin Chinois; The Old Refrain; Sicilienne and Rigaudon (in the Style of Francaeur); La Précieuse (in the Style of Couperin); Caprice Viennois, Op. 2; Schön Rosmarin; Romance, Op. 4; Praeludium and Allegro (in the Style of Pugnani); Chanson Louis XIII and Pavane (in the Style of Couperin); Rondino (on a Theme by Beethoven).

Julian Olevsky, violin; Wolfgang Rosé, piano.
WESTMINSTER WL 5346. 12-in. \$5.95.

As an eightieth birthday tribute to Fritz Kreisler, Westminster has issued this pleasing disk containing a dozen of the great violinist-composer's best-known and best-loved works. Olevsky handles his assignment with aplomb. The recording sounds as if made in a fairly small and unresonant studio.

P. A.

LISZT

Hungarian Rhapsodies, Vol. II: Nos. 8-13.

Alexander Borovsky, piano.
VOX PL 8910. 12-in. \$5.95.

Hungarian Rhapsodies, Vol. III: Nos. 14-19; Spanish Rhapsody.

Alexander Borovsky, piano.
VOX PL 8920. 12-in. \$5.95.

Hungarian Rhapsodies Nos. 16-19: Consolations; Spanish Rhapsody.

Edith Farnadi, piano.
WESTMINSTER WL 5339. 12-in. \$5.95.

Probably the best known of Liszt's piano pieces, the first fifteen *Hungarian Rhapsodies* date from the 1840s. Between 1882 and 1885, as experimental after-



IMPACT

Olevsky (left) pays tribute to Kreisler.

thoughts, Liszt wrote four more, which are almost never played today. Like some other products of Liszt's last years, the *Hungarian Rhapsodies* Nos. 16, 17, and 18 are short, fragmentary, inconclusive works, which—like his *Valses Oubliées*—might be dubbed *Rhapsodies Oubliées*. Only the haunting No. 17 has enough character to make it at all interesting. No. 19 is a long, ornamental, and more conventional work in which decoration outweighs basic substance.

In recording *Rhapsodies* Nos. 16-19 for the first time, Farnadi and Borovsky complete their respective three-LP sets devoted to the entire collection. Borovsky, as before, plays with a fastidiousness that borders on understatement, and he has technical problems. Miss Farnadi is not note perfect either, but she gets much more out of the music. Particularly in the late rhapsodies, she shows how the many repetitions of a phrase can be molded into a meaningful shape. Borovsky's *Spanish Rhapsody* is excellent, with an apt regard for the moody beginning and the jota rhythm, but again Miss Farnadi's (or Alexander Uninsky's on Epic) is better in over-all respects. In the *Consolations*, Miss Farnadi achieves the same poetic effects as Peter Katin does in his admirable London recording, but with less deliberation. The Vox sound continues to be clean and resonant; Westminster provides less resonance and more intimacy and naturalness.

R. E.

LISZT

Totanz — See Chopin.

MAHLER

Kindertotenlieder
Lieder eines fahrenden Gesellen

Norman Foster, bass-baritone; Bamberg Symphony Orchestra, Jascha Horenstein, cond.

VOX PL 9100. 12-in. \$3.98.

Vox has a real find in Norman Foster, a name new to LP, and a thoroughly accomplished young artist. A Bostonian, gone native in European opera houses, he knows his way around these songs instinctively, as only a singer can with an inner affinity for Mahler. Barring a few signs of strain at the upper end of his range, Foster steers a tonal course that's uniformly true. Horenstein may be inclined toward weighty tempi, but the net result is deeply affecting.

Foster projects the poignant sorrow of the *Kindertotenlieder* without overstepping the bounds of pathos. The sense of these songs (composed before Mahler

had actually undergone the experience of seeing one of his children die—clairvoyance again?) is elegiac after all, not morbid. (One radio station I know of has banned the cycle from its programs as too lugubrious—in an access of sensitivity quite remarkable for a station carrying morticians' commercials.) Herman Schey (Epic) has recorded them with greater style and insight than other leading contenders, though his vocal resources are hardly comparable to Ferrier's or Anderson's. The trouble is, for Schey's performance one has to take three sides of Bruckner in the bargain.

Blanche Thebom (Victor) is Foster's only peer in the Wayfarer lieder. Here again, however, the fact that they were designed for a male voice adds a strong argument in Foster's favor. Though highs are over-stressed in the recording, the balance reveals Mahler's scoring in clearer detail than any we've had to date. Fine singer, natural coupling, sound investment.

FRED GRUNFELD

MENDELSSOHN

Overtures: Fingal's Cave; Calm Sea and Prosperous Voyage; Fair Melusina; Ruy Blas.

The Vienna Philharmonic Orchestra, Carl Schuricht, cond.

LONDON LL 1048. 12-in. \$3.98.

These beautifully wrought performances take precedence over previous versions of the three overtures already on microgroove; the fourth, *Fair Melusina*, is a newcomer to the LP catalogues. Schuricht sees them as large canvases, which he outlines boldly, though always with a careful and delicate filling in of details. The orchestral playing is superb, and I have never heard the celebrated string and brass tone of this orchestra recorded with such warmth. The two seascapes make an admirable contrast to the dramatic *Ruy Blas* and the attractive *Fair Melusina*, with its Weberish promptings. In sum, a highly gratifying collection.

J. F. I.

MENDELSSOHN

Symphony No. 4, in A, "Italian"
Symphony No. 5, in D minor, "Reformation"

NBC Symphony Orchestra, Arturo Toscanini, cond.

RCA VICTOR LM 1851. 12-in. \$3.98.

This *Italian* Symphony is remarkable for the elegance, almost courtliness, that Toscanini brings to it. It is spacious and refined, the tempos not quite as fast as one would expect of this mercurial conductor, certainly slower than those adopted by Koussevitzky in his much admired reading, but slightly faster than Beecham's. The *Reformation* Symphony is most nobly conceived, never overdriven, and in consequence all the more compelling. Both performances derive from broadcasts, originating in Carnegie Hall, the sound is bright enough, but not particularly notable for suavity or instrumental clarity.

J. F. I.

MESSAGER

Les Deux Pigeons—Ballet Suite; Isoline—Ballet Suite; Vérolique—Overture.

the dawn of a new era in operatic recording

PUCCINI MANON LESCAUT

Manon.....	Renata Tebaldi	Dancing Master.....	Adelio Zagonara
Des Grieux.....	Mario del Monaco	Lamplighter.....	Angelo Mercuriali
Geronte di Ravoir.....	Fernando Corena	Captain.....	Dario Caselli
Lescaut.....	Mario Borriello	Innkeeper.....	Antonio Sacchetti
Edmondo.....	Piero di Palma	Sergeant.....	
A Singer.....	Luisa Ribacchi		

CHORUS AND ORCHESTRA OF L'ACCADEMIA DI SANTA CECILIA, ROME
(Chorus Master: Bonaventura Somma)

Conductor: FRANCESCO MOLINARI-PRADELLI
LLA-28 3-12" Records \$14.94

Resplendent with love, passion, anger and despair, Puccini's opera, Manon Lescaut, has long been awaited in a modern high fidelity recording. Aware of the needs, London frr has taken exceptional care to assure that the void is splendidly filled.

A cast that boasts the art and vocalism of Renata Tebaldi, Mario del Monaco and Fernando Corena is a beginning. Associate artists such as Piero di Palma (the Caruso of Comprimarios); Mario Borriello, Luisa Ribacchi; Adelio Zagonara and Angelo Mercuriali portend perfection in character portrayal, and thus guarantee continuation of excellence. Francesco Molinari-Pradelli in a demonstration of the conductor's authority that allows no deviation from the composer's writing serves as step number three and finally a revelation of engineering skill by the wonder workers of frr to mirror the achievement for all to hear.

In rapid succession for our "Dawn of a New Era in Operatic Recording" have come Salome (LL-1038/9); Der Rosenkavalier (LLA-22); Otello (LLA-24); Rigoletto (LLA-25) and La Traviata (LLA-26). All have been singled out for exceptional praise by critical authorities the world over. Manon Lescaut is in this tradition.



Mario del Monaco



Renata Tebaldi



Fernando Corena

LONDON

RECORDS



Orchestre du Théâtre des Champs-Élysées, Paul Bonneau, cond.
WESTMINSTER WL 5412. 12-in. \$5.95.

The two ballet suites, sounding a trifle faded now, are typical examples of the late nineteenth century French school, best exemplified by the music of Delibes. It is pleasantly tuneful, charmingly orchestrated, spiced with a soupçon of Gallic sophistication. *Les Deux Pigeons*, still very popular in France, is a more attractive work than the almost forgotten *Iso-line*, a fairy spectacle produced in 1887. The overture to *Véronique*, Messager's most successful operetta, is sprightly but short, and barely hints at the felicities in this delightful score. Extremely stylish performances, under Bonneau's direction, on which Westminster's French affiliate, Ducretet-Thomson, have lavished brilliant, capacious sound. J. F. I.

MILHAUD

Saudades do Brasil
†Villa-Lobos: *Piano Music*

Lenore Engdahl, piano.
M-G-M E3158. 12-in. \$3.98.

Miss Engdahl plays Milhaud's twelve Brazilian sketches very much as their composer does — as rather dreamy, somewhat impressionistic sketches, as if these pictures of the twelve districts of Rio had been a bit blurred by haze from the Seine. It was a clever idea to back this suite with an anthology of piano pieces by the most celebrated of native-born Brazilian composers. Included are the *Choros V*, the *Suite Floral*, the *Saudades das Selvas Brasileiras*, and the *Poema Singelo*. Except for the *Suite Floral*, which is early and highly Debussyan, the pieces by Villa-Lobos involve a much more direct, sharply colored, more brilliant, and less subtle handling of Brazilian tunes and rhythms than those exploited by Milhaud. Miss Engdahl clearly knows what it's all about, and so do M-G-M's engineers. A. F.

MOZART

Concerto for Clarinet and Orchestra, in A, KV 622; Serenade No. 6, in D ("Serenata Notturna"), KV 239; Serenade No. 13, in G ("Eine kleine Nachtmusik").
KV 525

Richard Schönhofer, clarinet; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. (in the concerto). Vienna Symphony Orchestra, Rudolf Moralt, cond. (in the others).
EPIC LC 3069. 12-in. \$3.98.

Eine k N has one of its best performances here, fluent and natural, but it has sixteen predecessors. The *Serenata Notturna* is excellent in all respects, making the Moralt side a desirable one. Paumgartner's work is commendable without distinction: the concerto is solid and monochromatic, hardly equal to three or four remarkable interpretations already on disks. Accurate and unsensational sound. C. G. B.

MUSSORGSKY

Songs and Dances of Death — See Duparc.

MOZART

Concerto for Piano, No. 15, in B flat, K 450 — See Beethoven.

MOZART

Quartet No. 2, in D, K 155
Quartet No. 23, in F, K 590

Italian Quartet.
LONDON LL 665. 12-in. \$3.98.

For ten weeks this record has been waiting to be assayed. Notes scrawled on its jackets display a contemptible critical perplexity: "Preciosity in the steam-room"; "*La famille Gabor se trempent chez Chanel*"; "Minuet surpassing in sensibility"; "Smoky subtleties — what for? (and why not)"; "Mozart all curved for seduction, without one masculine angle, perfectly sculptured in batter"; etc. These refer to K. 590, Mozart's last quartet, and the critic obviously was suffering from that angered admiration which no musicians living can extort to compare with the Quartetto Italiano. The little Second Quartet, K. 155, is played with alert and happy alacrity, a gem in this performance; and its sound is in accord. The greater work is sonically blunt, the vibrations amorphous and soothing; but the players may have done that. C. G. B.

RACHMANINOFF

Five Piano Pieces, Op. 3; Polka de W. R.; Seven Piano Pieces, Op. 10

Nadia Reisenberg, piano.
WESTMINSTER WL 5344. 12-in. \$5.95.

Rachmaninoff's two early piano suites include both the unfamiliar and the too familiar. In Op. 3 (1892) are *El'gie* in E-flat minor, *the Prelude* in C-sharp minor, *Mélodie* in E major, *Polichinelle*, and *Sérénade* in B-flat minor. In Op. 10 (1893-4) are *Nocturne* in A minor, *Valse* in A major, *Barcarolle* in G minor, *Mélodie* in E minor, *Humoreske* in G major, *Romance* in F minor, and *Mazurka* in D-flat major. Of the infrequently played works, the barcarolle and the mazurka certainly deserve more performances for their considerable beauty and unusual character. The "W. R." of the polka is Wasily Rachmaninoff, the composer's father, who wrote the theme. Composed in 1911, this piece is inventive, frivolous, and quite delightful.

Miss Reisenberg's performances are vital and passionate, making the most of the many sensuous, brooding melodies. Although she has a solid technique, it becomes a little cumbersome in the bravura passages of the more dramatic works, and



Ansermet: Rachmaninoff's gloom glistens

there are better performances on disks of the C-sharp minor Prelude than hers — that by Moura Lympany, for example. But in lyric or scherzlike pieces, Miss Reisenberg plays ideally. Admirable, natural reproduction of the piano sound. R. E.

RACHMANINOFF

The Isle of the Dead, Op. 29.
†Dukas: *La Péri*

Orchestre de la Société des Concerts du Conservatoire de Paris, Ernest Ansermet, cond.
LONDON LL 1155. 12-in. \$3.98.

Ansermet's version of Rachmaninoff's gloomy symphonic poem is the smoothest and most refined on LP, interpretatively in the same tradition as Serge Koussevitzky's with the Boston Symphony (RCA Victor). Dimitri Mitropoulos' performance with the Minneapolis Symphony (Columbia), much more emotionally charged, lends greater fascination, however, to a rather monotonous score. London's brilliant clarity of sound far outclasses the RCA and Columbia issues, derived as they are from 78s.

Dukas' opulently orchestrated *poème dansé* about a Persian in search of immortality is glisteningly played and accorded a quality of engineering unmatched in the other two versions of the work — by Anatole Fistoulari and the Westminster Symphony (M-G-M) and by George Sebastian and the Colonne Orchestra (Urania). R. E.

SAINT-SAËNS

Piano Concerto No. 2, in G minor, Op. 22
Piano Concerto No. 5, in F major, Op. 103

Orazio Frugoni, piano; Pro Musica Symphony, Vienna, Hans Swarowsky, cond.
VOX PL 8410. 12-in. \$3.98.

Shaw once remarked that the only pianist who could make the Second Concerto of Saint-Saëns sound gay was Saint-Saëns; others merely succeeded in making it dull. It would hardly be fair to say that Frugoni makes it dull, but his heavy-handed, insensitive treatment scarcely makes it attractive, or even realizes half the many agreeable features of this popular score. Technique he has, and sensibility, as proved by his other recordings, but neither is much in evidence in this performance. His limitations vis-à-vis Saint-Saëns seem to be shared by Swarowsky, whose orchestral support is unnecessarily ponderous and rough. The Fifth Concerto fares little better, but it is not a particularly interesting score and is encumbered with many musical *longueurs* that defy the abilities of almost any pianist. The recorded sound is often quite harsh, though the piano tone is reasonably good except in the bass, where there is a tendency to rubbiness. The best performance of No. 2 is that of Gilels on Angel 35132, of No. 5, that of Tagliaferro on Epic LC 3057. J. F. I.

SAINT-SAËNS

Samson et Dalila (excerpts)

Risë Stevens (ms), Dalila; Jan Peerce (t), Samson; Robert Merrill (b), High Priest of Dagon. Members of NBC Symphony Or-



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INCOMPARABLE HIGH FIDELITY
IN FULL DIMENSIONAL SOUND



chestra and Robert Shaw Chorale, Leopold Stokowski, cond.

RCA VICTOR LM 1848. 12-in. \$3.98.

Samson et Dalila came along at a time when choral singing was an extremely important part of musical life in English-speaking countries and it was for years done mainly in concert form — partly because it works well enough that way, partly because it is hard and expensive to stage. The music as such is not likely to strike anyone hearing it now for the first time as the end-all of musico-dramatic inspiration, but in spite of a certain Romantic sugaring, it has at its best a simplicity of line akin to Handel combined with an instrumental sophistication that it is safe to attribute to the influence of Meyerbeerian *grand opéra* (especially safe since no Meyerbeer operas survive as sources of contradiction). Like almost all first-rate works of second-class rank, *Samson* needs a good performance to go, but given a good performance it can build up quite an impact.

Unfortunately, the *grand opéra* influence does not stop with the scoring but takes in the role of Dalila, whose music is shaped

for a real, old-fashioned contralto, requiring some flexibility at the top but making its real pay-off on cadences that take the singer further down than most modern mezzo-sopranos can go comfortably. Risé Stevens has a physical Dalila potential never shared by Margaret Matzenauer or Mme. Kirkby-Lunn, but they are not qualities that have to do with realizing the implications of the music and her performance ends by seeming small in scale and merely sexy instead of voluptuous. *Samson* is not a role that Jan Peerce has, to my knowledge, sung except in half-hour form on the radio years and years ago. Nevertheless, in a context that admires Miss Stevens as Dalila, he is musically assured and not much further out of his vocal depth than she. The role of the High Priest is more properly *basse chantant* than true baritone, but Robert Merrill sings what is left of it here with good tone.

The really marvellous control of Leopold Stokowski's conducting is used to various ends, sometimes right and effective, sometimes merely opportunistic. The *Bacchanale* is a sort of controlled riot of instrumental color, quite splendid-sounding in a musically deprived way. The Robert

Shaw Chorale sings most of the time as if its members had heard the *Samson-is-an-oratorio* line once too often; they wail lustily but without an ounce of conviction when the walls finally come tumbling down. No texts at all, and notes that are uninformative. Engineering: typically RCA Victor New Orthophonic with plenty of juice. J. H., Jr.

SATIE Piano Music

William Masselos, piano.
M-G-M E3154. 12-in. \$3.98.

This magnificent record contains about one third of Satie's total output for piano solo. It includes the *Gymnopédies*, the *Gnossiennes*, the *Truly Limp Preludes for a Dog*, the *Desiccated Embryos*, and the *Chapters Turned Every Which-Way* (each of these being a suite in three movements), as well as the set of twenty-one short pieces called *Sports and Diversions*, the fifth of the five *Nocturnes*, and an arrangement of a music-hall song called *La Diva de l'Empire*. Masselos, who is one of the foremost of the younger American pianists, understands Satie's classicism,

Toscanini and Questa Show Us Verdi's Boston

WHEN VERDI'S *Un Ballo in Maschera* finally had its premiere — after tribulations too many to number — in Rome, early in 1859, the critic of the *Gazzetta Musicale* called it "a vast step forward in a new manner, but no more so than his other operas." That still sums up the case about as well as can be. *Ballo* is, of course, "like" the works that came before it. It is also precursive of the works that came after. But the important thing is that it is itself — quite individual and in many ways very fine.

The commonest negative comment on it is that its libretto is "silly" — which, if you brood about junior-high geography and American history, it is. The text is basically a reworking by Antonio Somma, a fourth-rate poet, of a Scribe libretto about the assassination of Gustavus III of Sweden. But censorship troubles caused a switch of locale to Boston, in Colonial times, and the results are sometimes very odd indeed.

A more meaningful complaint is that the poetry is bad. But the real point is that *Ballo* has a good enough score to bring Somma's weirdly Latinized Bostonians and their emotions to life. Given casting and conducting that are decent, it works in the theater; and though it is recurrent rather than perennial in any given repertoire, it is almost always being given somewhere or other. It also stands up well when heard on records. Accept the geographic-historical absurdity, and *Ballo* is exciting and, in some very special ways, of far more than even average Verdian interest.

Of the four recordings, the one with the best performing elements is the old RCA Victor set, with Maria Caniglia, Fedora Barbieri, Beniamino Gigli, Gino Bechi, Tancredi Pasero (out and away the finest Samuel of the whole lot), and Tullio Serafin conducting with great distinction and expansiveness. But the wartime recording was done on 78s, apparently without much chance to go back and correct bloopers, and the end result is an LP version that, while better over-all as a performance than any, is spotty technically and shot through with mistakes and peculiar aural balances. As a total reading of the work, I myself prefer it to any of the others, but not so blindly as to suggest that peak efficiency is achieved by everyone involved.

When the Renaissance version first came out, the tendency was to praise it inordinately, at the expense of the older set. The fidelity is higher, it is true, and René Leibowitz conducts like the fine, vital musician he is — if not like an Italian with Verdi in his blood. But the singers are mostly accurate without really being inside the stylistic context, and the effect is, finally, that of a concert performance of a respected, well-learned, but not familiar work by a group of people holding scores around a battery of studio microphones. In spite of its very real merits, this is the least operatic, hence least desirable, recording.

The margin between the new RCA Victor set and the new Cetra set, either way, is not as great as might be thought beforehand, looking at the lists of forces involved. The RCA performance, taken from the broadcast last spring led by Arturo Toscanini, has some points of certain superiority; it also has points that are not superior at all, clearly or otherwise — and it takes a whole extra twelve-inch disk.

The Toscanini laying-out of the score is in some ways exactly what you might expect. The RCA engineers have kept the orchestra well forward in perspective, so that the instrumental lines can be heard most of the time very clearly — often more clearly and more prominently than anyone but a conductor could ever hear in the theater (or in Carnegie Hall, where the broadcast was done). This is not invariably to the good, for though some intelligent efforts have been made to simulate stage perspective, the singers do sound much of the time to be singing from inside the orchestra. Even though the voices do not get blanketed, the effect is peculiar. Toscanini, as usual, asks for a good many attacks more *sporzato* and drier in quality than other conductors do. This makes for some very exciting moments (as in the great, hammering chords that preface Scene 2) but also some that seem, at least relatively, overaccentuated (like the wham, wham, wham, wham orchestral blows that almost kill the words in Renato's confrontation of the conspirators in Act II). The tempos, more relaxed in the second half than in the first, are brisk but not *usually* so brisk as to hamper expressive singing, if any is to be done. There are, however, some very flashy interrelationships of tempos (notably the *prestissimo* coda to Oscar's "*Volta la terra*," which is hard to relate to either the starting tempo or the succeeding one), and some set tempos that, in combination with unwillingness to give a hair, make things harder for the singers than the purely structural musical rewards seem to justify. However all that may be, it is a very strong, pure, sharply delineated performance, always vital and always interesting, and anatomically more and more revealing about the score the more it is heard.

Angelo Questa has no such strong convictions about the score. A fine musician and an alert technician, he takes things easier and is more permissive, sometimes perhaps too much so for Verdi's benefit, when his name soloists are at work in the big set pieces. He tends to allow the score to sing itself across the bar lines. This makes for some very ingratiatingly musical developments, but since the orchestra is engineered somewhat recessively, the total effect is of a performance sung and accompanied, rather than of a total conception realized in one piece. A matter of taste? Not entirely. The summing-up has to be that Toscanini is a great conductor, if an intransigent one, while Questa is a very good one, who if he ages as richly as Tullio Serafin, may become a great deal better.

whimsicality, melodiousness, and purity to perfection, and his work has been superbly recorded. Not the least of the delights of this release are the informative notes by Edward Cole. R. E.

SCHUBERT

Quartet No. 13, in A minor, Op. 29

Italian Quartet.

LONDON LL 668. 12-in. \$3.98.

No other ensemble displays quite the refinement or disciplined sensuousness of this one. These qualities produce results which to this writer often seem appalling, notably in straightforward and manly music. But in works like the Schubert A minor Quartet, where the classical form is distended to bursting by a fervor of feeling not contemplated for it, where an age sings its decadence, the Italian Quartet is not to be challenged. The uncompromising despair of this music acquires in their hands a brooding voluptuousness of anguish a little reminiscent of the dogged spiritual misery of d'Annunzio, but with Schubert there to make it real, rational, and truly heart-tearing. The players may feel self-satisfaction at the

hopelessness they are transmitting, but they do not transmit the satisfaction. Warm and comfortable sound, first-rate in everything but crispness, but crispness is not a prime ingredient of the Quartetto Italiano's style. C. G. B.

SCHUBERT

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

Nocturne (Trio Movement) in E flat, Op. 148.

Friedrich Wührer, piano, and members of the Barchet Quartet, with Karl Kruger, string bass.

VOX PL 8970. 12-in. \$5.95.

No one expects the eighth LP of such familiar music to be without interest, the seven preceding complete *Trouts* being in varying degree amiably meritorious: who can flunk it? Friedrich Wührer makes an immaculate embroidery of the piano part, both delicately defined and tender, while the string players produce, in the jewel-like clarity of the reproduction, a soft ingratiation of tone decidedly unusual. In fact the tone is so good that one is inclined to overlook many felicities of

phrasing. The record should be reproduced at low volume, which will permit the proximity of the sound to emerge without alien noise. The thematic and harmonic simplicity of the exquisite little Nocturne are poignantly unforgettable in the playing and recording here. One of the best chamber-music disks. C. G. B.

SCHUBERT

Sonatas for Piano; No. 6, in E flat, Op. 122; No. 17, in A minor, Op. 42.

Kurt Appelbaum.

WESTMINSTER WL 5313. 12-in. \$5.95.

The uncertain Sonata in E flat is endowed with a surety of brilliant pianism that gives it a certain temporary power of conviction, while the Op. 42, composed eight years later, great music even in bad performances, serves to re-present Mr. Appelbaum as a dramatic pianist of prime ability and good musical sense. Westminster's sympathy for Schubert has almost invariably produced good interpreters for him; and of the records of this third A Minor Sonata, Mr. A's, with a piano sound of rich reality, and with the earlier work

Sad to say, neither Amelia is really first-class all the way. Herva Nelli, on RCA, has a much more lovely voice than Maria Curtis Verna, who in turn sings much better here than I have ever heard her (as Mary Curtis) in this country. Both are disappointing in the Act II *scena* — Miss Nelli getting less out of it than she might at an easier tempo; Miss Verna, with much more time to phrase, allowing the vocal line to get bumpy. And so on. In general, Miss Nelli has the righter equipment, Miss Verna more of the assurance and dramatic temperament needed to give a convincing performance. The same goes for the Ulricas. Toscanini's choice of Claramae Turner is one of his better bits of casting; she sings with excellent control and the right darkness of color. But Pia Tassinari, now apparently working entirely in the mezzo-soprano repertoire, is enormously more exciting. No one who heard her only as a soprano can really imagine how well she gets down into the Ulrica tessitura. Where Miss Turner is merely quite good in "Re dell' abisso," Miss Tassinari treats the text so magnificently that she might actually conjure the Devil himself up out of a stage trap one day.

Ever since the great Bruno Walter revival of *Ballo* at the Metropolitan, Jan Peerce has been a finely artistic and effective Riccardo, and he is one again here, though the voice is getting so very dry and tight that even RCA cannot entirely resonate it after the fact. Ferruccio Tagliavini has not, I think, sung *Ballo* in this country. However, he is on mostly his good behavior in the Cetra set, and in voice free and (except in "E Scherzo od e follia") exceptionally clear, with more real mobility than Peerce and usually more resonant tone. There are some rubato mannerisms and arbitrary *tenutos* that Toscanini would have blistered him for, but the reading is quite acceptable, and anybody who feels like taking off in denunciation of the general interpretation and the special twists of inflection had better go back and brief himself on the Gigli-Serafin set just to save possible embarrassment later on.

Fortunately, Renato is a part that Verdi sewed up pretty tight, for neither — or none — of the recorded exponents is as good as he ought to be. In the RCA set, Robert Merrill is in quite good voice; in the Cetra, Giuseppe Valdengo sounds better than when last heard here, but his singing is still not good — strained and unsafe-sounding at the extreme top. But there are no accidents, and his command of the role, if not brilliant, is professional and securely idiomatic.

The Samuel-Tom contingents are quite puzzling. Before shrugging them off as of no great matter, it is well to realize that they *used* to be cast with really top people. Pasero, in the old RCA set, for example, was a bass of Pinza status in Italy before his retirement; and the first to sing the roles at the Metropolitan were Edouard de Reszke and Marcel Journet, with singers like André de Seguro and Léon Rothier as a later standard pair. The Cetra basses are, by reputation and by ear, nobodies in particular, and not ground-in (the Samuel even flubs a line in the great "Ve, se di notte" ensemble), but does a standard job. In the RCA set, Nicola Moscona, a fine opera-house Samuel, does some of his less-impressive work — not bad, but not distinguished, and Norman Scott is just there, period. An oddity, presumably attributable to Toscanini — is the sneaky, eh-eh-eh quality they get in the ensemble mentioned above, making them sound simply nasty-minded instead of urbane. This I, as a personal matter, dislike heartily, and it is certainly *not* standard. But, if Toscanini says so . . . In the RCA set, Virginia Haskins is a much more engaging Oscar than her opposite Cetra number. The RCA secondary casting is definitely superior.

All told, the decision is an individual one, with decision among the more recent and better-recorded sets depending on whether one thinks the positive values of Toscanini's conducting worth the cost of an extra disk.

JAMES HINTON, JR.



Rival Riccardos — Cetra's Tagliavini; RCA Victor's Peerce.

VERDI: *Un Ballo in Maschera*

Herva Nelli (s), Amelia; Virginia Haskins (s), Oscar; Claramae Turner (ms), Ulrica; Jan Peerce (t), Riccardo; John Carmen Rossi (t), Judge and Servant; Robert Merrill (b), Renato; George Cehanovsky (b), Silvano; Nicola Moscona (bs), Samuel; Norman Scott (bs), Tom; NBC Symphony Orchestra and Robert Shaw Chorale, Arturo Toscanini, cond.

RCA VICTOR LM 6112. Three 12-in. \$11.94.

Maria Curtis Verna (s), Amelia; Maria Erato (s), Oscar; Pia Tassinari (ms), Ulrica; Ferruccio Tagliavini (t), Riccardo; Emelio Renzi (t), Judge and Servant; Giuseppe Valdengo (b), Renato; Alberto Albertini (t), Silvano; Marco Stefanoni (bs), Samuel; Vito Susca (bs), Tom; Orchestra and Chorus of Radiotelevisione Italiana, Turin, Angelo Questa, cond.

CETRA B 1249. Two 12-in. \$9.96.

thrown in, is a paramount value. —For obvious technical reasons, the finale of Op. 42 is placed on the second side, before the beginning of Op. 122. C. G. B.

SIBELIUS

Symphony No. 2, in D major, Op. 43

Members of the NBC Symphony Orchestra, Leopold Stokowski, cond.

RCA VICTOR LM 1854. 12-in. \$3.98.

Leopold Stokowski's penchant "interpreting" symphonic masterpieces is on display in this recording — and to rather doleful effect. He alters tempos and phrasings to suit his fancy, sweetens passages that should be rugged, hurries places that cry out for breadth, and all in all destroys the power and vitality that are so essential to a proper reading of this exciting work. Also the listing of his instrumentalists as "Members of the NBC Symphony" suggests that a full complement of strings was not on hand, a suspicion borne out by the sound on the record. Stokowski is a stickler for clarity, and this he has succeeded in achieving, with every inner voice emerging on this clearly defined, resonant recording. But there are a number of better Sibelius Seconds around, with Koussevitzky's still leading the pack. P. A.

STRAUSS

Till Eulenspiegel's Merry Pranks; Death and Transfiguration

Pittsburgh Symphony Orchestra, William Steinberg, cond.

CAPITOL P-8291. 12-in. \$4.98.

Till Eulenspiegel's Merry Pranks; Don Juan; Death and Transfiguration

Bamberg Symphony Orchestra, Jascha Horenstein, cond.

VOX PL 9060. 12-in. \$5.95.

Both conductors offer creditable analyses of the rogue Till, differing (not largely) according to the manner of each. More finesse from Steinberg, more fire from Horenstein. The sound accords with the manner, Vox giving her man bluffer, heavier reproduction and more high-frequency emphasis, Capitol delineating timbre very nicely and giving out a string tone, in both works, notably sweet and easy, even for the violins. The reticence of the Capitol sound is of subtle high class and preferable to Vox's bigger muscles. But Vox offers additionally a stimulating *Don Juan*; and Horenstein's *Death and Transfiguration*, in its grave pace and bold contrasts of force and contour, is outstanding among recorded editions of the music, including Steinberg's. C. G. B.

VILLA-LOBOS

Piano Music — See Milhaud.

VILLA-LOBOS

Trio for Oboe, Clarinet, and Bassoon; Quintette en Forme de Chœurs; Quartet for Flute, Oboe, Clarinet, and Bassoon.

New Art Wind Quintet.

WESTMINSTER WL 5360. 12-in. \$5.95.

No, Rollo, the four men and the one lady with the wind instruments are *not* hidden in this room. It only sounds that way. It's all done with a record, as usual, even if you can't believe that a record can capture the sounds of instruments so perfectly.

The jacket of this release is adorned with a design of extremely brilliant and high-keyed birds, butterflies, and flowers against a background of intense jungle green. It affords a good comment on the music, especially the *Quintette en Forme de Chœurs*, which is one of Villa-Lobos' most exhilarating studies in rhapsodic rhythms, wild tangy color, and freely discursive forms. The trio is somewhat similar in texture, though it has some purely abstract, polyphonic fish to fry. The quartet reflects topography and folklore to a much less marked degree than the other two pieces; it is as if the master of the *Bachianas Brasileiras* were meditating the start of a new series to be called *Mozartianas Brasileiras*. A. F.

VIVALDI

Concerto in A minor for Bassoon; Concerto in F major for Flute; Concerto in G minor ("For the Dresden Orchestra"); Concerto in D minor for Oboe

Nouvel Orchestre de Chambre de Paris, André Jouve, cond.

WESTMINSTER WL 5341. 12-in. \$5.95.

Concerto in G minor for Two Violoncelli; Concerto in B flat for Violin and Cello; Concerto in B flat for Oboe and Violin; Concerto (In G minor) for Flute; Op. 10, No. 2 ("La Notte")

Virtuosi di Roma, Renata Fasano, cond.

DECCA DL 9684. 12-in. \$4.98.

Eight attractive works from the inexhaustible pen of "the red priest," all of them embodying the characteristic combination of Italian melodiousness with Handelian vigor. While some perfunctory passages appear in these concertos, there is a wealth of melodic, harmonic, and rhythmic ideas; and Vivaldi reveals himself as thoroughly familiar with the capacities of instruments other than his own — the violin. The Flute Concerto on Westminster and the B-flat Concerto for Oboe and Violin on Decca have something of the charming decorativeness mixed with melancholy that one finds in the pastoral scenes by Vivaldi's contemporary, Watteau. *La Notte* is unusual in form (its six short movements alternate between very slow and very fast) and unusually dramatic in style. But each of the concertos has points of interest.

On the Westminster disk the unnamed soloists and the orchestra play well and the recording on the whole is excellent. In the Bassoon Concerto the bass instruments sound rather thuddy on strong beats and the orchestra is sometimes a shade behind the soloist; but these matters improve in the other works.

The Decca performers are virtuosos indeed, and their work is reproduced with fidelity. The harpsichord may be clearly heard in *La Notte*, but the continuo instrument is so soft in the other three pieces that I could not make out whether it was a harpsichord or perhaps an old piano.

A suggestion to record companies: It would be helpful if works by Vivaldi were identified by their Fanna numbers (as in the Complete Edition currently being published by Ricordi) or by their numbers in the Pincherle catalogue. There are, for example, two flute concertos in F by Vivaldi, but it takes a lot of digging to discover which one is presented here. N. B.

RECITALS AND MISCELLANY

BACKHAUS CARNEGIE HALL RECITAL

Beethoven: Sonata No. 8, in C minor (*"Pathétique"*), Op. 13; Sonata No. 17, in D minor, Op. 31, No. 2; Sonata No. 26, in E-flat major. (*"Les Adieux"*), Op. 81a; Sonata No. 25, in G major, Op. 79; Sonata No. 32, in C minor, Op. 111. Schubert: Impromptu in A-flat major, Op. 142, No. 2. Schumann: *Warum?* Schubert-Liszt: *Soirée de Vienne* No. 6, in A major. Brahms: Intermezzo in C major, Op. 119, No. 3.

Wilhelm Backhaus, piano.

LONDON LL 1108/9. Two 12-in. \$7.96.

On March 30, 1954, four days after his seventieth birthday, Wilhelm Backhaus gave a recital in Carnegie Hall, his first American appearance since 1926. His playing of an all-Beethoven program and several encores brought all-out acclaim from the capacity audience and the critics in the daily press. Now London has issued a recording of this memorable recital, in spite of having just completed the issuance of Beethoven's thirty-two sonatas in studio-recorded performances by the same artist.

The recital has the usual advantages and disadvantages of its kind — the sense of immediacy that comes from the accompanying rustle and coughs of the audience, the gratifying applause and bravos at the end, and the special acoustical sound of a piano in a hall filled with people. The readings themselves are superb — direct and simple on the surface, subtly wise underneath. A comparison with the previous recording of *"Les Adieux,"* on LL 949, showed no appreciable difference in interpretation, and since the performances have such an assured, fundamental quality, I believe that comparisons of the other readings would show a like similitude. Acoustically the older record has the edge; the legato tone sings more in the studio environment and there is less blurring in moments of brio.

Of course, the Schubert-Liszt is a real charmer. Schumann's *Warum?* is almost as good, but there have been sweeter performances of the Schubert and Brahms works. Backhaus' quiet modulations between encores recall a pleasant old-fashioned custom not much encountered nowadays. R. E.

HEIFETZ RECITAL

Gardner: *From the Canebrake*. Bennett: *Hexapoda*. Dyer: *Florida Night Song*. Herbert: *A la Valse*. Benjamin: *Jamaican Rhumba*. Rossini-Castelnuovo-Tedesco: *Figaro*. Gershwin: *Summertime; A Woman is a Sometime Thing; My Man's Gone Now; It Ain't Necessarily So; Tempo di Blues; Bess, You Is My Woman Now; Three Preludes*.

Jascha Heifetz, violin; Emanuel Bay, Milton Kaye, piano.

DECCA DL 9760. 12-in. \$4.98.

Back in the early 1940s when the AFM had muted Victor's studios, Jascha Heifetz was induced to make a few recordings for Decca, and they are now reissued on microgroove. Most of what he turned out during

that period was of the lighter variety, as witness the listing above. But the suavity with which Heifetz delivers this music—especially the Gershwin songs, Castelnuovo-Tedesco's fireworks arrangement of the "Largo al Factotum," and Robert Russell Bennett's jitterbugging *Hexapoda*—is enough to endear the disk to all fanciers of violin virtuosity. One would scarcely guess the age of these recordings from this expertly restored LP. P. A.

HOUSE OF FLOWERS

Music by Harold Arlen, lyrics by Truman Capote and Harold Arlen. Original cast recording featuring Pearl Bailey, Diahann Carroll, Juanita Hall, Dolores Harper, Ada Moore, Enid Mosier, Rawn Spearman; orchestra under the direction of Jerry Arlen.

COLUMBIA ML 4969. 12-in. \$5.95.

A better than average Arlen score, some salty lyrics, and a superb performance by Pearl Bailey contribute to minutes of lusty fun. Although described in the liner notes as a colorful fantasy, it sounds more like a tropical romp, with Miss Bailey as chief romper. Nothing could be more hilarious than her indolent ambling through the innuendos of "What is a friend for?"; nor more affecting than her plaintive lament "I don't like goodbyes," which recalls Ethel Waters at her best. "One man ain't enough" would seem to be almost self-explanatory, but Miss Bailey divulges the details with unconcealed relish.

The rest of the cast suffer somewhat in comparison, though it should be added that all are more than satisfactory. The Arlen score, a little light on melody, is a remarkably skillful fusion of Broadway bounce and Caribbean calypso rhythms. Capote contributes some interesting lyrics, subtle or forthright as the situation demands. J. F. I.

MARIO DEL MONACO *Operatic Recital*

Leoncavallo; *Pagliacci*: "Recitar—Vesti la giubba"; "No, *Pagliaccio non son!*"; finale. Mascagni; *Cavalleria Rusticana*: "Intanto amici qua"; Brindisi; "Mamma, quel vino e generoso."

Mario del Monaco (t); Orchestra of L'Accademia di Santa Cecilia, Alberto Erede, cond. (in *Pagliacci*); Symphony Orchestra, Milan, Franco Ghione, cond. (in *Cavalleria*).

LONDON LD 9133. 10-in. \$2.98.

These excerpts from the complete London versions of *Cavalleria Rusticana* and *Pagliacci* hold some of Mario del Monaco's most impressive singing on records. For those who do not have the sets from which they are taken, the disk is well worth owning, as characteristic of the sweep and impact of a very exciting, if not very subtle, singer. The most prominent other voice in the *Pagliacci* is that of Clara Petrella's Nedda, in the *Cavalleria* that of Anna Maria Anelli as Mamma Lucia. Recording: close; superbly live and brilliant in sound. Notes, no texts. J. H., Jr.

LOTTIE MOREL RECITAL

Ravel: *Oiseaux tristes*. Debussy: *Soirée*

APRIL, 1955

THE SOUND OF GENIUS...

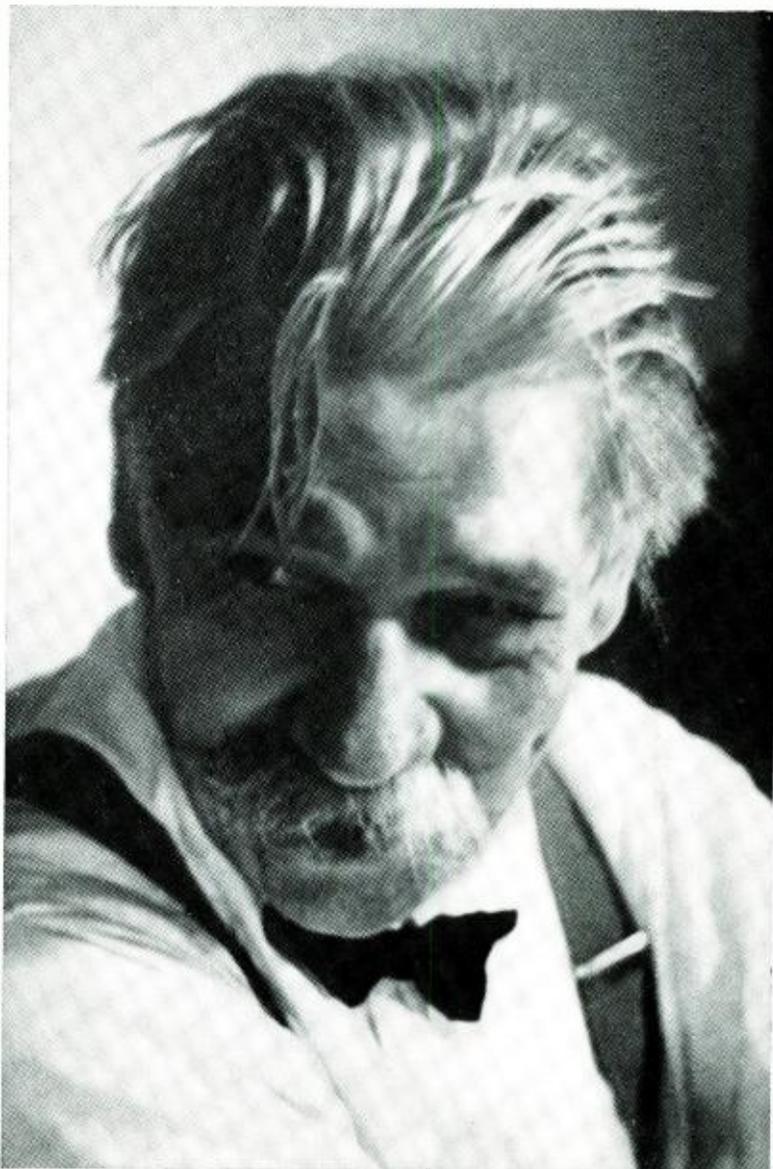


PHOTO BY JEFF ED PLAUT

The world has long regarded Albert Schweitzer, doctor, philosopher and musician, as the greatest of living men. To hear the organ music of Bach and Mendelssohn played by Doctor Schweitzer on the instrument he built in his native town of Günsbach is an experience that surpasses the pleasure of listening to great music. For here, indeed, is the true sound of genius. Columbia has recorded many hours of Doctor Schweitzer's performances with devotion and patience in order to preserve in perfect sound these priceless achievements. Albert Schweitzer has chosen to record *exclusively* for Columbia Masterworks Records.

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COLUMBIA RECORDS

"COLUMBIA," "MASTERS," "MUSIC," "TRADE-MARK" REG. U. S. PAT. OFF. MAP AS KE-10724845. © T. M. PRICE IS SUGGESTED LIST.

dans Grenade: Les Collines d'Anacapri. Marescotti: *Fantastique.* Gagnebin: *Première Toccata.*

Lottie Morel, piano.

LONDON LD 9149. 10-in. \$2.98.

Although Miss Morel plays with color, dynamic shading, and good voice balance, her performances—with the exception of *Les Collines d'Anacapri*—do not cohere. The lack of basic rhythmic vitality and over-all poise gives the impression of a pianist too eager to rush from one idea to another. The novelties on the disk are by André Marescotti (born in Geneva in 1902) and Henri Gagnebin (born in Liège in 1886), both of whom now teach at the Geneva Conservatory. Their works are conventionally pretty in the Debussy-Ravel vein. R. E.

SACRED AND SECULAR CHORAL WORKS

Brahms: *Thy Servant Is Downcast*, Op. 110, No. 1. Bach: "We Hasten with Feeble but Diligent Footsteps," from Cantata No. 78; "Sheep May Safely Graze," from the *Birthday Cantata*, *Was mir bebagt*; "Thou Guide of Israel," from Cantata No. 104. Wagner: *Träume*. H. Walford Davies: *God Be in My Head*. Kodály: *Hymn to King Stephen*. Dvorak: *Grief*, Op. 43, No. 1. Katherine K. Davis: *Carol of the Drum*. French folk song: *Jacques, Come Here* (arr. by Richard Donovan).

Augustana Choir, Henry Veld, cond.

RCA VICTOR LBC 1075. 12-in. \$2.98.

Ever since F. Melius Christiansen founded the famous choir of St. Olaf College, Northfield, Minn., some years ago, he raised by his example the standards of performance and repertoire for Lutheran college choirs across the country. One of the best for many years has been that of Augustana College, Rock Island, Ill., conducted by Henry Veld. The characteristics of these ensembles, so well exemplified by the Augustana group, include a smooth, homogeneous tone, excellent enunciation, clarity in contrapuntal work, and an overall finish and discipline that almost negate spontaneity and emotion.

The grab bag of music offered here includes some rarely heard pieces—the magnificent Brahms motet for double choir; Kodály's folk-flavored, richly harmonized hymn; Dvorak's setting for male chorus of a Slavonic folk song; and Miss Davis' delightful carol. The Bach excerpts need no recommendation, though the piano accompaniment may disturb some listeners. Everything is sung in English except the Wagner, and *Träume*—in whatever language—should not be sung by a male chorus, particularly with the impersonality exhibited here. Still, ninety per cent of the record is all to the good, a bargain for those interested in the material. R. E.

ANDRES SEGOVIA PLAYS

Couperin: *Passacaglia*. Weiss: *Prelude and*

Allemande. Haydn: *Minuet*. Grieg: *Mélodie*. Ponce: *Mexican Folk Song*. Torroba: *Serenata Burlesca*. Bach, C.P.E.: *Siciliana*. Franck: *Preludio and Allegretto*. Ponce: *Theme, Variations, and Finale*. Aguirre: *Cancion*. Pedrell: *Guitarreo*. Malats: *Serenade*.

Andrés Segovia, guitar.

DECCA DL 9734. 12-in. \$4.98.

Only the Pedrell, Torroba, and Ponce Theme, Variations, and Finale were originally written for the guitar; the remainder stem from musical sources that are often quite surprising. The two Weiss pieces, originally written for the lute, adapt themselves readily to the instrument, but the Haydn minuet (from a string quartet), the Grieg *Mélodie*, and the Franck organ work seem less likely subjects. Yet none of these, thanks to Segovia's brilliant transcriptions and his great musicianship, seem in the least out of place. As always with this virtuoso, his playing is notable for its command of dynamics and color, delicacy of fingering, and beauty of tone. Only the occasional sound of fingers stopping or moving across the frets disturbs the serenity of this recital. J. F. I.

CESARE SIEPI

Verdi Recital

Don Carlos "Ella giammai m'amo." *Nabucco*: "Vieni, o Levite—Tu sul labbro." *Ernani*: "Che mai veggio!—Infelice!"

Cesare Siepi (bs); Orchestra of L'Accade-

Boisterous Evening with an Ageless Lady

MARLENE DIETRICH at the CAFE DE PARIS

With an Introduction Written and Spoken by Noel Coward

COLUMBIA ML 4975. 12-in. \$4.98.

Introduction by Noel Coward; *La Vie en Rose*; *The Boys in the Backroom*; *Lazy Afternoon*; *Lola*; *Look Me Over Closely*; *Das Lied ist Aus: No Love, No Nothin'*; *The Laziest Gal in Town*; *Jonny*; *Lili Marlene*; *Falling in Love Again*.

MOST record companies have proved time and again their brilliant sonic capabilities. Fewer have beguiled us with distinguished cover-art. Columbia does both here, and adds a third approach that suggests extraordinary respect for the listener's ability to resist seduction: once the cellophane wrapper has been removed from the album's cover, invisible clouds of Lanvin's *Arpège* float up from the record-envelope. The effects of this expensive perfume—as well as the gorgeous, full-color photograph of Dietrich which stares relentlessly and beautifully from the cover—are both heady and enervating, and, Columbia's assurance notwithstanding, it's liable to take a while before you can gather the strength to lift out the record and place it on the turntable.

The goods, after that, are a little anti-climactic. Outside of a verse writ-

ten and spoken by an imperturbable Noel Coward to introduce the great lady, it's all Dietrich and your degree of enthusiasm should match exactly your enthusiasm for her cynical and possibly exaggerated monotone. The album is an on-the-spot recording of her opening at the Café de Paris in London. It contains all the songs she's famous for, several she seems to like for their own sake, as well as the applause, bravos, and drunken cries of her unreserved British audience.

The style is Dietrich's own, and it



"heady and enervating"

remains a peculiar one. Any note held for longer than a second or two is bound to slide off-pitch in a fairly comical manner. Her phrasing more often suggests parody than a sincere attempt to be seductive. The voice's range, in a kind word, is limited; it wouldn't get an unknown singer past the first try at an audition—in short, amateurish. But the Dietrich legend, of course, is not. It has been nourished and vitalized over the years, by her magnificent glamor, and arrested to, in prose that ranges from magenta to deep purple, by such people as Ernest Hemingway, Jean Cocteau, Kenneth Tynan, and a host of press agents. It is superbly professional, possibly the craftiest our century will ever know, and there is the album's charm.

Several of the songs, I should add, including the celebrated "Falling in Love Again," have already appeared on Dietrich's *Souvenir Album*, issued by Decca several years ago. A few, like "Lazy Afternoon" and "Lola," have never been recorded by Dietrich before, to my knowledge. Columbia has handled the whole production with enormous style and skill and the unusual showmanship they have put into the merchandising make it well worth your looking and sniffing into, no matter what your feelings about la Dietrich may be.

ROBERT KOTLOWITZ

mia di Santa Cecilia (Rome), Alberto Erede, cond.

LONDON LD 9168. 10-in. \$2.98.

Even before coming to this country to make his debut as Phillip II in the production of *Don Carlo* that opened Rudolf Bing's Metropolitan administration, Cesare Siepi was considered by many to be the most promising of young Italian basses. Certainly he possesses one of the richest and warmest bass voices of his generation, if not the most exciting temperament. His singing here of three Verdi *scenas* is characteristically grand in line, and the recording captures the sound of his voice notably well. The disk is in a positive way worth while mostly for the memento of Siepi's fine Phillip. The *Nabucco* and *Ernani* arias are more remarkable for demonstrating the natural affinity of Siepi's voice for stand-up bass music than for any particular artistic conviction in his singing of them. Accompanists: satisfactory. Notes, no texts. Engineering: very good. J. H., Jr.

GIULIETTA SIMONATO Operatic Recital

Rossini: *Il Barbiere di Siviglia*: "Una voce poco fa." *La Cenerentola*: "Nacqui all'affano—Non più mesta." Bellini: *I Capuleti ed i Montecchi*: "Deh! tu bell' anima." Verdi: *Don Carlo*: "O don fatale!"

Giulietta Simonato (ms); Orchestra of L'Accademia di Santa Cecilia (Rome), Franco Ghione, cond.

LONDON LD 9162. 10-in. \$2.98.

As a true mezzo-soprano with equally true coloratura facility, Giulietta Simonato has now no really serious competitors. A fine, secure, artistic singer in any case, she is at her most impressive in music that demands virtuoso execution, and that is mostly what she sings here. Those who know her fine Cetra recordings of the two Rossini operas sampled may be interested to compare arias and keep track of an artist who—like recording techniques—is still developing. Her "O don fatale!" is very successful artistically, and her style in the Bellini aria gives a good idea of the quality of her Adalgisa in *Norma*. Sensible notes but no texts. Engineering: close, clean, representative of the voice. Highly recommended. J. H., Jr.

MUSIC OF JOHANN AND JOSEPH STRAUSS.

The Blue Danube; *Tales of the Vienna Woods*; *Die Fledermaus*, waltz; *Artist's Life*; *Voices of Spring*; *The Gypsy Baron*, Overture; *Morning Papers*; *Bei uns z'haus*; *Village Swallows*; *Music of the Spheres*; *Mein Lebenslauf ist lieb und lust*.

Vienna Philharmonic Orchestra, Clemens Krauss, cond.

LONDON LL 1028/29. Two 12-in. \$7.96.

These sparkling performances of eleven works by the brothers Strauss, conducted by the late Clemens Krauss, have been available for some time as the partial contents of four London twelve-inch LPs. Remastered and reissued on two twelve-inch disks, they remain the *ne plus ultra* for those who want this entrancing music rendered with true Viennese lilt and authenticity. The release is a fitting tribute



Simonato: mezzo virtuosity for Rossini.

to the memory of a conductor who had no modern peer in the art of transmitting the Straussian *gemütlichkeit*. J. F. I.

LA VALSE

Ravel: *La Valse*; *Valses Nobles et Sentimentales*. Delibes-Dohnányi: *Naila* Waltz. Johann Strauss - Dohnányi: *Sweetheart* Waltzes from *The Gypsy Baron*.

Leonard Pennario, piano.

CAPITOL P 8294. 12-in. \$4.98.

Ravel's transcription for piano of his *La Valse* belongs in a class with such other piano adaptations of gorgeously orchestrated works as Stravinsky's *Petroushka* (by the composer) and Debussy's *Afternoon of a Faun* (by George Copeland). It poses a real technical challenge to the performer, which Pennario meets accurately and intelligently. Ravel's bitter sweet companion piece, the *Valses Nobles et Sentimentales*, and Dohnányi's highly effective settings of some frothy stage music help to make this an unusually attractive recording. It also has some of the smoothest, close-to engineering of piano music Capitol has yet produced. R. E.

VICTORIA

"*Ave Verum*;" *Tenebrae*; *Caligaverunt*; *Animam Meam*; *Vere Languores*; *O Crux Ave*; *Popule Meus*

ANCHIETA

Domine Jesu Christe

BINCHOIS

Ave Verum Corpus

PALESTRINA

Improprium; *Sicut Cervus*

LASSUS

Nos Qui Sumus

Sistine Chapel Choir, Bartolucci, cond.

PERIOD SPI 706. 12-in. \$4.98.

A fine collection of moving and lovely pieces, unfortunately badly marred by startling contrasts in recording. Where it is good, it is very good indeed. But in the Binchois, in Victoria's *Vere Languores* and *O Crux Ave*, and in Palestrina's *Sicut Cervus* the sound suddenly becomes thin, blurred, distant, and echoey, and the words are completely indistinguishable. The first work, by the way, is not an *Ave Verum* at all but Victoria's popular *Ave Maria*. N. B.

FOLK MUSIC

by Howard LaFay

GREEK FOLKSONGS

Irma Kolassi, Mezzo-Soprano
Piano Accompaniment by André Collard
LONDON LD 9147. 10-in. \$2.98.

The Little Lamb; *The Spring under the Plane Tree*; *Rinaki*; *The Price of a Kiss*; *Sirtos from Paros*; *The Priest's Wife*; *Cradle Song*; *Dourou Dourou*.

There aren't many languages left for Irma Kolassi to record in. Her previous "ffrt" releases include songs in German, French and Spanish. Now she gives us eight folk songs in Greek.

The songs are warm and vibrant, with a striking affinity to the sensual rhythms of the Near East. Miss Kolassi's rich, full voice lends itself admirably to her material. London's sound is satisfactory, though not always well-balanced. At times André Collard's impeccable piano accompaniment threatens to dominate the singer.

DRUMS OF THE CARIBBEAN

A Study in High Fidelity Sound

AUDIO FIDELITY AFLP 902. 10-in. \$4.00.

For devotees of the drums, here is a rich parfait of percussion. Choco and Chimi, the otherwise unidentified drummers who thump out these Caribbean rhythms, are virtuosos of a high order. So rapid are their hands in the *Double Mambo* that the drumming—with each individual beat perfectly preserved—sounds like the swiftly beating wings of a flock of birds.

The drums come through with a crisp, dry aliveness. They have been recorded close-to, with exemplary attention to resonance. The occasional vocal obligatos are, by comparison, distant; as a result they are all but overpowered by the drums.

ITALIAN FOLK SONGS

Sung by Cynthia Gooding

(*Quanno Spunta Lu Sole*; *M'affaccio Alla Finestra*; *Sul Capello*; *Non Ti Ricordi*; *Tenete L'occhio*; *Bella Ragazza*; *Tre Amoru*; *Peschi Fiorenti*; *O, Balis Tu, Pieri?*; *Sul Ponte di Bassano*; *Fior di Bombace*; *Nina*; *Ses Tu Benedeta*; *El Avveleato*; *Chtarra Fiorentina*; *Canto Del Carcerato*)

ELEKTRA EKL-17. 10-in. \$3.50.

Cynthia Gooding here turns her talents to the relatively untilled field of Italian folk-song. The result is another bull's eye for Elektra.

It would be an exaggeration to say that Miss Gooding is an ideal interpreter of this material. Italian songs demand a sunnier, more lyric quality than is found in her throaty voice. But the high intelligence that informs Miss Gooding's every phrase as well as the sure comprehension she brings to each selection makes her treatment of these songs an impressive feat. The superior quality of her Italian enunciation is deserving of comment.

The most arresting item on the record is *El Atveleato*, a poignantly beautiful Vero-

nese prototype of the famous English ballad *Lord Randal*. Also noteworthy are *Sul Capello*, the catchy marching song of an Alpine regiment, and *Bella Ragazza*, which furnished Tchaikovsky's theme for *Capriccio Italien*.

Miss Gooding has made her own annotations, and a separate booklet containing texts and translations is provided. The engineering is up to Elektra's highest standards. Warmly recommended.

POPULAR SPANISH SONGS

Irma Kolassi, mezzo-soprano; André Collard, piano.

Arranged by Koeckert: *La Granadina; Serrana*. Arranged by Nin: *Asturiana; Paño Murciano; El Amor es Como un Niño; Las Majas Madrileñas; El Vito; Canto Andaluz*.

LONDON LD 9142. 10-in. \$2.98.

Another impressive collaboration between Irma Kolassi and pianist André Collard, this time in songs drawn from the inexhaustible Spanish folk idiom, formerly arranged by Koeckert and Joaquin Nin. In total effect, the collection is not unlike Manuel de Falla's renowned *Seven Popular Spanish Songs*, and admirers of the Falla work will enjoy these.

Miss Kolassi's mezzo-soprano has never been fuller or more mellow, and her handling of the elusive Spanish rhythms is dazzling. She sings these songs with complete understanding, capturing every subtlety. Collard's piano accompaniment is masterful.

Unhappily, the performance is not matched by London's spotty engineering. Occasionally, as in "*El Amor es Como un Niño*," the sound is bright and well-proportioned. At the other extreme, the reproduction of "*Canto Andaluz*" is a sonic shambles of blurred tone, shattered highs and general distortion.

SAD AM I WITHOUT THEE

Trapp Family Singers

Dr. Franz Wasner, conductor

Alt-Niederländische Tänze (instrumental); *Innsbruck, Ich Muss Dich Lassen; Kuckuck Hat Sich Zu Tod Gefall'n; Trio Sonata* (instrumental); *In Einem Kühlen Grunde; Muss I' Denn; Jägerlied; The Farmer's Boy; Every Year Brings Something New; The Lone Prairie; Trio* (instrumental); *An Eriskay Love Lilt; Early One Morning*.

DECCA DL 9759. 12-in. \$4.98.

The Trapp Family Singers, their recorders, pipes and strings, are back in another friendly recital, although the songs they have chosen for this release form something of a potpourri. The German and Austrian selections receive deft performances, but the Trapp technique is not uniformly successful when applied to English and American songs. Decca's sound is as good as this company has produced.

THE SONG OF THE INDIAN

American Indian Songs and Chants by Outstanding Tribal Singers

Acoma—Song of the Sky City; Apache Mountain Spirit Dance; Zuni Buffalo Dance; Sioux Love Song; Taos Horse Tail

Dance; Hopi Butterfly Dance; Fast Cheyenne War Dance; Navajo Yei-Be-Cabi Chant.

CANYON RECORDS C-6050. 10-in. \$4.20, plus 50¢ shipping charge, 834 North Seventh Ave., Phoenix, Ariz.

This disk is a real sleeper. Apparently Canyon's first LP release, it is a brilliant success by any criterion. It also fills—in what may well prove definitive fashion—a gaping hole in the catalogue.

According to a note on the jacket, "Canyon Records has sought out the foremost Indian singers and arranged with them and through tribal councils to collaborate in this memorable collection." Dances, ceremonies and songs have been taped on the spot. All are thoroughly authentic—or as authentic as any Indian music can be in this era of tribal break-up.

The gem of the collection is "*Acoma—Song of the Sky City*," sung by a Navajo named Natay. Indian music is supposed to be unmelodic, but not this song, which possesses an indescribable, haunting loveliness; its melody conveys a heartbreaking nostalgia for the endless plains and the ancient glory. Natay's voice is as surprisingly beautiful as the song. He has the vocal equipment to sing any material in any league.

The sound is spacious, full and crystal-clear.

THE MUSIC BETWEEN

by Robert Kotlowitz

NIGHT MUSIC

The High and the Mighty; Moonlight and Roses; Passion Tango; Never Say Goodbye; Smile; "The Rear Window" Theme; The Song from "The Caine Mutiny"; Magnificent Obsession; Glamour Waltz; Rendezvous in Tunis; Last Night When We Were Young; Twilight Interlude.

Victor Young and his Singing Strings.

DECCA DL 8085. 12-in. \$3.98.

Even a casual glance at the titles included in this new Victor Young album will immediately indicate to the discriminating listener that there is little here to promise lasting pleasure. In general, they are second-rate tunes; imitative and easy-to-forget. Unfortunately, too, they are played in a way that makes it next to impossible to distinguish one from the next. It's all been done before, and better. Not even Decca's best sound can compensate for the solemn attack Young's "singing strings" let loose on targets that were defenseless to begin with.

STARLIGHT ENCORES

Ponchielli: *Dance of the Hours*. Liszt: *Hungarian Rhapsody No. 2*. Tchaikovsky: *Andante Cantabile; Marche Slave*. Saint-Saëns: *Danse Macabre*. Offenbach: *Orpheus in the Underworld*.

The Hollywood Bowl Symphony Orchestra, John Barnett, cond.

CAPITOL P 8296. 12-in. \$4.98.

This is a follow-up to the Hollywood Bowl Symphony Orchestra's *Starlight Favorites*, and all in all it's a more satisfactory performance than the first. In Capitol's best tradition, the orchestra has been given robust, full-bodied sound and, in turn, conductor John Barnett and his West Coast men ably steer a sane course between the extremes of overdramatization and understatement.

HOURLY OF LOVE

Violin Solos by Florian ZaBach, with Orchestra directed by Phil Bouletje.

DECCA DL 8086. 12-in. \$3.98.

Florian ZaBach is a violinist with good, sound technical equipment; he has almost everything, in fact, except taste. His energetic collision with the assorted themes of Tchaikovsky, Chopin, Schubert, *et al* that Decca got together for this record has produced the sliding, swooping, whimpering violin performance of the year.

ON PARADE!

On Parade; Golden Gate; Michigan; On the Hudson; Illinois March; March for Brasses; Chimes of Liberty; Onward-Upward.

The Goldman Band.

DECCA DL 5546. 12-in. \$2.98.

New York's Central Park Mall comes to life every summer when its tenant, the Goldman Band, begins its annual series of concerts. These concerts are free, *al fresco*, and sometimes highly ambitious. The pedestrian is as liable to stumble into an impassioned excerpt, with vocal soloist, from a Wagnerian opera as he is to encounter one of the bright marches in which the band specializes. For years, the Goldman Band has been providing some of the pleasantest fun to be found in the city on a hot summer night, and Decca has done them proud with this new record. There are eight marches in all and each was composed by the band's founder and original conductor, the late Edwin Franko Goldman. They are notable for their quick, emphatic beat and festive air. The band sounds as handsome and brassy as anyone could want under the careful engineering of Decca's specialists.

THE SPOKEN WORD

EVERYMAN

A Moral Play

Burgess Meredith and cast of sixteen.

CAEDMON TC 1031. 12-in. \$5.95.

To a growing list of recorded early English literature, which included two volumes of poetry and Chaucer's *Canterbury Tales*, Caedmon Records has added a fine recorded production of one of the best known of the fifteenth century Morality Plays.

Everyman, in the words of the anonymous author, is a "treatise how the High Father of The Heaven sendeth Death to summon every creature to come and give account of

their lives in this world . . ." Confronted with this unwelcome messenger, Everyman, speaking for us all, proclaims: "O Death, thou comest when I had thee least in mind." Afraid and alone, Everyman asks if he could have the company of his acquaintances on his journey, to which Death replies: "Yea, if any be so hardy." But one by one, Everyman's acquaintances, Fellowship, Kindred, Goods, Knowledge, Beauty, Strength, Discretion and Five-Wits, forsake him. Only Good-Deeds, freed by Confession, remains with him to the end. And the moral:

*They all at the last do Everyman forsake
Save his Good-Deeds, there doth he take.
But Beware, and they be small
Before God, he hath no help at all.*

It is pretty elementary theater, but *Everyman* is rich with passages suggesting the glory of the English language—a glory later to be fully discovered by the Elizabethan dramatists.

Burgess Meredith portrays a vital and dramatic *Everyman*; the supporting cast is excellent.
R. H. H., Jr.

BASIL RATHBONE READS EDGAR ALLEN POE

Poems: *The Raven; Annabel Lee; Eldorado; To . . . ; Alone; The City in the Sea; Tales: The Masque of Red Death; The Black Cat.*
CAEDMON TC 1028. 12-in. \$5.95.

Although the Caedmon conventional long-playing record does not offer as much Poe as the 16-rpm Audio Book (four seven-inch records) selling for one dollar less, Basil Rathbone's reading of both the tales and the poems is a more polished one than Marvin Miller's. However, the difference in performances is not as great in the reading of the tales as it is in the reading of the poems, so the choice narrows down to this: if you are more interested in the poems the Caedmon record, which contains six as compared with Audio Books' four, is recommended; if you prefer the tales, the Audio Book, which contains eight, may be the better buy.
R. H. H., Jr.

THE BEST OF JAZZ

by John S. Wilson

DAVE BRUBECK QUARTET

Brubeck Time

COLUMBIA CL 622. 12-in. \$3.95.

Dave Brubeck, piano; Paul Desmond, alto saxophone; Bob Bates, bass; Joe Dodge, drums.

Audrey; Jeepers Creepers; Pennies from Heaven; Why Do I Love You; Stompin' for Mili; Keepin' Out of Mischief Now; A Fine Romance; Brother, Can You Spare a Dime.

Dave Brubeck's insistent advocacy of the importance of recording before a properly prepared audience has been broken down. He was lured into a studio to make this disk and, as he admits in the notes, it wasn't as bad an experience as he had thought it would be. It is scarcely a bad experience for the listener, either, for he hears the Brubeck Quartet under top-notch recording conditions, playing at a generally high level of inspiration and with more

Portraits in Monologue

IN 1915 a highly sensitive and greatly gifted woman made her debut as author, costume designer, lighting director, and protean actress—a notable group that, without the least fanfare, formed a one-woman theater. And now in 1953 RCA Victor is giving permanency, through the medium of records, to some selections from the repertory of that distinguished personality, Ruth Draper. During these forty years Ruth Draper has continued to affect countless audiences with her extraordinary combination of flashing wit and quiet sympathy, of sardonic humor and simple humanity. She has been discovered and rediscovered time and again, and she has had many imitators. But as Brooks Atkinson remarked in the *New York Times*, "no one else has the warmth and understanding she has for the woman she acts . . . Her quality comes from within." That quality comes through these recordings. Without the visual aid of costumes, make-up, and lighting, you can, nevertheless, do more than hear the characters Ruth Draper presents; you can see them plainly, sharply, unmistakably.

The three selections display a sharply contrasting variety. *The Italian Lesson* is biting satirical; *Three Generations in a Court of Domestic Relations* is a probing and touching study; *The Scottish Immigrant*, the lightest of the pieces, is delicately delightful. The first is the most revealing as well as the most rounded. It is a little drama in which the author-actress makes a farce out of *The Divine Comedy*. "Dante at last!" breathes the silly socialite as she proceeds to murder the Italian poet with meticulous mispronunciations and elaborate misinterpretations. The "lesson" develops into a chain-reaction of staccato interruptions—children, a cook, a French governess, a golf-playing husband, a manicurist, a secretary, a titled portrait painter, a puppy, various telephone friends, as well as an arithmetic teacher and a secret lover. Other monologists have tried for discipline in the midst of irrational situations; Ruth Draper manages to create chaos out of order. Moreover, just when you have determined to loathe



Ruth Draper

the absurdly superficial and wealthy creature so vividly projected, you withhold your contempt as the woman remembers the night watchman's little boy who has been run over.

The same ability to mix social criticism and easy playfulness is apparent in the perfect characterization of the three women who represent three different generations in conflict. It is also manifest in the slighter but scarcely less dexterous portrait of the Scottish immigrant girl whose man is coming to meet her at the pier.

Ruth Draper's intonations alone are a complete gamut of emotions—flat and hard, hurt and wistful, pitiful, outraged, wheedling, cold, impassioned. Superlatives are always to be distrusted, but if Ruth Draper's interpretations are not the best of their kind, this reviewer insists that he has never heard anything better—nothing (he adds stubbornly) nearly as good.

LOUIS UNTERMEYER

THE ART OF RUTH DRAPER

The Italian Lesson; Three Generations in a Court of Domestic Relations; The Scottish Immigrant

Ruth Draper, monologist.

RCA VICTOR LM 1859. 12-in. \$3.98.

consistent musicianly discretion than they have usually shown in the past. These selections show off the good qualities of the Brubeck group without putting emphasis on its weak points. Brubeck's Gothic side is quiescent and when he goes after the effect he has tried to achieve previously by pounding the piano into submission, he does it this time—on *Jeepers Creepers*—with a grace and artistry which are more becoming and more effective. None of the numbers are meandering marathons, thus avoiding a plague of solos which run on far past their time. Quite the opposite: many of the solos are short enough and good enough to leave the listener crying for more. Desmond is in particularly fine floating form on *Audrey* and there are throughout the set a pleasing

number of those bits of Desmond-Brubeck interplay which are among the most charming aspects of this group.

RALPH BURNS AND HIS ENSEMBLE

Spring Sequence

PERIOD SPL 1105. 10-in. \$4.00.

Ralph Burns, piano; Clyde Lombardi, bass; Osie Johnson, drums; unnamed guitarist. *Spring Sequence; It Might as Well Be Spring; Spring Is Here; Sprang; Echo of Spring.*

Bijou

PERIOD SPL 1109. 10-in. \$4.00.

Same personnel

Bijou; Gina; Perpetual Motion; Lover Come Back to Me; Autobahn Blues; Spring in Naples.

Ralph Burns has been one of the more honored figures in jazz for the last ten years. But because his reputation has been based largely on his writing for the Woody Herman band, he has been a behind-the-scenes figure. These two disks mark his debut as a featured performer on records and high time. He has both a jazz feeling and a legitimate outlook—a ten-fingered pianist whose playing is full-bodied and who is inventively aware of the possibilities of his instrument. His work has a sense of vitality which is particularly refreshing at a time when a dry, somewhat mechanistic manner is the fashion. Burns has a fine swinging sense, as he shows in his own composition, *Bijou*, originally written for Herman's band, and the relaxedly punching *Autobahn Blues*, another of his contributions to Herman. But it is his feeling for a warmly melodic line which

underlines the two most effective of these performances, *Echo of Spring*, a composition by the erratic Willie "The Lion" Smith, and *Spring in Naples*, a folk-flavored creation by Burns. This is sensitive playing which has more to it than simply a soundly conceived jazz technique.

CLAMBAKE ON BOURBON ST.

COOK 1085. 10-in. \$4.00.

Tony Almerico, trumpet; Sam DeKemel, bugle; Bubby Castigliola, trombone; Nina Picone, tenor saxophone; Tony Costa, clarinet; Red Camp, piano; Frank Federico, guitar; Joe Loyacano, bass; Charley Duke, drums.

Waffle Man Blues: In a Little Spanish Town: Indiana: Royal Garden Blues: That's a Plenty: Farewell Blues: Tin Roof Blues: Some Sunday Mornin'.

This is Dixieland polished to a rich luster. Tony Almerico's band approaches these venerable tunes with the casualness of long acquaintance and with the respect which admiring acquaintance engenders. So the men play warmly and with great knowledgeability but they are always polite. Nobody is out to wreck a fine old tune in a search for personal glory. The beat is sensitively stimulating, the ensembles are admirably cohesive and the soloists most persuasive—primarily Tony Costa who plays a lovely lyrical clarinet, but also Bubby Castigliola, Almerico, and Frank Federico. Red Camp, a guest at the piano, manages some effective solos in his oddly linear manner. Two numbers—*Waffle Man Blues* and *Indiana*—feature Sam DeKemel's hot bugle, a flat, unmusical instrument with all the allure of a drain pipe in action. This is the second New Orleans record into which Emory

The Kenton Odyssey

STAN KENTON and Capitol Records are in a unique position: Kenton's is the only current band of stature and some longevity which has spent, for all practical purposes, its entire recording career with one label (Kenton made nine sides for Decca in 1941 and 1942 before signing up with the then fledgling Capitol label in 1943). So, when Capitol sets about preparing a retrospective album on Kenton, the musical evidence of his career is readily and completely available in its files. In view of this, the recording executive thought-process which led to a decree that *The Kenton Era* must be made up of material never before released as commercial recordings will probably remain a mystery to the lay listener but it is more or less beside the point since the air checks, rehearsal and concert transcriptions and previously unissued recordings which make up the set seem to serve the purpose just as well as some of the more familiar Kenton recordings might have.

The purpose, as a glance at the attached listing will show, is to trace the evolution of Kenton's band from its early days at the Rendezvous Ballroom in Balboa Beach, California, through its stages of artistry, progressiveness and innovating up to the present, along with its concomitant shift from the dance hall to the concert hall.

As a musical profile, this set is perhaps the most thoroughgoing job of its kind that has been done so far in jazz. The selections are apt, the accompanying discographical information is satisfyingly complete and the biographical essay by Bud Freeman (not the saxophonist Bud Freeman, by the way) examines Kenton factually and psychologically at unusual length, although the prose style is at times alarmingly fragrant.

Whether the music on the disks vindicates the statements of Freeman and of Kenton, who is heard speaking his piece on two of the eight sides, is another matter. Listening in rapid succession to the various stages through which the band has gone, it would seem that the farther away it has moved from the basic essentials of jazz, the less appeal there is in its playing. The earliest selections in this set—air-checks from the Rendezvous Ballroom which are primitive specimens of reproduction by present standards—reveal a swinging, zestful band.

a band which exhibits warmth and feeling in most of its playing. Then, as Kenton's ambitions soar, the zest and warmth are gradually drained out of the band, and there is a growth of something less desirable. This is, of course, the pretentiousness with which Kenton has often been charged. Like most pretension, it stems from a lack of taste, a lack which is epitomized in Kenton's unending fascination with the banality of shrieking, bleeding brass.

Kenton's path as followed on these records, starts from a sound, big-jazz-band base. Then comes a period of stylistic distinction and rough, exciting exploration. After this there is prolonged narcissistic wandering. Eventually there is the rediscovery of jazz, but now the man and the band emerge merely as a dryly capable but no longer distinctive entity.

In the course of his odyssey, Kenton has flushed a long list of adept musicians and he has had at least one really memorable singer—Anita O'Day as she was a decade ago. He has produced some gloriously rich sounds, particularly with his reeds, and his trombones have achieved a new level of expansiveness. But the continuing flaw in

Kenton's work has been his strange inability to steer clear of clichés and outright musical malarkey.

Kenton is one of the most artful extemporaneous talkers in the jazz world but he is strangely unconvincing as he reads the solemn script that has been prepared as prologue and epilogue to these selections. There is, in his attitude toward himself and toward his music, more than a suggestion of a man with a message. To those who have observed Kenton's progress, this attitude has been apparent for some time. What never has become apparent is the message itself. *The Kenton Era* does little to clear this up but it does provide an unusually complete musical portrait of one of the most controversial figures on the jazz scene. There are also, among the Kentonian hubbub, some fine specimens of big-band jazz.

JOHN S. WILSON

STAN KENTON AND HIS ORCHESTRA

The Kenton Era

Prologue and epilogue spoken by Stan Kenton.

Balboa Bandwagon: *Artistry in Rhythm: Two Moods: Etude for Saxophones; I Got It Bad and That Ain't Good; Lamento Gitano; Reed Rapture; La Camparsita; St. James Infirmary; Arkansas Traveler.*

Growing Pains: *Russian Lullaby; I Lost My Sugar in Salt Lake City; Opus a Dollar Three Eighty; I Know That You Know; I'm Going Mad for a Pad; Ol' Man River; I'll Remember April; Liza.*

Artistry in Rhythm: *One Twenty; Body and Soul; Tea for Two; I Never Thought I'd Sing the Blues; I've Got the World on a String; Everybody Swing; You May Not Love Me; More Than You Know.*

Progressive Jazz: *Artistry in Harlem Swing; If I Could Be with You; By the River St. Marie; Sophisticated Lady; Interlude; Over the Rainbow; Machito; Elegy for Alto.*

Innovations: *In Veradero; Amazonia; Salute; Coop's Solo; Ennu; Samana.*

Contemporary: *Swing House; You Go to My Head; Baa-Too-Ke; Stella by Starlight; Bill's Blues; Modern Opus; Zoot.*

CAPITOL WDX 569. Four 12-in. \$24.95.



In the hubbub, some fine big-band jazz.



Benny Goodman. More big-band jazz.

Cook has managed to work DeKemel and it is our contention that the bugle in jazz has now been adequately documented. Cook's recording work is, as usual, excellent.

BENNY GOODMAN
B. G. in Hi-Fi

CAPITOL W 565. 12-in. \$4.85.

Ruby Braff, Chris Griffin, Carl Poole, Bernie Privin, trumpets; Will Bradley, Vernon Brown, Cutty Cutshall, trombones; Al Klink, Paul Ricci, Boomie Richman, Hymie Schertzer, Sol Schlinger, saxophones; Benny Goodman, clarinet; Steve Jordan, guitar; Mel Powell, piano; George Duvivier, bass; Bobby Donaldson, drums. *Let's Dance; Jumpin' at the Woodside; Stompin' at the Savoy; When I Grow Too Old to Dream; You Brought a New Kind of Love to Me; Somebody Stole My Gal; Blue Lou; Sent for You Yesterday and Here You Come Today; Big John's Special; Jersey Bounce.*

Goodman, Powell, Donaldson *What Can I Say After I Say I'm Sorry?* Goodman, Powell, Duvivier, Charlie Shavers, trumpet, Jo Jones, drums.

Get Happy; Air Mail Special Goodman, Braff, Powell, Duvivier, Donaldson.

Rock Rimmon; You're a Sweetheart.

Goodman adherents, ahoy! This, in all probability, is your dish and the dish of anyone who wants a compact, well recorded summation of swing. Here Goodman leads a band assembled last November, generously staffed with old BG hands and at least two superior strangers (Will Bradley, Ruby Braff), which plays some of the most favored of the old Goodman arrangements (and a few new ones in the old vein) under recording conditions the likes of which were never available to the original band. An exciting element in these performances is the fact that the feel of the old Goodman band has been caught by this new group so that *Jumpin' at the Woodside, Stompin' at the Savoy, and Big John's Special* are heard on records for the first time with that light, lilting lift that was so inimitably characteristic of Goodman's band. It's not too hard to find the reasons for this: Chris Griffin is once more leading the brass team while the impeccable Hymie Schertzer is again at the head of a superbly smooth saxophone section. Goodman's clarinet, of course, provides a familiar ingredient and so does Mel Powell's piano. The one point of departure from the traditional Goodman sound comes

in the trumpet solos where, in place of the raucous jousts of Harry James and Ziggy Elman, there is the temperate but wide ranging and extremely provocative horn of young Ruby Braff. There are also trio and quintet numbers with Charlie Shavers and Jo Jones brought in for a couple of them. This is the best new recording done by Goodman in years.

THE WOODY HERMAN BAND!

CAPITOL T 560. 12-in. \$4.85.

Al Porcino, Dick Collins, John Howell, Charlie Walp, Bill Castagnino, trumpets; Cy Touff, bass trumpet; Dick Kenney, Keith Moon, trombones; Woody Herman, alto saxophone and clarinet; Dick Hafer, Bill Perkins, Dave Madden, tenor saxophones; Jack Nimitz, baritone saxophone; Nat Pierce, piano; Red Kelly, bass; Chuck Flores, drums.

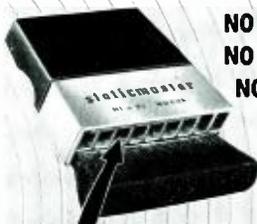
Wild Apple Honey; Strange; Misty Morning; Would He?; Sleep; Autobahn Blues; By Play; La Cucaracha Mambo; Ill Wind; Boo Hoo; Hittin' the Bottle.

Like all of Woody Herman's latter day bands, the current herd is a precisely drilled group studded with capable soloists. They can turn on the pressure, as they show on *Wild Apple Honey*, a strung-out version of what was once *Apple Honey* (and hardly as good as the more concise original), but this band is at its best swinging along at a casual pace or rolling around in a ballad. It is, in fact, a great ballad band with an ability to impart warmth and movement at what could be a treacherous tempo. *Misty Morning* and *Ill Wind* are two prime instances of this. At

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a livelier pace, it swings brilliantly on *Sleep and Hittin' the Bottle*, the latter conceived much as an Ellington small group of the Thirties might have played it with the baritone booting the band along. All in all, this is a pleasant and unpretentious set, lacking in distinctive soloists aside from Herman himself and pianist Nat Pierce, but strong on ensemble work, particularly in the saxophone section.

HERBIE MANN

BETHLEHEM BCP 1018. 10-in. \$4.00. Herbie Mann, flute; Benny Weeks, guitar; Keith Hodgson, bass; Lee Rockey, drums. *Chicken Little; The Things We Did Last Summer; Between the Devil and the Deep Blue Sea; After Work; A Spring Morning; My Little Suede Shoes; The Purple Grotto.*

In its efforts to counter the attention being given to West Coast jazz (so-called because

it is played on the West Coast), Bethlehem Records, a New York outfit, has undertaken an East Coast Jazz Series, in which this disk is an entry. Possibly noting that one of the more successful outcroppings on the West Coast has been Bud Shank's jazz fluting, Bethlehem has produced an Eastern counterpart in Herbie Mann. Mann assembled a quartet specifically for this recording and, for a first showing, it's not bad. The group comes through effectively in three veins—the brightly rhythmic *Chicken Little* on which Mann exhibits great agility on his flute, the slow ballad *The Things We Did Last Summer* which Mann plays with authority and feeling, and *The Purple Grotto*, an effective weirdly. The rest of the numbers, however, plod along in uninspired fashion. The fact that the group's better efforts are not all cut from the same cloth suggests that they have a firm basis from which to develop.

LIZZIE MILES
Moans and Blues

COOK 1182. 12-in. \$5.95.

Memphis Blues; Can't Help Lovin' That Man of Mine; Jelly Roll; There'll Be Some Changes Made; Louisiana; Sugar Blues; Lazy River; Going Away to Wear You Off My Mind; Mama's Lonesome for You; I Never Knew What the Blues Were; Papa Won't You Tell Me What You Done to Me; Basin Street; Animal Ball; Plain Ole Blues; When You're a Long Long Way from Home.

Blues shouting in the old vein, somewhat sophisticated by travel, is the stock of Lizzie Miles who is still holding forth in New Orleans. She is a performer of apparently unpredictable temperament who can, when moved, lift a commonplace tune to inspired heights or listlessly amble through a more worthy subject. Here she sings some well known standards with a piquant urgency, sometimes allowing passion to overcome art. When passion and art are joined as equal partners—as in *Louisiana*—her performance borders on the classic. In general, there is a greater sense of ease and meaning in her renditions of what she calls her "oldtime" songs (the last eight titles). When she is singing these numbers she is, to some extent, documenting an era, for they come largely from that period when jazz was gestating in New Orleans.

MUGGSY SPANIER AND HIS JAZZ BAND
Hot Horn

DECCA DL 5552. 10-in. \$3.00.

Muggsy Spanier, cornet; Ralph Hutchinson, trombone; Phil Gomez, clarinet; Red Richards, piano; Billy Mure, guitar; Truck Parham, bass; George Wettling, drums; Boomie Richman, tenor saxophone. *When My Dream Boat Comes Home; My Wild Irish Rose; Judy; Oh Doctor Ochsner!; Careless Love; Washington and Lee Swing.*

Despite his many years in jazz, Muggsy Spanier's great recording period was a matter of only a few weeks in 1939 and 1940 when his Ragtime Band cut a memorable series of sides for Bluebird. To say that this disk represents his best recorded work since then isn't saying much since he hasn't been recorded with notable felicity in the interim. However, in this case he is surrounded by an able group, the material has possibilities and the recording is relatively good (although the ensembles lack clarity). The *chef d'oeuvre* here is *Careless Love*, an eleven-minute version which has a very attractive Red Richards piano solo, plunger mute work by Spanier which is straight out of his *Lonesome Road* with Ted Lewis, disciplined but soulful clarinetting by Phil Gomez and trombone playing by Ralph Hutchinson which shows traces of a Teagarden influence. The rest of the numbers are typically punching Spanier except for *Judy*, a solo effort in his pretty style. There is exuberance and zest in everything Spanier plays and on this disk these admirable qualities are generally kept within coherent bounds although at times, when he is overcome by high agitation, he sounds very much like Tony Spargo blowing his kazoo.

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Wagner on Microgroove

by JAMES HINTON, JR.



Part I: 1831-1859

A controversial man and a controversial artist during the significant years of his seventy on earth, and still controversial seventy-two years after his departure for some other place, Richard Wagner remains a strange, unclassifiable figure, at least as much poet as musician.

It is easy enough to rummage a bit and turn up paradoxes in the lives and achievements of even the most conventional artistic personalities. But in dealing with Wagner, paradox is no such idle game — it is a practical necessity if the discussion is to be an honest one. By careful avoidance of paradox, he can be made to seem either a warm-hearted, generous friend or a mean, avaricious, unscrupulous conniver; either a model of artistic chastity or a cynical opportunist; either the creator of a new art-form or the despoiler of an old one; either the liberator of music or the vandal of everything meaningful about musical form. And, depending on disparate viewpoints and analyses and standards — and prejudices — he was all, and more, and less.

But the prime paradox is that there is really no paradox at all. With Wagner, nothing was ever small-scale or half-way, so that the contrasts in his nature stand out in violent relief instead of merging into half-tones. His personality was so powerful that nothing about him is really surprising.

As Alfred Einstein has pointed out, one of the most fascinating things about the nineteenth-century Romantic era in music lies in the fact that it found expression in polarities: utmost intimacy — as in the music of Chopin — and utmost theatricality — as in the operas of Weber, Marschner, Spontini, and Meyerbeer.

What Wagner did was to overcome this utmost theatricality by turning opera into an art-form of quite another sort. Both he and Giuseppe Verdi were born in 1813. In his last works, Verdi overcame the Italian opera of his youth, too, but in quite a different way. For Verdi, who never intentionally imitated anyone in particular but never specifically avoided developing and changing usages, thought of himself primarily as a craftsman composer. He brought *Otello* into being simply as a natural outcome of what had gone before, not in any sense as a theoretical document. Wagner, on the other hand, who spent his youth in apparent imitation of Weber and Meyerbeer, in particular, was working all the time towards a theoretical, and radical, fusion of drama and music. Then, the theory formulated, he set out to put it in practice — and, by the

way, save the world. Not that Wagner was primarily an aesthetic theorist. If there can be named any one thing that he *primarily* was, he would have to be called a combative idealist whose expressive affinity happened to be the theater.

As a boy and youth, he was not particularly musical; his inclination was literary — a poetry- and play-writer, an *Odyssey*-translator. Piano lessons took second place, and he never learned enough to play in public. But he did develop a great boyish enthusiasm for Weber, and when, at sixteen, he heard Wilhelmine Schröder-Devrient in Beethoven's *Fidelio* he became enthusiastic about both the singer and the composer. At least at the time, his quickened interest in music at all had its roots in a romantic desire to produce a work worthy of *her* interpretative gifts. After a few early instrumental works, modeled on those of his enthusiasms, he began to devote his main energies to writing and composing works for the theater — all his life he was his own librettist — and trying to get them produced. The affinities of these early works are of interest, because these operas in various styles are the intellectual gymnasias in which Wagner developed his technique and built the harmonic disciplines that were to make the *Ring*, *Tristan und Isolde*, *Die Meistersinger*, and *Parsifal* possible.

Throughout his life he never went long without feeling sorry for himself, but disappointments and rebuffs never seemed to make him any less sure that he was specially commissioned by Higher Power to set the world right. A tactless, obdurate man, constitutionally unable to be diplomatic, he was not a cold one. He needed people, and really loved them, in his own way; and if they somehow fell short of his ideals by failing to recognize his status as a divine appointee to greatness, he felt sorry for them, too. Out-right attacks were different: they amounted to deliberate refusal to give him the sympathy he knew he deserved, and Wagner was nothing if not a fighter for what he believed in. And he believed in himself and his ideas — not that these didn't change, just like anyone's ideas — if he believed in anything. He had enormous faith.

The music of this strange, complex, well-loved, winning, hateful man has always been represented pretty well — given limitations of technique — on records. His great artistic apotheosis came with *Parsifal*, in 1882, and the Wagner cult was at full strength in the days when recording began.

However, the great music dramas of his maturity do not lend themselves well to excerption, and nor even yet do

we have on LP an honorably acquired, decently produced *Ring*. Lacking this, no discography can serve as more than an interim survey of what complete works have been made available since tape recording began; what excerpts have been made or transferred to LP from 78s of various

periods, various qualities, with a huge volume of or chestra arrangements. Admirers of certain distinguished 78s will miss their LP counterparts here; in most cases this is caused by temporary unavailability. When possible the omissions will be remedied in the subsequent installment.

1831

PIANO SONATA IN B-FLAT MAJOR
(1 Edition)

The earliest music by Richard Wagner to be heard on records, the Piano Sonata in B-flat major, is a student work, both in the literal sense that he was a student when he composed it and in the subtler sense that it relates more closely to what he was being taught than to what he was actually thinking about—or, to be tarter, to what he later said he had been thinking about. Since it is, first and last, a student work, it doesn't do to look too deeply for significances in it, though it does show a side of Wagner that is very little known. Not much of his music is of a fresh melodic flow that makes the listener, remembering it, think first of its grace, its runes, its balance. But here, in a piece written classically, formally, within procedural limits that Mozart (for one) often passed, it is possible to get a glimpse of what Wagner might have become as a composer of music slim and elegant, with just a tinge of rather Schubertian sentiment to mark the century. Aside from the fact that this sonata is an ideal guessing-game piece, it is quite agreeably pretty. Felicitas Karrer's performance is musically in the spirit and technically adroit, aside from some insignificant misfingerings—notably in the final movement, where Wagner makes a brave little harmonic experiment and Miss Karrer stubs a thumb. Not the very best piano tone on records, but adequate.

—Felicitas Karrer, piano. REMINGTON R 199-260. 12-in. \$2.99 (with *Album Sonata in E-flat* and *Albumblatt in E-flat*).

1832

SYMPHONY IN C MAJOR (1 Edition)

If the B-flat Sonata is, at least categorically, a student work, the Symphony in C is what might best be called a post-graduate work, marking as it does the termination of Wagner's six months of study with C. T. Weinlig. After that, he went to work promoting his career. The symphony, if no towering masterpiece, is also no mere curiosity. It would hardly be safe to say that if Wagner had taken to drink and died young, his reputation would be assured by the symphony. It does seem safe, though, to say that if Wagner had gone on to compose the customary nine symphonies, instead of turning his energies to the theater, and had produced three or four orchestral works of status comparable to his operas, the Symphony in C would very likely be part of the standard repertoire.

It sounds rather like indefinite Mozart or early Beethoven, with a very few middle-to-late-Beethoven accents. Almost surprisingly conservative, there is nothing harmonically "advanced" about it; but neither is it a mere tracery. This symphony is clean, energetic, well written; it is music

of classical *cum* pre-Romantic character, excellent to play gramophone jokes with, but better still to listen to. Even as an old man, Wagner himself admired the work, which at least (or at most) proves that *he* really wrote it. The performance is firm and assured, a bit rough but not really provincial enough to have that unattractive label slapped on it. Engineering is similar in quality—full-range and quite listenable as far as it goes, but not very fine-grained.—Symphony Orchestra of Radio Leipzig, Gerhard Pflüger, cond. URANIA URLP 7116. 12-in. \$3.98 (with *Polonia Overture*).

1834

DIE FEEN (Overture only) (1 Edition)

After getting the symphony out of his system—which, naturally, included getting it performed—Wagner turned to opera. Always his own librettist, he began by fashioning a text for *Die Hochzeit*. This was a very Gothic horror story, and after completing one number he destroyed the remainder of the libretto; his sister, Rosalie, complained to him that its gout of blood were too thick for her. Having thus nodded in the direction of Marschner, Wagner now did a full bow in the direction of Weber. *Die Feen*, as its title indicates, is a fairy opera, based on a Gozzi story and influenced musically by *Oberon*, with the spirit of Beethoven standing by.

Although it has been infrequently revived in Germany, *Die Feen* is known here only by its overture. A few things about it begin to sound Wagnerian—if you know that Wagner wrote it—but even these are not actually so much Wagnerian as simply of the time itself, and the mounting string chords that sound characteristic now were neither invented nor patented by Wagner. More than anything else, it all sounds like somewhat-less-than-first-class Weber. At least, most victims can be counted on to *guess* Weber—if they don't simply shake their heads and ask what it is. The Bavarian State Opera players attack with gusto under Franz Konwitschny, and though the sound is neither brilliant nor notably un muddy, it is serviceable.—Orchestra of the Munich State Opera, Franz Konwitschny, cond. URANIA URLP 7069. 12-in. \$3.98 (with other Wagner overtures).

1836

DAS LIEBESVERBOT (Overture only)
(1 Edition)

In the summer of 1834, Wagner conducted in public for the first time, in the small theater at Lauchstädt, where he made quite a name for himself as a conductor of the comedies of Rossini and Donizetti. It is not easy to picture the man who was to compose *Parsifal* leading a sparky performance of *L'Elisir d'Amore*, and *Das Liebesverbot* is almost the sole remaining evidence

that he actually had a period of creative infatuation with the *opera buffa* form. Based loosely on Shakespeare's *Measure for Measure*, it has long dropped from currency anywhere. The overture is a sprightly, bustling, tuneful little piece of music, with some peculiarly cockeyed percussion effects that ought not to go completely ignored by hi-fi experimenters in search of something pleasant to record. The Munich performance has plenty of energy and a lot of good humor, but some of the first-desk brass and wind players seem to have stayed home that day, and the sound is not nearly as cleanly defined as would be nice to hear.

—Orchestra of the Munich State Opera, Franz Konwitschny, cond. URANIA URLP 7069. 12-in. \$3.98 (with other Wagner overtures).

POLONIA OVERTURE (1 Edition)

The *Polonia Overture*, begun in 1832, is an occasional piece inspired by the unsuccessful Polish revolt against Russia the year before, and in it Wagner made his first musical gesture of the political liberalism that was to change the course of his life and, indirectly, result in *The Ring*. It is essentially a standard-gauge concert overture, of the battle variety, with a rune of Slav-folkish character played off against noble-military material to produce a smack-boom climax. Not notably better or worse than many others of its kind, it never had much currency and is of mainly associative interest. The Radio Berlin performance is competent, the recording, especially of *tutti*, is of the boggy, radio-tape kind.

—Symphony Orchestra of Radio Berlin, Adolf Fritz Guhl, cond. URANIA URLP 7116. 12-in. \$3.98 (with *Symphony in C*).

1840

RIENZI (Overture only) (4 Editions)

After *Das Liebesverbot*, Wagner conducted in Königsberg, where he married for the first time, then in Riga. During this period he wrote the text and began the music of *Rienzi*, basing it on the German translation of Bulwer-Lytton's novel. Then, losing his post, he left Riga to seek his fortune in Paris. Although he found no fortune there and lived largely by doing hack work, he did finish *Rienzi*, which was finally produced—all of it; uncut it lasted from six until midnight—at Dresden in 1842. In spite of its bulk, this grandiloquent, hyper-Meyerbeerian grand opera was a success, but it is now known almost entirely by its overture.

This overture, based on four themes from the opera, can be a striking concert-hall *tour de force*, and most of the time it is treated so. Of the recorded performances, George Szell's with the New York Philharmonic-Symphony is both the most astute in calculation and the best played; it is also well engineered. Hans Knappertsbusch is a man whose Wagnerian reputation is lofty,

but not based on this kind of Wagner. The sober breadth of his tempo in the *Molto sostenuto e maestoso* melody of Rienzi's prayer is impressive, but in the following *Allegro energico* the playing lumbers as if he were beating the music in two with the top of the bear at his belt and the bottom somewhere about his ankles. Perhaps the piece needs a touch of showmanship, but its kind of rhetoric has a tough, low-grade integrity that does not yield to the Stokowski approach. The Munich performance is honest but unmemorable. Both the Szell and the Knappertsbusch performances are well recorded, with more detail clear in the Szell.

—New York Philharmonic-Symphony, George Szell, cond. COLUMBIA ML 4918. 12-in. \$3.98 (with other Wagner overtures).

—Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond. LONDON LLP 451. 12-in. \$3.98 (with excerpts from *Parsifal*). The same. LONDON LPS 290. 10-in. \$2.98 (with excerpt from *Stiefried*).

—New York Philharmonic-Symphony, Leopold Stokowski, cond. COLUMBIA ML 2153. 10-in. \$2.98 (with excerpts from *Die Walküre*).

—Orchestra of the Munich State Opera, Franz Konwitschny, cond. URANIA URLP 7069. 12-in. \$3.98 (with other Wagner overtures).

EINE FAUST OUVERTURE (1 Edition)

With *Eine Faust Overture*, which was finished in 1840 but reworked in 1855, the problem of multiple-version chronology is met for the first time. It is a continuing headache in dealing with Wagner. The general practice here will be to treat a work as it first appears in a completed form, taking note of pertinent revisions. This, of course, leads to some looking ahead, but it is less arbitrary in the long run than the alternative: leaving a gap and then explaining it under some unexpected later date-heading. As it stands complete, *Eine Faust Overture* is a stylistic hybrid, with more early than late genes in its makeup. A product, originally, of the misery and depression of Wagner's early Paris years, it was conceived as the first section of a grand symphonic exegesis of Goethe's *Faust*. But the plan only got through what Wagner was to have called *Faust in Solitude*. After conducting the piece for the first time, in 1852, Liszt suggested that what it needed was a little music "à la Gretchen" to give it interest. Wagner agreed, but by the time he actually revised it (he had already finished *Die Walküre*) what it actually got was no Gretchen but instead a foretaste of the "Love Glance" motif from *Tristan und Isolde*.

The music is a kind of concert overture *en* tone painting, not unlike parts of *Der Fliegende Holländer* in its brooding, despairing, expostulating, and love-longing mood. Even without a Mephistopheles to relate it very clearly to Goethe, it is strong, intense, emphatic music, much the most potent symphonic work of Wagner's early maturity. The Toscanini performance is not long on *Liebeinsamkeit*, but it is a marvellously vital and clearheaded exposition of what Wagner put down in the score, and the recording is quite good enough for it all to be heard.

—NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LRM 7023. 10-in. \$2.98 (with Beethoven: *Leonore Overture No. 3*).

1841

DER FLIEGENDE HOLLÄNDER (2 Editions) After having puffed up the Meyerbeer bladder as far as he could in *Rienzi*—and having a success—Wagner turned back to the operatic world of Germany. *Der Fliegende Holländer* is truly a transitional work. *Rienzi* was a very professional copy, but in *Der Fliegende Holländer* Wagner moved towards a more personal vein. Given a fine conductor and a fine Dutchman, the work can still make its way.

Choice between the two available re-

corded performances is best made independent of questions of cost and finer shadings of fidelity. To be sure, three disks cost less than four; and though neither set is what the dedicated would think of as "high fidelity," the Decca is clearly better than the Mercury. But on artistic grounds the Mercury wins easily. It is magnificently conducted by the late Clemens Krauss, and it has (weighing words with care) a great Dutchman in Hans Hotter, together with Viorica Ursuleac, a Senta of sound artistic instincts if not the loveliest of voices, and Georg Hann, who managed to make the role of Daland almost plausible. Set against this, the Decca set has in Josef Metternich a Dutchman too lyric in the quality of his

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required 800-cycle turnover; some foreign 78s are recorded with 300-cycle turnover and zero or 5-db treble boost. One-knob equalizers should be set for proper turnover, and the treble tone control used for further correction if required. In all cases, the proper settings of controls are those that sound best.

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Angel		●		●	
Atlantic*1		●			●
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Bartok		●			●
Blue Note Jazz*	●			●	
Boston*			●		●
Caedmon		●		●	
Canyon*	●			●	
Capitol*	●			●	
Capitol-Cetra	●			●	
Cetra-Soria			●		●
Colosseum*			●		●
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Decca*			●		●
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Epic*			●		●
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Mercury*	●			●	
MGM		●		●	
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Pacific Jazz		●		●	
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RCA Victor		●		●	
Remington*		●			●
Riverside		●		●	
Romany		●		●	
Savoy		●		●	
Tempo		●		●	●
Urania, most*		●			●
Urania, some	●			●	
Vanguard*			●		●
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Vox*			●		●
Walden		●		●	
Westminster		●			●

*Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.
 1Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.
 2Some older releases used the old Columbia curve, others old AES.

Continued from page 75

middle voice and far too lacking in weight at the bottom to accomplish much; a dull Daland in Josef Greindl; a quite competent Senta in Annalies Kupper; and so on. Ferenc Fricsay is an alert, musicianly conductor, but the main performing elements are too small-scale to be of interest.

—Viorica Ursuleac (s), Senta; Luise Wille (ms), Mary; Karl Ostertag (t), Erik; Franz Klarwein (t), Steersman; Hans Hotter (b), The Dutchman; Georg Hann (bs), Daland. Bavarian State Opera Orchestra and Chorus, Clemens Krauss, cond. MERCURY MGL 2. Four 12-in. \$19.92.

—Annalies Kupper (s), Senta; Sieglinde Wagner (ms), Mary; Wolfgang Windgassen (t), Erik; Ernst Häflinger (t), Steersman; Josef Metternich (b), The Dutchman; Josef Greindl (bs), Daland. RIAS Symphony Orchestra and Chorus (Berlin), Ferenc Fricsay, cond. DECCA DX 124. Three 12-in. \$14.94.

DER FLIEGENDE HOLLAENDER (vocal excerpts)

The best-known excerptable sections can be heard in a reputedly artistic, decently vocalized, and fairly well recorded Remington twelve-inch side. Those who want only the Dutchman's impressive entrance monologue can choose between the tremendous dramatic power but roughish vocalism of Hans Hotter and the lovely firm tone but somewhat bland delivery of Otto Edelmann. Either has a sum of qualities superior to Paul Schoeffler, who gives an unexceptionable but pretty dry performance on Remington's set of excerpts. Senta connoisseurs who shy from the flicker in Astrid Varnay's tone can hear a rather less ponderable artist in Maud Cunitz, well recorded by Telefunken.

—Flying Dutchman Highlights. Astrid Varnay (s), Senta; Paul Schoeffler (b), The Dutchman; Austrian Symphony Orchestra, Gustav Koslik and Wilhelm Loibner, conds. REMINGTON R 199-137. 12-in. \$2.99 (with excerpts from *Die Walküre* and *Die Meistersinger*).

—Die Frist ist um. Hans Hotter (b); Bavarian State Orchestra, Heinrich Hollreiser, cond. DECCA DL 9514. 12-in. \$3.98 (with excerpts from *Die Walküre* and *Die Meistersinger*).

—Die Frist ist um. Otto Edelmann (b); Vienna Symphony Orchestra, Rudolf Moralt, cond. EPIC LC 3052. 12-in. \$3.98 (with excerpts from *Tannhäuser*, *Die Meistersinger*, and *Parisfal*).

—Senta's Ballad. Maud Cunitz (s); orchestra, Arthur Rother, cond. TELEFUNKEN TM 68001. 10-in. \$2.98 (with excerpt from *Tannhäuser*).

DER FLIEGENDE HOLLAENDER (Overture only) (2 Editions)

Der Fliegende Holländer is a work that Wagner recomposed extensively, altering

its original scoring in the general direction of purification and calming down of his youthful exuberance and providing, in what remains essentially a mid-nineteenth-century operatic overture, a later-Wagnerian feel and an ending which has to do with transfiguring love rather than with the stormy opening section that made Franz Lachner, preparing the 1864 revival, complain of "the wind that blew out at you whenever you opened the score." There is sufficient wind, of massive force rather than high velocity, in Hans Knappertsbusch's reading, and a fine transfiguration à la *Tristan*. The Kletzki performance is more vigorous and straightforward, but less musically distinguished and less successfully reproduced than the Knappertsbusch.

—Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond. LONDON LD 9064. 10-in. \$2.98 (with excerpt from *Die Walküre*).

—Philharmonia Orchestra, Paul Kletzki, cond. COLUMBIA-ENTRE RL 3060. 12-in. \$2.98 (with excerpt from *Lobengrin* and Brahms overtures).

1845

TANNHAEUSER (1 Edition)

In *Tannhäuser* Wagner wrote a work that, while in some ways an advance towards the musical style everyone thinks of as "Wagnerian," is still traceable to Weber and to the kind of *grand opéra* pageant popular in Paris at the time. Its affinities are too complex to examine here, but even in its final *Tristan*-time "Paris" revision of 1861, it is a kind of unresolved amalgam of Wagner pure and entangled, of German "national" opera as conceived in the 1840s, and of Meyerbeer. Wagner, in later life, called it "*meine schlechteste Oper*" ("my worst"), and the tendency now is to agree almost unquestioningly with this judgment, though there is a hard core of unshakable Tannhäuser admirers.

From the very beginning, it seems to have suffered from almost uniformly low standards of performance, and it must be admitted that the work invites trouble of this kind. The main thing that can be said in favor of the Urania recording (which adheres largely to the original score of 1845 but with some of Wagner's subsequent revisions) is that it sounds like the kind of average-grim performance that is standard for *Tannhäuser*—aside from the fact that Robert Heger is a fine craftsman and a sensible conductor, and the fact that the Munich tradition of ensemble makes for good performances in the numerous knight parts. Marianne Schech has few positive advantages as Elisabeth, and the role itself is one of the least ingratiating in opera. She is a scream, hypertense kind of singer here, and her wobble is only less alarming than the violent waver of Helena Braun, who sings Venus. August Seider presses nobly with his tight, unlovely voice as Tannhäuser; Otto von Rohr is too lightweight a bass to make much impact as the Landgraf; Karl Paul is not positive enough as an artist to keep Wolfram from being a bore. Rita Streich as the Shepherd, Benno Kusche as Biterolf, and most of their colleagues are better, but nobody ever built a really good performance around these minor parts. Still, this *does* sound like *Tannhäuser*, commonly sung and fairly well

recorded. The Metropolitan has often done no better.

—Marianne Schech (s), Elisabeth; Helena Braun (s), Venus; Rita Streich (s), Shepherd; August Seider (t), Tannhäuser; Franz Klarwein (t), Waltherr; Karl Ostertag (t), Illeirich; Karl Paul (b), Wolfram; Otto von Rohr (bs), Landgraf; Benno Kusche (bs), Biterolf; Rudolf Wünzler (bs), Reinmar; Orchestra and Chorus of the Munich State Opera, Robert Heger, cond. URANIA URLP 211. Four 12-in. \$15.92.

TANNHAEUSER (vocal excerpts)

Although far less rewarding than the old 78-rpm assortment, the vocal excerpts from *Tannhäuser* available on LP nevertheless include some performances worthy of respect, especially relative to the sole full-length recording. Lotte Lehmann's "*Dich teure Halle!*" is at least a quarter century old and

sounds it, but there is a full-throated ecstasy to her singing that remains impressive. The far more recent recording accorded Tiana Lemnitz also leaves much to be desired, but hers too is really distinguished singing, no longer tonally fresh, but still able to communicate the right kind of youthful excitement. Maud Cunitz gets the best reproduction, but the artistry is of a lesser order. Otto Edelmann sings the baritone arias with impressive richness and malleability.

—*Dich teure Halle!* Lotte Lehmann (s), with orch. acc. DECCA DL 9523. 12-in. \$4.98 (in *Lotte Lehmann Sings*, Vol. 1).

—*Dich teure Halle!* Tiana Lemnitz (s); Orchestra of Radio Berlin, Arthur Rother, cond. URANIA URLP 7019. 12-in. \$3.98 (with *Wesendonck Gedichte*; excerpt from *Lobengrin*).

—*Dich teure Halle!* Maud Cunitz (s); orchestra, Arthur Rother, cond. TELEFUNKEN

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—*Blick ich umher; Wie Todesahnung* and *O du mein holder Abendstern*. Otto Edelmann (b); Vienna Symphony Orchestra, Rudolf Moralt, cond. EPIC LC 3052. 12-in. \$3.98 (with other excerpts).

TANNHAEUSER (orchestral excerpts)

Orchestral excerpts from *Tannhäuser* fall, in general, into two categories: those that offer both the overture and Venusberg music (Paris, 1861); and those that offer only the overture (Dresden, 1845). In the former category Stokowski's is preferable, principally because it alone uses the off-stage women's chorus called for in the score—an almost unheard-of concert-hall extravagance. The reading is strong and for the most part straightforward, with only a nominal number of odd twists and hoked-up balances, mostly in the bacchanale. The sound is quite full and bright. Of the others, the Kletzki is very cleanly conducted and played, and well reproduced. The Knappertsbusch leans to the heavy, leisurely, thick-toned side, but it is very well engineered and is interpretatively distinguished in its exploration of the Tristanesque Venusberg harmonies. Ormandy's has no special distinction as a reading, but the plushy Philadelphia sound may make some friends. Contrariwise, the miking-up of inner voices may disturb those who regard the Venusberg as a sacred precinct.

Of the versions that offer the overture alone, the choice is almost a toss-up between the Paray and Szell performances; they differ, of course, but both are vital in

beat and brilliant in sound. The Heger version is very fine musically, decently played, but not so well engineered; it does, though, to its advantage, share a disk with the lovely tone painting that opens Act III. Weingartner's interpretation of this Act III music is marvelously shaped, but only fairly well played, and the sound is on the old side.

—Overture and Venusberg Music. Symphony orchestra, women's chorus, Leopold Stokowski, cond. RCA VICTOR LM 1066. 12-in. \$3.98 (with *Wesendonck Gedichte*).

—The same. Philharmonia Orchestra, Paul Kletzki, cond. ANGEL 35059. 12-in. \$4.98 (with excerpts from *Tristan*).

—The same. Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond. LONDON LL 800. 12-in. \$3.98 (with excerpts from *Der Fliegende Holländer* and *Die Walküre*).

—The same. Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4865. 12-in. \$3.98 (with miscellaneous Wagner excerpts).

—Overture. Detroit Symphony Orchestra, Paul Paray, cond. MERCURY MG-50021. 12-in. \$4.98 (with miscellaneous Wagner excerpts).

—The same. New York Philharmonic-Symphony Orchestra, George Szell, cond. COLUMBIA ML 4918. 12-in. \$3.98 (with miscellaneous Wagner excerpts).

—Overture; Introduction to Act III. Orchestra of the Munich State Opera, Robert Heger, cond. URANIA URLP 7077. 12-in. \$3.98 (with excerpts from *Lohengrin*).

—Introduction to Act III. L'Orchestre de la Société des Concerts du Conservatoire

(Paris), Felix Weingartner, cond. COLUMBIA ML 4680. 12-in. \$3.98 (with miscellaneous Wagner excerpts).

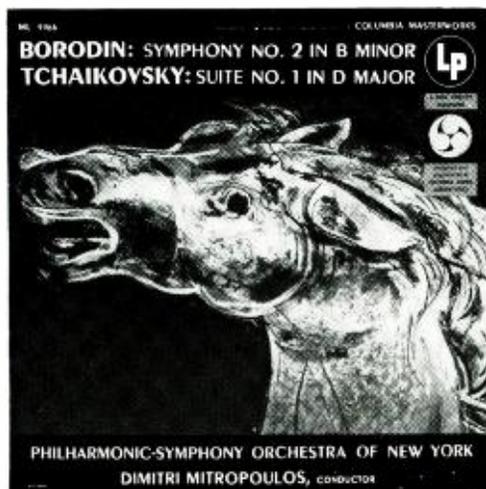
1848

LOHENGRIIN (4 Editions)

If *Tannhäuser* is a transitional work, *Lohengrin* is the transitional work of Wagner's life. After it he produced no more of what can be called operas in the conventional sense. All the rest are more properly what the composer-author called them: music dramas; that is, works in which the formal patterns of opera give place to a through-composed structure of associative themes. Although *Lohengrin* is still a Romantic-grand opera, the music is almost all definably Wagner and no one else; its quality is more uniform, and higher; and in certain scenes the musical usages are far more like those of the great later scores than like those of any operatic precedents. It can be a wonderfully strong piece of musical theater, particularly if heard uncut, with its not quite homogeneous materials in balance.

Four full-length recordings make *Lohengrin* by far the most accessible Wagner stage work on LP. However, there is really very little point in shaving and weighing and balancing pros and cons among them, for the London recording, made at the 1953 Bayreuth Festival, has an all-round excellence of its elements, a unity of artistic purpose, and a spaciousness of sound that place it well ahead of the competition. There have doubtless been better *Lohengrin* performances than this, but they have not been recorded. Eleanor Steber produces some spread tones and Astrid Varnay some unsteady ones, but the one has the sort of rapt, innocent conviction needed to make Elsa seem human, the other the sort of assurance and force to make Ortrud seem not merely a stage villainess but a creature at once of earthly passion and almost Plutonic powers of evil. Nor is Wolfgang Windgassen's Lohengrin perfect; his voice does not always flow, and there is some uncertainty of pitch; but his approach to the music is so right that the effect he makes is never far from the mark. Perhaps the most striking of all the principals is Hermann Uhle. His Telramund is—as it should be but almost never is—an absorbing character study of a man strong yet weak, unscrupulous yet stricken by conscience, brave yet a coward, chivalric yet not knight enough to keep himself from evil. Josef Greindl, generally not the most inspired exponent of Wagnerian baying-bass roles, sings here with firmness and great dignity, and Joseph Keilberth, without poking around in search of arcane harmonic effects, gets out of the score all that Wagner put in—which is a very great deal.

In the HMV set, the studio-style sound lacks the Bayreuth spaciousness, and the combined Hamburg-Cologne forces have not the festival quality. Its strong assets are Margarete Klose's excellent Ortrud and Gottlob Frick's solid King Henry. The Decca version is quite well recorded, if not with much depth of perspective, the Munich radio players and singers are certainly competent, and Eugen Jochum conducts with the authority of experience. The Urania set, quite live in sound, made a



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splash when it first came out and still has some word-of-mouth repute. Its most noteworthy feature is Rudolf Kempe's fast, incisive, a shade superficial conducting; such vocal distinction as there is belongs (again) to Miss Klose and to Kurt Böhme's rich, intelligent, but not always steady singing as the King.

All four can be called decent *Lohengrin* representations—but the London is something special, and none of the others are.

—Eleanor Steber (s), Elsa; Astrid Varnay (s), Ortrud; Wolfgang Windgassen (t), Lohengrin; Hermann Uhde (b), Telramund; Hans Braun (b), Herald; Josef Greindl (bs), King Henry; Orchestra and Chorus of the Bayreuth Festival, 1953, Joseph Keilberth, cond. LONDON LIA 16. Five 12-in. \$24.90.

—Maud Cunitz (s), Elsa; Margarete Klose (ms), Ortrud; Rudolf Schock (t), Lohengrin; Josef Metternich (b), Telramund; Gottlob Frick (bs), King Henry; Horst Günter (bs), Herald. Orchestra and Chorus of the Nordwestdeutschen Rundfunks (Hamburg) and male chorus from the Nordwestdeutschen Rundfunks (Cologne), Wilhelm Schüchter, cond. HMV ALP 1095-98. Four 12-in. \$27.80.

—Annalies Kupper (s), Elsa; Helena Braun (s), Ortrud; Lorenz Fehenberger (t), Lohengrin; Ferdinand Frantz (b), Telramund; Hans Braun (b), Herald; Otto von Rohr (bs), King Henry. Bavarian Radio Orchestra and Chorus, Eugen Jochum, cond. DECCA DX 131. Four 12-in. \$15.92.

—Marianne Schech (s), Elsa; Margarete Klose (ms), Ortrud; George Vincent (t), Lohengrin; Andreas Boehm (b), Telramund; Willi Wolff (b), Herald; Kurt Böhme (bs), King Henry. Orchestra and Chorus of the Munich State Opera, Rudolf Kempe, cond. URANIA URLP 225. Five 12-in. \$19.90.

LOHENGRIN (vocal excerpts)

Of the three versions of the Bridal Chamber Scene (the Act III, Scene 2 duet that begins "*Das süsse Lied verhall!*") each has some merit, though none is technically penny-bright. The Urania, apparently made from a radio station tape, is so exquisite artistically that it would still be worth playing over and over even if the sound were much worse than it is. Its beauty is not so much in tone anyway (although both Tiana Lemnitz and Franz Völker sound notably well for artists of mature distinction) as in the sensitive, marvelously high-Romantic shaping of phrase, word, and syllable. It is so easy to forget, and so wonderful to be reminded, that Wagner did write lovely long, lyrical phrases that lie waiting for those exceptional artists with sufficient technique and musical grace to sing them, really *sing* them, and not simply declaim on pitch. The domestic versions, better controlled in engineering, have less to do with the music. Helen Traubel was a better Elsa than she generally got credit for being, but in the duet—as recorded here—her singing is rather characterless; Kurt Baum does a workmanlike job, and Artur Rodzinski lets the performance take shape without either hindrance or very positive help. Contrariwise, Lauritz Melchior had a great *Lohengrin* reputation, but it was not based on romance, figuratively or vocally; his tone here is neither pure

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nor (Lord knows) wieldly, and though Kirsten Flagstad's voice gleams, both singers overweight the music. Edwin McArthur conducts with his customary anxious-mouse care.

"*Elsas Traum*" turns up in several LP vocal miscellanies. Easily recommendable are the interpretations by Lotte Lehmann (DECCA DL 9523) and Helen Traubel (RCA VICTOR LRM 7031).

—Highlights. Performing elements as in URLP 225, above. URANIA URLP 7123. 12-in. \$3.98.

—Bridal Chamber Scene. Tiana Lemnitz (s); Franz Völker (t); Symphony Orchestra of Radio Berlin, Arthur Rother, cond. URANIA URLP 7019. 12-in. \$3.98 (with *Wesendonck Gedichte*; excerpt from *Tannhäuser*).

—Bridal Chamber Scene. Helen Traubel (s); Kurt Baum (t); New York Philharmonic-Symphony Orchestra, Artur Rodzinski, cond. COLUMBIA ML 4055. 12-in. \$3.98 (with excerpt from *Tristan*).

—Bridal Chamber Scene. Kirsten Flagstad (s); Lauritz Melchior (t); RCA Victor Symphony Orchestra, Edwin McArthur, cond. RCA VICTOR LCT 1105. 12-in. \$3.98 (with excerpt from *Parsifal*).

LOHENGRIN (orchestral excerpts)

The excerptable orchestral sections in the score of *Lohengrin*—aside from the wedding-march chorus, unsuitably mauled—are the prelude to Act I and the introduction, usually called a prelude, to Act III. Practically everybody excerpts them on LP, and to save space needed for meatier items I am dispensing with individual listings and evaluations. Get the NBC-Toscanini (RCA VICTOR LRM 7029) and be happy with it.

1853

ALBUM SONATA IN A-FLAT MAJOR
(1 Edition)

Since he had a practicing magician's respect for the secrecy of musical formulae, Wagner hated to have it gossiped outside the circle of his disciples that after the beginning of his acquaintanceship with Liszt his harmonic personality had changed quite a bit. But it had. The Album Sonata, a tender, truncated piece of the Wesendonck period, is of Paris and of its time, with the piano music of Weber and Liszt breathing in it. Performance: sympathetic. Recording: no great triumph, but respectable.

—Felicitas Karrer, piano. REMINGTON R 199-26. 12-in. \$2.99 (with Sonata [1831] and *Albumblatt*).

1854

DAS RHEINGOLD (1 Edition)

Never precisely a popular work, for all that it is musically very lovely, *Das Rheingold*

is generally thought of simply as a kind of expository prelude to the succeeding music-dramas of the *Ring*. Impresarios tend to regard it as a rather bothersome and profitless item—necessary to the prestige that goes with being able to afford a complete *Ring* production, but so lacking in popularity on its own that it is almost never given separately.

Nevertheless, there are those who love *Das Rheingold* dearly, for itself, on the ground that it has in pure form all the marvelous fairy-tale quality of the rest of the *Ring* without all the dramatic and musical complications of so many leading motives so intertwined. To put it more bluntly, it is in *Das Rheingold* that you get at first hand the story that everyone keeps telling to everyone else in *Die Walküre*, in *Siegfried*, in *Götterdämmerung*. Aside from the fact that this knowledge can be taken as license for an occasional mid-performance cigarette (unless you happen to be a reviewer), it is really basic to a full musical understanding of everything—or almost everything—that comes later.

It is hard to know, in view of this, whether to be glad that there is at least some sort of *Rheingold* on records or to be angry that the one there is comes so very close to being completely inadequate.

The Allegro set of records is said on quite reliable authority to represent the product of a very amateur job of recording on tape a good broadcast performance from Bayreuth. The sound is of the as-heard-from-far-away variety, and there are utterly senseless gaps in the music that apparently represent the changing of tapes, nothing more. If this is not enough discouragement, the surfaces are almost phenomenally bad—gritty and full of pops and whizzes. However—and however come by—this is a relatively complete *Das Rheingold*, and until someone produces a respectable recorded version it will have to serve the needs of those whose nerves are strong enough to stand it.

—"Soloists, choir, and orchestra of the Dresden State Opera, Fritz Schreiber, cond." ALLEGRO 3125-7. Three 12-in. \$17.85.

DAS RHEINGOLD (orchestral excerpts)

Das Rheingold is seldom excerpted for concert purposes; when it is the music from the final scene, in which the gods look wonderingly across at the castle Valhalla and then march across to their new home, is that usually chosen. The Urania performance is strong and resounding.

—Entrance of the Gods into Valhalla. Orchestra of the Munich State Opera, Franz Konwitschny, cond. URANIA URLP 603. Two 12-in. \$7.96 (with miscellaneous Wagner excerpts).

1856

DIE WALKÜRE (vocal excerpt)

Of the four music dramas in the *Ring*, the second, *Die Walküre*, is the one that stands first in the affections of the average opera-goer, and it is the only one that has made a thoroughly secure place for itself in the world repertoire as a single work. Whatever anti-*Ring* views a listener may hold in general, there is something about the plight of the gentle Sieglinde, living in a forest hut with her great bear of a husband and

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rescued from him in incestuous love by her own hapless brother; in the awakened humane protectiveness towards the pair of the exuberant half-goddess Brünnhilde; of the punishment worked on her by her adoring father, that excites more than a response to the grand and spectacular. With the entry of mortals into the story of the *Ring*, it becomes a warmer and more stirring drama.

Working on schedule, Wagner completed *Die Walküre* in 1856, but not until 1870 did it find its way to the stage—in Munich, not Bayreuth. Some measure of the status it has won since can be found in the great number of recordings that have been made of various of its episodes. On 78s it was possible, by piecing together, to collect a virtually complete *Walküre*. The LP situation, as of the moment, is not quite so favorable. But (a tremendously big "but") there is on tape an HMV recording, conducted by Wilhelm Furtwängler, with Kirsten Flagstad, and if it is released here the *Walküre* situation may be in hand for a long time to come. In the meantime, there is better than good representation of Acts I and III—perhaps not in terms of high fidelity, but most surely in terms of performance.

The order of listing below is primarily sequential, not evaluative; there are complexities that cannot be tabulated. Of the first act, the old RCA Victor performance, made in Vienna, is one of the really distinguished largish chunks of Wagnerian singing and conducting to be heard via the phonograph, and though the LP sound has inherited a kind of waviness from the 78s, it is notably richer in tonal values than most other recordings made in the 1930s. Even then, Lotte Lehmann's voice showed signs of strain in high tessitura, but the fault is a small one in so magnificent an artist, who is capable of making every tiny inflection tell. Lauritz Melchior was very near the top of his powers when the set was made, and with Bruno Walter to command his respect he sings here with all the clarion vigor that was his and with much more careful treatment of note values than he bothered about towards the close of his Metropolitan career. Similarly, Emanuel List was at this time a hugely impressive, really black bass. No one but the most demanding hi-fi addict ought avoid an artistic document of such value.

The more recent Decca version has in Maria Müller an artist of comparable expressive qualities, though also no longer at the top of her vocal powers. Ferdinand Leitner conducts with fine perceptions, if not with quite the same lyric sweep that Bruno Walter brings to the score. Wolfgang Windgassen is a strong, vital performer, if no Melchior, and Josef Greindl is quite a good Hunding. The sound is not the best, by present standards, but it is close enough to make this, perhaps, preferable to those listeners for whom 1935-vintage recording would spoil even so good a performance as the RCA.

The oddly compounded Columbia set is no match for either of these in what it holds of the first act, largely because Emery Darcy sings merely cleanly, not well enough to match Helen Traubel. In the third act, though, Miss Traubel sings even more beautifully, with wonderful warmth of tone,

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and Herbert Janssen provides an experienced, sensitive, artistic Wotan. Artur Rodzinski conducts with an underlying firmness that keeps the structure clear without impeding the singers. Again, the sound is not new, but quite good enough. The newer (1951) Columbia Act III is, naturally, even better technically, and it is splendidly conducted by Herbert von Karajan, with Astrid Varnay an artist of finer grain than Miss Traubel, if not as lovely a voice, Leonie Rysanek a very sympathetic Sieglinde, and Sigurd Bjoerling an authoritative, if slightly matter-of-fact Wotan.

The Hans Hotter *Abschied* is worth its weight in the gold that his voice does not have; what a tremendous artist he is! The Schoeffler is, by comparison, dry of manner. The separate Traubel items—the first a bit of Sieglinde's part in the climactic first-act duet, the second Brünnhilde's third-act entrance with Sieglinde—are both delivered with a good deal of strain and queasy intonation at the top. Neither ought to be excerpted anyway.

—Act I. Lotte Lehmann (s), Sieglinde; Lauritz Melchior (t), Siegmund; Emanuel List (bs), Hunding; Vienna Philharmonic Orchestra, Bruno Walter, cond. RCA VICTOR LCT 1033. 12-in. \$3.98.

—Act I. Maria Müller (s), Sieglinde; Wolfgang Windgassen (t), Siegmund; Josef Greindl (bs), Hunding; Württemberg State Orchestra, Ferdinand Leitner, cond. DECCA DX 121. Two 12-in. \$9.96 (with excerpt from *Götterdämmerung*).

—Act I, Scene 3; Act III. Helen Traubel (s), Sieglinde (Act I), Brünnhilde (Act III); Irene Jessner (s), Sieglinde (Act

III); Doris Doree (s), Maxine Stellman (s), Irene Jessner (s), Jeanne Palmer (s), Doris Doe (ms), Martha Lipton (ms), Herta Glaz (ms), Anna Kaskas (ms), Valkyries; Emery Darcy (t), Siegmund; Herbert Janssen (b), Wotan; New York Philharmonic-Symphony Orchestra, Artur Rodzinski, cond. COLUMBIA SL 105. Two 12-in. \$7.96.

—Act III. Astrid Varnay (s), Brünnhilde; Leonie Rysanek (s), Sieglinde; Brünnhilde Friedland (s), Liselotte Thomamüller (s), Eleanor Lausch (s), Elfriede Wild (ms), Ruth Siewart (ms), Hertha Töpfer (ms), Ira Malaniuk (ms), Hanna Ludwig (ms), Valkyries; Sigurd Bjoerling (b), Wotan; Bayreuth Festival Orchestra, Herbert von Karajan, cond. COLUMBIA SL 116. Two 12-in. \$9.96.

—Wotan's Farewell. Hans Hotter (b); Berlin Philharmonic Orchestra, Robert Hegger, cond. DECCA DL 9514. 12-in. \$4.98 (with excerpts from *Der Fliegende Holländer* and *Die Meistersinger*).

—Wotan's farewell and Magic Fire Music. Paul Schoeffler (b); Vienna Philharmonic Orchestra, Rudolf Moralt, cond. LONDON LLP 447. 12-in. \$3.98 (with excerpts from *Siegfried* and *Parsifal*).

—*Du bist der Lenz: Fort denn Eile, wach Osten gewandt!* Helen Traubel (s); RCA Victor Orchestra, Frieder Weissmann, cond. RCA VICTOR LRM 7031. 10-in. \$2.98 (with excerpt from *Lobengrin*).

DIE WALKUERE (orchestral excerpts)
 I find it a little difficult to understand why people like to hear either the "Ride of the Valkyries" or the "Magic Fire Music" in concert and out of context... but people do. There are seven "Rides" on LP. To save space they are not listed here. Best sounding of the lot is the Philadelphia-Ormandy (Columbia ML 4865); it has no remarkable musical conviction or interest, but superb noise. Stokowski's all-orchestral version of "Wotan's Farewell" and "Magic Fire Music" (with New York Philharmonic-Symphony, Columbia ML 2153) has him working superbly as a technician and not souping things up too much.

1857-58

WESENDONCK GEDICHTE (2 Editions)
 Almost everyone who knows anything about Wagner other than that he was some sort of composer knows the name of Mathilde Wesendonck, for it is banded about that Wagner wrote *Tristan und Isolde* because he was in love with her—or, alternatively, as Ernest Newman has suggested, that he was in love with her because he was getting *Tristan und Isolde* out of his system during those days in the late 1850s. In any case, they were, at least, very friendly. But she was married, and nothing permanent came of the affair except the songs by Wagner, to poems by her, that are known as *Fünf Gedichte von Mathilde Wesendonck*. Two of them—*Träume* (the best known) and *Im Treibhaus*—were studies for *Tristan* and make use of melodic materials that turn up in the music drama.

Both LP versions of all five songs are worth while. The RCA Victor issue, beautifully recorded, is one of the more remarkable instances on plastic of a fine conductor playing an honorable Svengali to a lovely

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voice. For Leopold Stokowski plays straight down the line with Wagner here, and communicates his eloquence to Eileen Farrell amazingly. Only her occasional failure to realize the text as beautifully as she does the vocal line shows surely that he, not she, is the master artist. The Lemnitz performances are all that Miss Farrell's are not—but, sad to say, vice versa. Lemnitz is an exquisitely schooled lyric artist, singing here with a voice that is worn, and accompanied by piano; Miss Farrell is a young singer with a tremendous natural voice, singing with high tone against rich orchestral colors. The values are very different; both, in their disparate ways, are very fine. The Urania recording does not flatter the Lemnitz voice nor Michael Raucheisen's fine accompaniments, but it is bearable. Full texts with Urania; none with RCA.

—Eileen Farrell (5); symphony orchestra, Leopold Stokowski, cond. RCA VICTOR LM 1066. 12-in. \$3.98 (with excerpts from *Tannhäuser*).

—Tiana Lemnitz (5); Michael Raucheisen, piano. URANIA URLP 7019. 12-in. \$3.98 (with excerpts from *Tannhäuser* and *Lohengrin*).

1859

TRISTAN UND ISOLDE (3 Editions)

With *Tristan und Isolde*, Wagner reached as high a point as his genius was to carry him. In some ways the score can safely be called the finest thing he ever produced, though he lived and composed on for nearly another quarter of a century. Certainly it is his best-known and most-loved work, and—as the late Herbert F. Peyser pointed out—it is a work in which the action is so much *in* the music rather than in anything that happens (or could by law be allowed to happen) explicitly on the stage, that it is almost uniquely suited to listening without looking.

Among the substantially complete recorded versions, there is absolutely no contest at all, either in quality of performance or in quality of reproduced sound. Neither of the other sets can even begin to compare, as a totality, to the RCA Victor (*née* HMV), which is certainly one of the very best opera recordings ever made. Even if it were badly flawed in some respects—which it is not—it would have the distinction of preserving *in toto* the performance of a singer whose greatness in the role she sings in it had become legendary long before she began to taper her career to its close. Few singers, ever, have attained quite the unquestioned status that Kirsten Flagstad still can claim. If so good a recording could have been made, say, fifteen years ago, it might have made Mme. Flagstad seem completely perfect instead of almost so, but the difference would not have been really substantial.

There are things to be said in criticism of Flagstad's *Isolde*—but these are things that could have been said even more forcefully long ago. Perhaps her first act is a little cool and lacking in passion and color. But the second act—where what is needed is the ability to build and build and build in one emotional direction—is hard to imagine sung by any one of the great *Isoldes* of history with greater beauty of

tone, with phrasing more near to perfection. And her *Liebsteid* is almost as magnificent as it was on her greatest days in the opera house. Now think how few, how miserably few, recorded performances of anything—leave alone *Isolde*—can be spoken of, with honesty, with responsibility, in these terms.

Blanche Thebom, the Bragäne to Flagstad's *Isolde*, rises to the occasion and sings the finest performance of one of her best roles that I have ever heard from her. And Dietrich Fischer-Dieskau, after hanging back in Kurvenal's rough, braying taunts in the first act, is splendidly manly and sympathetic in the last. Josef Greindl does not quite succeed in keeping Mark's monologue from seeming *very* long, but then few basses do, and his whole performance is very creditable. The tempos chosen by Wilhelm Furtwängler are enormously distended and ruminative, but the performance never loses way or sense of direction. The end result is the most eloquent, and his benign effect on the singers can be gauged by the quite remarkable difference between Ludwig Suthaus's Tristan here and in the Urania set. Better casting in the little roles is easy to imagine, as is an orchestra more comfortable with Furtwängler's ways, but in all telling regards this is a performance, and a splendidly live recording of it, that must be judged against absolutes.

A good deal has been made, one way and another, of the presumed fact that there is a top C in *Isolde's* music that was borrowed for Mme. Flagstad from Elisabeth Schwarzkopf and spliced in. It may well be. However, in view of the whole accomplishment—and in view of the fact that



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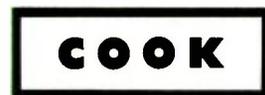
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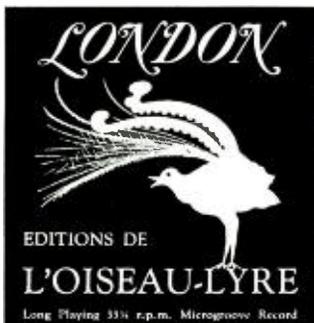
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for thirty-five years or so Mme. Flagstad had a C bigger and more luminous than anyone else could supply—this seems rather beside the point.

The Urania set served its purpose in the interim between the introduction of LP and the Flagstad recording, and it seems graceless to stamp on it now. It is still what it always was—a middling-poor reproduction of an honest but somewhat provincial *Tristan*.

The old Columbia-Entré set is a different case. Made under the official patent of Siegfried Wagner at Bayreuth in 1928, it is not easy on 1955 ears. As for the performance itself, a good deal of the first and second acts and some of the third is to be heard, conducted with some distinction by Karl Elmendorff and played beautifully by the orchestra—insofar as it can be heard. The only outstanding performance is that of Rudolf Bockelmann, whose Kurvenal is rock-solid vocally and dramatically most imposing. This is really big-time singing and it comes through, 1928 recording or no. All of the singers are miked very close, and Nanny Larsen-Todsen's voice is so unflattered by this treatment that it is almost impossible to enjoy the fact that she really was a good artist, if not a very endearing singer.

—Kirsten Flagstad (s), Isolde; Blanche Thebom (ms), Bragäne; Ludwig Suthaus (t), Tristan; Rudolf Schock (t), Sailor and Shepherd; Dietrich Fischer-Dieskau (b), Kurvenal; Edgar Evans (b), Melor; Josef Greindl (bs), King Mark; Rhydderch Davies (bs), Steersman; Philharmonia Orchestra and Chorus of the Royal Opera House, Covent Garden (London), Wilhelm Furtwängler, cond. RCA VICTOR LM 6700. Five 12-in. \$19.90.

—Margarete Bäumcr (s), Isolde; Erna Westenberger (ms), Bragäne; Ludwig Suthaus (t), Tristan; Aloys Kühnert (t), Sailor; Gert Lutze (t), Shepherd; Karl Wolfram (b), Kurvenal; Theodor Horand (b), Melor; Gottlob Frick (bs), King Mark; Gewandhaus Orchestra (Leipzig) and Chorus of Mitteldeutsche Rundfunk (Leipzig), Franz Konwitschny, cond. URANIA URLP 202. Five 12-in. \$19.90.

—(Abridged.) Nanny Larsen-Todsen (s), Isolde; Isoldi Helm (s), Bragäne; Gunnar Graarud (t), Tristan; Joachim Sattler (t), Melor; Gustav Rodin (t), Sailor; Hans Beer (t), Shepherd; Rudolf Bockelmann (b), Kurvenal; Ivar Andresen (bs),

King Mark; Bayreuth Festival Orchestra and Chorus, Karl Elmendorff, cond. COLUMBIA-ENTRÉ EL 11. Three 12-in. \$8.94.

TRISTAN UND ISOLDE (vocal excerpts) *Tristan* is through-composed and most emphatically does not yield easily to being divided into small chunks. But in bigger sections it disassembles neatly enough to justify a release like the Telefunken, which holds the whole second-act love scene from its start up to the inconvenient arrival of Isolde's husband. By no means a perfect, pure singer, Martha Mödl is an almost unflatteringly interesting one, and Wolfgang Windgassen uses his fine voice as a becoming artist ought. Arthur Rother conducts with capable, good-grade routine. The sound is quite acceptable, if a shade pinny at the top. The older Columbia transfer has less of the duet, recorded so-so, not less well done artistically but less appealing. For though Helen Traubel's voice sounds juicy, she never really sounds excited by the situation; and though the late Torsten Ralf was a fine artist, it took more time than the disk allows for one to become reconciled to his half-dozen or so different ways of getting tones out. The Flagstad-Svanholm version (RCA VICTOR LM 1151), hardly the most romantic-sounding performance ever, is not listed below because it is being superseded by a Flagstad-Suthaus performance (LM 1829) apparently derived from the complete set.

Mme. Flagstad's "*Liebestod*" is magnificent. Mödl's flawed but exciting. What is called *Isolde's* "Narrative and Curse" is her outburst in the first act. Miss Traubel is in full, rich cry except at the strained top of her short voice; the reproduction is much the same.—Act II: from *Isolde! Tristan! Geliebte!* to end of Scene 2. Martha Mödl (s), Johanna Blatter (ms), Wolfgang Windgassen (t); Orchestra of the Berlin Städtische Oper, Arthur Rother, cond. TELEFUNKEN LGX 60004. 12-in. \$4.98.

—Act II: from *O sink hienieder* to end of Scene 2. Helen Traubel (s), Herta Glaz (ms), Torsten Ralf (t); Metropolitan Opera Orchestra, Fritz Busch, cond. COLUMBIA ML 4055. 12-in. \$3.98 (with excerpt from *Götterdämmerung*).

—Prelude and "*Liebestod*." Kirsten Flagstad (s); Philharmonia Orchestra, Wilhelm Furtwängler, cond. RCA VICTOR LHMV 1072. 12-in. \$4.98 (with excerpt from *Götterdämmerung*).



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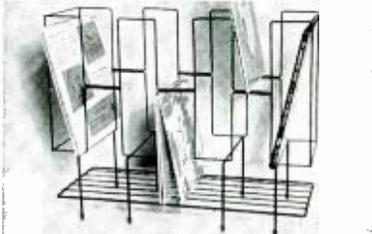
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—"Liebestod." Martha Mödl (s); Orchestra of the Berlin Städtische Oper, Arthur Rother, cond. TELEFUNKEN TM 68003. 10-in. \$2.98 (with *Beethoven*: excerpt from *Fidelio*).

—*Isolde's "Narrative and Curse."* Helen Traubel (s); RCA Victor Orchestra, Frieder Weissmann, cond. RCA VICTOR LRM 7031. 10-in. \$2.98 (with excerpts from *Lohengrin* and *Die Walküre*).

TRISTAN UND ISOLDE (orchestral excerpts) It is quite possible to disapprove, on principle, of the Act II love-night music and the Act III love-death music being transcribed for purely orchestral performance at all, but there is no law against the practice and a lot of people seem to like their *Tristan* that way—without singers. The listing below is, first of all, quantitative—hence the placement at the top of the Ormandy disk, which has a lot more to do with the Philadelphia Orchestra's super-deluxe tone than it has to do with Wagner. At any rate, it is not offensive in any positive way, and the Stokowski is, in several ways. Leave the "*Liebesnacht*" to the city of brotherly love. The next group of disks is very respectable, with choice a matter of couplings more than anything else. The Krauss readings are, perhaps, the most interesting, but the fi is not as high as in later London issues. Both the Angel and the Capitol are very well engineered, and both conductors allow the music to make sense; so, on the whole, does Ferdinand Leitner. The oldest-type sound and the very loveliest playing is in the only Act III prelude, which Felix Weingartner conducts with wonderful insight.

—Prelude; *Liebesnacht*; *Liebestod*. Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4742. 12-in. \$3.98 (with *Götterdämmerung* excerpt).

—Prelude; *Liebesnacht*; *Liebestod*. Symphony orchestra, Leopold Stokowski, cond. RCA VICTOR LM 1174. 12-in. \$3.98.

—Prelude; *Liebestod*. London Philharmonic Orchestra, Clemens Krauss, cond. LONDON LLP 14. 12-in. \$3.98 (with excerpts from *Parsifal*).

—Prelude; *Liebestod*. Philharmonia Orchestra, Paul Kletzki, cond. ANGEL 35059. 12-in. \$4.98 (with excerpts from *Tannhäuser*).

—Prelude; *Liebestod*. Pittsburgh Symphony Orchestra, William Steinberg, cond. CAPITOL P 8185. 12-in. \$4.98 (with excerpt from *Götterdämmerung*).

—Prelude; *Liebestod*. Württemberg State Orchestra, Ferdinand Leitner, cond. DECCA DL 4038. 10-in. \$2.98.

—Prelude to Act III. L'Orchestre de la Société des Concerts du Conservatoire (Paris), Felix Weingartner, cond. COLUMBIA ML 4680. 12-in. \$3.98 (with miscellaneous Wagner excerpts).

Part II of Wagner on Microgroove will appear in a future issue of HIGH FIDELITY. Next issue's Discography will be Rachmaninoff on Records by Ray Ericson.

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An Audio Lexicon: part III

Being a Layman's Guide to the Meanings and Use of various Words, terms and Abbreviations commonly encountered in the Colloquys and Writings of Audio Engineers and High Fidelity Initiates, compiled by Roy F. Allison

Record player, changer — A device that plays and changes records automatically; includes a turntable, arm, cartridge, stylus and changing mechanism.

Rectifier — (See Tubes.)

Resistance — The ability of an electrical circuit element to consume power when current is passed through it, and to limit the flow of such a current. The effect, which is independent (practically) of the frequency of the electrical impulses, is measured in ohms; current is inversely proportional to resistance. In the hydraulic analogy, resistance can be compared to pipe friction.

Resistor — A circuit element that presents a practically constant resistance to the flow of electrical current regardless of frequency. Composed of compressed or deposited carbon, or non-inductively wound fine wire.

Resonance, resonant, non-resonant — Resonance is a natural tendency toward vibration, exemplified by a struck tuning fork. All physical things having mass and compliance have also frequencies of natural resonance: air in a cavity or pipe, or in a loudspeaker enclosure; cartridge-stylus assemblies; pickup arms; loudspeaker cones and their suspensions, to name a few pertinent to this glossary. When a mechanical device is subjected to vibrations occurring at its natural resonance frequency it produces sympathetic vibrations itself, sometimes of great amplitude. *Damping* is the process of limiting the amplitude and duration of the sympathetic vibrations by friction used in some form. A pickup arm that is well designed either has no resonances (is non-resonant) in the audible range of frequencies or is well damped so that any such resonances are not harmful.

Electrical resonances are encountered also; the electrical counterparts of mass and compliance are inductance and capacity. When inductors and capacitors are used in the same circuit, therefore, the circuit is resonant at some frequency or frequencies. Resistance is the electrical counterpart of friction, and can serve the same damping function.

Response — The manner in which a high fidelity system or a unit of the system handles sound or electrical impulses. A flat response means that the system or unit is uniformly responsive to all frequencies concerned, without accentuating or discriminating against any. Wide-range response indicates simply that the unit or system will handle tones over a wide frequency range, not necessarily that its response is flat over the entire range.

Response curve — A chart showing how response varies with frequency. If the "curve" is flat, uniform response is indicated; hence, "flat response."

Reverberation — Multiple reflections of sound, as from room surfaces, which cause sounds to "hang over" or continue after the original sound has stopped. Reverberation time of a room is the time in seconds that it takes for a sound to fall to one-millionth of its original intensity after the sound source is stopped. It varies with the frequency of the sound and, when the frequency is not stated, it is assumed to be 1,000 cycles. Reverberation time of a typical living room may be on the order of one-half second or less at 1,000 cycles; it may be almost one second in an unusually large living room.

RF — Radio frequency.

Rolloff — (See Equalization and De-emphasis.)

Rumble — A very low-frequency noise, generated by the motor or mechanical linkage in a turntable or record player, which is picked up by the cartridge.

Rumble filter — A filter that attenuates the electrical impulses from the cartridge representing rumble.

Scratch filter — A filter that attenuates the electrical impulses from the cartridge caused by record surface noise.

Selenium rectifier — A stack of small iron plates, with one side of each plate coated with selenium metal. Current flows easily in one direction but with difficulty in the other; therefore, the device is useful in power supplies for changing alternating to direct current.

Speaker — (See Loudspeaker.)

Spider — The flexible support that holds the small part of a loudspeaker cone (and the voice coil attached to it) centered so that the voice coil cannot rub on the magnetic structure as it moves back and forth in this structure.

Squawker — (See Loudspeaker.)

Stereophonic — Sound with depth and location dimensions, as in the natural state. For its reproduction the original phase and amplitude relations must be preserved; two complete pickup and transmission systems, with simultaneity retained, are sufficient if reproduction is by means

of headphones. With loudspeaker reproduction a theoretically infinite number of individual systems is required, but two simultaneous systems can furnish an acceptable illusion and three systems an excellent one.

Stylus, needle — A smoothly round-pointed projecting lever attached to the pickup cartridge that traces the record groove and transfers mechanical vibrations to the cartridge, which then produces a corresponding electrical signal. Most styli now are tipped with osmium, sapphire or diamond points. Any stylus wears with use, gradually developing flats and then sharp cutting edges that can destroy records. In typical cartridge-arm combinations the *maximum* non-destructive playing time with LP records is a few hours for osmium, perhaps fifty hours for sapphire, and less than 1,000 hours for diamond styli. These times are often considerably shorter in practice.

Stylus pressure — The weight or force (usually expressed in grams) exerted by the stylus on the record. One gram is equal to about 1/27 ounce; accordingly, a stylus pressure of six grams is equivalent to less than 1/4 ounce. Even so, the area of contact between stylus and record is so small that this represents a pressure of several thousand pounds per square inch. Stylus *pressure* is a misnomer since force, not pressure, is measured, but it has become accepted.

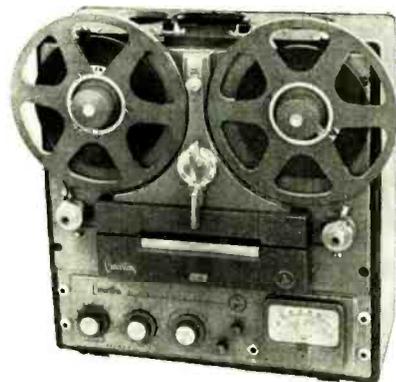
Surround — The flexible outer edge of a loudspeaker cone that holds the large part of the cone centered in the frame or basket.

Suspension — Flexible supporting structures, consisting of a surround and a spider, that hold the loudspeaker diaphragm in axial position but permit normal to-and-fro cone movement.

Tape Recorder — A device for recording sound magnetically on thin plastic or paper tape that is coated with a magnetic oxide, and for playing back the tape. Electrical sound impulses are amplified in the recorder and applied to an electromagnet (the record head) as the tape is drawn past the head. An identical playback head is used to detect or pick up the resulting magnetic pattern from the tape; when it is desired to eliminate the recorded sound and re-record, an erase head wipes out the old magnetic patterns. On less expensive tape recorders the same head is

Continued on page 114

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SPECIFICATIONS (furnished by manufacturer): 700A compact speaker system and A-339A amplifier. **AMPLIFIER** — contains preamplifier-equalizer-control section and power amplifier in one small unit. **Inputs:** one for magnetic phono cartridge or microphone; two for high-level sources (labeled Radio/TV and Tape). **Controls:** combined selector switch and equalization control (Rad/TV, Tape, Mic, four phono positions with equalization marked A, B, C, D); AC on-off switch combined with loudness control; Bass (+13 to -13 db, 50 cycles); Treble (+15 to -15 db, 10,000 cycles.) Input level controls on all inputs. **Rated power:** 10 watts at 4, 8, or 16 ohms. **Distortion:** less than 2% harmonic at rated output. **Response:** 20 to 22,000 cycles on high-level channels. **Dimensions:** 13 in. wide by 4 7/8 high by 9 3/4 deep in cabinet. **Finish:** mahogany or blonde. **SPEAKER** — 10-in. woofer and high-frequency driver with horn, in modified bass reflex cabinet. **Response:** 90 to 22,000 cycles. **Capacity:** 20 watts. **Impedance:** 8 ohms. **Crossover:** full dividing network at 3,000 cycles. **Dimensions:** 22 3/4 in. wide by 11 1/4 high by 10 1/8 deep. **Finish:** mahogany or blonde. **Prices:** amplifier, \$129.00; speaker, \$99.00. **Manufacturer:** Altec Lansing Corporation, 161 Sixth Avenue, New York 13, N. Y. or 9356 Santa Monica Blvd., Beverly Hills, Calif.

Literature from the manufacturer states that the Melodist system is "for the neophyte who wants genuine high fidelity but has neither the space for bulky components nor the ability or desire to put complicated components together . . ." We'd say that this sums up pretty well.

The amplifier is small, simple, and capable. There are three input channels: one for a magnetic cartridge or high-impedance microphone, and two high-level inputs for ceramic phono cartridges, TV or radio tuners, or a tape recorder. All have input level controls. These are required because the front-panel volume control is of the loudness type, which boosts bass and treble automatically as it is turned down, and the compensation circuits can't be removed. The input level controls, therefore, facilitate setting volume levels of the sound sources for proper operation of the loudness control. There are two switched AC power outlets too.

Front-panel controls are only four. The input selector switch has seven positions: two are for the high-level inputs; one, marked MIC, selects the magnetic phono input channel but removes equalization; the last four positions vary the equalization for a magnetic phono cartridge. These are not even marked according to the curves they match, but are labeled A, B, C, and D. The user merely selects the one that sounds best, and doesn't

have to worry about record equalization curves at all! Certainly, there is much to be said for this approach. (The curves are actually for European 78s, old Columbia LP, AES-RIAA, and 600 turnover, in the usual order.)

The AC power switch is combined with the loudness control; remaining knobs are for individual bass and treble controls, which are relatively mild in action but sufficient for all ordinary purposes. The amplifier cabinet is attractive and well finished, but the chassis can be removed easily from the cabinet and "built-in" if necessary. Sound is comparable to other compact hi-fi amplifiers, quite good at moderate listening levels but inadequate for the man who wants to simulate the Philadelphia Orchestra in his 30 by 40-ft. living room. It was not intended for him.

The amplifier and the Melodist speaker system appear to be well matched. In this small enclosure are a 10-inch woofer, a high-frequency driver with horn, and a crossover network. Altec's specifications are refreshingly conservative; frequency response claimed for the speaker system is 90 to 22,000 cycles. We haven't yet discovered a very small speaker system that had much bass below 70 to 100 cycles, and this is no exception. However, the bass is exceptionally clean, and the highs are very good. The high-frequency horn and driver appear to be the same as those used in Altec's popular 601A and 602A coaxial speakers.

Both the amplifier and speaker system are priced above competing units, which is normal for this company. On the other hand, we can't recall ever hearing a complaint about Altec quality or dependability; the moral is obvious.

— R. A.



Altec-Lansing's compact Melodist amplifier and speaker system.

Record-Savers and Kleen-Disk

SPECIFICATIONS (furnished by manufacturer): two record accessories; heavy plastic envelopes for individual records, and a record cleaning and de-staticizing liquid. **Prices:** 12-inch Record-Saver envelopes, \$1.25 per dozen; Kleen-Disk liquid, \$2.00, or \$1.00 with 3 dozen or more Record-Savers. **Manufacturer:** Marion Products Company, 6953 Murray Avenue, Cincinnati 27, Ohio.

Record-Savers are polyethylene envelopes designed to hold your records and protect them from the small pieces of grit and dirt that get into most cardboard record jackets. Many record companies, of course, now encase their records in similar plastic or paper envelopes before putting them in the regular jackets. However, the Marion envelopes have two distinguishing features: they are much sturdier than most such envelopes, and the corners have been eliminated at one end; they are rounded to fit the record, thereby doing away with the annoying folds you always get when trying to put one of the square-cornered envelopes in a jacket. We heartily approve of plastic record envelopes in general, and of these in particular.

Kleen-Disk liquid, when wiped on a record, is intended to prevent buildup of static charges which attract dust. The record is thereby protected to some extent when it is removed from its envelope to be played. It passed the standard cigarette-ash test with honors and, during the time we had available for testing it (several weeks) its effect seemed to be long-lasting.

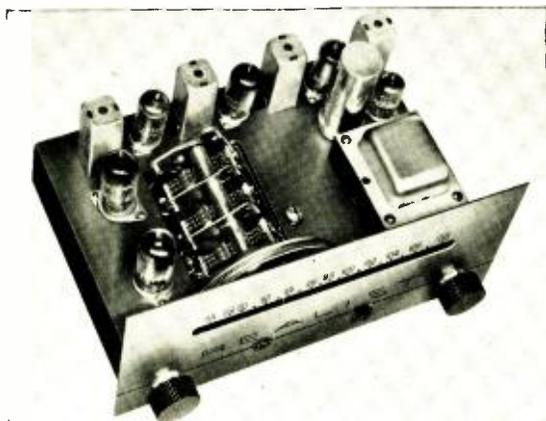
— R. H. H., Jr.

MANUFACTURER'S COMMENT: We don't have any positive information as to how long the anti-static effect of Kleen-Disk will last, but we have records treated over a year ago which will still pass the cigarette-ash test.

Radio Shack Realist Tuner

SPECIFICATIONS (furnished by manufacturer): a low-cost self-powered FM-only tuner. **Inputs:** one high-level input, not equalized; marked Phono. **Controls:** AC power on-off; Phono-FM slide switch; Tuning. **Outputs:** two high-impedance outputs in parallel. **Sensitivity:** 5 microvolts for 30 db quieting. **Response:** 20 to 20,000 cycles, ± 0.5 db. **Dimensions:** $9\frac{1}{2}$ in. wide by $4\frac{1}{4}$ high by $6\frac{3}{8}$ deep. **Tubes:** 6U8, 3-6AU6, 6AL5, 12AT7, selenium rectifier. **Price:** \$39.95. **Distributor:** Radio Shack Corp., 167 Washington Street, Boston 8, Mass.

The Realist FM tuner was designed by Radio Shack to



Realist FM tuner can be obtained with or without small cabinet.

meet an "unfilled demand . . . for high-fidelity receivers at sensible prices." (There is a Realist AM tuner also.) This was certainly an admirable ambition from the consumer's point of view. Basing our opinion on the performance of the Realist we received for testing, we'd say that the objective had been achieved.

To those accustomed to at least a dozen tubes in a good FM tuner, the sensitivity of this one is surprising. With only six tubes the designers have been able to get sensitivity surprisingly close to that of tuners which sell for three to four times its cost. Limiting is adequate and the sound is good; there appeared to be no loss of high or low frequencies and no discernible distortion.

AFC has been provided, so that there is no obvious drift and tuning is easy. Stations close together on the dial were separated nicely; the dial was well spread out, too. General appearance was good, not "cheap." Mounting appeared to be simple. And the phono channel, by means of which any high-level input can be switched to the tuner's output terminals, might well be useful in many circumstances.

We should say that the Realist merits plenty of respect for what it is—not a fancy custom-built Chrysler or Cadillac, but a capable, economical Chevrolet that will give service without frills. — R. A.

McIntosh C-8 and C-8-P

We are omitting specifications because we've published them before . . . and for once, we're going to illustrate only the backside of a piece of hi-fi equipment. The McIntosh C-108 audio compensator and associated 30-watt amplifier were described in detail in our July 1954 issue. The C-8 has some added features; the "P" stands for the self-powered model.

The C-8 is intended for use with the MC-30 power amplifier, from which it normally takes its power and to which it is connected with a longish cable. When used without the MC-30, the small power unit provides the necessary voltages.

Specifications on the C-8 are essentially the same as those for the C-108, reported on previously. But—the C-108 was very flexible; the C-8 is more so! It's back-panel flexibility, hence the rear view in the illustration. Reading from left to right: at the top is the cable socket, for connection to the MC-30 power amplifier or the power supply (when used) for the C-8. Below are three AC outlets, controlled by the front panel switch. When the separate power supply is used, you get three more switched AC outlets! Next are two output jacks; both are cathode followers. The upper one is the main one, the lower one is for tape recorders and is not affected by tone, volume, or aural compensator (i.e., loudness contour) controls. To the right of the line cord is a switch that operates in conjunction with input channel 5. This channel is designed to operate from low-level magnetic cartridges and the knob to the right of the switch adjusts input load to match the requirements of different cartridges. That's when the switch is in the "MAG" position; in its other



McIntosh C-8, showing new input and rear-panel control setup.

position, it adapts channel 5 for constant-amplitude cartridges such as crystals, ceramics, the Weathers, etc. Thus you have full equalization control over both magnetics and constant amplitude pickups. Channel 4 is for high level magnetics and, as delivered by the manufacturer, is terminated for Pickering units. Channels 1 and 2 are standard high level inputs, for tuners, tape recorders, etc.; both have input level controls. Channel 3 is low level, high impedance, for microphones; it too has an input level control.

Ekotape 212 Recorder

SPECIFICATIONS (furnished by manufacturer): a two-speed, twin-track tape record/playback unit with self-powered record and playback preamplifier circuits. **Speeds:** $7\frac{1}{2}$ and $3\frac{3}{4}$ ips. **Inputs:** one low-level, high-impedance, for microphone; one high-level, high-impedance, for tuner or hi-fi control unit tape output. **Output:** cathode-follower, at about 0.5 volt, to feed hi-fi control unit or amplifier. **Response:** 40 to 13,000 cycles at $7\frac{1}{2}$ ips. **Rewind speed:** about 560 feet per minute; same as fast forward speed. **Accessories:** manual or foot-operated remote control; decibel meter or eye-type recording indicator. **Tubes:** 5879, 2-6C4, 6SN7GT, 6AQ5, 5Y3GT. **Dimensions:** top panel $12\frac{3}{4}$ in. wide by 11 deep; from panel to top of controls, $1\frac{7}{8}$ in.; space required below panel, $6\frac{5}{8}$ in. **Price:** \$225.00. **Manufacturer:** Webster Electric Company, Racine, Wis.

This recorder is one of three new products for the high fidelity market made by Webster Electric, all of which have some interesting features. The others — a power amplifier and a preamp-control unit — will be reviewed in another issue.

The model 212 is that rarity, a medium-priced tape recorder designed expressly to work with other components of a hi-fi system. Accordingly it has no built-in power amplifier and speaker, and input and output connections can be made permanently or semi-permanently without mutual interference. Although intended primarily for permanent installation, it is light enough to be easily portable; a carrying case can be obtained at extra cost (\$18.00). Controls are flexible and seem to be sensibly arranged.

Just above the head cover, on the raised control platform, is the tape motion control. This has four positions: Rewind, Stop, Forward, and Fast Forward, in that order clockwise. It is interlocked with the Record-Listen control, as will be explained. Note that the motion control must be moved through the Stop position in order to reverse tape motion — always a good idea; makes the possibility of breaking tape more unlikely. At the far left on the control panel is the speed change knob, with three positions labeled $3\frac{3}{4}$, Off, and $7\frac{1}{2}$. The Off position disengages the drive components so that no flat spots can develop in the rubber wheels. This is a good idea, of course, if

The input level controls are important. The C-8 is a very sensitive unit. That is, it delivers full output (2.5 volts to main jack, 1.0 volt to auxiliary or tape recorder jack) with very little input signal — only 70 millivolts on channels 1 and 2; 10 millivolts on the microphone channel (No. 3). Now most tuners and tape recorders, which you'd normally connect to channel 1 or 2, deliver 1 or more volts. That would overload the daylights out of the C-8 and make it distort badly if it weren't for the input level controls.

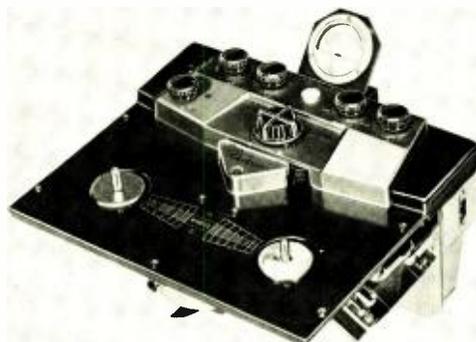
Well, we were enthusiastic about the C-108. We like this one better, because it is so completely flexible, fore and aft! 'Nuff said — C. F.

MANUFACTURER'S COMMENT: The model MC-30 power amplifier is an improved version of the A-116 which was reviewed in the last TITH. Its outstanding change is the addition of a direct-coupled cathode follower driver which has reduced intermodulation distortion even at full output from $\frac{1}{2}\%$ to $\frac{1}{4}\%$. At the same time it is still possible to open-circuit or short-circuit the output terminals with full signal input at any frequency without damaging tubes or components. Since frayed speaker leads are often used in first tryouts, this feature keeps headaches to a minimum.

it isn't practical to provide for automatic drive disengagement in the tape motion control's Stop position.

The left knob in the row of four at the back is the volume control, which is effective on both record and playback. To the right is the Record-Listen knob. Moving the tape motion control in any way throws this knob to the Listen position, so that it is impossible to record (and erase) accidentally — to record, it is necessary to move the motion control to Forward and *then* switch to Record. It is possible, however, to switch to Record while the tape isn't moving, and adjust the input level properly before actually recording. Farther to the right, on the other side of the pilot light, is the AC power on-off switch. And the last knob on the right is the (so-called) speaker on-off switch; this controls the recorder output, so that a monitor amplifier and speaker can be cut off when desired. This might be necessary when recording from a microphone, to prevent acoustic feedback.

There is a standard phone-jack input at the left-hand corner of the control panel for a microphone. The high-level input and the output connection are both on the back of the chassis, and are both of the screw-terminal type. The reason for screw terminals is not apparent to us; perhaps they were considered by the manufacturer to be more durable than standard phono pin jacks. In any case, they are less convenient if the recorder is to be used



Medium-priced tape recorder designed for high fidelity systems.

for much outside work — that is, if the connections are to be removed and replaced often.

The photograph reproduced here shows the decibel meter attached as a record level indicator. This or a magic-eye tube indicator is available as an accessory; both are on brackets which attach at the back as shown, and either can be plugged into a multi-terminal outlet on the back of the chassis. We had the eye-tube indicator, which is less expensive than the meter but gives less satisfactory indication. To obtain maximum dynamic range from the recorder (which we found to be adequate for most home recording purposes) it is essential that the record level be set carefully, and a meter is always more sensitive for this purpose.

The recorder as supplied is twin-track. Since it will accommodate seven-inch reels, the maximum recording time per standard reel will be one hour plus at 7½ ips (longer, of course, with the new thin tape). This would be cut in half if full-track heads were used to better the signal-to-noise ratio.

Our checks on the test unit indicated that it came quite close to meeting the frequency response specification at the high end, and far exceeded it at the low end. Full response was maintained to well below 30 cycles. The sound was very good in itself, and we noticed no wow or flutter disturbances.

Many readers have been looking for a recorder like this, and we are glad to report that it appears likely to meet their requirements. It's a fine piece of equipment.

— R. A.

MANUFACTURER'S COMMENT: The input and output connections on the back of the recorder are of the screw-terminal type rather than the phono pin jack type since we expect most of the units sold will be permanently mounted in cabinetry of one sort or another.

Televox Protect-O-Pad

SPECIFICATIONS (furnished by manufacturer): a foam plastic disc, 4½ in. in diameter and 3/16 in. thick; meant for use between turntables and records. Has stroboscopic markings for checking turntable speed at 33 1/3, 45 and 78 rpm. **Price:** \$1.00. **Manufacturer:** The Televox Company, 47 Lakeview Avenue, Yonkers, New York.

The Protect-O-Pad is importantly different from most other similar products in two ways: it is substantially softer and more pliant, and it is only 4½ inches across. It supports a record only in the label area; the grooves are touched only by the stylus above, and the lower grooves ride in air 3/16 in. above the turntable. They cannot pick up the dust that settles on a full-size turntable pad, which is certainly an advantage.

The Protect-O-Pad's greater pliancy, it would seem, should make it more effective in isolating turntable vibration from the record, and probably more efficient in absorbing record-dropping shock when it is used on a changer. And since the record is held just as far from the turntable itself, this pad should serve as well as others in alleviating magnetic attraction between some cartridges and steel or cast-iron tables.

We found there was no slippage problem because of the smaller contact area between pad and record, and the tilt

caused by an arm with 6 grams stylus force on the outside edge of a 12-in. record was not more than 1/64 inch — insignificant. The printed stroboscopic bands are a good idea. Generally, a fine product, priced reasonably. — R. A.

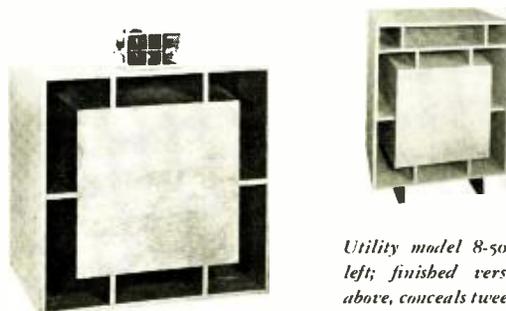
MANUFACTURER'S COMMENT: We are now also making Protect-O-Pads 1/8 inch thick for use on turntables having very short spindles. Another protective feature of the Protect-O-Pad is that it permits a record to tilt down momentarily — "roll with the punch" — if the tone arm is ever accidentally dropped. Still another use is as an indirect form of needle pressure gauge. An alarmingly high proportion of phonographs are operating with excessively high needle pressures; this applies not only to commercial machines (including those labelled as "hi-fi") but also to many conversions and home-made installations. The owner may be blithely unaware that he is wearing out his stylus and records at a rate from two to ten times as fast as need be. Use of a Protect-O-Pad gives immediate warning if needle pressure is excessive, since the amount of tilt which will be visible when the needle is set down at the edge of a 12-in. LP will be practically imperceptible if the needle pressure is within normal limits. Our last comment is simply that the chief function of the Protect-O-Pad is to keep records clean — which it does very effectively by virtue of its size — and to point out that clean records sound better and last longer.

Frazier-May 8-50 and Twin-Seventy

SPECIFICATIONS (furnished by manufacturer): The 8-50 is a two-speaker system employing a tweeter and an 8-in. low frequency speaker feeding a 44-in. horn; crossover is at 985 cps. The Twin-Seventy employs a low-frequency speaker and a tweeter also; crossover is at 800 cycles; the woofer drives two 40-cycle horns. Networks are constant-resistance type, attenuating 12 db per octave. Level controls supplied for tweeters. **Sizes:** 8-50 is 22½ in. wide by 26¼ high (including tweeter) and 15½ in. deep; Twin-Seventy is 49 in. long, 22½ high, and 15½ deep. **Prices:** utility model 8-50, \$132.50; blonde or mahogany finished, \$239.50. Utility-finished Twin-Seventy is \$285; cabinets to fit around it, \$90 and \$96. **Address:** International Electronics Corp., 159 Howell St., Dallas, Tex.

This is a pair of tough ones! They don't seem to have any outstanding characteristics — which is a back-handed but definite compliment. We can't say the bass booms or the highs shriek, or that they give us Row A or Row S sound. They are nicely balanced throughout their range; the tweeter has a level control so you can do what you want about brilliance; FM hiss comes out with a touch of hess-sound to it; Row D is a fair "orchestral placement" position. And efficiency is high, so moderately powered amplifiers will not be strained.

We've spent quite a lot of time listening, more than normal, to try to make our feeling specific. We like the two speaker systems just because they are undistinguished. The 8-50 seems to hold up well to around 80 cycles, and then drops out quickly. Boosting the bass (via tone controls) will not help; excessive boost simply makes organ pedal notes double. There is a hint of a rise in frequency response about an octave below middle C.



Utility model 8-50 at left; finished version, above, conceals tweeter.



The Twin-Seventy speaker assembly, above. At right, a finished cabinet.



Bogen DB110 Amplifier

SPECIFICATIONS (furnished by manufacturer): a combination preamp-control and power amplifier on one chassis. **Inputs:** high or low-level magnetic phono cartridge; microphone; two high-level sources (labeled Tuner and Aux.) **Controls:** combined selector and equalization switch (3 phono positions with RIAA, 78, or Pop equalization; Mic, Tuner, Aux); combined AC on-off and Volume; Bass (± 17 db, 40 cycles); Treble (+11 to -14 db, 15,000 cycles). Hum adjustment on back of chassis. **Outputs:** 4, 8, or 16 ohms to speaker; high-impedance output, not affected by tone and volume controls, to feed tape recorder. Two switched AC power outlets. **Response:** within 0.5 db from 15 to 50,000 cycles; -3 db at 10 and 85,000 cycles, 12 watts. **Distortion:** 0.125%, 0.25%, and 0.65% harmonic at 1, 5, and 12 watts respectively; 14 watts peak. **Damping Factor:** infinity. **Noise:** 81 db below rated output on high-level channels; 55 db below on phono channel. **Tubes:** 3-12AX7, 2-6V6GT, 5Y3GT. **Dimensions:** 5 $\frac{1}{4}$ in. high by 11 wide by 7 $\frac{1}{4}$ deep. **Price:** \$59.95. **Manufacturer:** David Bogen Company, Inc., 29 Ninth Avenue, New York 14, N. Y.

Here's another surprise from Bogen — the surprise being, of course, the price tag on the DB110 amplifier. It is one of the best-sounding amplifiers we've heard in this general price class, and (in our opinion, anyway) probably the best planned from the aspect of versatility.

There are six pin-jack connectors on the back panel. Two of them are alternate inputs for a magnetic phono cartridge, depending on whether you have a high or low-output cartridge. There is an input for a high-impedance microphone, and two for high-level sources such as tuner, tape recorders, or TV audio. The remaining jack is a high-impedance output to feed a tape recorder. It isn't affected by the tone or volume controls, so you can monitor on your hi-fi system while making a recording or turn the amplifier volume control off, as you please. A tape output at this price can be considered a bonus of real value. Also on the back panel are a hum adjustment, two switched AC power outlets, and the usual 4, 8, and 16-ohm speaker terminals.

First three positions on the selector switch are for the phono input; they're labeled RIAA, 78, and Pop. The 78

(This doesn't mean that the rest of the spectrum is flat, as one thinks of "flat" in relation to an amplifier. No speaker is flat; ± 5 db is good, nay, excellent, for a speaker.)

The Twin-Seventy, by comparison, is a hair more efficient, and holds up better at the low end. At 60 cycles, the drop is beginning to be noticeable, but it fades out more slowly than on the 8-50. Boosting the bass tone control gently will help; too much will cause frequency doubling. The bump at about 150 cycles, noted in connection with the 8-50, could not be heard on the Twin-Seventy.

Both speaker systems are very interesting units, well worth listening to carefully. Considering price and size, our favorite of the two is the 8-50, which is compact, listenable, and, in the utility model, interestingly priced.

— C. F.

MANUFACTURER'S COMMENT: We should like to compliment the writer for noticing that the Frazier-May horns have no outstanding characteristics, which is another way of saying they do not add coloring to the natural tonal qualities of music. This is simply because the damping minimizes both harmonic and intermodulation distortion and the recovery time of the driver cone is short enough to eliminate hangover and to permit reproduction of percussive sounds with true definition.

position has little high-frequency rolloff and is recommended for many 78 records, particularly those foreign-made, and the Pop curve is for noisy records. Somewhat limited choice of equalization? True — but the people at Bogen have alleviated this with a very clever expedient



Small DB110G amplifier: clever design, fine listening quality.

that many other manufacturers would do well to follow. In the instruction book (complete in other ways too) is a simple table giving bass and treble tone control settings that, combined with the basic equalization curves, furnish exact equalization for *any* record. — Remaining selector switch positions are for the microphone, radio, and auxiliary inputs.

The power switch is combined with the volume control, next to the pilot light. Individual bass and treble controls are on the right; we found that the true flat positions were very close to those indicated, and that their operating ranges met specifications on the unit we tested.

Our checks on the power amplifier section showed low distortion at all power levels up to maximum, lower than in many amplifiers selling for a good deal more. This was reflected in fine listening quality.

For those who may want to operate the amplifier on an open bookshelf or table, an alternative model (DB110G) is available at \$4.55 more. This has a gold-finished metal cage to conceal and protect the tubes. — R. A.



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QUIET BEAT

Continued from page 44

about as close to permanent as a night club gig can get. Some of the guys have had jobs that have lasted for years. And many of them are good for months. You see, the owners of the clubs don't turn you out if business is bad, like they do in the East. Maybe it's because the rent of most of the clubs here is lower so that the overhead isn't as high. Anyway, eventually a listening audience begins to develop and it becomes a steady one. The same thing would happen elsewhere if the club owners gave a band a chance to develop a following in a club.

Anyway, being able to work together for long periods of time has allowed a well-knit thing to develop here. We work out things over a period of time, we get to know how each other plays, and it becomes a kind of communal thing. Each of us creates separately, but together too. And in the clubs, the audiences themselves seem to conceive our music as a kind of chamber music. Everybody is quiet, and if anybody does make any noise, he's put down quickly by the other people in the place.

A lot of us also have more financial security here, what with film studio work, radio, and TV, and the record sessions.

So I can tell you we live better and play better here.

JIMMY GIUFFRE: The main idea behind all of our activity is to attempt the creation of music that is so well constructed that it will be lasting.

These thoughts apply to my playing also.

I attempt to speak for no one but myself, but I know there are many jazz musicians on both coasts who feel the same way about the future of jazz.

Above all, I'd like to make clear that I'm just attempting to express myself musically and want the others to do the same. Each must go his own way.

DAVE BRUBECK: What is jazz?

When there is not complete freedom of the soloist, it ceases to be jazz. Jazz is about the only form of art existing today in which there is this freedom of the individual without the loss of group contact.

Continued on page 96



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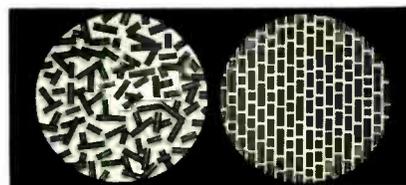
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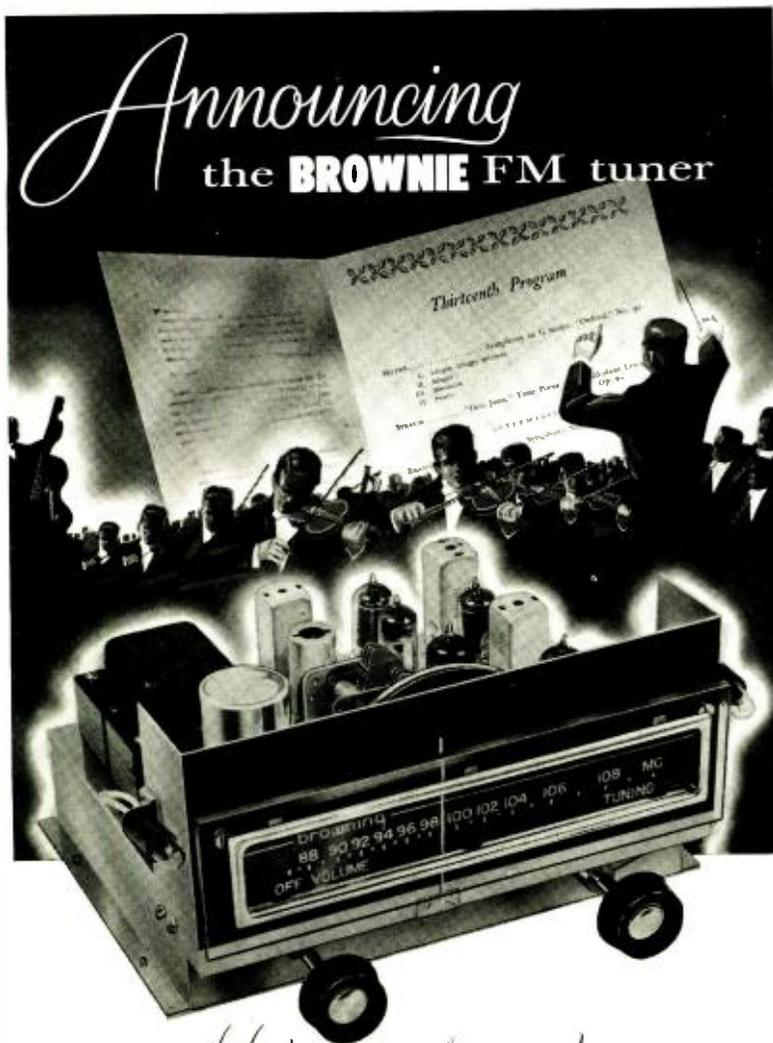
Electron Photo Microscope Shows the Difference!

At left, artist's conception of magnified view of old-fashioned oxide coating still used by most ordinary long play tapes. At right, "Scotch" Brand's new dispersion method lays fine-grain particles in an orderly pattern to give a super-sensitive recording surface that contains as much oxide as conventional tapes, yet is 50% thinner.

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QUIET BEAT

Continued from page 96

DAVE BRUBECK: The important thing about jazz right now is that it's keeping alive the feeling of the group getting together. Jazz, to make it, has got to be a group feeling and a group feeling for everyone concerned at the time.

In other words, when we're playing well, I consider the audience as important a factor as the guys on the stand. One deadhead in the front row can ruin the night. It's too bad they don't dance to jazz anymore, so that it becomes a complete group expression.

I'm sincere in this audience participation thing. We made some experiments at an army mental institution. Those guys in the psychopathic wards were the best audience we ever had. We always played our best there, by far. These men were complete catatonics, hadn't moved for years, but started to beat their feet when we played.

One who hadn't talked for years started to sing. We got more through in half an hour than the doctors ever had. That's on record, too.

Also, in this experiment, the recorded music meant nothing to the patients. They needed the human warmth of the musicians there in the room with them.

So it isn't always the music; it's the trading back and forth of human emotion which you find in jazz that you rarely find in the concert hall.

PAUL DESMOND: There are so many things we haven't done yet in jazz. We haven't, for one thing, taken complete advantage of polytonal and polyrhythmic possibilities in jazz.

DAVE BRUBECK: Yes, and there's also a twelve-tone potential in jazz, but the man who works in that direction isn't going to be me. Yet, if I did have command of the twelve-tone idiom, I'd probably use it. Offhand, I don't know anyone currently in jazz who has.

As for me, I had two lessons with Schoenberg. At the second one, I brought him a piece of music I'd written. He said, "That's very good. Now go home and don't write anything like that again until you know the reason each note is there. Do you

Continued on page 100

The sensitive fingers of Gennaro Fabricatore molded a lyre guitar in Naples (1806) in a shape which seems to be an abstract visualization of sonority. In the language of acoustics such beautiful lines are called "exponential curves", and scientists produce an infinite variety of them by mathematical formula. Engineers in the Jim Lansing atelier use the formulae of science when designing speakers and enclosures, but to them they add the intuitive imagination which leads to basic design advancements. They add, too, the traditions of craftsmanship — devotion to detail, infinite care in production, meticulous assembly — which takes perfection as its only goal.

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PENTRON

QUIET BEAT

Continued from page 98

know now?" he asked. I said, "Isn't it reason enough if it sounds good?" He said, "No, you have to know why." That was my last lesson with Schoenberg.

In any case, I'm getting more and more from jazz of what I had hoped to get out of formal composition. One of our recent records has an *On the Alamo* that says as much for me in ten minutes of my best improvisation so far on record as any symphony I ever hoped to write when I didn't have as much command of the jazz idiom as I have now.

This past year especially has shown me there is as much possibility for me to say what I want to say through jazz as there is through composition. Before that I thought I *had* to compose to fully express myself. But listening to another of our recent tapes, for example, I heard four different takes on one tune. They all go six or seven minutes, and not an idea is repeated.

You see, for years I approached jazz, in one way, as a means of experimenting on the job, harmoniously and otherwise. That way I thought I could build up a big backlog of ideas for when I start composing. I still do that, but I've now come to believe that any music that expresses emotion is the only music that's going to live. And jazz certainly does that.

In their intellectuality, most of the contemporary composers, including most of the twelve-tone system writers, are getting too far from the roots of our culture. And for American composers, our roots should be in jazz. So I hope that what I do eventually write has more of a jazz influence in it than any other influence. But I do not think there is any necessary dichotomy between jazz and what is called "serious music."

I think jazz can be as "serious" as any "serious music." If I could grow as much playing jazz every year as I've grown this past year, jazz would still keep all of my interest. Under those conditions, even if it were to work out that I didn't have time to compose, I wouldn't be frustrated at all. I don't see, however, how we can keep on growing as much as we have this year. But we might.

PAUL DESMOND: You know the real solution to

Continued on page 102

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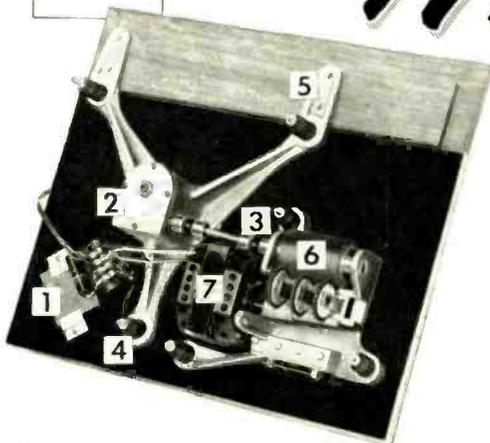
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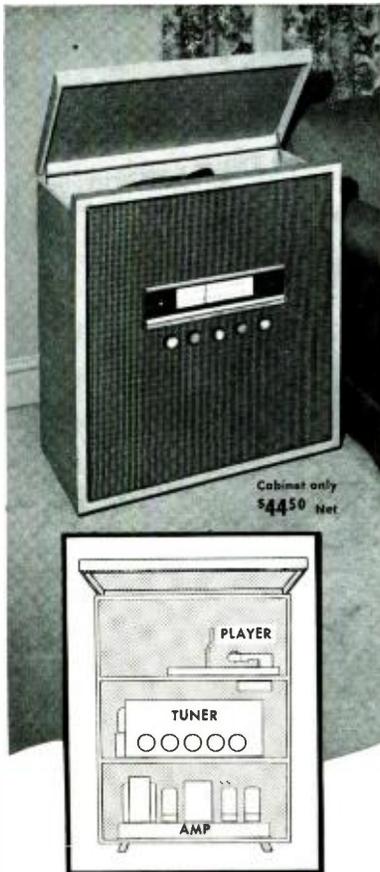
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QUIET BEAT

Continued from page 100

this problem of playing jazz and composing? The real solution is always to travel with a tape recorder. That way you can keep what's good, you can keep what you need to go farther. And that way you can produce more music in a lifetime of playing jazz than in 500 years of writing music.

OISTRAKH

Continued from page 46

all the major classic and a number of contemporary works, mostly but not exclusively Russian. He has played the Bloch Sonata, the Walton Concerto, a sonata by Carpenter, and a number of modern French works for fiddle. “It is true,” he said, “that older music is more popular with the Russian people, just as I believe it is more popular with your people. But if an artist is prepared to have smaller applause, he can play modern scores anywhere. I play what I like.”

Concert tours in Russia are arranged by a state agency in Moscow, but sponsored by local “Philharmonias,” the way Community Concerts sponsor Columbia Artists. Ordinarily, the artist makes out a program and the Philharmonia takes it; sometimes a particular city is doing a cycle in a particular composer, and the artist is asked to play special works; and sometimes, as everywhere, a local orchestra will invite a soloist to do a certain concerto. The management agency “advises” on what sort of program would be most suitable for the provinces, but a pig-headed (read, *genuine*) musician can insist on his own choices. “I met Isaac Stern in Belgium a few years ago,” Oistrakh said, “and we talked for a long time, all night. He is a good friend; please give him my best wishes. I think, from what he told me, concert arrangements are much the same in America and Russia.”

And records? “Sometimes I suggest, sometimes they suggest. I do not know whether I am paid on a fee basis or on royalties; the management agency takes care of that for me.” He smiled. “I will tell you, though, that they pay me very well.”

His mind went back to his rehearsal that morning in the Albert Hall. “I am a little nervous about my concert,” he said. “I rehearsed an hour longer than I had planned, but I could not

Continued on page 104

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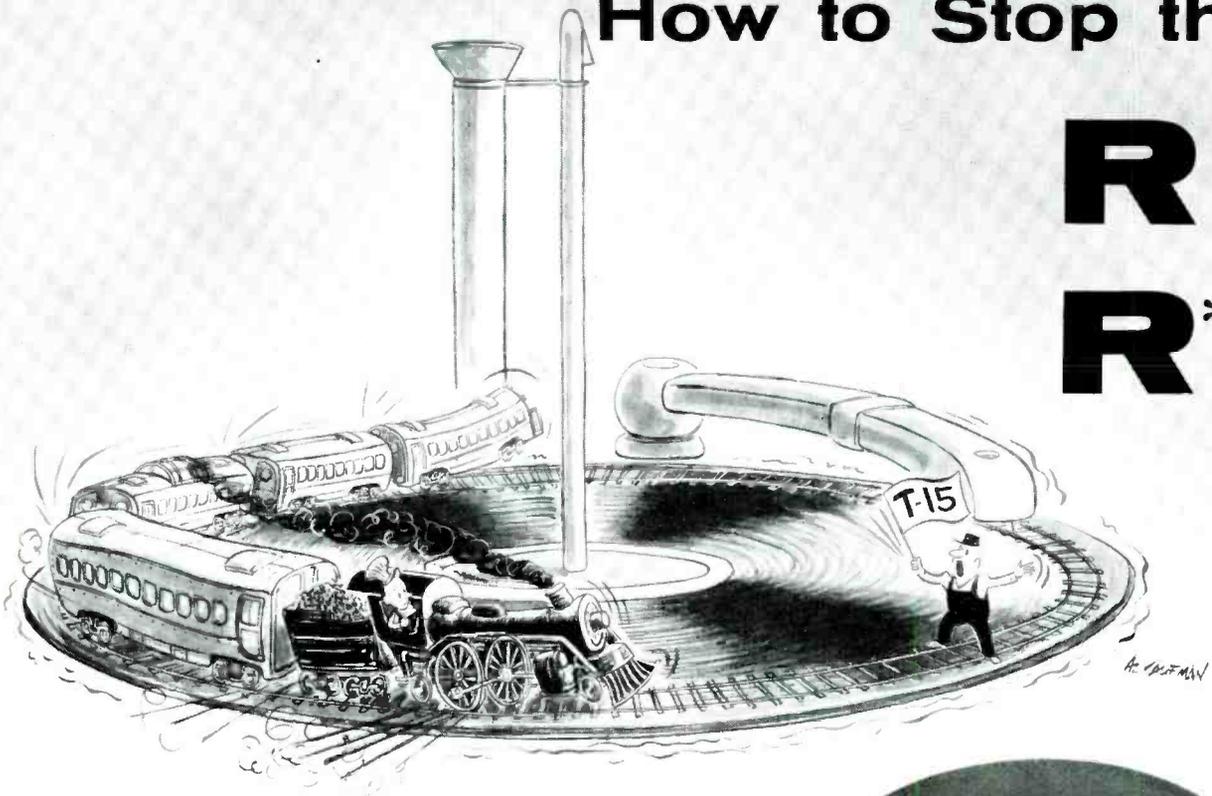
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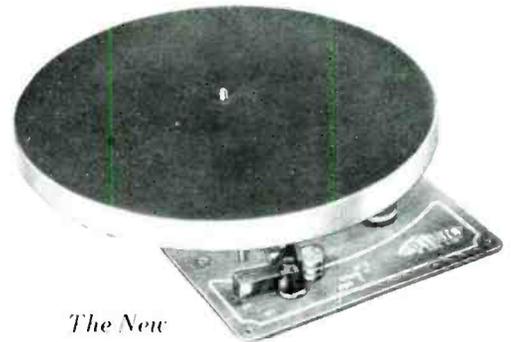
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OISTRAKH

Continued from page 102

make the sounds come out right. Is there something wrong with that hall?"

It was a question to serve as a model of tact for foreign visitors to England. Oistrakh was assured that the hall was universally recognized as an acoustical monstrosity, and that his audience would make allowances.

He shrugged his shoulders again. "Perhaps it will sound better with people in the chairs," he said.

LONDON'S Albert Hall is built on the plan of an emperor's mausoleum, which to some extent it is. An enormous, high, almost round oval, it has a flat skating rink at the center, depressed below the level of the stage, for the seven hundred highest-priced seats. An orchestra circle, occupying most of the circumference of the oval, rises steeply from the board walls of the skating rink, and above that are four balconies, two of them extending entirely around the hall. Eight thousand people can sit down in the place at once, but only the three hundred occupants of one section of the orchestra circle can hear anything that bears much resemblance to what is being played on stage. Elsewhere one hears an echo (literally), and the echo of the Albert Hall is no small matter. It is bigger than both of us, and from where I sat it was a good deal bigger than Oistrakh.

He played Beethoven's first sonata, the Prokofiev F minor (which the composer dedicated to him), the Schumann-Kreisler Fantasie, the Ysaye unaccompanied Sonate-Ballade No. 3, and two pieces of sugar from the repertory of minor Tchaikovsky. He was distracted by the strangeness of the sound in the air; he aimed his violin at the dead center of the hall the way a man might aim a bow and arrow, and kept struggling back to that position when his feet carried him to a more normal stance. He is a self-conscious artist, with delicate rather than big conceptions, and he found himself playing in a hall that crows the brass bulls. And the situation was complicated by the drag of a very stiff accompanist, who looked and sounded like an NKVD agent. So the Beethoven and the Schumann-Kreisler (a pretty ghastly piece, anyway) were flat failures. The rest of the concert was brilliant.

Continued on page 106



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OISTRAKH

Continued from page 104

Oistrakh played the Ysaye, which is nothing but fiddlestick fireworks, with the air of a man expounding the correct approach to a basically easy piece; and he gave the Prokofiev, which is longer than the ordinary violin sonata, a continuous depth of expression that I, for one, had never known was there. His control of the instrument was at all times impeccable, and his tone, though somewhat sweeter than the New York taste, was invariably musical. During the encores I was able to edge around to a place where Oistrakh could be heard *senza eco*, and then the tone became enormous as well as sweet. At the end he received a considerable ovation, which he accepted with obviously genuine embarrassment. There is no flamboyance about the man in any posture.

His audience was part concertgoer, part white Russian, part red British, and mostly professional violinist. (As someone put it, "every Jascha, Mischa, and Grischa in London.") The entire string section of the Philharmonia Orchestra had crowded into the acoustically passable section of the hall, and when they assembled again, the next morning, for a rehearsal, they could talk of nothing else. "They don't understand how he does it," said a representative of the orchestra's management. "They are ga-ga."

FURTWÄNGLER

Continued from page 37

he was dying. On the final day of the month - he was 68 - his prophecy was fulfilled.

In his book, *Concerning Music*, Furtwängler offers a transcript of "conversations" which took place in 1937, conversations in which a straight man fed him lines which stimulated the flow of *obiter dicta*. It is an interesting glimpse into his mind, with its brilliant flashes, and at the same time the obsession (fully revealed in another aspect of German romanticism - the Hegelian philosophy) to see the world always in terms of a metaphysical scheme given *a priori*, so that experience is never taken on its own terms but as grist for dialectical manipulations, such as the obscure and faulty argument by which Furtwängler attempts to prove that *atonal* music is *biologically inferior* to that with a clearly perceived tonality. Furtwängler was

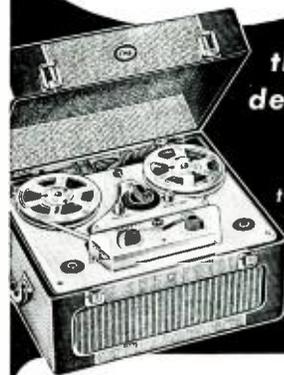
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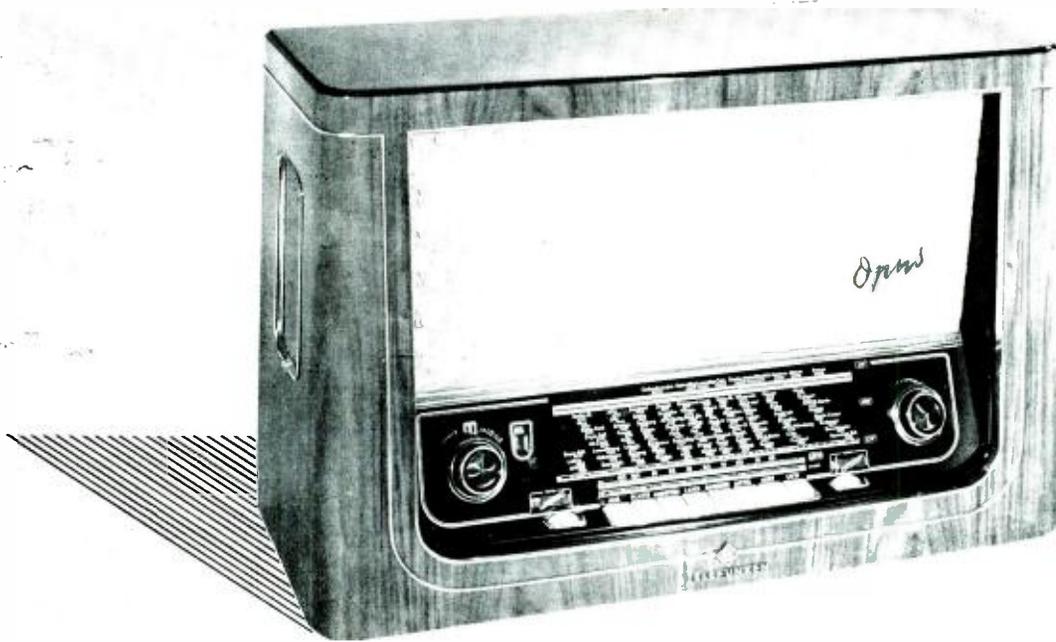
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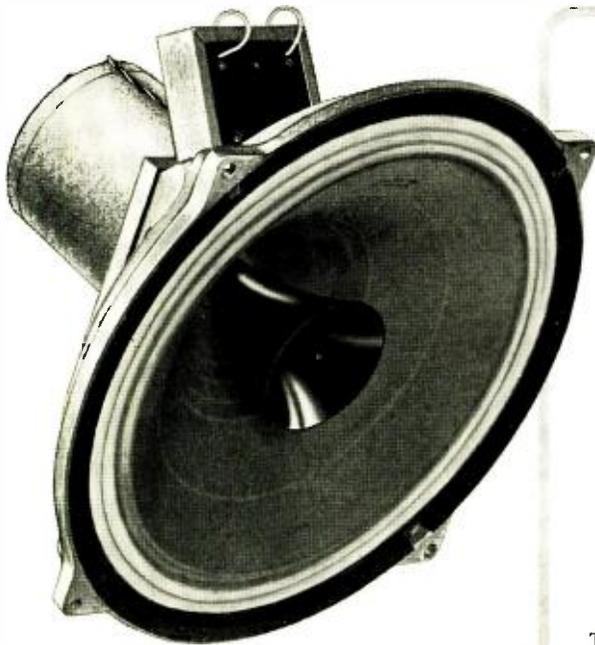
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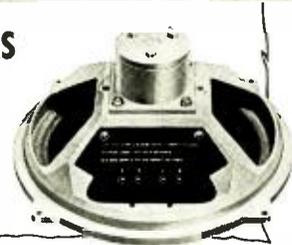
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FURTWÄNGLER

Continued from page 106

himself the composer of several works in a *tonal* style.

A Furtwängler performance had as its basic element the statement of a phrase or group of phrases, and was made up of a series of such statements in a temporal sequence. At his best, Furtwängler gave one phrases that were powerfully shaped or fell into deceptively natural and melodic form, and heard in a consistent rhythmic pattern, such playing built up to an impressive whole. One heard these things in his first recording for the HMV Company, the 1937 Beethoven Fifth, (Victor M 426) and one hears it again in the 1954 version, in which the first movement builds up to a climax of great impact, reproduced with great force by the excellent recording. Here too one hears Furtwängler's preference for slow tempos and his tendency to allow the forward motion of the music to all but stop so that he can secure a special effect by an even slower tempo; but on the whole it is a titanic performance.

SINCE THERE is a considerable amount of unreleased Furtwängler material from both the symphonic and operatic repertory, I shall make no attempt at a complete survey of his legacy on records. He was indifferent to recording for many years, and most of his best work is of recent date. From his earlier years, one recalls the 1937-38 Berlin series made by HMV. There was a splendid *Parsifal*: Prelude and "Good Friday Spell" (M 514) and a *Pathétique* (M 533), which I always thought slightly overripe, but many considered the best in the catalogue. Both these sets deserve inclusion in Victor's LCT series. Best of all there was a *Tristan* Prelude and "Liebestod" (M 653): this made the later announcement of his complete recording of the opera, with Flagstad as his Isolde, a thrilling prospect, which fulfilled all expectations. Those tapes were made over a period of two weeks in June of 1952 and are best heard in the six-record HMV version (ALP 1030-35) rather than the five-disk Victor set (LM 6700).

He was a celebrated interpreter of Beethoven and I found many of his recordings faulty because of an excess of interpretation. His *Eroica* (LHMV

Continued on page 110

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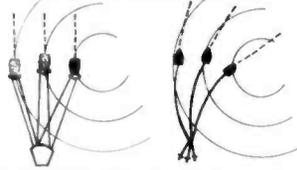
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FURTWÄNGLER

Continued from page 109

1044), Fourth (LHMV 1059), *Pastoral* (LHMV 1066), and Seventh (LHMV 1008) all contain impressive episodes, together with movements that are slow to the point of *rigor mortis* (the scherzo of the Fourth) or a mad rush (the finale of the Seventh), and other eccentricities. In *Fidelio* (HMV ALP 1130/32) which Victor has now released, and his fine accompaniment of Edwin Fischer in the *Emperor* concerto (LHMV 4) his powers are better revealed. Capitol H 8130 preserves the *Cavatina* from the Opus 130 quartet and a Gluck work both from a 1940-42 series for Telefunken.

In his book he stresses the need for music being spontaneously felt in performance, for retaining a sense of improvisation rather than rehearsing until every detail was fixed and the "living masterpiece" had been replaced by one "put in alcohol." The reply to this had already been written by Newman, who said in the review cited previously that Furtwängler's effects were "splendid in themselves . . . but . . . somehow they did not hang together" and that "the broad line that should run through the work" was "so lacking in Furtwängler's performances . . ."

His version of the Franck D minor Symphony (London LL 967) made in December of 1953 is typical of this; in many ways it is a model Furtwängler interpretation and preserves the sound of an orchestra under his baton with exceptional accuracy. His Brahms First (HMV DB 6634/39S — now withdrawn) was elephantine and grotesque, and the Second (LL 28) made about two years later, begins with the qualities of a good bottle of *Liebfraumilch*, but goes so slowly in the second movement that one listens in fascination, wondering how it can possibly continue at such a pace and not disintegrate before us. However, in the *Variations on a Theme by Haydn* (LHMV 1010) an unusually slow tempo for the seventh (*grazioso*) section is effective, and the Mozart G minor Symphony (K. 550) on the same disk is given an admirable performance.

His Wagner is impressive. A collection of shorter works on LHMV 1049, made in Vienna in 1948-50, contains several fine things, and his 1948 recording of the Immolation Scene from *Die Götterdämmerung* (HMV ALP 1016) preserving the great Flag-

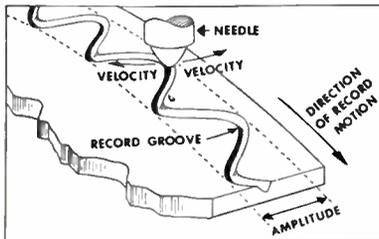
Continued on page 112

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By ROBERT L. LEWIS

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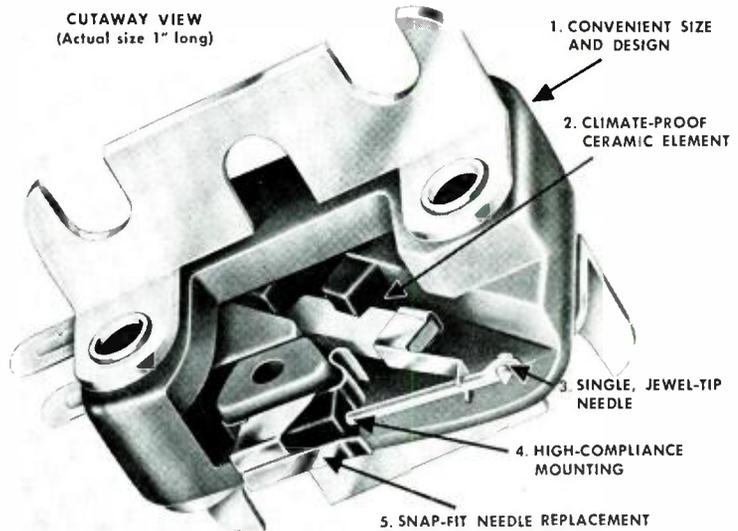
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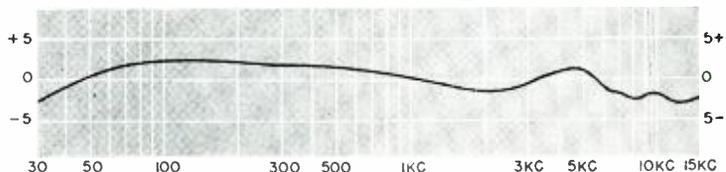


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FURTWÄNGLER

Continued from page 110

stad Brunhilde is memorable. His Strauss (Richard) lacks the intensity and bite I feel is required, but his Strauss (Johann) is admirably lyric. In the early Romantics Furtwängler tends to dawdle or gallop, and the work breaks into episodes. The same faults make his Tchaikovsky Fourth (LHMV 1005) a disappointment: one wishes they had chosen to record the Fifth, which he played well.

Furtwängler the man aroused passions which have not subsided, and it will be another decade before one can write of him without seeming to take sides. As a musician and as a man he had failings, but I do not think he ever violated a motto associated with Heidelberg, the university which gave him his doctorate. In his recordings we hear, and can continue to hear, the art of his nation given *Dem lebendigen Geist!**

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COMPLIANCE

Continued from page 39

table and put the stylus in the lowest-volume 400-cycle band. You can assume that any modern pickup in good operating condition, on a level turntable, will track perfectly at this low volume. Turn up the volume control so that the tone is comfortably loud but well under distortion levels. You should note carefully the character of this pure, undistorted tone, because it is your reference tone. It is by changes in the tone, indicating distortion, that you will know when the pickup starts to climb the groove wall or deform the record, if it does.

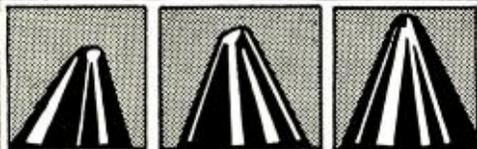
Advance the pickup successively to each of the higher-level bands, turning down the volume control each time so the sound you hear is always at about the same loudness. You should be able to get a band or two *higher* than the normal "top-volume" band before any evidence of serious mis-tracking can be heard. This gives you a margin of safety that should take care of most of today's records.

You can use the test in a slightly different way to get a further idea as to the quality of the pickup. By slight increases and decreases in the stylus pressure, you can find out pretty well just how much pressure it takes to make the pickup track at a high volume level. If you have to use as much as

Continued on page 113

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COMPLIANCE

Continued from page 112

10 grams to keep the stylus down in the groove, the stylus is probably too stiff for refined performance with the best modern records. If the pickup handles a high volume level with 8 grams pressure it is probably acceptable, and 6 grams or less will give it a very good mark indeed. Remember that this pressure-vs.-refinement test must be made at a high volume level to be of significance.

Finally, remember that success on this tracking test does not *all by itself* admit a pickup to the company of the angels. Peaks near the high end of the frequency scale, for instance, (a common source of serious distortion in pickups) are not shown up by a tracking test at 400 cycles. Critical listening to music is the final, all-encompassing test of pickup quality, the only test that shows with any accuracy many of the most important qualities of a pickup. Every serious audiophile should develop the skill to make such a listening test — but that is a whole story in itself.

It is probably unnecessary to double-underline the following point, but because of my professional connection I want to be sure there is no misunderstanding. The compliance requirement is fundamental to *every* pickup, of whatever make, brand, or construction. A concern with compliance therefore cannot conceivably be construed as an attempt to confer undeserved fame, or shame, on any one brand. Certainly in writing this article I was neither *for* nor *against* anybody's pickup, except as the pickup succeeds or fails in meeting the thoroughly objective criterion of sufficient compliance for good tracking performance.

The tracking test described here is important because it allows the amateur to identify, with reasonable accuracy, any pickup that is too lacking in the basic mechanical refinement — compliance — for decent performance on current records. Without enough compliance, fidelity of reproduction is lost literally before the signals representing the speech or music have even got off the record.

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AUDIO LEXICON

Continued from page 87

used for recording and playing back, and the erase head may be a simple permanent magnet.

Tracking — Ability of the stylus suspension to follow record-groove undulations without jumping out of a groove or riding excessively high on the groove walls while playing sections recorded at high sound levels.

Tracking error — The deviation (expressed in angular degrees) of a cartridge from exact tangency (alignment) with the groove being played. This error is determined by the length of the arm from the stylus to the pivot, the offset angle of the cartridge within the arm, the amount the stylus reaches past the spindle or turntable center post, and the distance of the groove from the center of the record. *Maximum tracking error*, held to a small value in good arms, is the maximum error encountered in any position of the arm from the outside to the inside record groove. The error is undesirable (although unavoidable in pivoted arms) because it results in sidewise thrust on the groove wall.

Tracking pressure — The optimum stylus pressure, or that recommended by the cartridge manufacturer for his product. This may not be the minimum stylus pressure at which the cartridge will track (minimum tracking pressure).

Transformer — In the simplest case, two inductors spaced closely together so that electrical impulses passed through one of them induce similar impulses in the other. They are useful in changing circuit impedances and voltages, in isolating circuits one from another, in changing the polarity or direction of electrical impulses, and in many other ways.

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Continued on page 116

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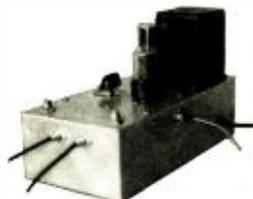
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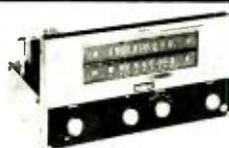
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A professional-type front-end control featuring a sensitive, calibrated meter for indicating output level. There are 4 inputs: phono, radio, tape, and auxiliary, operated by push-button selectors with illuminated indicators plus an additional input channel for high impedance microphone. There are 5 push-button controls for treble roll-off and 5 for base equalization. Other features include separate, continuously variable bass and treble controls providing 19db boost and attenuation at both 20 and 20,000 cycles — microphone volume control — master level control — loudness compensator — meter switch and meter sensitivity range selector.

Convenient AC outlets are provided for auxiliary equipment, and is controlled by power switch. Microphone channel may be mixed with any one of the other 4 channels. Cathode follower output permits up to 100 feet of connecting cable. Cathode follower recorder output is independent of volume, loudness and tone controls. Power supply is self-contained. Cabinet is finished in mahogany and measures 6" high, 13 1/4" wide and 9 1/2" deep. Complete with tubes **\$119.50**



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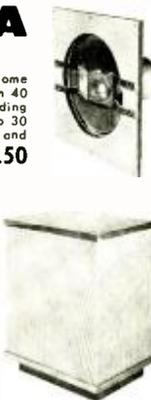
The following new features have been included: • single selector knob for setting speed: 33 1/3, 45 and 78 rpm. • built-in retractable hub for 45 rpm records—requires no external adapter • permanently affixed 3-speed strobe disc for instantaneous speed checking • neon pilot light as 'on/off' indicator • special cork-neoprene mat material to eliminate record slippage • rectangular deck to fit conventional record changer boards.

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Series 220 Diamond Cartridge (specify model) **\$37.50**



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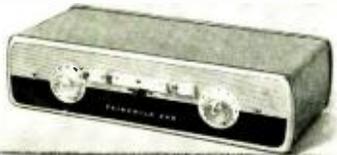
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AUDIO LEXICON

Continued from page 114

used the tube is a tetrode. Power-amplifying tetrodes, often used in the final stage of a power amplifier, have beam-forming plates in place of the second grid; they are called beam-power tubes. Three-grid tubes, or pentodes, are capable of greater amplification than triodes. (See Grid.)

Tuner — A tuner is a radio receiver without amplifier and speaker units, but usually has circuit refinements that make it capable of better performance than standard radios.

Turnover — (See Equalization.)

Turntable — A heavy flat disk, with its associated motor and linkage, used to rotate records for playing. As a general rule, separate turntables and manual arm combinations are capable of better performance than record players.

Tweeter — (See Loudspeaker.)

Twin track — (See Half track.)

Voice coil — A coil consisting of many turns of fine wire wound on a thin cylindrical form; this form is attached to the rear of the small part of the loudspeaker cone, and fits into a circular slot (the gap) in a magnet assembly. When electrical impulses from a power amplifier are fed through the voice coil, forces are set up

which cause the coil to move to and fro in the gap; because the coil is attached to the loudspeaker cone the cone moves also. (See Loudspeaker.)

Voltage — The electrical force which tends to make current flow in a circuit; measured in volts. In the hydraulic analogy, voltage is comparable to pressure.

Voltage feedback — (See Feedback.)

Volts — (See Voltage.)

VR — Abbreviation for variable reluctance, a popular type of magnetic cartridge.

Watt — A standard unit of electrical power; that power consumed when a current of one ampere flows through a resistance of one ohm.

Wow — A variation in pitch occurring at a relatively slow rate, caused by aberrations in speed of a turntable or tape drive mechanism.



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AUDIO FORUM



Gassing With Cook

THE RECENT article on "The Ultimate Amplifier" by Emory Cook and Gus José was received with even more interest than we had anticipated — although the interest has been of mixed nature, to be sure. There have been letters by the score indicating enthusiasm, condemnation or misunderstanding, and others with mixtures of the three in all proportions. A few questions have been repeated in various forms many times, so that they appear to be of general concern.

Mr. Cook has been most patient in answering them all. But he has to earn a living just as anyone else; so that he will be able to devote more time to this, and less to correspondence, he has furnished us with answers to the following general questions. Furthermore, he indicated that he'd be happy to supply the material gratis if we'd only publish it as soon as possible. Since you can't hardly get free editorial matter any more, we're glad to oblige.

Q. A 12AU7 tube is known to have high inherent distortion. Published literature shows that with a 250-volt plate supply, a plate load of 47,000 ohms, and a bypassed 1,000-ohm cathode resistor, there will be 3.3% distortion with one volt grid drive. And with a 24,000-ohm plate load, as in the first stage of the Ultimate amplifier, the distortion should be even higher. This stage is not included in the main feedback loop, so it should give substantially more distortion than is claimed for the entire amplifier. Why is a 12AU7 used here?

A. Politics these days reaches even into engineering. This looks like the *guilt-by-association* technique, operating in closed session.

It simply isn't true that the first stage has high distortion. Distortion depends on the signal level, and this stage operates at low level. If you're worried by the old wives' tales about the 12AU7, then use a 12AY7; it's more expensive and no better for the

purpose, but it may help you sleep better. We used a 12AU7 here to keep high frequency response good out to the top — a 12AY7 or 12AX7 would bring it down to 15 or 20 kc.

Incidentally, if the chairman doesn't object, I would like to point out that two 12AU7s are used in the Ampex 600, one of them at high signal level with a similar plate load and no feedback. Specifications on the 600 indicate less than 1% distortion including record and playback amplifiers and the tape.

Q. There is a statement in the article to the effect that "40 watts come out at 30 cycles with less than 0.25% intermodulation." Intermodulation with what?

A. Intermodulation with almost anything. When we run IM tests we do two things. First we hold the high frequency constant at 7 kc and vary the low frequency from 16 to 400 cycles, to find weak spots. Then we hold the low frequency constant at 100 cycles and vary the high frequency from 6 to 20 kc, for the same reason. This is nothing new, and you can't explain everything in a short article.

Q. No DC bias is furnished for the tube filament heaters, nor is there any other means for reducing hum. Why not?

A. Because no hum problem exists. If you can't hear the hum, why complicate the circuit needlessly? Bias we reserve for the 12AU7 (see above).

Q. Most fine speakers are now of 16 ohms impedance. Why is this design inflexible in output impedance and, even if flexibility were impossible, why choose 8 ohms?

A. Inflexibility was not a design aim but rather a limitation, imposed by other design requirements, that was not possible to remove practically. The Langevin output transformer was the only one available that met our specifications, and it was limited in this circuit to 8 ohms. As stated in the article, it would be possible to redesign the transformer for other output impedances, but this hasn't been done and it may not be.

Considering that standard speaker impedances are 4, 8, and 16 ohms, and that very often speakers are used in parallel, the choice of 8 ohms seems quite a logical compromise. If a mismatch is necessary it is better to use a 4 or 16-ohm speaker on an 8-ohm amplifier than a 4-ohm speaker combination on a 16-ohm amplifier.

Q. Why are push-pull parallel 12AU7s used as drivers for the output tubes? A single 12AU7 or other dual triode would do as well, since 1/4-watt drive would be ample for the 5881s.

A. You will recall that we're dealing here with three-stage feedback. In order to preserve stability it is necessary in this case that the impedance from the driver plates to ground not exceed roughly 5,000 ohms. A single 12AU7 used as a push-pull driver, with 5,000-ohm plate resistors, would meet this condition but would not furnish sufficient distortionless drive for the output tubes. Parallel 12AU7s, with 10,000-ohm plate resistors, do — and that's why we used them. A single 12AU7 could be used successfully if we could reduce stray capacitance to half its present value, but it is already minimized.

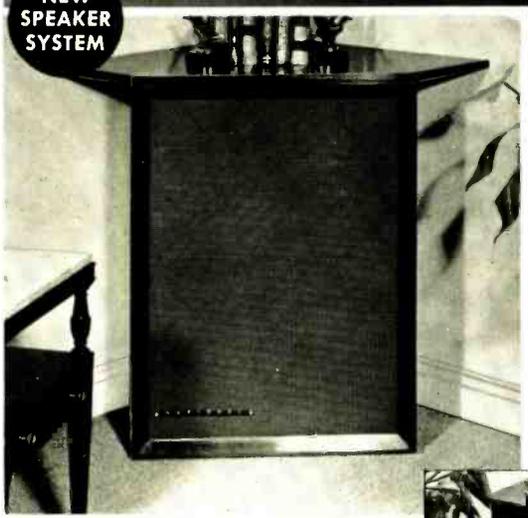
Q. The coupling networks from the plates of the 12AX7 to the grids of the 12AU7 drivers consist of 0.1-mfd capacitors and 68,000-ohm resistors. This would limit bass response, giving a 3-db loss at 25 cycles; tolerance on components could result in considerably more loss at this frequency. Wouldn't this make the published specifications a little foolish?

A. Not at all. One of the basic rules in three-stage feedback design is that the response-range of one stage should be *much* narrower than that of the others; this betters the total ratio of attenuation to phase shift and permits more feedback before instability. These coupling networks roll off the response below 20 cycles at 6 db per octave. But when the feedback is connected the total response is ironed out, and you design so that with the maximum tolerances on these components (0.08

Continued on page 120

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AUDIO FORUM

Continued from page 117

mfd and 54,000 ohms) the amplifier will meet specs. With a wider-range interstage coupling network here, the amplifier will "motorboat."

Q. The OD-3 regulator tubes must pass the screen current of four 5881s and the plate currents of one 12AX7 and two 12AU7s. Isn't this excessive? It would certainly be at least 40 milliamperes, the maximum rated current of the OD-3.

A. This is a common misunderstanding. The regulator tubes do not pass all this current; they simply soak up the excess output of the power supply and in so doing maintain a constant voltage at the takeoff point. They should be adjusted for conservative operation, as indicated in the article.

FINALLY, here are some comments excerpted from a letter sent us by John W. Clarke, Norwich State Hospital, Norwich, Connecticut:

"On Saturday evening . . . I completed construction and was ready to test Emory Cook's ultimate amplifier. I used exactly the components as specified by Mr. Cook. I did, however, take some liberties in its construction, in line with my experience with radio-frequency telephone apparatus over the last twenty years.

"I would advise anyone building this amplifier to use a U-shaped ground bus on stand-off insulators, the bus to be spaced about 3/4 inch from the outside edges of the chassis, and the open end of the U to be pointed toward the power transformer and rectifiers. It should be grounded at one point, the input socket for the grid of the first tube. This will enable all the resistors and condensers going to ground to be soldered with extremely short leads. It will also give anchorage and mechanical stability for these components.

"I notice that Mr. Cook neglected to use 0.01-mfd bypasses on the AC input leads, and I took the liberty of doing this. I also substituted KT-66s for the 5881s.

"I am happy to say that the only adjustment necessary, after I turned on the switch for the first time, was that for the tap on the 3,000-ohm resistor controlling the voltage-regulating OD-3s.

Continued on page 123

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Time and Place	Participants	Repertoire, other pertinent information
SALZBURG July 26-August 30	Vienna Philharmonic Orchestra, conductors: Karl Böhm, Edwin Fischer, Hans Knappertsbusch, Charles Munch, Bernhard Paumgartner, George Szell; soloists and singers to be announced.	<i>Irish Legend</i> , an opera by the German composer Werner Egk, will be given its world premiere at Salzburg this summer. Also on the operatic schedule are: Pfitzner's <i>Palestrina</i> , Strauss's <i>Ariadne auf Naxos</i> , and Mozart's <i>Zauberflöte</i> and <i>Die Entführung</i> . There will be five Mozart Matinees at the Mozarteum, as well as many recitals and chamber music concerts.
LUCERNE August 6-August 30	Swiss Festival Orchestra, conductors: Ansermet, Argenta, Karajan, Kubelik, Ormandy; Zurich Collegium Musicum, conducted by Paul Sacher; Italian Quartet; Emil Gilels, Nathan Milstein, and other guest artists.	Seven orchestral concerts are scheduled; no details yet announced concerning repertoire. The pianist Edwin Fischer, violinist Wolfgang Schneiderhan, and cellist Enrico Mainardi will collaborate in chamber music concerts; individually they will give advanced courses at the Conservatorium. Herbert von Karajan will also teach this summer.
MUNICH August 12-September 11	Orchestra, chorus, and ballet of the Bavarian State Opera, conductors: Hans Knappertsbusch, Karl Böhm, Ferenc Fricsay, Robert Heger, Eugen Jochum, George Sebastian, and others; singers to be announced.	The Opera Festival at Munich this summer will feature a new production of Handel's <i>Giulio Cesare</i> . As in previous seasons, the Richard Strauss repertoire, from <i>Salome</i> to <i>Capriccio</i> , will be well in evidence, also Wagner's <i>Ring</i> cycle and Mozart's <i>Don Giovanni</i> , <i>Die Entführung</i> , <i>Le Nozze</i> , and <i>Così fan tutte</i> — the latter scheduled for outdoor performances in the park of Nymphenburg Castle.
EDINBURGH August 21-September 10	Berlin Philharmonic Orchestra, conductors: Paul Hindemith, Joseph Keilberth; La Scala Orchestra, conductor to be announced; BBC Symphony Orchestra, conductors: Sir Malcolm Sargent, Sir William Walton; N. Y. Philharmonic Orchestra, conductors: Dimitri Mitropoulos, Guido Cantelli, George Szell; Glyndebourne Opera Company; I Musici; London Baroque Ensemble; Griller and Hungarian String Quartets; Royal Danish Ballet; Azuma Kabuki Dancers.	The Scottish capital's cultural jamboree is second to none for variety and scope. This year the Glyndebourne Opera will present a new production of Verdi's <i>Falstaff</i> , also <i>La Forza del Destino</i> and <i>Il Barbiere</i> ; the Royal Philharmonic will be in the pit. In addition to the orchestras listed to the left, Edinburgh visitors can hear the Scottish National Orchestra, BBC Scottish Orchestra, and Szymon Goldberg Orchestra. The Old Vic Theatre Company will hold forth in Shakespeare, and a French troupe starring Edwige Feuillère will give <i>La Dame aux Camélias</i> . Solomon, Francescatti, and Fournier will collaborate for a concert of chamber music; Peter Pears and a string ensemble will give a concert of 17th-century music. The Edinburgh Film Festival will run concurrently.
BESANCON September 1-September 11	Orchestre National, conductors: Ormandy, Kubelik, Cluytens; Conservatoire Orchestra, conductors: Argenta, Schuricht; Hungarian Quartet; Wilhelm Kempff, Arthur Grumiaux, Elisabeth Schwarzkopf, other guest artists.	As befits the watch-making center of France, Besancon will have a Salon International de l'Horlogerie during its annual music festival. The world premiere of Bohuslav Martinu's Concerto for Two Pianos and Orchestra will be played on September 3. On September 9, Carl Schuricht will conduct the Beethoven Ninth, assisted by Elisabeth Schwarzkopf, Hélène Bouvier, Ernst Haefliger, Heinz Rehfuss, Les Chanteurs Comtois, and the Conservatoire Orchestra.
VENICE September 11-September 25	To be announced.	The emphasis will be entirely on contemporary music. Stravinsky's <i>The Passion According to Saint Mark</i> is to receive its world premiere.
BERLIN September 17-October 10	Berlin Philharmonic & RIAS Symphony Orchestras, conductors to be announced; Städtische Oper company; S. Pani Bharatha Dance Ensemble, Ceylon; other participants to be announced.	Opera performances will include Weber's <i>Oberon</i> , Strauss's <i>Elektra</i> , and Busoni's <i>Doktor Faust</i> . In addition, there will be guest performances by a foreign opera company, to be announced. Balletomanes can see <i>The Sleeping Beauty</i> danced by the Städtische Oper ballet company and guest performances by a foreign ballet company, also to be announced. The drama will be in full spate too, with productions by the Vienna Burgtheater, Shakespeare Memorial Theatre, and local Berlin companies.

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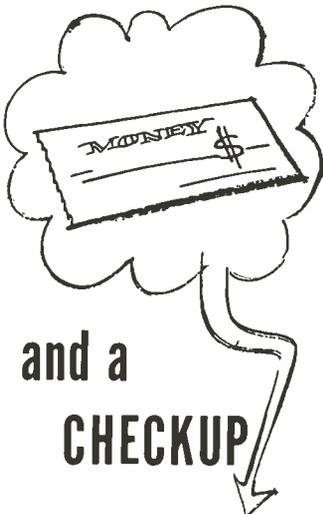
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AUDIO FORUM

Continued from page 120

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"Through you, Mr. Editor, I would like to thank Emory Cook and his collaborator for having taken the time, the trouble and the interest to design such an outstanding piece of electronic gear . . ."

Mr. Cook's comments: Although there's no harm in using a U-shaped ground bus, we haven't found it to be necessary; interconnected tie-points insulated from ground work as well, with a connection to the chassis at one point. If you live close to a radio transmitter the AC power-line bypass condensers may be necessary; otherwise not.

SIR:

I have the cabinet of a very early RCA radio-phonograph console. The cabinet was converted to a desk many years ago, but the important thing is that it is made of heavy walnut veneers, very solidly constructed, and is really a rather attractive piece of furniture.

I would like to convert the cabinet to house my turntable, amplifier, tuner, and noise suppressor, and use either the upper compartment or the lower compartment as an infinite baffle for an eight or ten-inch low-resonance speaker. In either case there would be no difficulty in removing the door or doors and covering the opening with a baffle. Either compartment has an area of slightly less than six cubic feet. Would this be too much or too little for the proposed speaker? Should all four sides of the enclosure be padded? What type padding would you recommend?

L. W. Lillevig
320 Highland Avenue
South Charleston, W. Va.

We'd recommend strongly that you do not try to make an infinite baffle of a space only six cubic feet or less in volume. The minimum we've ever seen recommended — and that for standard speakers, not for low-resonant-frequency speakers — is ten cubic feet.

Continued on page 124

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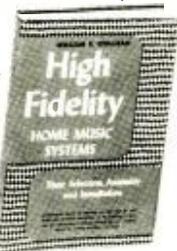
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by William Wellman, author of *Elementary Radio Servicing, Elementary Industrial Electronics*

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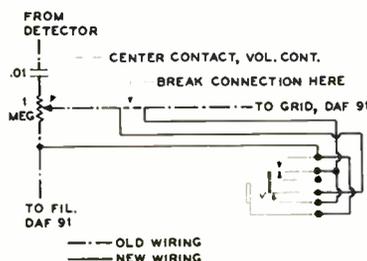
AUDIO FORUM

Continued from page 123

However, the space is adequate (just about right, in fact) for a bass-reflex enclosure that would accommodate either an eight or ten-inch speaker. Three adjoining surfaces inside the enclosure should be covered with Kimsul or other sound-absorbing material. It is relatively easy to tune a bass-reflex enclosure without instruments; the method is described in *Audio Forum*, May 1954, page 105. This would prove more satisfactory than the infinite baffle of inadequate size.

SIR:

Regarding information on the FM-AM portable Telefunken Radio listed in the October '54 issue, p. 144—I would like to know whether this



set would perform well enough (if proper wiring were done) through a Bell 2200B amplifier and a 15-in. coaxial bass reflex system.

I've been looking for a unit that would serve as more than just a stationary tuner—for outdoor use as well as in any part of the home and through a hi-fi unit.

R. F. Machine
23232 Columbia Avenue
Dearborn, Michigan

It would certainly be possible to use the Telefunken portable radio as a tuner by adding a phone-jack connection from the volume control. A multi-contact jack could be used, wired so that 1) with no plug in the jack, the audio circuit from the volume control to the radio's audio section is closed as normal; and 2) with the plug inserted, the audio from the radio is fed to your 2200 and the radio's audio amplifier is grounded. This is shown in the diagram. The phone jack is a Mallory long-frame type 5, or any similar one.

Since the Telefunken is an AC-DC set, you'd have to use a simple isolation transformer in its power line when using it with your hi-fi system, except when you operate it on the battery.

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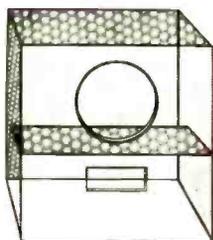
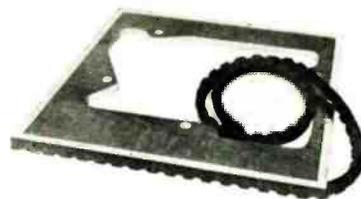


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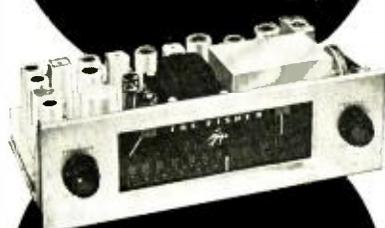
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ADVERTISING INDEX

Allied Radio Corp.	9, 122	Kierulff Sound Corp.	122
Altec Lansing Corp.	121	Klipsch Associates	104
American Elite Co.	107		
Ampex Corp.	27	Lansing, James B., Sound, Inc.	99
Argos Products Co.	102	Leclronics	122
Audak Company	126	Leslie Creations	Indexed on 52
Audio Devices, Inc.	Inside Front Cover	London Records	Indexed on 52
Audio Exchange, Inc.	127	Lowe Associates	122
Audiogersh Corp.	116		
		Magnecord, Inc.	28
B & C Recordings	Indexed on 52	Marantz, S. B.	124
Beam Instrument Corp.	108	McIntosh Laboratory, Inc.	30, 31
Bell Sound Systems, Inc.	106	Mercury Records Corp.	Indexed on 52
Beyland Engineering Co.	Indexed on 52	Minnesota Mining & Mfg. Co.	95
Bohn Music Systems	122	Music Box	Indexed on 52
Book Dept.	119	Music Room, The	Indexed on 52
Book-of-the-Month Club, Inc.	Back Cover	Musical Masterpiece Society, Inc.	109
Bozak, R. T., Co.	18		
Bradford & Company	120	National Company	118
British Industries Corp.	94	Nuclear Products Co.	Indexed on 52
Browning Laboratories, Inc.	98		
		Pedersen Electronics	4
Cancer Society	123	Pentron Corp.	100
Capitol Records	Indexed on 52	Permoflux Corp.	10
Centralab	110	Pickering & Co., Inc.	2
Collaro	19	Pilot Radio Corp.	8
Columbia Records, Inc.	Indexed on 52	Presto Recording Corp.	103
Components Corp.	113	Professional Directory	122
Concertone Recorders, Berlant Associates	88		
Conrac, Inc.	12, 13	Quad Amplifiers	108
Cook Laboratories, Inc.	Indexed on 52		
Custom Sound & Vision Ltd.	94, 122	RAM Co.	112
Customcrafters	122	Radio Craftsmen, Inc.	14, 15
		Radio Electric Service Co.	122
D & R, Ltd.	114	Radio Engineering Labs., Inc.	33
Dauntless International	Indexed on 52	Rauland-Borg Corp.	104
Diamond Stylus Co.	112	Record Market	Indexed on 52
		Recorded Tape of the Month Club, Inc.	Indexed on 52
Electro-Sonic Laboratories	123	Reeves Soundcraft Corp.	97
Electro-Voice, Inc.	34, 86	Rek-o-Kut Co.	29
		Rockbar Corp.	17, 19
Fairchild Recording & Eqpt. Corp.	26, 116		
Federal Mfg. & Engineering Corp.	106	Scott, Herman Hosmer, Inc.	101
Fisher Radio Corp.	20, 21, 22, 23	Shyroak Radio and TV Co.	122
Fleetwood Television (Conrac, Inc.)	12, 13	Singer Electronics	122
FM Station Directory	114	Sonotone Corp.	7, 111
		Stedman Radio Labs.	122
General Electric Co.	128	Stentorian Speakers	108
Goodmans Loudspeakers	17	Stephens Mfg. Corp.	32, 113
Gray Research & Development Co.	25		
		Tech-Master Corp.	96
Harman-Kardon, Inc.	11	Terminal Radio Corp.	120
Harvey Radio Co., Inc.	115	Thorens Co.	6
Heath Co.	24	Trader's Marketplace	113
High Fidelity, Inc.	110		
High-Fidelity House	122	Urania Records	Indexed on 52
High Fidelity Recordings, Inc.	Indexed on 52		
Hollywood Electronics	122	V-M Corp.	105
		Van Nastrand Co.	124
Ingalls Electronics Co.	125	Van Sickle Radio Supply Co.	122
Interelectronics Corp.	16	Voice & Vision Inc.	113
International Electronics Corp.	102	Vox Productions, Inc.	Indexed on 52
International Radio & Electronics Corp.	109		
		WWRL	114
Jazz Society	Inside Back Cover	Walco (Electrovox Co., Inc.)	5
Jensen Mfg. Co.	1	Weigel, J. D. & Co.	Indexed on 52
Jones, Walter, Apparatus Co.	114	Weingarten Electronic Laboratories	122
		Westlab	122
		Westminster Recording Co.	Indexed on 52

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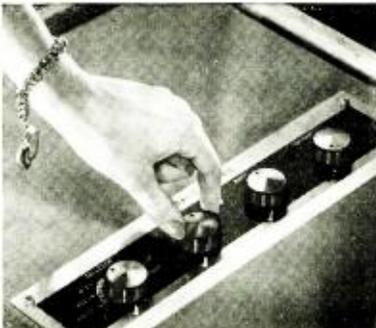
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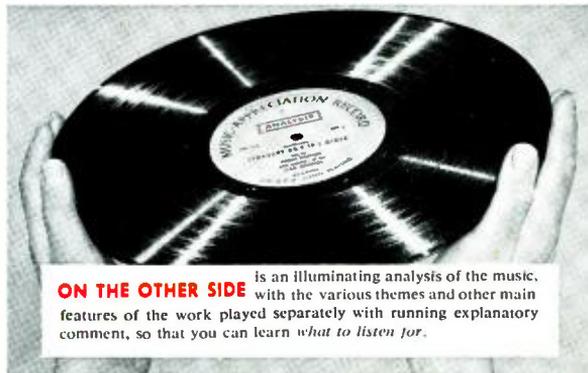
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