

High Fidelity

MARCH

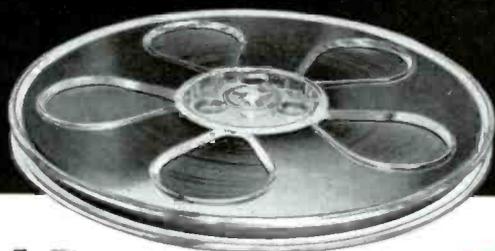
• THE MAGAZINE FOR MUSIC LISTENERS •

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the modern jazz quartet by NAT HENTOFF

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Table I TESTS AT 75°F, 50% RELATIVE HUMIDITY

	Yield Strength	Breaking Strength
1 mil Acetate	3.7 lb.	3.9 lb.
0.9 mil "Mylar"	4.7 lb.	7.6 lb.
1.45 mil Acetate	5.0 lb.	5.5 lb.

Table II TESTS AT 75°F, 90% RELATIVE HUMIDITY

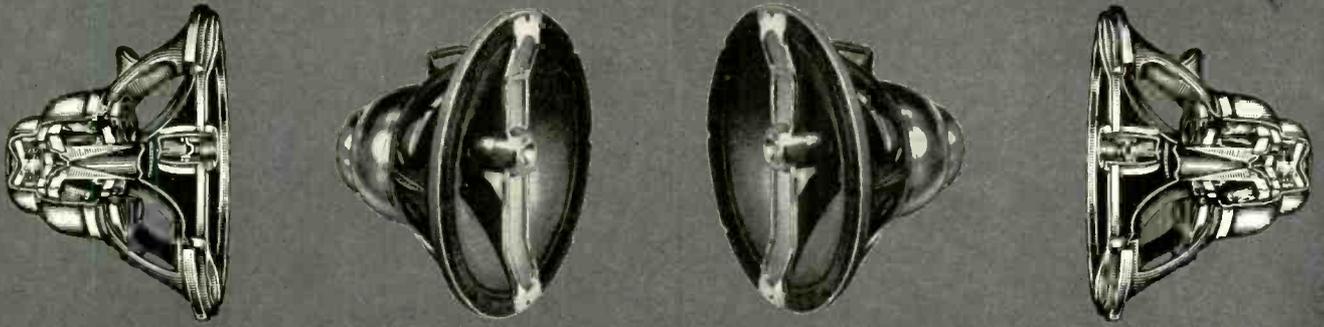
	Yield Strength	Breaking Strength
1 mil Acetate	1.8 lb.	2.5 lb.
0.9 mil "Mylar"	4.1 lb.	7.6 lb.
1.45 mil Acetate	3.0 lb.	4.1 lb.

The above test data, taken under conditions of both winter and summer humidity, show the marked superiority of 1-mil "Mylar," not only over the thin cellulose acetate base, but over the standard 1.45-mil acetate as well.

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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 5 Number 1

March 1955

The Cover. The colorful deployment of the four young members of the Modern Jazz Quartet is the work of Richard M. Powers, who will be remembered for our Stravinsky cover (November) and is earning present plaudits for his jackets for the best-selling books *Not As A Stranger*, by Morton Thompson, and *Yankee Whalers in The South Sea*, by A. B. C. Whipple.

This Issue. Somehow word got around that David Sarser's tape-and-disk article (see page 44) was to be a scathing attack on magnetic recording in general, which it is not, of course, and our phones rang incessantly for several days. Central to all the telephone-discussion was the problem of recorded-tape-storage, obviously a controversial subject and one which fascinates many people—though it is only incidental to Sarser's main theme. We and Mr. Sarser will be glad to hear of other experimenters' experiences.

Next Issue. If nothing goes wrong with a rather tight transatlantic schedule, we'll have an appreciation of the late Wilhelm Furtwängler—and his recorded legacy—by Robert Charles Marsh. Also a modest scoop: the first interview we know of with the great Russian violinist, David Oistrakh, by Martin Mayer. Also some West Coast Jazzmen, caught in philosophical dialogue by Nat Hentoff and Nat Shapiro. Also, at last, part one of a Wagner discography, by James Hinton, Jr.

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AUTHORitatively Speaking

Nat Hentoff, who listened to the Modern Jazz Quartet, playing as a unit and talking as individuals, for some time before he undertook to describe them, has been identified in this column before. Boston-born and trained to be a historian, he has experimented very seriously with scholarship, radio, music and writing as career possibilities, gleaning something from each. At present he is associate editor of *Down Beat*, in charge of the magazine's New York office.

It is an odd and perhaps unique kind of fame that is won by the short story writer who makes his mark in *The New Yorker*. His name is always buried at the end of the story. People in the writing trade skip pages to find it; readers forget it because the effect of his story-telling has been too strong and obsessive. So we have long loved James Reid Parker ("Living With Music," page 39), while you may think you never have heard of him. Get that idea out of your head! Buy or botrow a copy of *Open House* (Doubleday, \$2.75) and read "The Lower Mississippi is Thicker Than Water." You'll remember.

E. Power Biggs, who describes a trip through Europe in terms of organ-pipes on page 42, is one of the world's most famous organists, and his opinions on most matters musical are well worth garnering. However, the question most people ask about him first (and this may indicate something or other about modern civilization) is: "What does the 'E' stand for?" It is a fact that nobody — except perhaps for some elderly aunts or uncles, out of touch — ever calls him by any name beginning with E. Even his wife uses an affectionate diminutive based on his surname. This is not a clue to any strange or exotic nomenclature — Egbert, for instance, or Ethelred. The fact is, his name is Edward. Edward George Power Biggs. He just doesn't like Edward.

British-born Biggs, an American citizen since 1937, now holds practically every honor an organist can win in his art. The true measure of the man may be that in his home in Cambridge, Mass., he maintains in the same household (1) a very attractive and spirited wife and (2) an Altec-Lansing Model 800 "Voice of the Theater" loudspeaker system, pristine and gigantic in its gray utility paint. Top that!

David Sarsar, peacemaker between the tape and the disk (page 44), was born in Kansas City, came at 16 to New York and the Juilliard School, won there the Loeb Prize (highest graduate grades) and the Naumberg Award (an expense-paid debut at Town Hall) for excellence with the violin. He was drafted two weeks later, emerged from the Army to enter the NBC Symphony and play eight seasons with Toscanini. Talented at acoustico-electronics, he helped introduce to America the Williamson amplifier circuit (via the "Musician's" Amplifier) and finally became audio adviser to the Maestro and his manager-son, Walter Toscanini. He plays violin with the Symphony of the Air and is one of the country's leading sound consultants.

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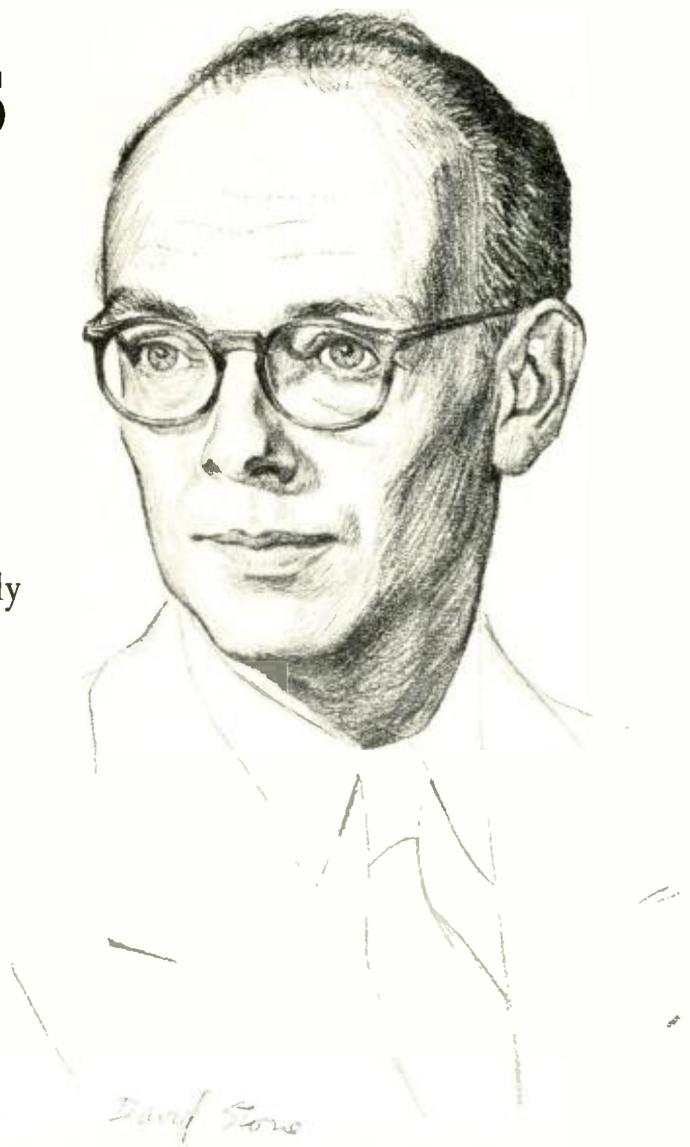
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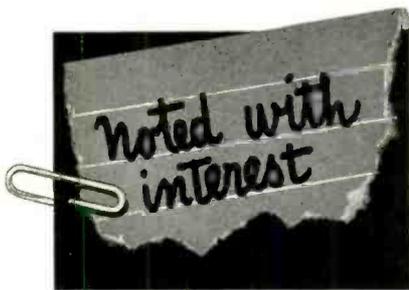


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Record Index

Personally, we don't believe it, but those in the know around the HIGH FIDELITY offices have assured us that the long, long, long, long-awaited Record Index will be available by the time this item appears in print.

Everyone seemed to want such an index (logically enough; we'd like one ourselves!) so we urged some of the staff to undertake it. Guess we didn't realize what a whopper of an undertaking it was . . . how many records we had reviewed . . . what a lot of type had to be set . . . how many pages of galley would have to be proofread, and so forth and so on. We've been writing people these many months that it was coming . . . but always it has been coming. Now, it has come!

Or so we're told; this item is being written in mid-January and the writer has not personally seen and held one of these Record Indexes in his own hands as yet. But usually reliable sources, etc . . . and the price (this we do know) is going to be a mere 50¢ for 55 pages with about 3,000 listings included—every record, in short, reviewed by HIGH FIDELITY during the years of 1951, 1952, and 1953.

Mathematical Dunces, We

Guess we'll have to go out and buy some more pencils, all sharp . . . Back in the July issue, we reported on the McIntosh preamplifier in the "Tested in the Home" department. Now this preamp-equalizer is a cute little number, with five slide switches for bass turnover, five more for treble de-emphasis, a five-position rumble filter, and a five-position aural compensator. (Both rumble filter and aural compensator have flat positions.) We repeat these

Continued on page 8

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NOTED WITH INTEREST

Continued from page 7

specifications for the benefit of mathematicians among our readers.

Working with our limited supply of pencils (some well worn) we figured that Mr. McIntosh's preamp was capable of giving 10,000 playback curves, without getting involved with the tone controls (both continuous-type).

Along comes Mr. William Escoubé of Chicago who tells us that we ran out of pencils much too soon. He applies the binomial theorem and proves that the total number of possible playback curves is not a miserly 10,000 but actually 25,600!!

Well, we'll go out and get some pencils in case a situation like this comes up again. Knew we shouldn't have started figuring this out in the first place!

Electronics, 1954

Speaking of statistics, Max F. Balcom, Chairman of the Board of Directors of the Radio-Electronics-Television Manufacturers Association (known in inner circles as RETMA) looked back over 1954 recently and reported on the activities of the electronics industry. Active it was, too; here are some of Mr. Balcom's figures: TV retail sales were 6,370,500 units in 1953, 7,000,000 in 1954. About 25,000 color TV sets were made in 1954. Radio receiver production was down: RETMA figures indicate that about 6,200,000 home, clock, and portable radios and 4,000,000 or more auto sets will have been manufactured in 1954. This total of 10,200,000 compares with a 1953 figure of 13,369,000 units.

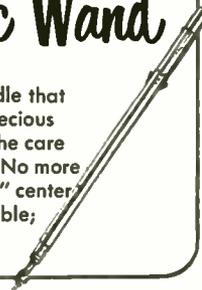
Total industry factory sales break down as follows, for 1954:

Radio and TV sets	\$1,225,000,000
Phonographs, record players, etc.	175,000,000
Replacement parts and tubes	550,000,000
Broadcast, communication and industrial equipment	550,000,000
Military business	2,500,000,000
Total	\$5,000,000,000

No one knows for sure just how much hi-fi business was done in 1954. The old problem arises: which equipment to include and which to leave out. Our (HIGH FIDELITY'S) guesstimate is that \$50,000,000 is a

**Only the
MIRACORD
XA-100
has the
"Magic Wand"**

The only spindle that treats your precious records with the care they deserve. No more "out-of-round" center holes. No rumble; no wow.



THE MIRACORD XA-100

is for sale at all leading distributors throughout the United States. If you are interested in High Fidelity you owe it to yourself to see and hear this remarkable instrument.



Plus PUSH BUTTON CONTROL

Every operation of this remarkable changer is simply controlled by four push buttons

Plus PAUSAMATIC

Now you can automatically preset the time lapse between record changes, from 5 seconds to 5 minutes

Plus ALL THESE FEATURES

- No Wow.
- No rumble.
- Intermixes 10" and 12" records.
- Interchangeable plug-in heads.
- Ball-bearing-suspended turntable and tone arm.
- Adjustments without tools.
- Rubber matted turntable.
- All 3 speed settings controlled by single knob.
- Shipped complete with leads and plugs, ready to play.

**AUDIOGERSH
CORPORATION**

23 Park Place N. Y. 7, N. Y.

fair figure for 1954 provided you include only hi-fi components (incomplete systems) and omit complete phonographs and/or radios; put in tuners, changers, turntables, speakers, enclosures, speaker systems, pickups, and so on, but leave out also "packaged" tape recorders (we've seen estimates that these may run up to \$30 to \$50 million all by themselves). A right sizable piece of the industry!

And Now, Mail Order

Once upon a time a company in Chicago specialized in attractive custom installations and in an early issue of HIGH FIDELITY they advertised their facilities for the benefit of Chicagoans. They received inquiries from Chicago, all right; they also had inquiries from Nova Scotia and all over the Northern Hemisphere. Which was duly confusing, since Voice and Vision, Inc., intended to be strictly local. Local business has kept them hopping but finally they've decided to go into mail order and have published an attractive catalogue showing the wide range of equipment they're handling. The catalogue is yours for free; write Voice and Vision, Inc., 53 E. Walton, Chicago 11, Ill. Readers will know the kind of custom work they do from the pictures of their installations which have appeared from time to time in HIGH FIDELITY.

Grille Covering

Put Lowell Mfg. Co., 3030 Laclede Station Road, St. Louis 17, Mo., on your list of sources (relatively few, at that) of supply for grille covering. They have announced a new series of types made of aluminum with mesh sizes of 3/16, 1/4 and 1-in.

Improving AM

Radio Station KXYZ in Houston sent us a long and interesting discussion of what they do to improve their AM broadcast quality. One of the problems with AM is, of course, that the general level of background noise is relatively high—much higher than with FM. So they compress the dynamic range. That is, they leave the loud passages loud but pull up the pianissimos to keep them out of the soup . . .

Continued on page 10



free send for
ALLIED'S
SPECIAL NEW 64-PAGE
HI-FI CATALOG

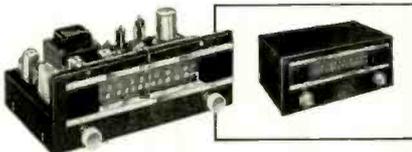
A Typical ALLIED System Value



"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 ($22\frac{7}{8} \times 14\frac{1}{4} \times 13\frac{3}{4}$ "). Complete, ready to plug in. Hi-Fi record included. Specify colors.

94 PA 159. Net only \$167.25
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

Your guide to a complete understanding of Hi-Fi—plus the world's largest selection of Hi-Fi systems and components

This 64-page book shows you how to select a High Fidelity music system at lowest cost. Tells you simply and clearly what to look for in each unit. Shows many handsome, practical do-it-yourself installation ideas. Offers you the world's largest selection of complete systems and individual units (amplifiers, tuners, speakers, enclosures, changers, recorders and accessories) from which to make your money-saving choice. To understand Hi-Fi, to own the best for less, you'll want this FREE book. Write for it today.

EXPERT HI-FI HELP

Our Hi-Fi consultants are always available to help you select components and systems to satisfy your listening desires at the lowest possible cost to you.

EASY TERMS

Hi-Fi is available from ALLIED or easy payments: only 10% down, 12 full months to pay. Write for details

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100 N. Western Ave., Chicago 80, Ill.

Send FREE 64-Page Hi-Fi Catalog

Ship the following: _____
\$ _____ enclosed

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Address _____

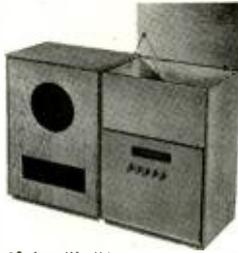
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Send for **FREE**
HI-FI CATALOG!

**BE YOUR OWN
AUDIO ENGINEER**

MODEL 80
MODEL 8112
MODEL 8115

CABINART



HIFI
EQUIPMENT
CABINET
SPEAKER
CABINET

Model 80 has lift lid, removable panels. Bass reflex tuned for 12" or 15" speakers. Overall dimensions: 33 1/2" H, 23" W, 16" D. M80 tuner section, inside: 20" H, 21 3/4" W, 15 1/2" D. M8112, M8115 baffle volume: 6 cubic feet. 5/8" white pine

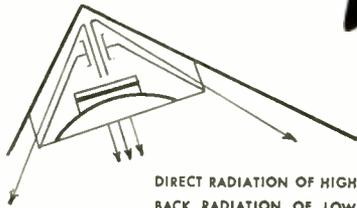
80	equipment cabinet kit	\$27.00
8112	12" speaker cabinet kit	18.00
8115	15" speaker cabinet kit	18.00

K I T S

ACOUSTICALLY ENGINEERED — ASSEMBLED WITH ONLY A SCREWDRIVER!

FEATURING
THE KLIPSCH-DESIGNED

Rebel* 4 KITS



REBEL enclosure development entails a cavity and slot port, to form a resonant chamber, and a horn coupled to the slot. The slot is loaded by the horn; the proportioning of slot, cavity and horn provide bass response below 100 cycles which corresponds in efficiency to the front-of-cone direct radiator response above this critical 100-cycle point. There are two ways one might consider the function of this horn. One is a bass reflex with a horn acting as a resistive load on the port. System resonances are damped by useful radiation resistance while the horn does not cost anything. It is already formed by the room corner. Again, if a full horn were added below the 100-cycle point bass response would be boomy and unnatural. But, in the Rebel enclosures, the cavity-port combination acts as an acoustic low pass filter. And its design is such that low-end response will compare with response higher in the sound scale.

MODEL K-12
MODEL K-15
K. 12 36.00
K. 15 42.00



ready-to-finish birch

All kits precision-cut to size, baffles pre-cut for 12" or 15" speakers, Kits include Saran plastic acoustic cloth, glue, sandpaper, plastic wood, hardware, assembly instructions and finishing instructions. Write for complete catalogs and nearest Cabinart kit dealer.

Model 61, Model 63
corner horn



12" speaker — \$19.95
15" speaker — \$23.95

all prices slightly higher west and south

* Trade Mark

KITFORMS BY  CABINART

75 North 11th Street
Brooklyn, N. Y.

NOTED WITH INTEREST

Continued from page 9

sort of like high-end equalization on phonograph records, which is intended to bring the level of high frequency sounds up above the overall scratch and noise level of the disk.

Then, KXYZ adds a selective dynamic range expander. This does more or less the opposite of compression except that it works only on very low and high frequencies, ones which the station feels are more easily lost, again in background noise and also because of inadequate high and low end response found in many standard AM home sets.

All of which adds up to better listening . . . and makes us glad we can get away with adjusting simply a phono equalizer!

TV Everywhere

The Big Brother certainly is watching us these days. Can't even park a car in privacy any more; can't cuss out the parking lot attendant because he sent you up a lane where he thought there was an opening when there really wasn't.

In Oakland, California, the parking lot laddie sits up in a snug tower surveying his domain with a television camera; the whole area is projected onto a 21-in. screen . . . every car slot, every move you make.

The announcement didn't say how the attendant communicates with an incipient parker. Probably has a 50-watt PA speaker over which he barks, for the whole world (and you) to hear: "Not that lane, you idiot; the second one!"

B-r-r-r-r.

FM in Chicago

While, generally speaking, we love living in the country, miles away from everything, there are times when we envy the city-dwellers. In fact, we envy most anyone who can receive, regularly, live FM concerts. At the moment, we are envying Chicagoans, who have been listening to the live broadcasts over WFMT (98.7 mc) of the Fine Arts Quartet, courtesy Allied Radio. The series of 13 weekly concerts started early in January and since WFMT delivers a pretty hefty signal into adjoining states, we'll bet that Allied sale of recording

Continued on page 12

Viscous-Damped

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

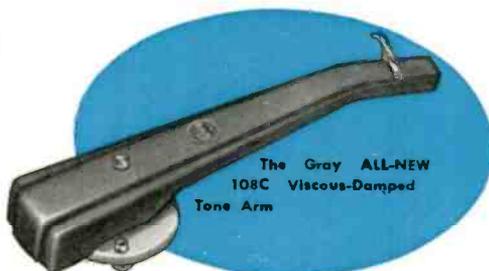
*Fluid Control For Protection Of Records

HEAR THE LISTENING QUALITY Of The All-New . . . Low Priced Gray 108C Hi-Fi Tone Arm

For listening quality and low price, Gray leads the Hi-Fi field with the ALL-NEW 108C TONE ARM. Like all Gray Tone Arms, the 108C gives you true reproduction of concert quality High Fidelity music. The Gray 108C Tone Arm is the product of advanced engineering technique, unusual application of new materials and unique production facilities. It guarantees the ultimate in performance for new and old recordings . . . 33 $\frac{1}{3}$, 45, and 78 RPM . . . up to 16 inches in diameter, with perfect compliance for all records, new or old, at lowest stylus pressure . . . virtually eliminating tone arm resonance. Instant cartridge change, Pickering, G-E, Fairchild, Electro Sonic with automatic adjustment to correct pressure. NOW . . . you can own a Gray Tone Arm at a price you can afford to pay. See your nearest High Fidelity dealer. Hear the amazing listening quality of the ALL-NEW Gray 108C Tone Arm.

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.

Vertical motion of arm descending on record is automatically controlled so that even a child can handle the Gray All-New 108C Viscous-Damped Tone Arm.



The Gray ALL-NEW
108C Viscous-Damped
Tone Arm

STILL AVAILABLE AT YOUR HIGH FIDELITY DEALER . . . GRAY'S FAMOUS 108B VISCIOUS-DAMPED TONE ARM.

GRAY RESEARCH

AND DEVELOPMENT CO., Inc., Hilliard St., Manchester, Conn.
Division of the GRAY MANUFACTURING COMPANY

Originators of the Gray Telephone Pay Station and the
Gray Audograph and PhonAudograph.

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

Please send me complete descriptive literature on the ALL-NEW 108C Viscous-Damped Tone Arm. Also information on other Gray tone arms.

NAME _____

ADDRESS _____

CITY _____ STATE _____



*Build it
YOURSELF*

HEATHKIT High Fidelity "BUILD IT YOURSELF" amplifier kits

NOTED WITH INTEREST

Continued from page 10

tape has jumped! If Allied can figure out how we can get these concerts here, we'll buy tape from them, too.

Red Face Department

Remember, back in the May 1954 issue, an article by Charles Fowler on "What to Look for in a Tape Recorder?" Well, we fervently hope that all of our 50,000-odd readers (or even a goodly portion of them) have not inundated the Brush Development Company with requests for copies of their book which lists 1,001 uses for a tape recorder, because actually that book we were referring to was put out by the Amplifier Corporation of America. It is entitled "Elements of Single and Dual Track Magnetic Tape Recording and 1001 Applications" and was written by A. C. Shaney, Chief Engineer of that company. Our thanks to Mr. Haynes of ACA for calling us on it.

Incidentally, the book is now being expanded and modernized and is scheduled for publication by Prentice-Hall this spring.

Simpler Installation

An announcement from Garrard says installation of their changers will be facilitated . . . "All Garrard units are now supplied with 6 ft. of UL approved line cord and with a pickup cable, terminating in a standard phono jack. An important innovation is a completely new type of mounting suspension, easily installed by simply pressing the mounting hardware . . . into the holes of the baseboard. This automatically locks the unit in place. A most desirable feature is that the level of each spring can be adjusted from the top of the changer."

Chagrin over Charlin

In "What Do You Hear From Paris" (January) Martin Mayer described André Charlin as one of the busiest recording engineers anywhere. Apparently this is so true that Charlin quite genuinely cannot now always remember offhand whether he did or didn't make some of the recordings

Continued on page 16

HIGH FIDELITY MAGAZINE

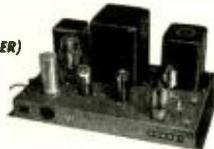
Heathkit WILLIAMSON TYPE (ACRO-SOUND TRANSFORMER)

This dual-chassis high fidelity amplifier kit provides installation flexibility. It features the Acrosound "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 only. **\$49.75**
Model W-3 consists of W-3M plus WA-P2 Preamplifier listed on this page. Shpg. Wt. 37 lbs., Express only. **\$69.50**



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-4M consists of main amplifier and power supply on single chassis. Shpg. Wt. 28 lbs., Express only. **\$39.75**
Model W-4 consists of W-4M 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 (PEERLESS TRANSFORMER)

This latest and most advanced Heathkit hi-fi amplifier has all the extras so important to the super-critical listener. Featuring KT-88 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**



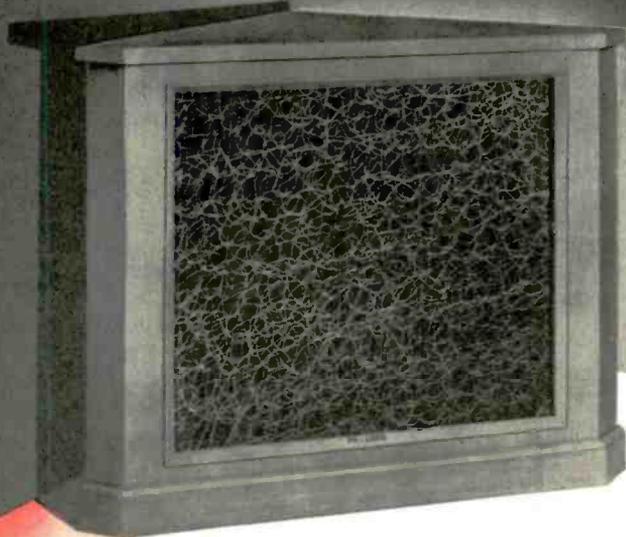
MODEL A-98



BENTON HARBOR 8,
MICHIGAN

Write FOR FREE CATALOG AND SCHEMATICS

A corner on sound



is yours with the
STEPHENS "COSMOPOLITAN"
fine corner enclosure

Makes Stephens
quality Tru-Sonic
speakers sound better

Blessed with a sound room that requires a corner speaker system? The Stephens Cosmopolitan is for you! Known for its greater capacity to disperse tone, the suave Cosmopolitan is at home anywhere. Have yours in polished blonde or mahogany finish with choice of stunning random gold, bronze or beige grille cloth. Diamond lattice optional.

Used with Stephens Tru-Sonic speaker system (No. I) the Cosmopolitan reproduces the whole range of sound with unsurpassed fidelity. Employs two low frequency speakers that give you smooth bass to 20 cycles. A large multicellular horn and low 800 cycle crossover point assure even, wide angle dispersment of highs. Cosmopolitan is 24½" deep, 42½" wide, 36" high.



For name of nearest dealer, write to:

Model 618 corner enclosure alone \$161.25 net
Shipping Weight 85 lbs.

Speaker system I, two Stephens 103LX 15" woofers,
#824 multicellular horn with #216 high frequency
driver and attenuator, #800X crossover. \$269.25 net
Shipping Weight 67 lbs.

Cosmopolitan with #I system installed \$430.50 net
Shipping Weight 152 lbs.

STEPHENS
TRU-SONIC

Stephens Manufacturing Corporation
8538 Warner Dr. • Culver City, Calif.

Cable address "Morhanex" — Export address: 458 Broadway, New York 13, New York



NOW! 5

the famous

HORIZON high

**NEW
SPEAKER
SYSTEM**



Furnishings by Paine's of Boston

the National CATENOID

Now! National introduces five brilliant new additions to its famous high-fidelity line—four superb new speaker systems and a magnificent new high fidelity changer!

Now, National gives you the widest choice in complete, integrated high fidelity systems—from the new Horizon 100 Record Changer, the Criterion Tuner, Horizon 5 Preamplifier and Horizon 10 and 20 Amplifiers to a complete new line of Loudspeakers

... every component is engineered to match the others perfectly for flawless reproduction. You can select any one of 16 different systems! There's a National system for every taste, every budget!

Visit your National dealer today and listen to the highest achievement in the art of audio!

**a whole new approach
to speaker system
design!**

The National Catenoid Speaker System is the first basic improvement in loud speaker design in more than ten years. A true corner horn, (not a back loaded or semi-horn) the Catenoid is the only *practical* means of reproducing the power and dynamic quality of rich bass tones.

Catenoid design maintains the catenary taper in the horn throat within a few per cent, important because air pressures are quite high in this region of the horn. Also, the Catenoid's single path, as opposed to an exponential system's multiple path requirement, results in much simpler construction, smaller size and lower cost.

The Catenoid System consists of a full catenoidal horn from the 30 cycle region to 300 cycles; a direct radiator from 300 to 6500 cycles, and a high frequency tweeter unit from 6500 to beyond 17000 cycles per second.

Driver unit specifications were established as a result of free field measurements of more than 40 different drivers. Excellent high frequency tweeter response has been made possible by covering only a bit more than one octave and equalizing the tweeter input.

All high frequency fundamentals of the musical spectrum are fed through the mid-range speaker, adding the feeling of "presence." The 300 cycle cross-over point, as the upper cut-off for the low frequency horn, is used in order to avoid bouncing of higher frequencies in the fold of the horn. Tone bursts and square waves reproduce in a far superior manner as compared with reflex boxes and pipes.

IMPEDANCE: 8 OHMS CAPACITY: 30 WATTS
SIZE: 36" HIGH, 40 1/8" WIDE, 27 1/2" DEEP
Available in hand-rubbed walnut or mahogany or with Formica impregnated blonde mahogany, walnut or natural mahogany to resist scratches, scuffs, burns or liquids.

tuned to tomorrow

Distributed in Canada by Canadian Marconi Company, 830 Bayview Avenue, Toronto, Ontario.
For foreign sales, contact American Steel Export Company, 347 Madison Avenue, New York, N. Y.



National 

NATIONAL COMPANY, INC. 61 SHERMAN ST., MALDEN 48, MASS.

brilliant new additions to fidelity line!

choose from
high fidelity's
largest
and finest
integrated
line!

**NEW
SPEAKER
SYSTEM**



the National FANTASIA

Exclusive cabinet design featuring laboratory-developed dual clusters of distributed ports and internal vents with dual heavy-duty drivers for exceptional peak-free bass response in minimum size. Unusually smooth middle and high frequency ranges. 16 ohm impedance. Available in hand-rubbed mahogany and walnut or scuff and burn resistant impregnated Formica, blonde or natural mahogany and walnut.

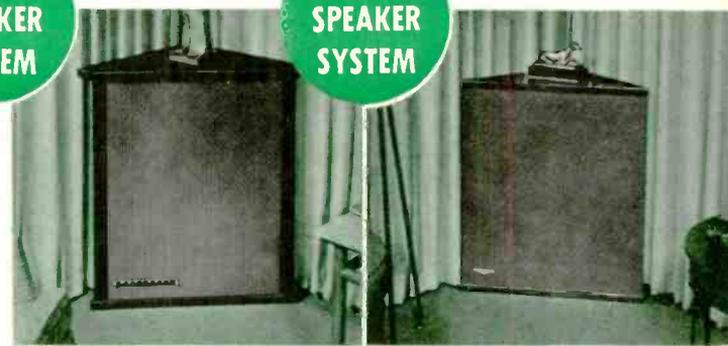
**NEW
RECORD
CHANGER**



the HORIZON 100

Jam-proof! Stall-proof! Quiet! Intermixes all size records without adjustment or pre-setting! Six-second changing cycle regardless of speed! 4-pole motor, 2-knob control, weighted turntable, automatic idler disengagement, shut-off and muting switch, universal spindle, rubber turntable mat, stylus pressure adjustment, 2 plug-in heads. Complete with base, G. E. cartridge, all cables and connectors.

**NEW
SPEAKER
SYSTEM**



the National WELLESLEY

Distributed ports control the Helmholtz resonance of dual 8-inch drivers to give big, clean, well-defined bass and mid range. Corner design utilizes room walls as horn extensions for even lower fundamentals. Equalized super tweeter extends range to hearing limits without harsh peaks. Impedance 16 ohms. Available in Formica impregnated or hand-rubbed blonde, walnut or mahogany.

**NEW
SPEAKER
SYSTEM**

the National COPLEY

A two-way system of moderate cost featuring heavy duty 8" driver and superb high flux density tweeter for silky highs. New porting system increases distribution and peak-free acoustic damping of lows by unique slots. Sealing of tweeter section eliminates inter-action with other elements to achieve new low in intermodulation distortion. Impedance 8 ohms. In Formica impregnated or hand-rubbed blonde, walnut or mahogany.



HORIZON Criterion, AM-FM tuner
Based on circuits developed by leading National audio consultants. Receives full-band AM, drift-free FM, both simultaneously, or Binaural broadcasts. Sensational Mutamatic FM Tuning eliminates hiss and noise between stations. .5 microvolt sensitivity.



HORIZON 20, 20-watt amplifier
Utilizes revolutionary new "unity-coupled" output stage, eliminating impulse distortion caused by transformers in conventional circuits. Frequency response is ± 1 db 10 cps to 100 kcs at full rated output.



HORIZON 10, 10-watt amplifier
New "unity-coupled" output circuit offers performance never before achieved at such a low price! Built-in preamp-control unit 3 inputs, 3 record equalization curves, loudness control, separate bass and treble controls.



HORIZON 5, preamp-control
Achieves a new high in frequency response and output, a new low in distortion. Offers 4 inputs, 7 record equalization curves, loudness volume control, separate bass and treble controls. Plugs into tuner or 20-watt amplifier.

**WRITE FOR COMPLETE DETAILS ON 16 SUGGESTED
COMPLETE HIGH FIDELITY SYSTEMS TO DEPT. HF-355**

Crestwood brings you new features...new models for 1955



CRESTWOOD new model 404 offers high fidelity response. (30 to 15,000 cycles at $7\frac{1}{2}$ " per second tape speed.) Gives you crystal clear performance — free from wow, hum and distortion . . . combined with model 402 power amplifier and speaker makes a two-case portable package . . . fits nicely into your hi-fi system and your budget, too!

Exceptional fidelity (50 to 10,000 cycles at $7\frac{1}{2}$ " per second tape speed) is featured in the new CRESTWOOD 304. New tape transport mechanism and professional type recording heads make the 304 one of the best values ever offered in a tape recorder . . . includes internal speaker, microphone, radio and TV connection cable.



The new CRESTWOOD consoles move tape recording enjoyment into a permanent and prominent position in your living room, den or recreation room . . . instantly ready to record or reproduce. Extended range dynamic speakers — fully baffled for complete range reproduction — give you truly outstanding sound quality . . . Choice of 300 or 400 Model Series in hand rubbed cabinets.

Crestwood[®]
BY DAYSTROM

Daystrom Electric Corp.
Dept. 20 C
753 Main Street, Poughkeepsie, N. Y.

Please send me information and specification sheets on the new CRESTWOOD models.

Name _____
Street _____
Town _____ State _____

Ask for, and insist upon, a Crestwood demonstration at your dealer's store—or write for the address of your nearest Crestwood dealer.

NOTED WITH INTEREST

Continued from page 12

now in the catalogues. Here is a brief epilogue which we will title "What Do We Hear From New York?" First, Dr. Kurt List, musical director of the Westminster Recording Co.:

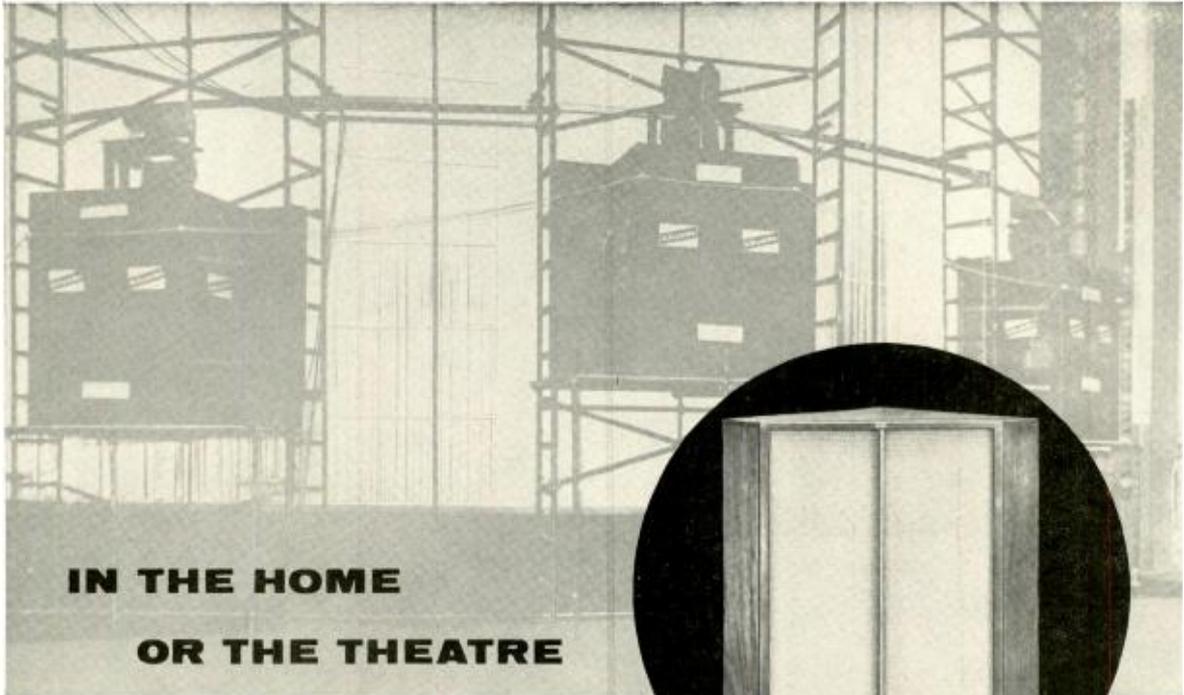
"Here is the information on the recording of *Les Troyens à Carthage*. It was recorded in a joint venture between Westminster and Ducretet-Thomson during the month of May, 1952 in Paris. The artistic supervision was in the hands of James Grayson and Kurt List, President and Musical Director of Westminster, respectively, in conjunction with two representatives of Ducretet-Thomson, namely Serge Moreux and Jean Germain. The technical staff consisted entirely of Westminster technicians under the supervision of our chief engineer, Herbert Zeithammer, with the exception of one maintenance man by the name of Perrier. Mr. Charlin had nothing to do with these recordings, and was not present at any of the sessions. As a matter of fact, I personally met Mr. Charlin only a year later when he recorded a test audition of a French violinist for me."

Next, Mr. Jerry R. Newman, chief engineer, Esoteric Records, Inc.:

"In Martin P. Mayer's January article on René Leibowitz, it is stated that the French engineer secured full orchestral and vocal definition (using a single microphone) of even such a musical work as Erik Satie's *Socrate*.

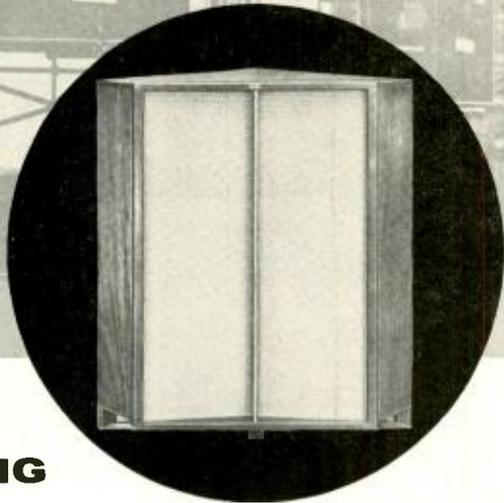
"Inasmuch as I was 'exported' to France by the Esoteric Record Company for the specific purpose of recording this work, for release on the Esoteric label (Catalogue No. ES-510), I think it should be noted that it was not Charlin who achieved the "definition." Incidentally it was I who was the engineer for Leibowitz's recordings of, among others, *La Belle Hélène*, *Un Ballo In Maschera*, *L'Heure Espagnole* and the Haydn *Toy Symphony*. I used a Telefunken U-47 mike and an Ampex Model 401 modified for 50 cycle a.c. Various halls were rented, with the nod going to *L'Ecole Normale de Musique* for chamber works, and *Salle de l'Ancien Conservatoire* for operas and concertos." Last, author Martin Mayer, when informed of the error respecting *The Trojans at Car-*

Continued on page 18



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NOTED WITH INTEREST

Continued from page 16

thage: "It must have been a wooden horse of another color."

Stereo Sound

Months ago, we asked readers to report what was going on in the binaural or stereophonic field. Got quite a few letters; everything seemed to be on an experimental basis . . . spotty.

It still is. Records appear from time to time; binaural tapes are offered here and there; one or two manufacturers keep pushing away, but a concerted movement seems to have been lacking.

From the West Coast comes the announcement of the formation of the Stereo-Sound Society, a gathering together of engineers, manufacturers and sales representatives, "in order to make available to the public the latest information regarding new developments in stereophonic recordings and equipment." Bravo!

Says the announcement: "Much confusion has developed concerning the methods to be used in receiving and reproducing stereophonic sound, and part of the Society's work will center on the preparation of concise, easy-to-understand directions for getting the best possible results with this new type of sound reproduction . . . The Society will shortly have printed information available on the subject to distribute without charge to those interested. Anyone interested may write the Secretary of the Stereo-Sound Society at 6356 De Lonpre Avenue, Hollywood 28, California."

Good luck to you, S-S S; keep us informed of your activities.

Back Copies

Mr. Norman L. Harper of Charleston, Missouri, will sell his complete set (to November 1954) . . .

Mr. T. M. Olsen, Custom-Audio, 745 East 242nd Street, Bronx 70, N. Y., has the following back issues: 1, 5, 6, 7, 9 through 14, 17 through 23. He will sell to the highest bidder.

Incidentally, you might try the Midtown Magazine & Book Shop, 1105 6th Ave., New York 18, for back copies of HIGH FIDELITY. They get them in from time to time. Thanks, Mr. Underhill!

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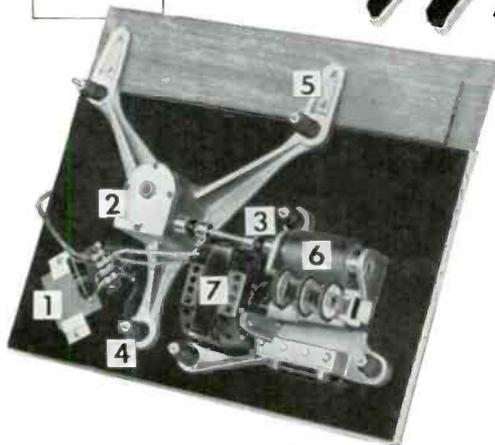
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SIR:
After reading Mr. Saroyan's article in the January issue, I would answer his question "Are Writers Worth Listening To?" with "No, they are not. Nor are some of them worth reading."

. . . When I read a novel, I need no running comment from its author—he reveals himself plainly enough in the printed word. So does Mr. Saroyan.

S. R. Williams
Los Angeles, Calif.

SIR:
Unaccustomed as we are to writing letters to editors, we felt we could not let William Saroyan's article, "Are Writers Worth Listening To" pass without some protest. We are amazed that Mr. Saroyan should take his subject so flippantly. He seems not to have had substantial enough ideas to warrant any article at all on the subject. In fact, he gives us no stronger argument for listening to writers read than that he, himself, is mildly curious at times to hear their voices. For the rest, he rambles on inanelly.

If Mr. Saroyan had ever taken the trouble to listen to more than "a little of each side" of records of writers reading their own works, he might have begun to understand that the spoken word is something quite different than the printed word, and that its growing popularity represents a new experience in literature for many people. It is not unreasonable to believe that these recordings could contribute to the building of a new oral tradition in literature. And we think there is something especially exciting in the fact that it is the authors, themselves, who read their works. Perhaps some new variety of bard will grow up from these recordings and from other efforts to bring fiction and poetry to the long-neglected ear. For the present, however, we feel it is fitting

Continued on page 22

H. H. Scott

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LETTERS

Continued from page 20

that the author's voice be linked to his work because when he is writing, that is the voice which he hears speaking the lines, whether he works silently or aloud.

Maria Latino

Jerome Coben

New York, N. Y.

SIR:

Three cheers for Mr. Robert Charles Marsh for his Toscanini discography! His opinions are expert . . .

About the maestro reading of the old 78s, I think the RCA Victor recording of Haydn Symphony No. 98 is the greatest symphony among the 104, and the maestro's finest job with Haydn ever put on record.

I hope RCA will bring us an LP release of that one of these days. An LCT reissue of this memorable 1945 performance is certainly needed here.

J. Simard

Québec, Canada

SIR:

. . . Aren't you catering to that pack of musical illiterates who breathlessly rush to the record stores to buy Toscanini records as fast as a certain company can issue them? Aren't you following the same line of thought followed by the same company when it issues records whose jackets . . . unashamedly proclaim "TOSCANINI CONDUCTS wagner," or "Beethoven-nine symphonies-ARTURO TOSCANINI," or worse yet, "The Pines, the Fountains of Rome-TOSCANINI." On the latter set, the composer (unimportant fellow?) wasn't even mentioned on the cover . . .

Jerry Miller

State College, Pa.

SIR:

I read with interest your recent articles on the Toscanini Disks and would like to call your attention to something that Mr. Peter Reed of the American Record Guide wrote in a recent editorial:

"RCA Victor in its later pressings of the Beethoven Symphonies, performed by Toscanini and the NBC Symphony, has greatly improved on the qualities of the first releases. The identification of the improved versions is found after the matrix

Continued on page 26

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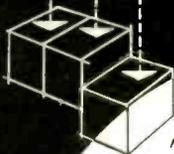
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LETTERS

Continued from page 22

number and has to do with the letter "S" which appears after the matrix number, prefixed by a numeral. Any of the Beethoven symphonies from 9-S upwards in numbers are the improved recordings."

O. A. Dernelle, D.C., Ph.C.
Sierra Madre, Calif.

SIR:

Mr. Marsh writing in his Toscanini discography, has given me a wonderful idea. May the gods, and the 2nd vice president in charge of releasing classical repertory at RCA Victor see fit to couple the wonderful performances of the Haydn Symphony No. 98 with the Mozart divertimento "... thus restoring two fine performances to the catalog."

All good and well, but what of the Beethoven Symphony No. 4 which has been mouldering these many, many months, crying for re-release on LP? Mr. Marsh notes the excellent recording and performance (made in England, with the BBC Symphony) in passing, but says no more. Is it that there is no suitable coupling for that wonderful work? For what it's worth, may I offer this more than sensible suggestion?

Sooner or later (and the sooner the better), RCA will have to withdraw the monstrous Studio 8H recording of the Beethoven 5th (LCT 1041) which never should have been released in the first place. But instead of committing to eternity the overside *Prometheus* and *Leonore No. 1* overtures, along with the wonderful scherzo and adagio, why not re-couple them with the 4th.

And what of those poor souls who are already stuck with the above-mentioned Frankenstein (and I am sure they are legion) who would want to get the 4th? Here again, a suggestion in passing. RCA could render a great service to the recording public (especially their own customers) by having them mail in the old record — as Columbia has already done with the old Walter recording of the Choral movement of Beethoven's 9th — for exchange, even charging a nominal fee of 50¢ or a dollar. In one swoop it would do away with a recording of no value whatsoever; at the same time bring to light a performance seldom

Continued on page 29



ALBERT PULLEY, *Chief Recording Engineer, RCA Victor Record Division*

Photo by Arnold M. Lewin

“‘SCOTCH’ Brand High Output Tape meets all our demands for RCA Stereophonic recordings!”

ALBERT PULLEY, *Chief Recording Engineer*, RCA Victor Record Division, holds an enviable position in the field of audio engineering. His contributions to the development of high fidelity sound over a period of years have helped establish the United States as a leader in recorded sound. In addition, his brilliant and sensitive supervision of recordings by such masters as Toscanini, Stokowski and Koussevitsky have won him the warm praise of critics and technicians alike.

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QUALITY SPEAKS...

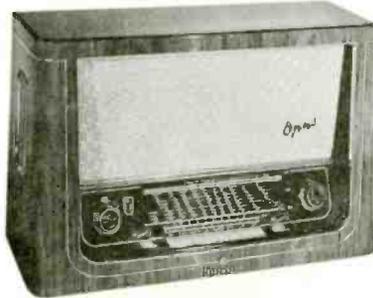
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HIGH FIDELITY RADIOS

With great pride, the manufacturers of the world famous Telefunken Microphones present their latest engineering triumphs. Never before have you heard such unbelievably perfect sound from table model radios. Actually, these fine sets are more than just radios, they are complete high fidelity audio systems incorporating superb FM-AM-Short Wave tuners. There are inputs for your turntable or record changer, and your

tape recorder as well as outputs for additional speakers or the recorder. All American markings and dials. Good news for your neighbors: there is no need for playing these sets at their full power output... extreme highs and lows come through in all their beauty, even at a very low volume! Wonderful news for the lady of the house: the hand finished solid French walnut cabinets are truly masterpieces of design and craftsmanship.

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THE ULTIMATE IN HIGH FIDELITY... 6 SPEAKERS

specifications:

SPEAKERS: Two 8 1/2" woofers; two 4" permanent-dynamic medium treble speakers, two electro-static tweeters with non-directed radiation.
WAVE RANGES: FM: 88-108 Mc.; Short Wave: 5.9-18 Mc; Std.: 515-1620 kc.; Special: 150-330 kc.
ANTENNAE: Built-in FM dipole antenna and rotating ferrite antenna for standard band (operated from front of cabinet).

CIRCUITS: 19 circuits, including 11 for FM (Armstrong circuitry).
AUTOMATIC VOLUME CONTROL: On two stages backwards.
CABINET DIMENSIONS: 25 1/4" x 16 1/2" x 11".
FREQUENCY RESPONSE: 20 to 20,000 cycles.
POWER OUTPUT: Approx. 10 watts.

"RONDO"



MODERATELY PRICED... 3 SPEAKERS

specifications:

SPEAKERS: Oval shaped woofer, 10 1/4" x 7 1/4"; two permanent-dynamic tweeters.
WAVE RANGES: FM: 88-108 Mc.; Short Wave: 5.9-18.5 Mc.; Std.: 515-1620 kc.; Special: 150-330 kc.
CIRCUITS: 17 circuits including 9 for FM (Armstrong circuitry).
ANTENNAE: Built-in FM dipole antenna and rotating ferrite antenna for standard band (operated from front of cabinet).
AUTOMATIC VOLUME CONTROL: On two stages backwards.
CABINET DIMENSIONS: 23 1/4" x 15 1/2" x 10 7/8".
FREQUENCY RESPONSE: 30 to 18,000 cycles.
POWER OUTPUT: Approx. 8 watts.

"GAVOTTE"



LOW PRICED... 2 SPEAKERS

specifications:

SPEAKERS: Oval shaped woofer, 10 1/4" x 7 1/4"; permanent-dynamic tweeter.
WAVE RANGES: FM: 88-108 Mc.; Short Wave: 5.5-18 Mc.; Std.: 515-1620 kc.; Special: 150-330 kc.
CIRCUITS: 15 circuits, including 9 for FM (Armstrong circuitry).
ANTENNA: Built-in FM dipole antenna.
AUTOMATIC VOLUME CONTROL: On two stages backwards.
CABINET DIMENSIONS: 18 3/4" x 13 1/4" x 7 3/4".
FREQUENCY RESPONSE: 50 to 15,000 cycles.

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by Telefunken

and

TELEFUNKEN MICROPHONES

Dealer inquiries invited.

LETTERS

Continued from page 26

equalled, never surpassed. A fitting tribute to a great conductor.

Does anybody second the motion?

Art Rosenthal

Outremont, Que., Canada

SIR:

In the December issue of your magazine, there are two reviews referring to some of Westminster's Bach recordings which are factually erroneous.

In one review, Mr. Nathan Broder says that in the Westminster recording of Bach's *Brandenburg Concerto No. 2*, the trumpet plays an octave lower than it should. Mr. Broder thus pays heed to a faulty performance tradition, but not to the original intent of Bach. In the Berlin Autograph, the instrument in question is marked *tromba*, which indicates the lower register, and not *clarino*, which alone would have indicated the higher register. I would also like to refer Mr. Broder to the article of Professor Richard Hofmann on "Die F-Trompete im 2 Brandenburgischen Konzert von Job. Seb. Bach" which he will find on Page 6 of the *Bach Jahrbuch* (1916). It seems that a reviewer before making remarks questioning scholarship, should first be acquainted with basic facts of the same.

No scholarship is involved in Mr. Kurt Stone's review of the Westminster recording of Bach's *Geistliche Lieder*, in which the gentleman says: "Kurt List has provided more than 8,000 words of program notes, but the chorale texts are not furnished." Not only are the chorale texts furnished in both the original German and an English translation, but the complete scores of the *Geistliche Lieder* reprinted from the Gesamtausgabe are furnished as well with the album.

Kurt List

Musical Director

Westminster Recording Co., Inc.

Mr. Broder replies:

I don't know where Mr. List got the notion that "Clarino . . . alone would have indicated the higher register." There are a number of works — e.g., Cantatas Nos. 11, 31, 34, the *Gloria* and *Sanctus* of the B minor Mass — in which the trumpet disports itself in the *clarino* register but is called by

Continued on page 30

From NEWCOMB'S Big, NEW HI-FI LINE

The two new Compacts, with amplifier, preamplifier and control unit all in one... the new Classic 200 FM-AM Tuner, the answer to years of demand... just three of the twelve all new components in the Newcomb line — a line which offers an amplifier for every hi-fi need. All twelve reflect the engineering leadership for which Newcomb has been famous since 1937. Visit your dealer... see and hear the full Newcomb line and you'll understand why Newcomb is your best buy in hi-fi!



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12-watt high fidelity amplifier — preamplifier — control unit • less than 1% distortion at 12 watts • response ± 1 db 20 to 20,000 cycles • separate crossover and rolloff controls give 36 different recording curves • input selector and rumble filter • 7 inputs • mike input • tape input • output to tape • wide range separate bass and treble tone controls, bass range —15 db to +18 db, treble range —18 db to +16 db • hum balance control • new level control • advanced design loudness control • size only 4½" high x 12½" x 9".

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For years now, satisfied Newcomb amplifier owners have asked for a tuner by Newcomb. Here it is — the Classic 200 high fidelity tuner to deliver the utmost to a fine amplifier! It, too, is compact in size.

Designed for use with any amplifier having its own controls. Fully enclosed, beautifully finished to use as is, or the exclusive "Adjusta-Panel" makes cabinet installation simple. U/L approved. Output is 10 volts at less than ¼%, 1 volt at less than 4/100%. Effective to 200 feet from amplifier. Many new circuit advances in both FM and AM sections. Results: 30 db of quieting with only 1½ microvolts input on FM. 1 microvolt AM sensitivity for 1 volt output. Only 6¾" high x 11½" x 11½".



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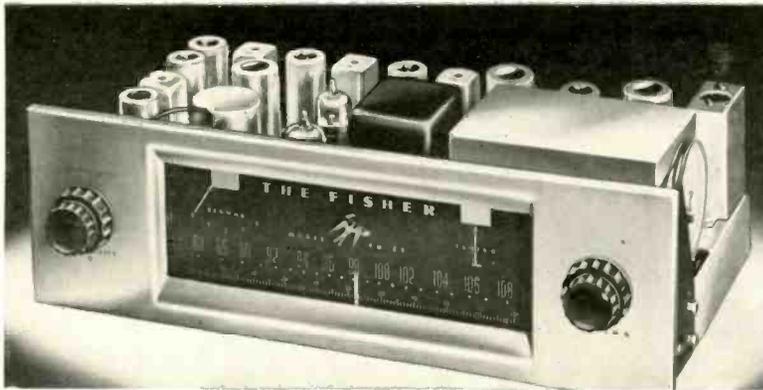
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World's Best by LAB Standards

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 cascode RF stage. • Full limiting even on signals as weak as one microvolt. • Dual antenna inputs: 72 ohms and 300 ohms balanced (*exclusive!*) • Sensitivity: 1½ microvolts for 20 db of quieting on 72-ohm input; 3 microvolts for 20 db of quieting on 300-ohm input. • Chassis *completely* shielded and shock-mounted, including tuning condenser, to eliminate microphonics, and noise from otherwise accumulated dust. • Three controls — Variable AFC/Line-Switch, Sensitivity, and Station Selector PLUS an exclusive Output Level Control. • Two bridged outputs. Low-impedance, cathode-follower type, permitting output leads up to 200 feet. • 11 tubes. • Dipole antenna supplied. Beautiful, brushed-brass front panel. • Self-powered. • WEIGHT: 15 pounds. • SIZE: 12¾" wide, 4" high, 8½" deep including control knobs.

Price Slightly Higher West of the Rockies

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

LETTERS

Continued from page 29

Bach a *tromba*. I happen to have read the Hofmann article, which boils down to a suggestion that the use of a low F trumpet, transposing a fifth down (instead of a fourth up), is "not excluded." The best authority, it seems to me, is the music itself. Let Mr. List examine the score, particularly of the third movement. Since he is a musician, I am sure he will have to agree that the structural layout and the partwriting make superb sense if the trumpet is played in the upper octave but are rather inept — especially for a Bach — if it is played in the lower.

SIR:

Apropos of your editorial page comment in the December edition of HIGH FIDELITY, in which you call for comment on the value of audio shows, may I say that in my judgment the smartest exhibitor at the New York Audio Fair is Maximilian Weil with his demonstrations of the Audax pickups.

This year, for the first time, I managed to get into his room. On other occasions the queue of waiting audiophiles discouraged me. However, once inside, you are seated and when the room is comfortably filled the door is closed and no interruptions permitted.

Then Mr. Weil, assisted by a very competent young man, puts on the show. There are no other sounds to distract you. You are concentrating on the performance of the Audax and not necessarily on the type of record which is designed only for audio acrobatics. After the demonstration, one has time for questions — and that, to me, is the ideal way to listen and make comparisons.

Why cannot other manufacturers take a leaf from the Weil book? . . . I'll bet they'd get their messages across better to more really interested people than by the helter-skelter mob surges.

Arthur N. Johnson

North Woodbury, Conn.

SIR:

About Audio Fairs: since you asked, here's something I came away with from the recent fair in New York. I chanced to hear a couple of exhibitors griping that, while a lot of people came into their bases of

operations they (the visitors) just wanted literature.

Let's just think about the situation for a moment. 1. The Fair lasted only a few days and nights; 2. It's quite an expense for all involved; 3. There were many exhibitors. The first and third points add up to its being a general rat-race for the visitor, with point number two having a direct bearing upon the overall picture.

Next, the comfort of the visitor. The place was mobbed — each room was crammed with equipment and, the cacophony created by all of those "sounds" clashing head-on at one million dbs (well, almost).

Another point, before summation: Some exhibitors will just have to learn how to discourage those highly technical discussions. If for no other reason, the time element. I've shuttled between amusement and boredom listening to some of them while waiting to ask a plain question in straight English (with no hidden pitfalls).

Here we go now: The exhibitors will have to decide whether they want more than just meeting the public at Fairs (actually, just meeting people is enough at this type show. The visitor should make his decisions in the comfort of his home, and not under pressure. Also, he'll come away from one exhibitor's setup quite convinced, only to have his newly revised plans smashed after wandering into another room).

The exhibitor should answer questions: however, if they're of highly technical nature, he should ask the visitor to write them down, with his name and address, and have someone at the home office (who isn't under pressure) take care of such details. This is good public relations, anyway.

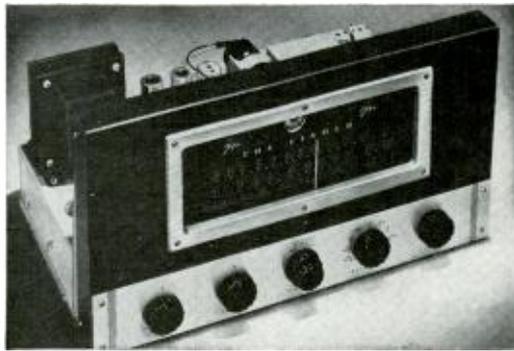
So it boils down to this: Either run your Fair longer, or be freer with your literature. That a person comes to you and asks for it is a darned sight better than sending it out to a blind mailing list. At least you know he's going to take it into his home, and, most important, he's going to at least glance through it.

J. Robert Mantler
New York, N. Y.

SIR:

I would be exceedingly grateful if any of your readers should be able to help me regarding the following problem:

Continued on page 32



MODEL 70-RT

World's
Finest

BY LAB
STANDARDS

FISHER

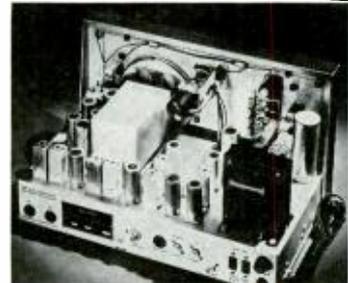
Professional

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: 14 3/4" wide, 8 1/2" high, 9 1/4" 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

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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*



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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*

OUR APOLOGIES...

■ If you were one of the thousands who had to wait for delivery on your FISHER audio equipment during December and January, may we extend our apologies for any inconvenience caused you. The demand for FISHER equipment simply outran the available supply. We want to thank you for your patience and loyalty and know they will be rewarded in the knowledge that the best was worth waiting for!

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

After having waited for several weeks, with great anticipation, so that I might record the Metropolitan's performance of *Salome* which was broadcast Saturday, January 8th, I discovered to my great disappointment that due to some carelessness or other I muffed the last half-hour of the opera. In changing reels very rapidly I seem to have depressed the record-lever in such a way that no sound at all was recorded, and, upon hastening to catch the furious last half-hour of this work, I was greeted by complete silence. Thus, I have a *Salome* which ends during the "Dance of the Seven Veils" and leaves one's metabolism to adjust to a silence which is almost fatal.

If any of your readers should have recorded the opera on tape, using a recorder of dependable high-fidelity, such as a Concertone, Ampex or Crestwood 401 (which is my own modest but excellent machine) and would be willing to have a brief visitor obtain a recording of the finale, I would be most delighted. Is there someone in the Brooklyn or New York City area who would be so kind to someone with only two-thirds of a passion? It must be consummated.

Harold Fromm
504 Furnald Hall
Columbia University
New York 27, N. Y.

SIR:

I hope, in the future, magazines such as HIGH FIDELITY, editors and reviewers, and groups of music lovers can exert some influence on record manufacturers. Despite what Emory Cook says about the amazingly good quality of records from the manufacturing end (and I agree), I believe that he overlooks one basic element: if you market or sell a product, it is your responsibility to make sure that it is usable to the fullest degree and the consumer isn't interested in your troubles, he's interested in the finished product. Either you produce a good one or else.

I would feel sorry for a publisher of books who wrote on the history of printing from Gutenberg on and then described the complexity of the modern printing press and ended by telling the consumer to be happy that more pages weren't blurred, sheets torn or damaged, etc. No seller of books would expect a customer to keep a book that (through faulty manufacture or inspection) had four or five

pages torn consecutively, or keep a book where type was blurred or out of focus or smeared and covered up by ink. Yet record retailers expect us to pay \$6 for a record with scratches running through four or five grooves, put up with distortion, blurring noises, record surface noise, etc., without a murmur. On a record it is worse than a book because we use it over and over again, more so than with a book.

A one-man boycott can be laughed off, but a reviewer who calls a spade a spade and hits them in the pocket-book would provide some motivations for improvement on their part.

Luckily, quality is improving all the time and maybe I'm too frustrated or impatient, but taking over five years to get around to *one* recording characteristic is to me another example of manufacturers having things too much their own way too long.

Martin Jay Krakauer
Des Moines, Iowa

SIR:

As a high fidelity enthusiast I am gratified to see the advances made in sound reproduction on LP records but, at the same time, I am also very much dismayed by the rapid decline in mechanical quality.

During the past year it has become increasingly difficult to find a recording free from repeating clicks, pops, hisses, etc. These effects seem to arise from two sources, careless merchandising and careless manufacture. Almost all the records on dealers' shelves in New York City are scratched and marked up in some way to begin with. On countless occasions I have examined literally dozens of records to find one with clean surfaces only to play it at home and find some defect inherent in the pressing which continues through a movement of one complete side of the record.

By taking records home at the rate of two per week, I find that on the average, only one out of six proves free from serious defects. I have discussed this situation with friends and found them to feel the same way about it, but there seems to be no remedy at present. It is a deplorable situation and one which I can only hope will be cleared up eventually. If there is some way of improving the lot of myself and my fellow record enthusiasts I wish you would let me know about it.

Kenneth Bownes
New York, N. Y.

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IN AMPLIFIER DESIGN
IN TWENTY YEARS!

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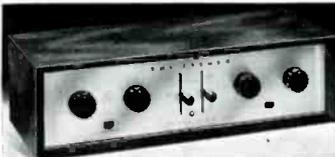
PAT. PEND.

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

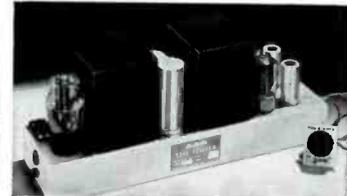
"Finest unit yet offered." — *Radio and TV News*. 25 choices of record equalization, separate bass and treble tone controls, loudness balance control. 5 inputs and 5 independent input level controls, two cathode follower outputs. Chassis, \$89.50 · With cabinet, \$97.50

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- Multiplies the efficiency and effective audible range of *any* speaker system, regardless of size.
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- 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.

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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

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II-way system of the XVIIth century

With a divided network of strings the seventeenth century artificer gave his chitarrone a tuned range of from the third F below Middle C to G above. Today's two-way system handcrafted by James B. Lansing Sound, Inc. has a range from the lowest fundamental to the highest overtone produced by today's highly developed musical instruments. Response is remarkably flat, crossover undetectable. Properly enclosed, a Jim Lansing two-way system is the greatest single improvement you can make in your high fidelity sound system.



2-way systems of the 20th century

D001 2-unit, 2-way system which includes one 15" low frequency speaker, dividing network, and 175DLH high frequency unit with 14-element Koustical Lens

D050 3-unit, 2-way system includes two 15" low frequency speakers, dividing network, and high frequency unit with Koustical Lens

by JAMES B. LANSING SOUND, INC.

2439 Fletcher Drive, Los Angeles 39, California

Photograph is by Irvin Kershner of 17th century Chitarrone in the Erich Lachmann Collection of Historical Stringed Musical Instruments reproduced through the courtesy of the Allan Hancock Foundation and the University of Southern California. Printed reproductions suitable for framing of four of the photographs used in this series are available for one dollar. Send remittance to James B. Lansing Sound, Inc. Be sure to print your name and address. www.radiohistory.com

AS THE EDITORS SEE IT

SUPPOSE we examine briefly the sale of a typical piece of high-fidelity equipment — call it an amplifier. This is no ordinary amplifier, as anyone can tell upon reading the manufacturer's annunciatory advertisement. It happens that one Henry Heighfeigh is delighted; the amplifier appears to be just what he needs to replace his old reliable that has one-third the power and ten times the distortion. Furthermore, the price is right.

Having learned caution in these matters, however, Henry looks for an impartial report. Not finding one, he writes us to ask why we haven't taken notice of this revolutionary development. More than likely he is told that we've requested one and have been promised the first unit off the assembly line.

We may receive one in time to get a report in the third issue following the original announcement. Henry reads that the amplifier is satisfactory, and orders one immediately. Three weeks later it arrives; he unpacks it feverishly before dinner and hooks it up. It doesn't work. He's been anticipating this moment for four months, and *it doesn't work!*

Too bad, you say, but he can get another. Doesn't such an item have a warranty? It does, and Henry can get another after writing for permission to ship the first one back. He may get a good one the second time, but he may get another clinker, too. The second time, we can be pretty certain that Henry's opinion of the manufacturer, the distributor, and this Magazine hits bottom, even if he had retained some charity after the first disappointment.

We'd like to say that this is an isolated incident, exaggerated to make a point; unfortunately, it is not. It happens again and again. It might be expected that equipment we receive for Tested-in-the-Home reports would be subjected to more than casual examination before shipment, and we're certain that this is usually so. Yet — during the past six months — at least 30% of all items received were defective in some way. Certainly, the percentage can be no lower on equipment shipped to readers. We aren't sure how much is ordered by mail compared to that bought over the counter (where it can be checked before purchase), but mail orders are significant at the very least. When such a great amount of defective material reaches good customers, everyone concerned is going to suffer. The customer has obvious reasons for being unhappy; he will surely tell his friends, and — since most embryo hi-fiers are finally convinced by listening to friends and their sound systems — an unhappy customer has a

powerful influence. The entire industry is hurt. Even disregarding considerations of integrity and ethical responsibility, then, the manufacturer must realize that it is plain bad business to permit existing conditions to continue.

Drawing on our experience here, where we receive shipments from manufacturers or their distributors virtually every day, it seems to us that the problem can be licked only with a bi-frontal attack:

1) *Better quality control in manufacturing.* This means for the most part closer and more frequent inspections during the manufacturing process and, of primary importance, a more thorough final inspection. It is not enough to apply power momentarily, watching to see that the tubes light, nor even to make minimum performance tests immediately after applying power. Many electrical components are faulty only when thoroughly warmed up, and if a tube is going to go bad soon it is likely to do so within the first hour of operation. So let us have a warm-up period of reasonable length before the final test, please. And give all equipment a good shake-up to simulate the treatment it will get in a freight car or truck.

Quality control is a specialized field, and experts are expensive. Still, some arrangement might be made to obtain one on a consultative basis. He will more than earn his fee.

2) *Better packaging.* Everyone knows that packages take a beating no matter how they're shipped — by mail, express, truck, or any other media — and there is even a popular belief that packages marked *Fragile—Glass—Radio Equipment* suffer far greater indignities in shipment than others not so labeled. Yet many packages we receive contain equipment so inadequately packed that it would be ridiculous to assume the delicate contents were in any way protected. Result: tubes are smashed, chassis are bent, transformer cans are dented. Packaging is just as important as inspection before shipment, and there are men (packaging engineers) who can do marvelous things with cardboard. It's worth while to contract with one of them.

We are convinced that if these correctives were to cost substantially, they would still have to be taken. Reliability is worth money, and if a customer were assured of getting it, he'd be willing to pay a little more. But the picture is brighter than that. Returned merchandise and bad will cost more, right now, than would the corrective measures outlined; there would be no need to raise prices. How can anyone lose? — R. A.



the modern jazz quartet



by NAT HENTOFF

One of modern civilization's most sensitive grapevines is that which serves the jazz-world. No matter what commercial clamor may be shaking it, a note of artistic importance struck anywhere on its circuit still will reach the whole community in a matter of weeks. This report is fresh from the vine.

JAZZ, WHICH has been a music of essential informality throughout its short history, is at a new stage in its evolution. A growing number of its younger interpreters want jazz to include more extended and varied forms, within which they can find more creative tension. They feel that most of the forms that have been used so far in jazz have been too simple, too short and too limiting to give satisfying cohesion to performances. They want to retain the basic improvisation and emotional spontaneity of jazz, but within a more challenging avenue of development.

As critic Ralph Gleason, writing in *The San Francisco Chronicle*, expressed it, the musicians "are now demanding form, restraint, control, and above all, extended lines of improvisation and the full range of harmony and rhythms possible of jazz . . . The result is a music that is at once complex and orderly; whose excitement is controlled; where the soloist uses structure as well as dynamics to create a climax; and where inspiration finds logical channels for expression."

In answer to this, many jazz traditionalists claim that the new jazz has lost its force, that it is a cold intellectual music without emotional appeal. But its proponents deny this. "The fact that jazz is acquiring more form," says Gunther Schuller, a young enthusiast who is also a classical composer and first French horn player with the Metropolitan Opera Orchestra, "does not necessarily mean that jazz will lose any of its emotional power or freedom of individual speech. As jazz grows in form, it will develop a freedom in the use of form that is inherent in all the great masterpieces of classical music. Form does not mean rigidity by rote. And the best and most successful example of how form is becoming more meaningfully extended in jazz is the work of the Modern Jazz Quartet."

Schuller is in agreement with the majority of jazz critics and many jazz

musicians. The Modern Jazz Quartet, organized less than a year ago, has won *Down Beat's* second annual international Jazz Critics' Poll as the outstanding small combination in jazz and came in a surprising second to Dave Brubeck in the annual year-end readers' poll. The electoral honors were all the more astonishing since the quartet, at the time of balloting, had made only one long-playing record and had been heard in person in very few cities. In the past few months, however, the quartet has recorded another album, broadened their booking considerably, appeared in several concerts and, most important, has inspired emulation by a steadily rising number of young musicians here and abroad.

The composition of the Modern Jazz Quartet is: Kenny Clarke, drums; Percy Heath, bass; Milt Jackson, vibraharp; and John Lewis, piano and musical director. Composer-arranger Lewis is a genial, cerebral young man who once seemed likely to become an anthropologist. His intellectuality, however, is tempered with a great musical



spontaneity, evident in both his playing and writing. He explains his stand on the need for a change by pointing out that a jazz performance must hang together. If solos go on for chorus after chorus, it's hard enough for the musician to remember what he's constructing. It must be even more difficult for the listener.

"I think, too," he says, "that the audience for jazz can be widened if we strengthen our work with structure. If there is more of a reason for what's going on, there'll be more overall sense and, therefore, more interest for the listener. I do not think, however, that the sections in this structured jazz — both the improvised and written sections — should take on too much complexity. The total effect must be within the mind's ability to appreciate through the ear. Also, the music will have to swing. But remember that all music must do this, must have a meaningful rhythmic sense.

"Swinging is not new in the history of music," Lewis reminds people, "nor is improvisation. What makes jazz unique is that it is *collective* improvisation that swings. And the possibilities within jazz are very large. Take rhythm. Any kind of improvisation, unless you're playing for yourself, is going to be more or less contrapuntal. But in jazz, except for the best Dixieland people and a few others, there is often a rhythmic dullness beneath the improvisation. Yet the bass, drums and piano should and can do more than simply supply chords and a basic pulsation."

Not surprisingly, in Lewis' own writing for the Modern Jazz Quartet, the rhythm section *does* do considerably more than provide basic chordal and rhythmic background. In a John Lewis five-part suite called *Fontessa*, for example, drummer Kenny Clarke has what can be termed melody lines to play, in addition to helping keep the pulse alive. This composition, incidentally, lasts some 20 minutes and gives some idea of the quartet's investigations into extended form.

"In our work," Lewis says, "we also stimulate counterpoint rhythmically this way: when someone is playing a solo, the other instruments will play complementary ideas in the background, ideas subordinated to those of the soloist. The accompanying musicians, therefore, do not slip back and just keep time. Occasionally, one of the background ideas will become prominent during someone else's solo when that idea seems to be in context. As for our general rhythmic framework, all the instruments in the quartet supply rhythmic propulsion. Anybody, in fact, who plays on whatever instrument, *must* supply rhythmic propulsion."

Lewis also shares a growing concern among jazz player-composers with dynamics and the problems of balance both on the job and in recording studios. "It must be possible," he says, "to hear *all* of the music or else all these other aspects we work on — harmonic and melodic as well as rhythmic — lose their impact. One trouble with many modern jazz drummers, for example, is that they play too loud." Notable in this context is the playing of Kenny Clarke with the Quartet — soft, supple and subtle.

The best way to understand the Modern Jazz Quartet's

improvisations-in-form is, of course, to hear them, either through their recordings (Prestige LPs 160 and 170) or, better yet, in person. However, an analysis of some of their originals may yield some insight into the workings of Lewis' musical mind.

Perhaps the best known of these works, is *Vendome* (included on Prestige LP 160). It is described by Lewis as a three-part invention in which just the subject and answer (or counter-subject) are written, while the episodes in between are improvised, except for one written episode in the middle. The first statement of subject-and-answer is in C minor. It is followed by the first episode, during which Milt Jackson improvises a vibraharp solo through a series of modulations until he gets to F minor, at which point the written subject and answer re-appear. Next is heard a second improvised episode, during which John Lewis solos. He leads into D major, wherein the subject and answer are stated for the third time. The middle written episode comes next, played by Lewis and Jackson. The subject and answer are now heard in A major, after which Jackson improvises a long episode and returns through modulations to the initial key of C minor. There the work ends in a stretto played by the three tone-pitch instruments.

Another of Lewis' challenging contexts for jazz solo expression can be heard in *The Queen's Fancy* (also on Prestige LP 160). This work begins with a written five-measure theme, a sort of fanfare. After this enters a new contrasting idea, a kind of three-part song treated in contrapuntal fashion. The first time this appears it's written. The five-measure theme returns, to cut it off, Jackson plays a solo based on the chords of the A-B-A song-shape. Back comes the five-measure theme, to receive a little sequential treatment of its own; then the piano plays with the chords of the song-theme and the tone-pitch instruments lead back to a final statement of the fanfare. The improvisation throughout is based on the chords of the song-theme. The recurring five-measure fanfare-theme is used for contrast and connective tissue.

Impressive as the Modern Jazz Quartet's records have been, the group is even more effective in actual performance. The improvisations within each work change from night to night according to the inventive mood of the players. But at the base of the Quartet's playing on any night is what Gunther Schuller has accurately described as "a formal clarity" in the music. Each piece seems a perfect



unity. Therein lies the contrast to much of the small-unit jazz of the past, which often consisted of a collection of solos, only loosely connected with one another, largely devoid of any unified structure. Sometimes this integral construction is achieved in the playing of other jazz musicians, but often by chance or by instinct. Structural connections are apt to occur consistently as part of a thoroughly developed relationship only in the work of the really great players — for example, Charlie Parker and Dizzy Gillespie when they're playing well together.

"John Lewis," says Schuller, "does not, however, want to rely on chance connections in performances based almost entirely on solo improvisations. He writes, and the Modern Jazz Quartet plays, on the principle that the initial, germinal idea should predominate and be developed throughout the whole work."

But, as the analyses of John Lewis' compositions have shown, this developmental principle by no means excludes improvisation. What it does do is involve the group and the compositional structure in the act of improvisation. And this kind of approach has become more and more evident in the experimental work of other modern jazz units on records — groups like those of Tony Scott, Lennie Tristano, Jimmy Giuffrè and Teddy Charles. No other group, however, has been as successful in the night-by-night application and consistently creative use of such a principle as has the Modern Jazz Quartet.

It should be evident from the foregoing discussion that John Lewis has a venturesome disposition. He also has the training necessary to indulge it. His musical education began in 1920, when he was seven, with piano and violin lessons in Albuquerque, New Mexico, where his family had moved two months after John was born in La Grange, Illinois. It continued through his youth, until he went to the University of New Mexico. For the first three years there, he majored in anthropology. But there are more ways than one to study man. He changed to a music major in his final year.

Out of college, into the Army. Through four years in uniform, John continued playing and arranging. It was in the course of his military service that he met Kenny Clarke, a fellow serviceman, already a skilled drummer with a solid jazz background and a talent for arrangement. John was intrigued with Kenny's writing — its form and harmonic progressions.

After he returned home, in November 1945, he heard a radio broadcast that impressed him deeply. The broadcast was from a club run by a man named Billy Berg, in Los Angeles. Featured was the first all-modern jazz group to reach the West Coast — a Dizzy Gillespie sextet with Charlie Parker, Milt Jackson, Ray Brown, Stan Levey and Al Haig. Lewis realized suddenly that he knew what he wanted to do.

He decided to go to New York, at that time the vital source of this evolving modern jazz. When he got there, he looked up Kenny Clarke, who in turn introduced him to Dizzy Gillespie. Dizzie, favorably impressed, took him on as an arranger. At the same time, John began studies at the Manhattan School of Music. He stayed one semester, then joined Gillespie as pianist as well

as arranger. For the next two years, he traveled with Gillespie's big band, which afforded him a look at Europe. While on the Gillespie payroll, John wrote *Toccata for Trumpet and Orchestra*, which was premiered at Carnegie Hall in September 1947. His *Period Suite* also was written for Gillespie; so was *Two Bass Hit*, a solo vehicle for bass-player Ray Brown.

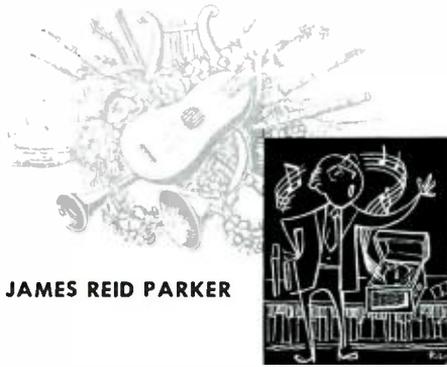
He left Gillespie during a European tour and stayed in Paris two months playing in the band of Tony Proteau. He then returned to the United States and worked with Illinois Jacquet for eight months, adding to his practical jazz experience. Lewis later played and recorded with — and learned from — two of the really important figures in early-modern jazz, Lester Young, and Charlie Parker. In 1949-50, Lewis played in and helped arrange the music for a series of Capitol recordings, featuring a virtuoso band "led" by Miles Davis, that made something of an international splash by virtue of their sound patterns (the instrumentation was trumpet, trombone, tuba, French horn, alto, baritone saxophone, piano, bass and drums) and the linear inventiveness of their arrangements. The writing for the Miles Davis recordings — by Gerry Mulligan, Gil Evans, Johnny Carisi, Miles and Lewis — contained some of the first important examples of extended form in modern jazz. Later Lewis returned to his studies at the Manhattan School. At this time, he added voice lessons to his schedule and joined the Schola Cantorum, directed by Dr. Hugh Ross, with which he sang in performances of Milhaud's *Christophe Colomb*, Honegger's *La Danse des Morts* and Vaughan Williams' *Tudor Portraits*. He now holds two degrees from the Manhattan School.

The careers of Lewis' colleagues in the quartet are as colorful as is his own. Bass-player Percy Heath was born in Wilmington, North Carolina, in 1923, grew up in Philadelphia, played violin in the school orchestra, spent two and a half years as a fighter pilot in the Air Force. After his discharge, he attended the Granoff School of Music in Philadelphia, studying bass fiddle. He gravitated at once to jazz, got a job at The Down Beat, a Philadelphia jazz club. Trumpeter Howard McGhee there enlisted him as a member of his sextet in late 1947, took him on tours and finally to the Paris jazz festival, 1948. Heath had played a postgraduate course with Dizzy Gillespie and was free-lancing when he met Lewis and helped form the Modern Jazz Quartet.

Vibraphonist Milt Jackson was born in Detroit in 1923 and began his musical education at 11 with piano lessons. Later he studied voice, harmony, and assorted instruments. He sang, off and on, with various Gospel groups, but finally settled on jazz and the vibraharp as his media. He also came to the attention of Dizzy Gillespie, and was a member of the now historic sextet that was to influence Lewis when the group went to the Coast in 1945.

Drummer Kenny Clarke has been one of the key figures in the history of modern jazz percussion. Born in Pittsburgh in January 1914, Kenny learned to play the instruments his father and brothers played — trombone and drums — and then took up vibraharp after studying piano and theory in high school. His professional experience began in his teens.

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JAMES REID PARKER

LIVING WITH MUSIC

For the benefit of winter city-dwellers who may think no one lives on Nantucket Island all year 'round, James Reid Parker does, which had something to do with his inability to furnish us a picture of himself. As everyone ought to know, what he does on the island is write a very witty column for Woman's Day, called "Small World," and equally witty short stories, many of which have appeared in The New Yorker and in sundry books (Doubleday & Co.) such as Open House, The Pleasure Was Mine, and Academic Procession.

MUCH AS I'D LIKE to say I derive my chief pleasure in home music listening from Toscanini's Beethoven, Walter's Brahms, Landowska's Bach, Gieseking's Debussy, and other such irreproachables while my family and I sit in front of an open fire throughout a long winter evening, I dare not tell so flagrant a lie. A session like that can be wonderfully satisfying, of course, and we're likely to average two or three a week during the colder months. But the music I play for my private delectation when I'm closeted in my workroom, mornings, is something else again.

My workroom — or study or office or whatever a writer's place of business should be called — is a separate unit mercifully situated more than a hundred yards from the house itself. I say "mercifully" because this outpost of mine isn't altogether soundproof and there are times when a fairly high decibel count is achieved within its four walls.

The occupation I follow when I'm at my desk is the telling of stories, mostly short but sometimes tall. To my great regret, however, I lack the gift of being able to manufacture a narrative at a really brisk tempo, and after an hour or more tortoiselike progress, all too often with not so much as a paragraph to show for my pains, I require a break. Inasmuch as I dislike drinking coffee, tea, wine, spirits, or even soda pop between breakfast and lunch, a music break is absolutely ideal, I find.

Now to enter the confessional and tell the worst. When I'm in need of a restorative interlude, I sing duets.

At first I tried to sing duets with Mary Martin, but I'm sorry to say this didn't work. I chose Mary because I'd always been secretly in love with her and felt sure we could do a marvellous job of vocalizing together, selling sentimental numbers in particular. But Mary's style proved too full of characteristic little pauses, sighs, and other individual quirks to enable me to partner her. What I needed was someone who specialized in straight melody and a good strong beat. As you can imagine, a

few Ethel Merman and Judy Garland albums solved my problems very nicely. When Ethel and I lit into a jump-up like "Blow, Gabriel, Blow!" we really raised the roof, and when Judy and I joined forces to do "The Atchison, Topeka and Santa Fe" or "D-I-X-I-E!" or something equally boisterous, my own opinion was that we merited nothing less than a Palace booking. After anywhere from 10 minutes to half an hour of this kind of thing, I always went back to my typewriter much refreshed. Often I felt so bucked up I was able to dash off entire sentences without stopping, and some mornings I even succeeded in completing as many as two or three paragraphs!

Vita longa, ars brevis.

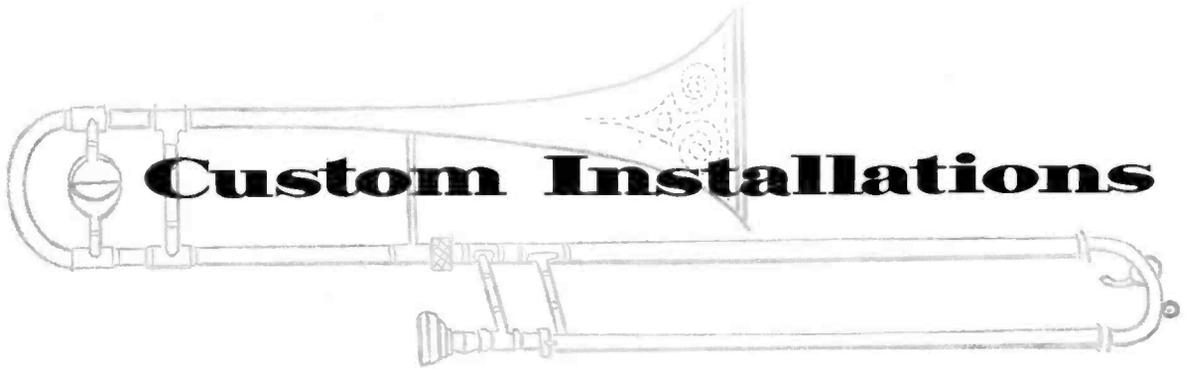
For a number of years I went along like this, working very congenially with Ethel and Judy and, somewhat to my own surprise, finishing enough stories to meet my contracts. Then — I suppose this was inevitable — I grew restless as my technique improved. My singing technique, I mean. I longed for finer things, for more challenging material. Straight melody and a strong beat no longer held the old appeal for me. I wanted to get out of musical comedy and vaudeville, and into a more substantial medium. At this point, providentially, my younger brother happened to give me the Angel recording of *The Merry Widow* for my birthday.

I still sing duets, of course, but with what fresh *élan* and with what a feeling for nuances, now that I'm doing them with Elisabeth Schwarzkopf! It is indeed a privilege to be associated with so gifted an *artiste*, and I think I may say with all modesty that her Hanna and my Danilo are well matched. Only this morning, incidentally, I achieved what I felt was an utterly new brilliance of interpretation in the first-act finale, where my expressive phrasing of the difficult

*Geigen erklingen, locken so süss,
werden Sie zwingen gewiss!*

was so compellingly beautiful, not to say technically flawless, that the only possible

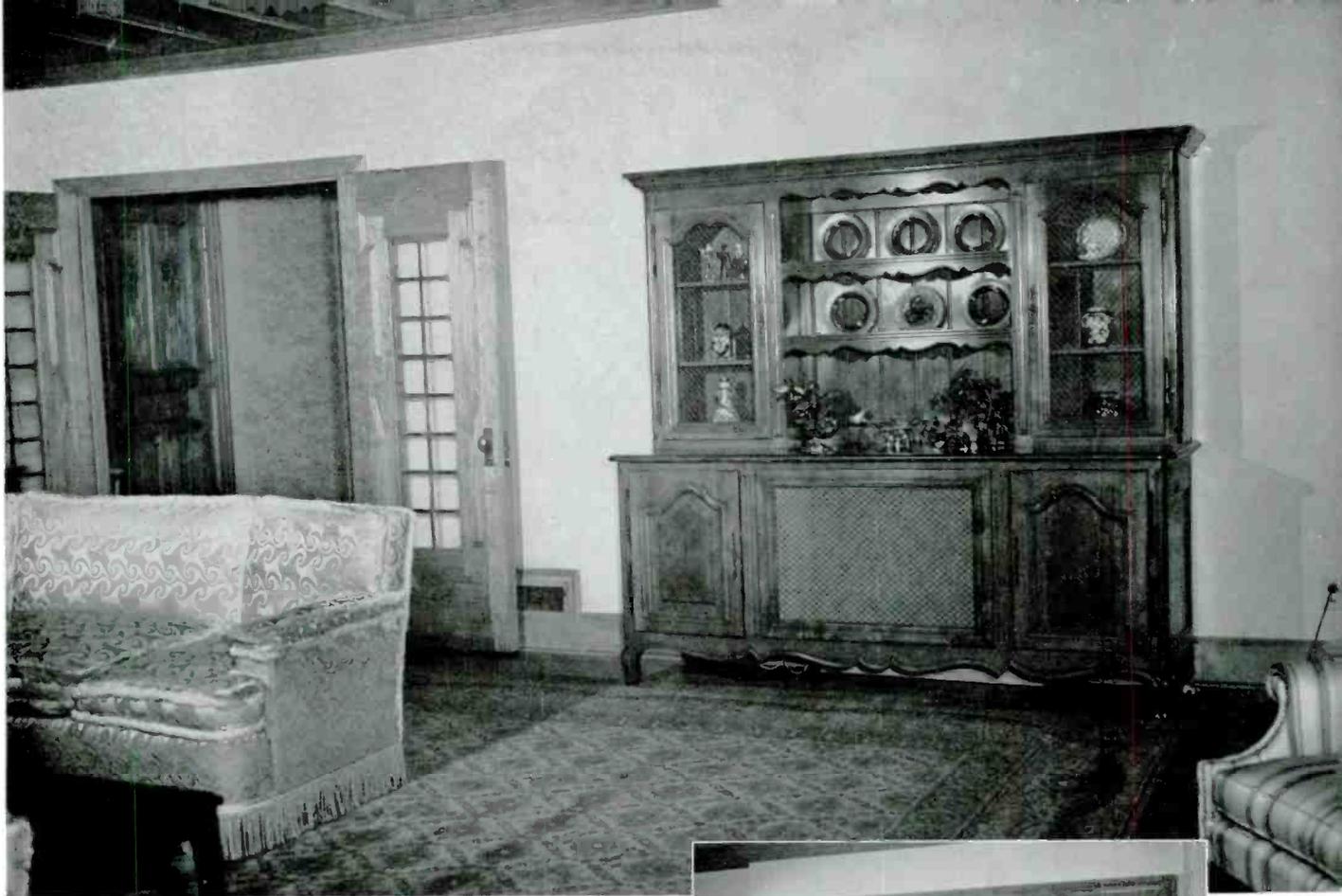
Continued on page 95



The permanent-type speaker enclosure at the left houses a 12-in. Wharfedale woofer; a cone tweeter in the little box above points upward. A. J. Whitfield made the Briggs-designed system as part of a music installation for George Pears in Victoria, British Columbia. He describes the sound as "well-balanced, very satisfactory." Below is a California custom installation by Kierulff Sound Corporation of Los Angeles; the door in the left foreground is part of a matching TV console.

Einar Sjögren has used a clever and attractive mounting for a bi-fi record player and amplifier in his Gothenburg, Sweden home. Ladder bookcase is available from Strenco in New York City.





There are extension speakers in all the main rooms of this Tudor Gothic home in Bristol, Connecticut. A four-speaker Hartley Baffle, for instance, is concealed by a grille in the French Provincial breakfast that graces the living room. In the music room (right) the TV and record compartments above it are hidden, when not in use, by a sliding multi-section glass panel containing an antique clock. Owner-designer is Dr. John S. Papa.



The cabinet of walnut and walnut veneers on the left was designed and built by Albert Van of Chicago. When doors are closed, beautiful inlay work is displayed over the entire front.

by E. POWER BIGGS

Organs of Europe

Early last year Mr. and Mrs. Biggs came back to the United States with some miles of tape representing a fascinating research-journey, a sort of keyboard-hopping tour of the Old World. You'll be hearing it.

OUR TWELVE hectic weeks of travel and concerts began at the center of England's history, in Westminster Abbey, circled the Continent as the spring blossoms of 1954 unfurled, and ended in London again with a recital at the Royal Festival Hall. This last event was enlivened by debate in the daily press over the merits of the splendid new Festival Hall organ. A certain famous and titled orchestral conductor criticized the organ as containing "Continental ideas." Whereupon, Sir Thomas Beecham erupted in the London newspapers with the proclamation that "the Festival Hall organ is a fine instrument, and anyone who doesn't think so is a Jackass." What a delightful way to dispatch the subject!

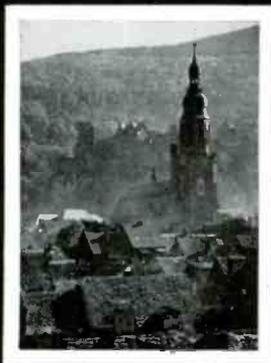
It was my privilege on this trip to play some 40 concerts and broadcasts in the cathedrals and concert halls of Holland, Germany, Denmark, Norway, Sweden, and other countries. Particularly valued was the opportunity to perform some of our modern American music — Sowerby, Piston, Donato, Riegger, etc., — for European audiences, and to find new European compositions to bring back here for performance on CBS. Moreover, the visit afforded a unique opportunity to study in close succession many famous historic and modern organs of Europe, and to see how the great organ musical masterworks sounded on the sort of instruments for which they were written.

Purcell, heard in Westminster Abbey on organ stops that Purcell himself played; Sweelinck's music, coming to life with a grand flourish in the churches of Holland; Buxtehude in Lübeck; Pachelbel in Nürnberg, and many other exciting bits of musical logic, were our privilege. Music played in the church in Leiden, Holland, inseparably associated with the American Pilgrims, a performance on the famous Compenius organ of 1612 in Denmark (older than the U.S.A.) music from Weingarten and Heidelberg to the far north city of Trondheim, was our enjoyable experience.

And by good luck all did not vanish into air, as the echoes of the music faded! For we had with us the finest of Ampex equipment, and with the technical assistance of several recording experts in Europe we planned, as the generosity of our European hosts offered, to record the music of early European masters in its authentic setting. In fact — to "bring 'em back aloud" (excuse this please!). Not only did we aim to set down on tape the incomparable sonorities of historic instruments, but we hoped to record the very buildings themselves with all the enriching halo that they add to the music. What fabulous die-away periods these cathedrals offer! When the music is over, the echoes seem to recede down the centuries.

Thanks to the generosity of many friends and professional associates, the result is a recorded portfolio* of music by Purcell, Sweelinck, Pachelbel, Buxtehude and Bach, recorded on 20 different organs in

*Issued by Columbia Records last month.



Heidelberg



Amsterdam



Weingarten



Lübeck



Hamburg

almost as many cities. The varied organ sounds and contrasts in themselves form a Chronicle of the Art of the Organ from around the year 1500 right up to the present.

Any music, classic or modern, springs to life with enormous vitality when played on these instruments. It needs little advocacy or explanation. Instead, let me chat briefly about some of the wonderful organs on which we recorded.

EUROPEAN ORGANS, from the 16th century classic to the best of the moderns, are a musical revelation. Right away, let's define that word "classic." It really represents a point of view, and is not merely a period in time. In fact it denotes a timeless musical philosophy, and its successful carrying out in terms of organ craftsmanship is the reason for the excellence and musical longevity of these fine old organs.

A listener is immediately aware that the sounds are articulate in an entirely new way — new, that is, to our American ears. There is a sense of openness, of presence, of ease of speech, an infinite variety. There is moreover a rich and unforced character and an entirely new cohesion in the tonal texture. Above all, there is a sense of articulation and accent in the actual speech of the pipes. In *this* lies the focus of the art of classic organ building, and — as mentioned above — it's a point of view, of craftsman's technique, and not a point in time.

For the early organ builders cut and voiced the pipes, usually without nicking the mouths, in a way that gave a pleasant accent or "chiff" to the beginning of the tone. With single stops, and in softer combinations, this contributes articulation and shape to the musical phrase, and in a broader aspect lends a wonderful vitality and vivacity to the whole instrument.

This classic, unnicked voicing enables a player to achieve an exact "on the beat" sense in musical performance, something that's almost impossible with the spongy attack of conventional voicing. And the tone of classically voiced pipes lends authenticity to early music and, interestingly enough, to the best of modern music. It's quite evidently a technique of voicing that is more easily talked about than carried out. Yet a number of European and a handful of American builders are once again using it with considerable success.

When organs of such articulate beauty are heard in these splendid buildings, the result is a new experience, for the articulate quality is never lost in the resonance, but both add up to an exciting sonority. These voicing methods afford the dark splendor of the organ in The Hague, the exquisitely limpid articulation of the pipes in the Oude Kerk instrument in Amsterdam, the free sounding glory of Weingarten and Amorbach, the liquid flutes of Neuenfelde, the fascinating enunciation of the Stockholm organ, the grandeur of Lübeck (an organ dating from 1500, with associations of Buxtehude and Bach), the clear "lipping" quality of the organs in the Royal Palaces of Frederiksborg and Drottningholm, and the uniquely mellow speech of an old instrument at Leufsta Bruk in Sweden.

Thus, what glorious opportunity for high fidelity recording these organs and buildings offer! Highs and lows there are in abundance, but all in the service of music. Music must be the master of us all, yet high-fidelity enthusiasts will enjoy the deep thunder of the 32-foot basses in Trondheim Cathedral, the rich carpet of sound that rolls from the Weingarten organ, the sonorous basses of Heidelberg and Stockholm (how very considerate of Pachelbel and Buxtehude to write so often in C major, for the very lowest pedal notes of the organ!) the kettle-drum-like clatter of the 32-foot reed in the Royal Festival Hall, as well as the clear sparkle of Steinkirchen, and the bell-like highs of Neuenfelde.

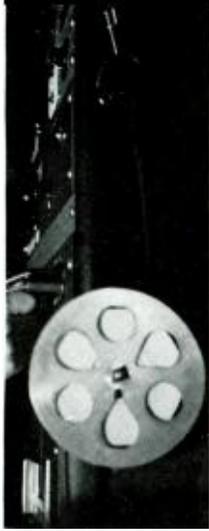
Over after-dinner coffee, or something stronger, our European hosts would speak with enormous pride of these instruments. Their discussions always focussed on quality, on beauty and finesse of tone, never on mere volume or size. We gained an insight into "ourselves as others see us." Here in America we have not yet appreciated the possibilities in classic voicing. Many a European holds the opinion that we have, generally speaking, during the past 20 years of our so-called "classical revival" merely adopted the lingo and specifications of classic design without adopting the corresponding and absolutely essential voicing techniques. On paper, our instruments read "classic," but they don't sound "classic" — chiefly because the voicing is *not* classic. And why isn't it? Well, perhaps because this sort of voicing isn't easy. It demands an artist craftsman preferably brought up in the tradition, and it doesn't lend itself to our production-line methods.

EUROPEAN ORGAN critics who have heard our instruments politely sum up the result as a piece of romantic gingerbread, with dabs of baroque icing around the edges, and with an occasional overblown trumpet stop stuck in the top of the cake. They believe that we pursue disparate objectives in seeking to carry out classic specifications with romantic voicing techniques; in our efforts to retain certain stops reminiscent of theater organs; (alleged to create a religious, but much more likely to produce a soggy and lugubrious atmosphere) stunt-stops of little musical worth; a console full of gadgets and tricks; and in general in allowing our instruments to be buried in broom closets; and in our habit of voicing far too loudly and thus forcing the tone.

Thinking of the sharp hardness of the sounds that pass as "new classic" today, I unfortunately have to agree with these observers. But let's take heart, this must be a growing period for us, for the work of such men as Herman Schlicker and Walter Holtkamp is well known and admired abroad as on a par with European standards. We must keep in mind that our own "classic" period is just beginning.

Certain it is that there's an entirely new audience for organ music today, thanks to high-fidelity audio reproduction. And the great contrapuntal literature is just the music of strength and structure that is ideal for repeated phonographic listening. If you can — go to Europe to hear these wonderful instru-

Continued on page 95



by DAVID SARSER

Tape, Disks and Coexistence

Out of the problems met and solved during the transposing to tape of one of the most important archive collections of disk-records and transcriptions in the world grew the idea Mr. Sarser presents here for use at home by any perfectionist music-lover.

RECENTLY a young and impressionable friend of mine told me of a dream during which he saw a reel of recording tape transform itself into an oxide-coated boa constrictor, after which this monster slithered up to his record shelves and proceeded to crush and devour his favorite recordings. My friend, who is an earnest music lover, had just received a very fine tape recorder as a gift and had been wondering before going to sleep whether his phono equipment and the record collection which he had acquired so slowly and at such great sacrifice, had not now become obsolete. His dream amused him but wasn't there, he wished to know, some truth in it?

I hastened to assure him that as far as objective audio technical realities were concerned there was not, and I intruded upon psychoanalysis to the extent of saying that his dream was simply a nightmare projection of some of the recent articles predicting a duel to the death between tape and disks; but that in contrast with such predictions I'd found my own tape recorder to be my record collection's best friend. Since other owners of treasured collections have perhaps been made to regard the reel of tape as a serpent offering either paradise or perdition, it might be worth while to try to separate the dream from the realities.

For, except within the feverish imaginations of some of the advertising copy writers, the push-button war between these two audio machines just doesn't come off. Certainly not at my place, nor at any other place where the true motive for possessing recordings, either tape or disks, is kept in mind. That motive is not the desire for gadgets — as fascinating as these might be — but for audio entertainment. The very moment we enter a record store this is our guiding obsession; we seek such and such an entertainment for a given amount of money, and we wish to be able to play it at will, under circumstances of our own choosing — usually at home. Naturally, the cost of records being what it is, we try to avoid those recorded entertainments which are unlikely to sustain our interest. Money, after all, is precious, time short, and the shops so full of such wonderful music that we cannot afford records which too quickly bore us. And let's face it, record fans are among the most fickle art lovers in this world. Indeed, there are none more fickle, and, as I shall demonstrate later, this very fickleness

renders any conflict between disks and tape not only unnecessary but unrealistic.

But first let's consider the creature in his fickleness: Upon acquiring a new record he plays it most the first few weeks he owns it, during which time he's super-conscious of its welfare. He handles it with extreme care, he protects it from dust and fingerprints, he anoints it with anti-static solutions, strokes it with magic brushes and magic rags, and applies the stylus to it with all the delicacy of a surgeon setting a scalpel to the human brain. In short, for this brief period the record is treated like a veritable jewel — which, musically, it often is.

Ah, but then the natural fickleness of the record fan asserts itself. A trip to the record store and his golden ear is turned to other loves, his diamond stylus seeks out other grooves, and the once-favored possession is now placed in the record rack, to be played no more than once or twice a year, depending upon how many records it goes to join.

Even the most constant music lover suffers in some degree from this fickleness, and he is encouraged in it by the embarrassment of riches which the recording companies are placing unceasingly at his disposal. Understandably he seeks the newest composition that has electrified the music world; the inspired performance of a favorite artist; the recording wherein a famous conductor surpasses his finest reading of a well-loved classic; and he is dazzled by the latest technical triumphs of the engineers — all of which help divide the life of a record into a short, intense, constantly-played period followed by a long mute silence in the album.

Thus even before tape entered the picture it was recognized that whether practically untouched or worn-grooved and scratched from many passionate playings, it is the destiny of all records to suffer long periods of silence — and to involve a certain amount of waste. The silence is inevitable (since not even the most studious listener can subject himself to the same piece of music day after day), but the waste comes exactly during the period when the record is most played. Yes, and when we are most careful of its fragility. There seems to exist for those of us who collect records an endlessly malicious devil whose pleasure it is to turn each of our gestures toward record preservation into its opposite, and our

highest fidelities into distortion. Our finest phono equipment notwithstanding, our records soon lose their brighter edge, the golden sound dulls down, dust infiltrates our hermetic rooms, bits of metal — apparently from outer space — appear mysteriously around the pole pieces of our fine magnetic cartridges; and surface noise increases until we don't know whether we're coming or going. Indeed, I believe after examining many records under the microscope and failing to find any radical changes in the grooves themselves, that very frequently noise results from something being *added* to the disk rather than from something being taken away. Those precious higher frequencies just don't disappear, they're smogged over with dirt; and the devil seems to thrive in the sound.

It's at this point in the struggle that the "disks-are-obsolete" people yell, "Throw out the whole caboodle and get tape." But while I have only the highest opinion of tape, this seems simply an impatient and unrealistic surrender to the illusion that tape has solved all audio-technical problems. For we should not forget that tape and disk machines are subject to the same physical laws — our knowledge of which contains no startling peaks but applies rather evenly; and that the entire recording industry — scientists, amateurs and all — are locked in a struggle against a common enemy: noise. So limited indeed is our knowledge governing the linkage between electronics and mechanics that at present it is virtually impossible for one audio medium to far outstrip the other. Hence, generally speaking, to switch from one to the other is to swing to the same problem in a new, and sometimes more perplexing, form

Briefly put, most disk problems are problems of usage; while those of tape involve storage. I doubt if any tape manufacturer would dare guarantee the life-expectancy of a tape recording. Perhaps he'd like to, but neither he nor anyone else really knows enough. My own experience is necessarily limited, but after recording now for over five years I still have no tape recordings more than two years old that I consider in very good condition. Not that it is impossible for taped signals to keep longer, but that, as yet, it is too unreliable. Sharp atmospheric changes may place a tremendous pressure upon the many layers of plastic, increasing as they near the core of the reel. And I believe, incidentally, that this pressure (which resembles the old Indian torture of binding a victim in wet leather thongs, which tighten as the sun dries them) has something to do with print-through — another serious problem of tape.

Print-through is the impressing of a high intensity dynamic passage from one layer of tape to another, through the back of the tape. It occurs where the magnetic pattern is so strong that it "double exposes" the layers of tape with which it is in contact; often resulting in a mysterious echo that comes *before* the original voice has spoken, rather than afterwards. At certain high frequencies, print-through produces a swishing sound, very much like flutter. This problem is not, by the way, entirely unknown to disk manufacturers; it occurs also during high dynamic passages when the grooves of a record are cut too closely together. A more careful attention to the spacing of the

grooves and the use of variable pitch equipment has solved this problem in disk recording; but with tape, however, the problem continues and with the new longer playing, thinner based tape, it has been slightly increased.

Let me emphasize that I stress these negative aspects of tape not in order to paint completely black matters which others have tried to paint completely white, but to point out that with tape, as with everything else, the advantages are inseparable from certain disadvantages. The very flexibility of tape is inseparable from its tendency to warp and sometimes lose bits of its oxide coating; yet the high quality of present day microgroove disks would be impossible but for this same flexibility. And even when bits of oxide are lost from a tape we still have a gain over disks, for here, instead of losing the whole record we only lose a few db in the level of the flawed recording. We all know the serious nature of even the smallest chipping of a disk.

Many are the problems connected with phono equipment and I'm not forgetting them: the turntable may rumble and the compliance of the arm and cartridge be inadequate, causing abnormal wear: the point of optimum pressure between stylus and the record may be lost, causing groove skating if there is too little, abrasion if too great; and so on. These, however, are familiar problems and we accept them as native to the medium. But when we are as realistic in considering some of the problems implicit in the nature of the tape recorder any notions we might have had of its perfection are forced to fade.

Since, for instance, the tape machine combines the recording and playback functions in the same piece of equipment, there arises a problem unknown to phonographs — the prized recording ruined by pressing the wrong button. Professional machines are fool-proofed against this hazard by a system of interlocking switches and relays, but with the less expensive recorders its contribution to record mortality can be quite high. And



beside this *functional* erasure I've heard of tapes being partially erased both by being placed too near power transformers and the transformers of fluorescent lighting fixtures used in a tape storage cabinet. Indeed, any strong magnetic field acts like a death ray on a tape's sound pattern. A tape recording, after all, is basically nothing more than an organized magnetic pattern arranged in the iron particles which coat a plastic base. This pattern in turn is produced by a magnet (the recording head), brought alive by a magnet (the playback head), and obliterated by a magnet (the erase head). In fact, a tape recording is *itself* a marvelous magnet which finds its source, voice, and death in other magnets. To those who approach it realistically, tape is a scientific miracle, a beauty and a joy; but in its fragility and extreme suggestibility it can be like a beautiful woman who is incapable of distinguishing between her husband and the TV repairman; it will accede as readily to the demands of a magnetized screwdriver as to those of a symphony orchestra. Perhaps someday the scientists will give it a built-in sense of discrimination, a morality; but until then the only solution is to keep it carefully away from stray magnetic fields. One thing is certain, the weakness in the tape recorder picture is not so much in the machine as in the tape. The manufacturers will therefore have to make many drastic improvements in their product before there is any real possibility of tapes threatening the existence of the microgroove disk. Cooperation, not war between the two mediums seems thus the logical order of the day.

Nevertheless, so much has been made of the virtues of the tape recorder that the uninitiated are apt to assume that all the mechano-electronic problems associated with the phonograph have here been overcome. Actually some of these problems have been aggravated.

IN ORDER to obtain the full-frequency response of 15,000 cycles (which is achieved on disks and is becoming standard on pre-recorded tape) at a tape speed of 7½ inches per second it is necessary to fabricate an air gap of ¼ mil. (.00025 inches) between the two pole pieces of the recording head. And, in order to maintain this level of performance throughout the life of the head, this critical tolerance must be maintained not only over the entire surface across which the tape must pass, but straight through to the rear of the pole pieces. This isn't easy, and it poses problems with which no designer of phono cartridges has ever had to contend.

One of the most illusory notions contributing to the idea that disks are obsolete is that a cheap tape recorder may easily rival the performance of a turntable which has been corrected against flutter and wow. Actually this is possible only with tape transport mechanisms of high quality. To compete with a fine turntable, a transport mechanism must be capable of maintaining the tape in absolute contact with the pole pieces as it is moved across the heads, and, since any movement up and down as it crosses produces "violin string motion" (a vibration of the tape which results in chronic flutter) it must transport

the tape in an absolutely straight line. With imprecision in almost any part of the complicated drive mechanism leading to flutter, it is quite unrealistic to hope to secure high quality performance cheaply.

This, incidentally, remains true despite the fact that cheap recorders sometimes sound first-rate. Actually this is but another illusion, one arising out of the fact that our knowledge of electronics far surpasses our knowledge of mechanics. Today it is easy enough to design adequate electronic circuits for tape-recording, but the transport is something else again. Thus its electronic assembly often gives the cheap recorder the illusion of adequacy-when-new; but all too soon it reveals its lack of quality — precisely because its mechanism is incapable of the prolonged precision of motion necessary to achieve fidelity of sound. Here, with all the certainty of death and taxes, economics enters the picture.

I haven't bothered to mention pre-recorded tapes until now, it being obvious that with prices what they are, the disk is much the better value. And, as to quality, recent LPs are usually equal to tape in terms of fidelity and often surpass it on the score of noise-level. Any stampede to pre-recorded tapes seems therefore impractical. Should the price of pre-recorded tapes come down to somewhere near that of disks it might be a different story. However, even as I write, the major recording companies have reduced their prices considerably. And, with the cost of the raw material for a vinyl disk being only a few cents and that for an equal amount of time on tape coming to over a dollar, the disparity seems highly unlikely to disappear.

These, then, are some of the realities, technical and economic, involved in the dream of a perfect audio machine. Tape, like disks, has its limitations; when we switch from one to the other we give up some good features for some other good features — and some good features for some that are bad.

Yet for all the problems we describe there is much pleasure waiting for anyone who is willing to work within the limitations of *both* mediums. For the reader whose interest is primarily in audio entertainment, the trick is to use tape not as a replacement of his phono equipment, *but as an extension of it*. And here the recording companies have themselves given us the path to follow.

When the tape recorder reached the point of perfection where it could be used to advantage, the recording engineers did not throw out their precision disk recorders; instead they learned to use the new, more flexible, medium for field or location work, in concert halls and churches, and they took advantage of its ease of splicing to raise recording to the level of an art. Their disk recorders they now moved into dustproofed rooms and fitted with the newly-invented hot styli, to give us the best disks in history.

It was by adapting this approach to my own needs as a listener and record collector that I discovered that my tape recorder was my record collection's best friend. The trick is to use one's recorder to overcome the use-difficulties implicit in disks, and use one's disks to overcome the storage problem

Continued on page 98

Antique finishes for your Cabinetry

by EDWARD MAGED

This is a sequel to Mr. Maged's February article, "An Old Look for Your New Sound," wherein he discussed the how and wherefore of housing high-fidelity equipment in furniture of early American design, with detailed advice on woodworking. Here's what comes after the sawing and glueing.

VISITS to typical Early American and Colonial collections such as those at the American Wing (Metropolitan Museum, N. Y.), Rhode Island School of Design, Providence, R. I.; Winterthur, Wilmington, Delaware; N. Y. Historical Society and the Chicago Art Institute have resulted in one inescapable conclusion — you can't duplicate an old finish — you can only simulate it. The alchemy of time, light and use have all combined to make duplication an almost impossible task. However, a reasonable facsimile is possible.

The methods discussed below are based on actual experience; with a little care, one can achieve a more than satisfactory finish, virtually on a par with that of the better types of commercial reproductions.

Don't waste money on prepared finishes, for the odds are that the exact shade you want won't be obtainable. If the piece is to be made from pine, cherry, birch or maple, spend approximately 35¢ each for a tube of raw sienna and a tube of burnt umber, both ground in oil. Dissolve about three inches of each in approximately 2/3 pint of turpentine or turps-substitute to which has been added 4 to 6 tablespoonfuls of linseed oil. Mix very thoroughly until there are no traces of any sediment. This mixture will result in a faded tobacco tone, but if it is too much on the brown side, add some of the raw sienna. If too light, add a bit of burnt umber.

Using a rag, try the stain on scrap lumber until you are satisfied with the shade. If the wood is similar to those mentioned above, the problem of filling the pores is eliminated, since these are all close-grained woods. Let dry for 24 hours and lightly skim the surface with steel wool, a grade equivalent to Brillo. Shellacing and varnishing are next and we suggest finishing the sample completely before a final decision as to the tone, since shellac and varnish will tend to darken the wood slightly.

Buy a pint of the most expensive white shellac obtainable, preferably in a dated can, since shellac undergoes a metamorphosis if it stands too long and will have a tendency to "bloom." A half of this amount will suffice for any of the outlined projects, and it should be mixed with approximately three times the amount of alcohol

or an alcohol substitute (the latter will serve equally well and costs lots less).

One word of caution — *don't shellac on a rainy or humid day*, or the finish will remain "tacky" forever. Using a soft 2-inch brush, apply the first sealing coat, working rapidly in one direction. This wash coat will dry in from 20 minutes to two hours, depending on temperature. Rub it down thoroughly with steel wool, clean the surface with a dry rag and apply a second coat which should be similarly rubbed down after a thorough drying.

One coat of varnish will suffice as a final finish in most instances, but two may be used if you are skeptical about the depth of coverage. *Buy a dull-drying varnish*, for it has an excellent texture and permits rubbing down with steel wool easily. In the rubbing process, use just sufficient pressure to remove any surface unevenness and possible streaks. The excess varnish will come off in a light powdery form with little effort, in sharp contrast to rubbing down the glossier types.

The last operation is waxing. Use a good grade and cover the surface completely. Forget the instructions on the can and leave the wax undisturbed for 24 hours. Polish with a soft rag (plenty of elbow grease!) until the surface assumes an even dull sheen. Incidentally, polishing can be speeded up considerably if you have an electric drill equipped with a polishing buffer.

Here's an alternative staining method. Purchase a tube of "Zinc White," ground in oil, and dissolve about 75% in a half pint of turpentine. Mix thoroughly and apply with a brush. Upon drying, it should have the appearance of a thin coat of whitewash. After an overnight drying, make up a similar solution but using an equivalent amount of burnt umber in place of the Zinc White. This coat may be applied over the white one with a rag and assiduous rubbing will result in a warm, mellow, light brown finish. If a trifle on the dark side, dip a rag lightly in turpentine and rub to the desired shade. Shellac, varnish and wax may be then applied as mentioned in the previous paragraphs. This is also an excellent method of staining a pine panelled wall. Slight traces of the white finish left in the beading between the vertical board sections

add an interesting note and closely simulates the appearance of century-old panelling which has had its various coats of paint removed and then restained.

One of the most delightful finishes I have encountered is the rich, mellow amber shade of a 100-200 year old walnut piece. Father Time gets the credit, though. Constant exposure to light and the direct rays of the sun results in a bleaching action which can, however, be duplicated with great accuracy.

Walnut is an open-grain wood and "chocolatey" in hue. Fill the pores with a good grade of natural color commercial filler (follow the manufacturer's instructions this time!). After sanding the slightly raised surface with a fine abrasive paper and steel wool, you're ready for the bleaching process. I have tried them all, but the best by far is a two-part commercial bleach which can be obtained at any paint shop. It consists of two separate solutions. The first is applied with a brush and allowed to soak into the wood for 5-10 minutes. The second solution is then applied over the first. A chemical reaction takes place, requiring from 4 to 12 hours for completion. The resultant dry scummy residue should be removed with fine sandpaper and steel wool until the surface is absolutely smooth. The piece should then be washed down with a thoroughly wrung-out wet rag. The color of the wood should be a sandy white, but if not light enough, repeat the bleaching process.

When completely dry, repeat the staining, shellacing, varnishing and waxing operations as discussed under close-grained woods. In place of the stain, you might wish to try the coloring method I used on the hunt board I described last issue. Orange and white shellacs were mixed in equal parts and in turn mixed with three parts of an alcohol substitute. This simultaneously served as the coloring and sealing agent. Apply two coats and continue with varnishing and waxing.

I have purposely supplied a number of methods of staining, for color preferences differ widely and my best suggestion is to sample each method and label accordingly so that the selected one may be accurately duplicated.

Did you ever notice the "antique" fly-specked appearance of some reproduced walnut pieces, particularly those of French Provincial attribution? It adds an interesting note (it also adds 5-10% to the price!) and I like it if used sparingly. In my experimentation, I ruined a perfectly good shirt, so dress accordingly. These specks are applied *after* the shellacing and *before* the varnishing.

Buy the smallest can of dull or flat drying black enamel. Obtain a piece of small-opening extruded metal, approximately 6 by 6 inches, the same type as used for the front of a radiator cover. Use a short, stiff-bristled brush about 3/4-inch across, and after dipping into the enamel, remove every bit of the surplus by rubbing the bristles against the side of the can.

Holding the metal flat and approximately 2 inches above the work, move it rapidly from side to side and simultaneously rub the brush against the openings. Despite an almost completely dry brush, enough of the enamel will spatter through in the form of a fine mist. Continue until the surface is lightly covered. If the specks

are too large, they can be removed instantly with a rag moistened in turps. Evaporation takes place almost immediately so that you may start all over again.

Some Suggested Reading

FURNITURE TREASURY: Wallace Nutting (3 volumes)

The monumental work on the Colonial and Early American periods, covering virtually every subject from hardware to highboys. An uncompromising purist, Wallace Nutting points up graphically the decline in furniture design since the days of Chippendale, Hepplewhite, Sheraton and the Adams Brothers and dilates on the beginning of the Dark Age in furniture which he believed coincided with the latter period of Duncan Phyfe, approximately 1830-1840.

PINE FURNITURE OF EARLY NEW ENGLAND

Russell Hawes Kettell

This volume includes more than 200 photographs of authentic rare old pine pieces made in the 17th and 18th centuries. A very valuable feature of the book is a section devoted to 55 working drawings of representative furniture of that period. I would like to draw your particular attention to two corner cupboards which can be reproduced easily and which lend themselves to modification for use as corner type enclosures.

ANTIQUe REPRODUCTIONS FOR THE HOME

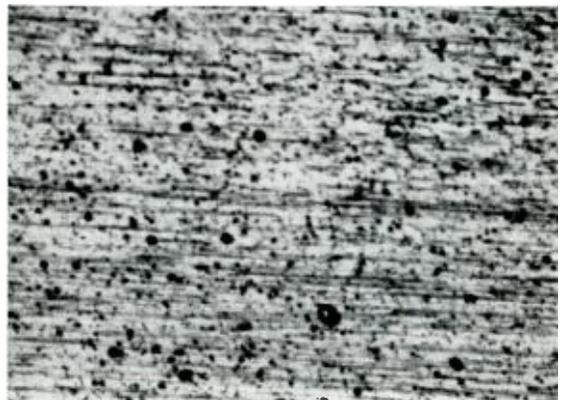
CRAFTSMAN: Raymond F. Yates

The home craftsman and antique collector will find a wealth of practical information in this volume. It includes detailed descriptions, numerous photographs and dimensional drawings of coveted pieces such as corner and open cupboards, blanket chests, clock cases, etc. The described articles have been chosen with a view to the simpler types of joinery—the kind of work that can be done in a home workshop with a modest set of hand tools.

REFINISHING OLD FURNITURE: Florence E. Wright

This pamphlet on refinishing antique furniture will be of great interest. It is written in simple terms and not only covers refinishing but also includes some helpful hints on repairs. Issued by the Extension Division of Cornell University, Ithaca, New York, it bears the designation "Bulletin 295," reprinted February, 1952.

A close-up of a spatter-job of antique "flyspecking."





music makers

by ROLAND GELATT

BINAURAL SOUND impressed in a single record groove is the latest achievement of English Decca's engineer extraordinary, Arthur Haddy. Neither Decca in England nor London Records here are making any public announcements, but rumors are becoming increasingly insistent that the binaural disk will be on the market ere long. How does it work? Decca-London isn't telling, but the experts seem to think that it depends on a combination of lateral and vertical modulations cut in a single record groove — one "ear" of the binaural recording being engraved, "hill-and-dale" style, in the bottom of the groove, the other on the sides, conventionally. Like RCA's color television, these records are supposed to be "compatible": with special equipment they will yield binaural sound; on ordinary equipment they can be played monaurally. Combination vertical-lateral recording has been tried before, but not commercially.

Several months ago Ernest Ansermet wrote to me mysteriously about a secret new recording technique which, he said, eclipsed anything he had previously heard. "Unfortunately," he added, "I am not allowed to say anything about it." Since then, the news of Decca-London's binaural experiments has leaked from other sources, and I'm sure M. Ansermet won't mind being quoted in praise of the new technique. Put down another coup for Arthur Haddy, the man who perfected "ffrr" recording during World War II and initiated the Era of High Fidelity Records with the Ansermet-London Philharmonic recording of *Petrouchka* in 1946.

PITTSBURGH is a city I had passed through many times in transit between Chicago and the East, but I had never stopped off to visit what was once the world's dirtiest city, and is today one of the cleanest, until Capitol Records invited me to

attend a mid-January recording session with violinist Nathan Milstein and the Pittsburgh Symphony, William Steinberg conducting. I came away without having seen much of Pittsburgh but with increased admiration for the skill of Capitol's engineers in hurdling the sonic obstacles of Syria Mosque, a squat, shallow auditorium of dour architecture and treacherous acoustics.

Just how treacherous they are, I learned at the regular Sunday afternoon concert which preceded the recording session. What I heard that afternoon in the Pittsburgh Symphony's guest box at the rear of the hall bore small



Steinberg and Milstein confer grimly . . .

resemblance to the vibrant orchestra I had heard on many Capitol records. The tone lacked body and liveliness, and it refused to coalesce into an even texture. As the first half of the concert wore on, I made a mental note that Capitol's engineers had unduly glamorized a rather tawdry ensemble, and at the intermission I said as much to John Coveney, the efficient head of promotion for Capitol's classical records. "Wait until you hear it from the top balcony," he promised. "It sounds like a different orchestra up there."

He was right. Three flights up, the orchestra suddenly took on the brilliant, vivid characteristics of the Pittsburgh Symphony as it sounds on records (and as it was to sound a month later in the faithful acoustics of Carnegie Hall). Capitol's engineers

discovered the virtues of this upper balcony at their first recording date in Pittsburgh three years ago, and now it is standard operating procedure to install a uni-directional Telefunken microphone there for the over-all pickup. At the session I attended, Capitol's engineer-in-charge, Frank Abbey, relied on the balcony microphone for 90% of the sound. Three RCA mikes were placed on stage, for "sweetening" string tone, and another Telefunken was attached to a stepladder in the pit, to pick up the soloist. The microphones were connected to portable tape and amplifying equipment installed in a first-aid room adjacent to the stage.

When the session got under way next morning, nobody was pleased with the sound quality — neither the recording director, Dick Jones, nor the engineers, nor Steinberg, nor Milstein. After hearing the first test playback, Steinberg announced sadly but decisively: "It is not a nice sound." Jones and Milstein nodded a doleful assent while Frank Abbey hastened out of the first-aid room to readjust the top balcony and stepladder microphones. There followed another test and another playback. This time the Messrs. Steinberg and Milstein looked happier. They



. . . but later the listening got happier.

went back on stage, Milstein put out the cigarette that had been dangling from his mouth, and over the intercom loudspeaker came Jones's preamble: "Beethoven Violin Concerto, first movement, Take 1."

It was the first of many. The

recording inched forward bit by bit, take by take. Tempers ran short. Milstein and Steinberg heard the playbacks with dismayed expressions. "The trouble is," Milstein wailed, "we don't listen to ourselves. We think we are better than we really are." After nearly four hours and twenty-one takes, Dick Jones felt he had enough acceptable material to splice together a satisfactory first movement . . . if only they would take another stab at those difficult opening pages. Steinberg turned back to the beginning of the concerto and began to conduct Take 22. It started off beautifully, with the clean entrances and elastic phrasing that betoken a group of alert musicians poised to do their best. Steinberg was supposed to stop at a certain prearranged measure. He didn't. With an intuitive feeling that this was it, he kept on going right to the end of the movement, twenty-one minutes of straight recording without a break. "Perfect," Jones announced at its conclusion. "We'll forget about all the other takes." Conductor and violinist were in hearty accord. They didn't even need to listen to the playback.

This meeting of minds managed to break the interpretative ice, and the taping of movements two and three went off smoothly and comparatively quickly. By five o'clock everyone was ready to call it a day, most of all Nathan Milstein, who must have played the equivalent of a half-dozen Beethoven Concertos in seven hours. The recording will be released in the fall. Capitol hopes it will fare even better than the same artists' Brahms Violin Concerto, which was one of the top classical sellers in 1954. Meanwhile, Milstein's admirers can content themselves with the Prokofieff Concerto No. 1 and the Lalo *Symphonie espagnole*, due next month.

NATHAN MILSTEIN is celebrating the twenty-fifth anniversary of his American debut this season. It seems incredible that he should be fifty years old, but that's what the reference books say; anyone passing him on the street would take him for a hale thirty-five. He is a shy man, self-conscious about his Russian accent, and in general not disposed to publicize himself. Because of this, I think he has been taken more for granted than he deserves. Like so many other violinists, he was born

in Odessa and studied in St. Petersburg with Leopold Auer. His estimate of Auer's musical culture is not very high, and he seems to have learned much more—after leaving Russia in the 1920s—at the concerts of Artur Schnabel, Wilhelm Furtwängler, and Fritz Kreisler. When the question of Kreisler's "liberties" came up, Milstein turned indignant: "Don't talk about liberties. Kreisler played like a genius. Beethoven would have loved the so-called liberties he took with the concerto."

AS FOR KREISLER himself, he appears to hold an equally high opinion of Milstein. At an interview on his eightieth birthday, February 2, Kreisler said: "The men I admire most are Zino Francescatti and Nathan Milstein. They have the sentiment I like to hear in music. Too many musicians have become tricksters. They play some things too fast. They take the heart out of music."

Kreisler's birthday was attended with many expressions of homage appropriate to this unique artist. RCA Victor gave a lunch for him at Luchow's, an ornate German restaurant on once-fashionable Fourteenth Street that has managed to survive intact from the nineteenth century. Spoken greetings from almost every violinist in the business were broadcast over station WQXR, and these were followed by an interview with Kreisler in which he expressed his artistic integrity as warmly and simply in words as he always has in music. "When I play," he said, "I always try to achieve a certain ideal and I have never been able to achieve it. When I came near to it and when I advanced in age, the ideal progressed too."

Violinists are usually not given to charitable remarks about their confreres, but when Kreisler is mentioned they invariably mellow and speak of his playing with love and high admiration. All of which makes it regrettable that so few Kreisler recordings remain in the catalogue. However, RCA Victor's Alan Kayes

assures me that more reissues are contemplated if adequate sound quality can be maintained. On the RCA agenda is a Treasury series reissue of the Beethoven Violin Concerto recorded by Kreisler with the Berlin State Opera Orchestra under Leo Blech and released by HMV on the centenary of Beethoven's death, March 1927, and by Victor (as Album M-13) two months later. From a musical standpoint this has always been held in higher estimation than Kreisler's later version of the concerto, recorded with the London Philharmonic under Barbirolli. Here's one potential customer who will buy it no matter how antiquated the sound. Also under consideration are reissues on LP of the ten Beethoven violin sonatas, which Kreisler recorded with Franz Rupp in the mid-Thirties.

MUSICAL MARGINALIA:

*** In London, the publisher Hamish Hamilton announced sales exceeding 50,000 copies of *Kathleen Ferrier: A Memoir*, by Neville Cardus. It was the surprise seller of the Christmas book season in England. The publishers reprinted feverishly and only just managed to keep pace with demand. "It is particularly pleasant," comments the London *Bookseller*, "to record the success of this book, since its sales benefit the Kathleen Ferrier Memorial Fund to provide scholarships for young singers." HIGH FIDELITY will supply copies of the Ferrier biography at \$2.75 each, postpaid. Address orders to: Book Department, Publishing House, Great Barrington, Mass.

*** In Vienna, the Barylli Quartet was obliged to cancel a transcontinental tour of the United States when its cellist, Hugo Kortschak, suffered a stroke.

*** In Paris, the violinist Arthur Grumiaux has recorded a recently unearthed concerto by Paganini, last played by the composer himself in 1831. It will appear this year on the Epic label.

*** In Boston, managers of the Boston Symphony are considering various long-term contract proposals from several record companies, European and American, before deciding whether to renew the soon-expiring contract with RCA Victor. Meanwhile, Victor has recorded in Boston the complete *Daphnis* ballet music conducted by Munch.



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 • ROEBRT KOTLOWITZ • HOWARD LAFAY
 SALLY MCCASLIN • JOHN S. WILSON

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CLASSICAL

ANTHEIL

Ballet Mécanique
 †Brant: *Signs and Alarms; Galaxy 2*

New York Percussion Group, Carlos Surinach, cond. (in the Antheil); Chamber Ensemble, Henry Brant, cond. (in the Brant). COLUMBIA ML 4956. 12-in. \$3.98.

As George Antheil observes in his notes on the *Ballet Mécanique*, "it early became a very notorious piece, much talked about but little played." The little magazines of the 1920s were full of the *Ballet Mécanique*, partly because of Antheil's friendship with Ezra Pound; so far as literature is concerned, it is one of the classics of modern American music. Today, thirty-one years after it was composed, it sounds a great deal less *mécanique* than it did originally. Music for an ensemble of percussion instruments was wild modernism in the 1920s, but it is common enough in the 1950s, and we have learned that the percussion orchestra is a thing of ancient tradition in the Orient. Bells, gongs, and drums now conjure up the gamelan and Indonesian travelogues rather than steel mills and skyscrapers, and this is true even if the bells, gongs, and drums are associated with pianos, as they are here. The piece has a good deal of rhythmic variety and some attractive tunes; it is by no means a mere historic freak dragged onto records for the hell of it. The recording can only be described as boxy; it is loud enough and faithful enough, but all the sound seems to stick together as if it were in a container of some kind.

Henry Brant's *Signs and Alarms* and *Galaxy 2* are studies in sonority for wind and percussion instruments. They give an impression of the wildest, freest, most fantastic kind of improvisation, like that of the great jazz men, though with a totally different rhythmic and harmonic texture from that

of jazz and with no suggestion of underlying blues or popular song. *Galaxy 2* sounds a little like the adversaries in *Heldenleben*, except that these characters are high-spirited and friendly. The notes stress Brant's humor, which is humor of a transcendental kind; Brant is not just playing around. The recording brings all the instrumentalists right through the speaker to sit in your lap.

BACH

Coffee Cantata, No. 211
Amore Traditore, Cantata No. 203

Soloists, Pro Musica Orchestra (Stuttgart), Rolf Reinhardt, cond. (in No. 211). Bruno Mueller, baritone; Helma Elsner, harpsichord (in No. 203). VOX PL 8980. 12-in. \$5.95.

The *Coffee Cantata* is about as close as Bach ever got to writing opera—and comic opera at that. The wisp of a "plot" concerns an eighteenth-century bobby-soxer's addiction to the insidious product of the roasted bean and her father's anxious attempt to cure her of that vice. Bach, characteristically, handled it as carefully as if the text were important, and the music is not easy to perform. It is nicely sung here, with proper tongue-in-cheek solemnity, by Friederike Sailer, soprano; Johannes Feyerabend, tenor; and Bruno Mueller, baritone. The Italian solo cantata is not one of Bach's most inspired creations. Original texts and English translations are given; the recording is excellent. N. B.

BACH

Prelude and Fugue in A major; Prelude

The last-moment arrival of a number of records too interesting to defer led us to add eight pages to this section, necessitating the unusual numeration between pages 64 and 65.

and Fugue in B minor; Pastorale in F major; Fantasia in G major

Finn Viderø, organ.
 HAYDN SOCIETY HSL 128. 12-in. \$5.95.

Four impressive works from different periods of Bach's career. The earliest is the *Pastorale*, a composition in four movements, which Schweitzer thinks was written for a pedal harpsichord. Viderø's registration seems a little dark for the bucolic first movement but he brightens it in the others. Last in this collection, chronologically, is the big work in B minor, one of Bach's masterpieces. The lyric piece in A major is notable for an unusually songful fugue, the *Fantasia* (second of two in G major) for the lordly stride of its middle section. Viderø, playing on the organ of Kaertmunde Church in Denmark, performs with vital rhythm, and his registrations are mostly well chosen to keep the different voices clear within a richly sounding whole.

N. B.

BACH

Sonata No. 2 for Violin and Keyboard—
See Casadesus.

BACH

Eight Sonatas for Flute and Harpsichord

John Wummer, flute; Fernando Valenti, harpsichord.
 WESTMINSTER WAL 216. Two 12-in. \$11.90.

This seems to be the only recording of all eight of the sonatas for flute (seven of them with harpsichord) attributed to Bach. He must have been very fond of the flute to lavish on it such loving care and delicate workmanship, as he did in the undeniably authentic works of this group. The instruments are in perfect balance in this recording, and they are played skillfully and in straightforward fashion.

Too bad that a little of the care given to performance and recording did not flow

over into the preparation of the notes. The pamphlet that came with the review set is a mess. Whole pages are transposed, and most of the text has nothing to do with the flute sonatas. No doubt haste is the explanation, but what was the hurry? Still, the music is lovely. N. B.

BALAKIREFF*Thamar — Symphonic Poem*

†Liadoff: *Baba-Yaga*, Op. 56; *Eight Russian Popular Songs*, Op. 58; *Kikimora*, Op. 63

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

LONDON LL 1068. 12-in. \$3.98.

All of the music here was inspired either by folk legends or folk songs of Russia. *Thamar*, a symphonic poem about a voluptuous queen who seduced her victims and then slew them, is full of drama and Oriental flavor. It is one of Balakireff's most attractive works. Liadoff's *Baba-Yaga* and *Kikimora* are both fantastic scherzi describing supernatural beings. But perhaps the most important of all the works here is the set of *Eight Russian Popular Songs*, given their first satisfactory recording on L.P. Ansermet's readings are splendid in concept and rich in sound, all of which has been faithfully captured by the engineers. P. A.

The Battle of the Bach Bows

THE PROBLEMS involved in authentic performance of Baroque music have been churning up the musicological world for two or three decades now. There are a great many of them, and a quantity clusters about the works of Bach. One of these enigmas has to do with the chords in the sonatas and partitas for unaccompanied violin. With a modern violin and bow, all the notes in these chords cannot be played simultaneously; instead they are arpeggiated. Because of this, some writers — chief among them being Albert Schweitzer — have advocated the use of a curved bow with hair loose enough to be drawn across two or more strings at once.

Many experiments have been made in the fashioning of such bows, none of them successful, mainly because when the hair was loose enough to play solid chords, it was then too loose to play single tones incisively, especially on the two middle strings. Now comes Emil Telmányi with the "Vega" bow, especially manufactured to his specifications by a violin maker in Denmark. It has a patented gadget that enables the performer to vary the tension of the hairs at will. With this bow and a somewhat flatter bridge than is used nowadays Telmányi can play chords without arpeggiating them and still get a good strong tone for single notes. Hurrah, he says (and doubtless so do others), the problem is finally solved.

Unfortunately, the situation is not quite so simple. It is not at all certain that Bach wanted all the notes in his chords to be played together. To be sure, he wrote them that way; but we are learning more and more that the notation of Baroque music often meant entirely different things to the composers and performers of that period than it does to us. An excellent case in point is the Lully *Te Deum*, in which the note values are rendered not as they are written and as we would play them but as they were most likely played in Lully's time. The fact is that a pretty strong case could be made for the view that Bach did *not* mean his chords to be played solid in this music.

This is not the place to go into the pros and cons of the matter. Until the experts agree on a solution, the rest of us should keep an open mind, and it was with that attitude that I listened to this set. I found it extraordinarily interesting and at the same time disappointing. The chords come through round and clear; and in the opening

of the great Chaconne, for example, they have an organlike resonance and fullness. But along with the purely aural pleasure given by the richness of the chords, one gets the feeling that it has been too easily achieved. I was reminded of Curt Sachs's remark that a performance of these works with a "Bach bow" is like a high-wire act done two feet above the ground. And this impression was not dispelled by Telmányi's playing in general, which seemed to me best characterized as very careful. Perhaps when he has grown more accustomed to the new bow, his tempos will be less deliberate and his playing will acquire more dash and brilliance.

London's recording is so clear, or the fiddle so near the microphone, that one can often hear the thudding of fingers and the brush of hair across the strings.

Julian Olevsky, hitherto unknown to me, was born in Germany, raised in Argentina, and now lives in the United States. This record reveals him as possessing an excellent technique, good tone, and intelligent musicianship. There is a minimum of scratching; the tone remains round, even in quadruple stops; and the strands of the polyphonic texture are kept distinct. Whether he has a penetrating imagination and an outstanding personality is not so clear.

Francescatti plays with his wonted authority. He is more forceful and rhythmically freer than Olevsky. His tempos in a few of the movements (for example the Corrente of the D minor Partita) seem better chosen. Both artists are well recorded.

NATHAN BRODER

BACH*Three Sonatas and Three Partitas*

Emil Telmányi, violin, using the "Vega" Bach Bow.

LONDON LLA 20. Three 12-in. \$11.94.

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

Julian Olevsky, violin.

WESTMINSTER WL 5306. 12-in. \$5.95.

Partitas: No. 2, in D minor; No. 3, in E major

Zino Francescatti, violin.

COLUMBIA ML 4935. 12-in. \$3.98.

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

†Brahms: *Sonata for Piano and Violin, No. 3, in D minor, Op. 108*

Pierre Barbizet, piano; Christian Ferras, violin.

TELEFUNKEN LGX 66014. 12-in. \$4.98.

These gentlemen may have played the "Spring" Sonata too often; music lovers who have not tired of its expansive freedom may think the present performance too dispassionate. The more recondite Brahms has a more enthusiastic exposition, and Ferras' violin — best in its dark colors — redeems by its dancing shadows some of the light lost in his languid sunbeams in the Beethoven. First-rate sonic values for the violin in both; fair for the piano, which is solid enough but from time to time wooden in the treble. C. G. B.

BEETHOVEN*Symphony No. 4, in B flat, Op. 60*

Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.

RCA VICTOR LHMV 1059. 12-in. \$4.98.

The qualities that made the late Wilhelm Furtwängler revered and contemned are here in telling measure. Here the phrase is lengthened, smoothed, and held always beyond expectation, and here the harmonies are fitted into a stately upright procession of solid columns, as beautiful and nearly as static as the Parthenon. Under exacting direction, the orchestra has a rich, dark glow, and the engineers have preserved this without harshness. C. G. B.

BEETHOVEN*Symphony No. 5, in C minor, Op. 67**Symphony No. 8, in F, Op. 93*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

CAPITOL P 8292. 12-in. \$4.98.

Much of the power in the first movement of the Fifth Symphony is there only by implication, by contagion of its imperious impatience. The orchestra prescribed by Beethoven is not large, and the dramatic impact comes less from orchestral *fortes* than from the mutations of the principal theme. No record has ever succeeded in restoring this impact entire, though the Kleiber (London LL 912) and Dorati (Mercury 50017) versions are impressively nearer entirety than others. The new Sreinberg record fails to deliver impact in the first movement, joining a sheaf of other respectable failures. It is an otherwise stalwart orchestral presentation, especially in the scherzo.

The Eighth loses much of its fun in a performance apparently determined above all to slur nothing. C. G. B.

BEETHOVEN*Symphony No. 6 ("Pastoral"), in F, Op. 68*

Members of the NBC Orchestra, Leopold Stokowski, cond.

RCA VICTOR LM 1830. 12-in. 44 min. \$3.98.

The record gives spectacular proof of Stokowski's wizardry in shaping whatever

orchestra he leads into a fair semblance of the Philadelphians he used to conduct. Here the heated magic wand extorts from men just released from the iron precision of Toscanini a fat sensuousness of undulant sound rather wonderful and quite amazing. It is just a step from the cathedral to the seraglio. This is one of those sonorous experiments that Stokowski essays from time to time, and it must be admitted that the orchestra sings beautifully through an incense of artifice.

The acoustics of the Manhattan Center ballroom are softly gracious to a blend of sound, and the bass in particular is impressive in smooth, compact billowing. The winds, beautifully played, are forward beyond the needs of balance but advantageous to detail. The full orchestra gleams with rich lights, both bright and subtle, in a recording that presents no difficulties to any kind of apparatus.

Alas, the "Pastoral" is kept in the background during this exhibition. Except for the scherzo — its long repeat omitted — and the Storm, it is lugubriously slow and unwieldy, mannered and tropical and offensive, an overmanured rotting of sweet, humble and healthy vegetation. In short, Chapter 100 of Stokowski's magisterial use of his best to demonstrate his worst.

In a six-minute appendix, during which the conductor speaks about the "Pastoral" Symphony, authentic thunder is reproduced, cuckoo and nightingale offer their voices, and an aggressive brook (there are a million varieties of brooks) clatters in a way quite unlike Beethoven's impression of his. The orchestra then plays against these noises, and we are all mildly amused. C. G. B.

BELLINI

Songs

†Gounod: *Songs*

Vincenzo Bellini: *Il fervido desiderio; Dolente imagine; Vanna, o rosa fortunata; Vaga luna, che inargenti*. Charles Gounod: *Venise; Au rossignol; Viens! les gazons sont verts!*

Suzanne Danco, soprano; Guido Agosti, piano.

LONDON LD 9144. 10-in. \$2.98.

When Vincenzo Bellini died, in 1835, weeks short of reaching his thirty-fourth birthday, he had been before the public only ten years. By standards of the time, he had not been more than modestly productive. All told, his works, including juvenilia, come to eleven operas, a symphony and some songs. But what he did compose, whether or not it represents his full potentiality, is music of true genius, so lovely, so individual in the long, pure lines of its melodies that it should not lack for listeners so long as there are singers able to communicate it.

In view of the relative inaccessibility of Bellini's stage works, it is a pity that his songs are so seldom heard. As characteristically Bellini as anything in *Norma*, each is in effect an exquisitely fashioned miniature aria. By the same token, they are not at all easy, for the flowing line is as exposed, the breaths as long, and expressive treatment of the ornamentation is every bit as essential. Suzanne Danco — to my knowledge, the only singer who does

these songs now — has all the grace and purity of phrasing, all the technical control needed for the four recorded here. Her voice is not particularly striking, but it is free and even and used with great artistry. Of the Gounod songs, *Venise* is a fine barcarolle and *Viens! les gazons sont verts!* a brisk aubade. *Au rossignol* is long, strophic, sweet, and something of a bore. All are very well sung. Guido Agosti's accompaniments are good. Engineering: Close, clean, balanced. J. H., JR.

BERLIOZ

Béatrice et Bénédicte — Overture; *Benvenuto Cellini* — Overture, Op. 23

Orchestre de la Suisse Romande, Robert Denzler, cond.

LONDON LD 9143. 10-in. \$2.95.

Two of Berlioz's finest overtures receive clear-headed interpretations in the hands of Denzler and the Swiss orchestra. There is more animation and imagination in the reading of *Béatrice et Bénédicte* than in *Benvenuto Cellini*, the latter being a trifle on the slow, pedestrian side. Recording is true and well-balanced. P. A.

BIZET

Symphony in C major; Patrie, Overture

Orchestre National de la Radiodiffusion Française, André Cluytens, cond.

ANGEL 35119. 12-in. \$4.98.

Bizet's only symphony, the ingratiating little work in C major completed in 1855, had to wait eighty years before being introduced into the orchestral repertoire, by Weingartner at Basel in 1935. Between these years the manuscript lay undetected in the archives of the Paris Conservatoire. For all that it owes to Haydn and Mozart, and for that matter Beethoven too, its fund of melodies, its brilliant and transparent orchestration, and its general air of *joie de vivre* carry the unmistakable stamp of the composer, even at the early age of seventeen. *Patrie*, a patriotic overture of the kind the French find stimulating (particularly when it is directed against German aggression), is new to me, but at first hearing it strikes me as a feeble and long-winded score.

Cluytens' direction is attentive to detail and musically alert. The Adagio of the symphony is taken a trifle slowly, but the other movements are beautifully paced. It is unfortunate that the symphony could not have been given complete on one side; the break between the third and fourth movements is annoying. J. F. I.



Cluytens: Angel gave him a Bizet day.

BIZET

Symphony in C

†Schumann-Glazunoff: *Carnaval*

"Stratford" Symphony Orchestra (London Philharmonic, Walter Goehr and Eugene Goossens, conds.)

CAMDEN CAL 193. 12-in. \$1.98.

This was the pioneer recording of the Bizet Symphony, that phenomenon of spontaneous late-classicism. It is a careful performance; today the conductor would no doubt be more alert to its possibilities. The *Carnaval* is in the Glazunoff orchestration used by the Ballet Russe. Aside from the resistance this superb piano music offers to transcription, it loses eloquence in the kind of utilitarian projection necessarily favored for ballets. There are better sounding Camdens than this one, which is meager in high frequencies, inflated in low, and equipped with an echo. C. G. B.

BLISS

Miracle in the Gorbals; Music for Strings

Philharmonia Orchestra, Sir Arthur Bliss, cond

ANGEL 35146. 12-in. \$4.98.

The Gorbals are the slums of Glasgow and the scene of a ballet by Michael Bentham to which Bliss wrote the music. Its hero is a Stranger who appears there, resurrects a suicide, frustrates evil in various forms, but dies by violence at the end. The score is a work of great elegance and rich sonority, though somewhat lacking in the dramatic power that its theme demands. "Elegance" is also a word that applies well to *Music for Strings*, a big symphony in three movements that may be Sir Arthur's major contribution to orchestral literature. Its polyphonic texture is wonderfully handled, its themes are distinguished, and its instrumentation makes masterly use of string tone. The performances have the authority of the composer's own interpretation and the recording is excellent. A. F.

BOCCHERINI

Piano Quintets: No. 1, in A major; No. 4, in D minor

The Chigi Quintet.

LONDON LL 749. 12-in. \$3.98.

This is apparently the first recording of any of Boccherini's twelve piano quintets, all dating from around 1800. If the others are as good as these two, they should be forthcoming soon. Both works have a typically Italian melodiousness and charm, and they contain interesting ideas cleverly worked out. The writing for the piano is idiomatic. The instrument is neither king nor lackey; it is skillfully integrated with the strings, now leading, now accompanying, now decorating, now supplying another voice in the ensemble. The string tone is not the most ravishing or elegant in the world, but performance and recording are quite acceptable. N. B.

BOITO

Mefistofele (Prologue)

†Verdi: *Te Deum*

Nicola Moscona (bs), Mefistofele; Columbus Boy Choir (in Boito), Robert Shaw Chorale

(in Verdi); NBC Symphony Orchestra, Arturo Toscanini, cond.
RCA VICTOR LM 1849. 12-in. \$3.98.

Apart from the parallelism, not entirely specious, inherent in the fact that both Verdi's *Te Deum* and the opening scene of Arrigo Boito's opera *Mefistofele*, involve words of direct address to the Lord of Hosts, there is a kind of fitness in juxtaposing them in a program or setting them back to back on a record, as they are here. Even if their musical textures could not be related one to the other (and they can, quite interestingly) there is still a connection to be derived from the personal and artistic relationship between the creators — and, in the case of this disk, in the relationship to both of Arturo Toscanini.

In conception and, for the most part in execution as well, the performances — that of the *Te Deum* in particular — have a sort of glow of affirmative dedication. After all, in addition to his attributes as a conductor, Toscanini can bring to this music not only the intransigent wisdom of age but a very pertinent knowledge of the men behind the notes.

Mefistofele had its premiere, at La Scala, in 1868, but Boito lived on in Milan until 1918 and was active in the affairs of the opera house during some of Toscanini's greatest years as its dominating spirit; and, six years after Boito's death, Toscanini arrived at a workable version of his *Nerone* and conducted its enormously successful premiere. Verdi, on the other hand, was already an old man when Toscanini came to prominence. But it was under his guidance that the young conductor prepared the *Four Sacred Pieces*, of which the *Te Deum* is the last, and gave them their first performances in Italy. The point need hardly have more rings drawn around it. In addition to being extraordinarily fine in itself, this is a recording particularly rich in extrinsic associations of more than merely curious interest.

The *Quattro Pezzi Sacri* had their first performances in 1898 — five years after *Falstaff* had closed off Verdi's career as a theater-composer. They were the last compositions he finished, so the *Te Deum* stands as his final testament in music. Scored for full orchestra and double chorus, bigger in format than the three other pieces, it stands perfectly well alone. It compares in scale with the Manzoni *Requiem* written almost twenty-five years before, but in feeling can be said to be more liturgical — or more spiritual — somehow purer and less of this world. The *Requiem* is an enormously vital painting in music of the emotions called up by the drama of the terrible struggle on earth between God and Satan for the soul of man. The *Te Deum*, though launched with a degree of pomp, is a recital, at once mature, humble and elevated, of the attributes of God and of the comforts of trust in Him. Musically, insofar as any work of art can be explained, the *Te Deum* is probably best accounted for by remembering Verdi's lifelong devotion to the music of Palestrina — who was to him (and so recommended to Boito, it might be added) the choral composer in *primis et ante omnia*.

That advice was given twenty years after *Mefistofele*; nevertheless, whatever the opera may or may not be as a totality (it has come to be pegged as an overintellectualized

work, viable in the opera house only as a vehicle for an exceptional bass — say Chaliapin), its opening scene is stunningly effective when conducted and played and sung as well as it is here. The scene is "the heavens," filled with clouds and mists. An invisible heavenly choir praises God. All at once Mephistopheles appears, to taunt the Master here with being creator of the pompous botch that is man. Invisible voices respond: "Know thou Faust?" Mephistopheles says he certainly does — "the most bizarre madman I can think of" — and offers to wager that he can win Faust's soul. The choir — without taking time to consult higher authority — accepts. And while flights of cherubim are heard (they swarm around up here "like bees," comments the Devil) singing the kind of intricately onomatopoeic syllable-jargon that Boito later wrote so delightfully for the Windsor Forest fairies in Verdi's *Falstaff*, Mephistopheles politely thanks God for having treated him so "humanly" and departs, while the choral masses build up a renewed song of praise. The atmosphere is remarkably true to Goethe.

The recorded performance, orchestrally and chorally, of both the Verdi and the Boito music is virtuosic and good in sound. Nicola Moscona sings the great *Mefistofele* scene with good, solid tone, respect for detail, copes nobly with the tempest, and generally makes Toscanini's choice of him seem worthy. The recording is very good indeed for concert circumstances (Carnegie Hall, March 14, 1954), with balance that, once adjusted to, keeps everything in scale. Boxed, with texts and random jottings done by Vincent Sheean. Very highly recommended. J. H., Jr.

BRAHMS

Sonata for Piano and Violin No. 3, in D minor, Op. 108 — See Beethoven.

BRANT, HENRY

Signs and Alarms; Galaxy 2 — See Antheil.

CASADESUS

Hommage à Chausson

†Francescatti: *Three Preludes for Piano*
†Bach: *Sonata No. 2 for Violin and Keyboard*

Robert Casadesus, piano; Zino Francescatti, violin.



Casadesus and Francescatti.

COLUMBIA (Unnumbered). Limited Edition. 12-in. \$10.

This very special record, available only by order directed to Mrs. William B. Olmsted, Jr., American Library in Paris, 159 East 63rd Street, New York, is the by-product of a concert given last November in Carnegie Hall by Messrs. Casadesus and Francescatti for the benefit of the Library. Only 2760 copies were pressed, to match the number of seats in the hall, and about 700 were bought by the audience. The performers contributed their services; all proceeds went to the Library, which for the last thirty years has been serving American students, writers and travelers in the French capital. It subsists on contributions.

Indeed, it was for this concert that Casadesus wrote his *Hommage à Chausson*, interrupting work on his fourth symphony to do so. It is a short, two-part work, meditative, delicate and, in fact, reminiscent of writings of Chausson himself (who was born a hundred years ago), though it has touches here and there to make clear its latter-day origin. It strives for no effects, but I found it very effective. In a somewhat lighter vein are the three preludes written for the piano (some years ago) by violinist Francescatti and played here, of course, by Casadesus. They are keyboard portraits of three painters: Cezanne, Dufy and Modigliani. Francescatti never had let them be played before, and never will again, though they are attractive and cleverly wrought. In fact, both artists promised that there would be no further recordings of these works. The master-disk has been broken. (The recording, incidentally, is studio-made and of excellent sonic quality.)

The Bach A-major sonata, no novelty, is one the two men often have played together, and they do it here with smooth French grace and tone. J. M. C.

CHOPIN

Three Posthumous Etudes; Polonaise-Fantasia, Op. 61 — See Mozart.

COUPERIN

Lecons de Ténèbres (complete)

Hugues Cuenod, Gino Sininberghi, tenors; Franz Holetschek, harpsichord, organ; Richard Harand, cello.
WESTMINSTER WL 5387. 12-in. \$5.95.

Cuenod sings beautifully here but his partner seems related to the family of tight-throated tenors. In the First and Third Lessons the continuo is played by harpsichord and cello and in the Second by an organ. In the Haydn Society disk reviewed here last month the singers were both women; an organ and a viola da gamba played in the first two Lessons and two violins were added in the Third. All of these methods of performance are probably legitimate. I found the Haydn Society version somewhat more dramatic, and that record also contained a fine Easter motet by Couperin. If you can, listen to both disks before deciding. Whichever you choose, you will be getting first-class music well recorded. N. B.

DEBUSSY

La Mer; Ibéria

NBC Symphony Orchestra, Arturo Toscanini, cond.



Flore Wend: more than a Debussy-disease.

RCA VICTOR LM 1833. 12-in. \$3.98.

La Mer; Ibéria

Orchestre du Théâtre des Champs-Élysées,
D. E. Inghelbrecht, cond.

WESTMINSTER WL 5327. 12-in. \$5.95.

Another phrase has been added to the jargon of high fidelity. It is "Enhanced Sound," an RCA Victor development that extends the frequency and dynamic range of older recordings "by the application of 'New Orthophonic' techniques and transfer methods." Toscanini's five-year-old tapings of *La Mer* and *Ibéria* come to us now with "Enhanced Sound." *La Mer* was previously issued, unenhanced, on LM 1221. In its new guise the sound is less cramped than of yore. RCA's engineers have managed to imbue a Studio 8-H recording with the atmosphere of a concert hall. It is a real improvement; but there is a limit to what electronic trickery can accomplish, and it would be misleading to suggest that these two masterpieces of Debussy can be heard with the clarity, brilliance, and presence that were lavished, for instance, on Toscanini's recording of *Pictures At an Exhibition*.

Toscanini's *Ibéria* is new to the catalogue. The Maestro originally refused approval of this 1950 recording because of an offending section in the second movement. Those measures were replaced with a splice-in from a 1938 broadcast performance, and with this substitution (undetected to my ear) Toscanini gave his okay. He consistently understates Debussy's music; his aim seems to be to maintain firm tempos and to keep the orchestral forces as balanced and transparent-sounding as possible. In so doing he misses some of the nuances that other conductors find in this score; for example, the chromatic exhalation-inhalation of clarinets, oboes, and English horn near the opening of the second movement, which Charles Munch (for one) shapes so sensuously, is almost thrown away in Toscanini's interpretation. But the cumulative effect of this "objective" reading is not to be denied, nor is the extraordinary virtuosity of the NBC Symphony players in carrying out Toscanini's demands.

The Inghelbrecht versions are in no way competitive. The conducting is routine; the orchestral execution is occasionally faltering; the sound is poor: flat and segmented where it should be resonant and cohesive.

R. G.

DEBUSSY

Prose Lyriques; Chansons de Bilitis; Trois Ballades de Villon

Flore Wend, soprano; Odette Gartenlaub, piano.

HAYDN SOCIETY HSL 106. 12-in. \$5.95.

Fêtes Galantes (1st series); Trois Ballades de Villon

Suzanne Danco, soprano; Guido Agosti, piano.

LONDON LD 9614. 10-in. \$2.98.

Reviewing one of the last recitals given by Povla Frijs in New York (1946), Virgil Thomson wrote of this admirable artist: "She doesn't exactly sing a song in the concert sense of singing; nor yet does she merely speak it. She shows you how it goes. And she gives a deep musical pleasure." That description applies equally to Flore Wend. On the basis of this record it would seem that Miss Wend may well inherit the interpretative mantle of Povla Frijs — which in this quarter is high praise.

How she would sound without benefit of microphone, I cannot say. There is no "concert hall realism" to this record in the sense of a singer filling an auditorium with sound. Miss Wend appears to be singing in half voice on intimate terms with the microphone; but the result, midway between speaking on pitch and full-throated singing, is entirely captivating. All the textual evocations of these songs (and in the *Bilitis* poems of Pierre Louys there is plenty to evoke) are projected with a rare regard for verbal overtones. But Miss Wend is not merely a *disease*; she is also a musician with a pleasant though hardly voluptuous voice, a bright rhythmic sense, and the ability to form a sinuous legato line. The close-up recording maintains Odette Gartenlaub's musicianly accompaniments in excellent balance.

Suzanne Danco's much shorter record overlaps Flore Wend's only in the *Villon* songs, so there is every reason why Debussyites should get both. But if a choice must be made, let it go to Flore Wend. Danco sings with her accustomed cool purity in a more conventional recitalist's style, but she is predictable where the other is individual, and detached where the other is communicative. Good recording here too, a little more resonant.

R. G.

DOHNANYI

Variations on a Nursery Song — See Rachmaninoff.

DVORAK

Legends, Op. 59

Little Orchestra Society, Thomas Scherman, cond.

COLUMBIA ML 4920. 12-in. \$3.98.

Slavonic Dances, Op. 46

Carlyle Symphony Orchestra (Czech Phil-

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harmonic Orchestra, Vaclav Talich, cond.). CAMDEN CAL 197. 12-in. \$1.98.

The ten *Legends* here receive their first complete recording, an excellent one in every respect. Scherman puts more life and zest into his readings than he has done in the past, and the recording has a fresh, live, concert hall sound. The *Slavonic Dances* are a reissue on RCA's inexpensive Camden label of the prewar 78-rpm disks by Vaclav Talich and the Czech Philharmonic Orchestra, the prime interpreters of this music. Understandably, the quality of sound is cramped and far below present-day standards, but the interpretations remain definitive. Readers should be reminded, however, that these same artists can be heard in a much more recent recording of the *Slavonic Dances*, Op. 46, on Urania 7076. Since the performances are essentially the same and the Supraphon-Urania reproduction is a marvel of modern sound, this newer version is easily worth the two extra dollars it costs. P. A.

FRANCESCATTI
Three Preludes for Piano—See Casadesu.

FRANCK
Quintet for Piano and Strings in F minor

Vladimir Sokoloff, piano; Curtis String Quartet.
WESTMINSTER WL 5331. 12-in. \$5.95.

The Franck Piano Quintet has not been very extensively duplicated on records, nor is it performed very often in public these days. This is surprising, since it is one of the most lyrical and harmonically beautiful of all the works for this combination of instruments. The best feature of the present version is the fine quality of the reproduction. Interpretatively, it sounds a trifle perfunctory. My choice is still the more dramatic and flexible performance by Victor Aller and the Hollywood String Quartet on Capitol, also well recorded, though at a slightly lower volume level. P. A.

FRANCK
Symphony in D minor

Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 4939. 12-in. \$3.98.

Good Franck Symphony interpretations are not hard to find on disks. This newest one, suavely played and faithfully recorded, belongs with the two or three best. Ormandy is more sensible and less mannered here than he was in his older version of the work with the same orchestra. Nevertheless, the palm remains with Paul Paray (Mercury) for the most compact and exciting presentation of this popular work. P. A.

GIORDANO
Andrea Chénier

Maria Caniglia (s), Maddalena de Coigny; Giulietta Simonato (ms), Contessa de Coigny; Maria Huder (ms), La Bersi; Vittoria Palombini (ms), Madelon; Beniamino Gigli (t), Andrea Chénier; Adelio Zagonara (t), L'Abbé and Un Incredibile; Gino Bechi (b), Carlo Gérard; Giuseppe Taddei (b), Fléville and Foquier-Tinville; Leone Paci (b), Mathieu; Italo Tajo (bs), Roucher; Gino Conti (bs), Major-Domo, Dumas, Schmidt. Orchestra and Chorus of the



Thomas Scherman: zesty Dvorak Legends

Teatro alla Scala, Oliviero de Fabritiis, cond.
RCA VICTOR LCT 6014. 12-in. \$7.96.

Originally an HMV issue, this set has been mentioned here in so many different connections as being the preferable one of the existent LP versions of *Andrea Chénier* that it would be supererogatory to discuss it now in great detail. Briefly, the performance has fine stylistic coherence and a great deal of positive distinction—more than enough to outbalance the fact that the recording is not of the newest. Beniamino Gigli's smooth, magnificently planned singing as Chénier is only occasionally marred by mannerism or worn tone; and Maria Caniglia's singing as Maddalena, if not invariably crystalline, is always vital and compelling. Gino Bechi's as Gérard, forceful and in the vein. Beyond this, the great strength of the performance is in its extremely strong casting of the important secondary roles and in the firmness of ensemble obtained by Oliviero de Fabritiis. The voices are well reproduced and the balances are exceptionally just, but the orchestral sound has not the spaciousness or sharp definition of the most recent good recordings. The next-best performance, that on the Columbia-Entré set, is not so well cast in the main roles but even better cast in certain secondary ones (notably Mathieu), however, its engineering is perceptibly less modern yet. Disregarding the Urania set for its want of artistic quality, there remains the cleanly recorded Cetra, in which Renata Tebaldi is surrounded by a cast that, without being bad, is incurably ordinary. Victor is the best buy. J. H., JR.

GOUNOD
Songs—See Bellini.

HAYDN
Quartet No. 18, in F, Op. 3, No. 5
Quartet No. 70, in D minor ("Quinten"), Op. 76, No. 2

Italian Quartet.
ANGEL 35185. 12-in. \$4.98 (Thrift Pack, \$3.48.)

The earlier work undergoes here an exquisiteness of presentation rather preposterous for such breezy, amiable music. And yet this most easily assimilable of chamber music has resilience to resist the invasion of elegance and remain unspoiled. Wrong but beautiful. There is nothing wrong,

however, with the luscious solo violin that carries the second movement, the so-called "Serenade."

Having made their own difficulties in the easy quartet, the four remarkable Italians proceed to soothe the very real trials of the *Quinten* with a glowing projection in which refinement of temper and stroke is always present and never obtrusive, where phrase and tempo do not lose their logic, though it is warmly and elegantly dressed. In this opinion, it is the best *Quinten*, and one of the best of the Quartetto Italiano's records. Smooth sound, pervasive rather than crisp, unmemorable but pleasant. C. G. B.

JANACEK
Concertino for Two Violins, Viola, Clarinet, Horn, Bassoon, and Piano
Dumka for Violin and Piano
Sonata for Violin and Piano

Barylli Ensemble (in the Concertino). Walter Barylli, violin; Franz Holetschek, piano (in the *Dumka* and *Sonata*).
WESTMINSTER WL 5333. 12-in. \$5.95.

Outside his native Czechoslovakia, Leoš Janacek (1854-1928) is less well known than he ought to be. He wrote some remarkably vital and original music. A prime example of his inventiveness is the *Concertino*, composed when he was seventy-one but full of youthful spirits. Its irregular rhythmic and thematic patterns are fascinating, as is the unusual instrumentation, which varies from one movement to the next. The *Dumka* and *Violin Sonata* are also extremely worth while, though they have less individual character.

The *Concertino* allows pianist Franz Holetschek, hornist Franz Koch, and clarinetist Alfred Prinz to do some rewarding solo and ensemble playing; the others have mostly fill-in parts. Barylli's and Holetschek's account of the *Dumka* and *Sonata* is notable more for its solidity and concentration than for its tonal suavity. Westminster's recording is live and close-to. P. A.

KODALY
Psalmus Hungaricus, Op. 13
Variations on a Hungarian Folk Song, "The Peacock"

William McAlpine, tenor. London Philharmonic Choir and Orchestra, Georg Solti, cond.
LONDON LL 1020. 12-in. \$3.98.

The *Psalmus Hungaricus*, which has probably never failed to prove effective in performance since its successful premiere in 1923, seems just as eloquent and powerful as ever in this stirring recording. With its highly colored orchestration, urgent rhythms, and full-throated climaxes, it makes a strong emotional impact. It is also well written, unified by its basic folklike theme, and superbly scored. The text, originally a paraphrase in Hungarian of Psalm 55, is sung here in English in an excellent translation that comes close to the King James Version and is shrewdly adapted to the Hungarian inflections of the score. William McAlpine sings well; his enunciation is a pleasure to hear. The choir's words are not always so clear, but its massed tone, soft or loud, is firm and round. Solti, a Hungarian, obliges with vigorous, fervent conducting, and the sound is properly hi-fi.

The *Peacock Variations* provide an entertaining, virtuosic workout for the orchestra. Both performance and recording are again outstanding. R. E.

LALANDE *De Profundis*

Friederike Sailer, Liselotte Kiefer (s); Bernhard Michaelis, Naan Poeld (t); Robert Titz, (b); Chorus of Radio Stuttgart, Pro Musica Orchestra, Marcel Couraud, cond. VOX PL 9040. 12-in. \$5.95.

This is Lalande's first appearance on LP, and an impressive debut it is. Lalande was Lully's successor as "superintendent of the King's music" at the court of Louis XIV. He is one of the finest French composers of the Baroque period, yet his music is little known, even in France. Vox here presents a composition said to be one of his best. It is full of deep feeling, poignant dissonances, and dramatic contrasts in dynamics and in vocal color and texture. Each of the ten lines of text is set for a different alignment of performing forces, ranging from a solo voice with organ accompaniment to the full complement of soloists, chorus, and orchestra. The instrumental introduction and the settings of the first and ninth lines, especially, are extraordinarily moving and expressive, but the whole thing is the work of a master. The performance seems excellent; the recording reproduces faithfully a very wide range of dynamics, and the sound is resonant not only at the top and bottom but—and this is not as common as it should be—in the middle. Latin text and English translation are provided. N. B.

LIADOFF

Baba-Yaga, Op. 56; Eight Russian Popular Songs, Op. 58; Kikimora, Op. 63—See Balakireff.

LISZT

Liebesräume, Nos. 1, 2, and 3; Rigoletto—Paraphrase du Concerto; Hungarian Rhapsodies, Nos. 2, 6, and 15

Peter Katin, piano.
LONDON LL 1087. 12-in. \$3.98.

Peter Katin, a young English pianist who has specialized in the Liszt repertoire, offers here his second LP disk devoted to that composer. These days the *Rigoletto* paraphrase is a novelty of sorts, and is new, I believe, to the LP catalogue. A bravura piece based on themes from the opera's well-known quartet, it is, according to Humphrey Searle, an "interpretation and summing-up of that famous scene . . . evoking a dramatic atmosphere." To me it seems just another clever elaboration on Liszt's part, somewhat disturbing because of its departure from the original in certain harmonies and melodic turns. Katin plays it with almost too much taste, for it could profit from more flamboyance than he gives it.

I like his performances of the rhapsodies very much; they gain a kind of aristocracy from the rhythmic precision, biting accents, and lean vigor of his pianistic style. For this reason, his *Rakoczy March* seems better than Edith Farnadi's on Westminster, who in all other cases is the superior interpreter, by virtue of her dramatic temperament. Katin is on weakest ground in the *Liebes-*

räume, where he cannot seem to warm up completely to the music's sentiment. However, his cool restraint may be welcomed by others. The piano sound is in general satisfactory. R. E.

LULLY *Te Deum*

Claudine Collart (s), M. T. Cahn (c), Gerard Friedmann (t), Georges Abdoun (bs); A. Geoffroy Dechaume, organ; Ensemble vocal de Paris; Orchestre de la Sainte de Musique de Chambre de Paris, Pierre Capdevielle, cond.
WESTMINSTER WL 5326. 12-in. \$5.95.

A splendid work, rendered both brilliant and solemn by trumpets and drums. A small group of singers alternates with the large chorus somewhat in the manner of the concertino and ripieno in the contemporary concerto grosso. The orchestra consists of strings and continuo, played here by an organ and low strings, in addition to the trumpets and drums. The prevailingly snappy tempos are further enlivened by the use of unwritten, uneven and double-dotted rhythms. For example, four eighth-notes in the score are played as two pairs of dotted eighth and sixteenth, as they very likely were in Lully's time. The whole thing is a magnificent example of the pomp and glory of music performed on state occasions at the court of Louis XIV.

The highs in this recording are very brilliant and may have to be tuned down on some machines. N. B.

MENDELSSOHN

A Midsummer Night's Dream

Philharmonia Orchestra, Paul Kletzki, cond. ANGEL 35146. 12-in. \$4.98 (Thrifty Pack, \$3.48).

Two of the eight numbers recorded here require a small chorus and two solo sopranos (if two can be solo). The latter are the Misses Adrienne Cole and Eileen McLoughlin, and to this mind the silvery exactitude of their voices in this recording is worth a special encomium. This is by long odds the best version sonically of the extended suite of incidental music to Shakespeare's play. The exuberance of this performance, forwarded by tingling sound and admirable dynamics, will give



Georg Solti: vigorous Kodaly cantata.

it precedence over the poetic old Rodzinski and Toscanini editions, defective in sound and short too many numbers. Messrs. Kletzki and Angel have nothing to fear from the more nearly complete productions. C. G. B.

MENDELSSOHN

Prelude and Fugue in E minor, Op. 35, No. 1; Rondo Capriccioso, Op. 14; Variations Sérieuses, Op. 54; 3 Etudes, Op. 104B; Andante cantabile in B-flat; Presto Agitato in G; Scherzo a capriccio; Perpetuum mobile, Op. 119

Reine Gianoli, piano.
WESTMINSTER WL 5329. 12-in. \$5.95.

This agreeable Mendelssohn dish includes the played-to-death *Rondo Capriccioso*; two masterpieces, the E minor *Prelude and Fugue* and the familiar *Variations Sérieuses*; and several short pieces, most of which are, I believe, new to LP disks. Aside from the two major works, always worth hearing, the rest of this music is of lesser musical stature but sprightly and agreeable. The fast-étude, scherzo, perpetual-motion vein was successfully mined by Mendelssohn; pianists with the technique for it can be sure of effective results, for the composer's workmanship is always impeccable, the musical ideas sometimes inspired. Miss Gianoli's playing is musically well grounded, technically fluent; the sound is comparably efficient and tidy. On side 2 the label mistakenly lists the *Scherzo* on band 1 and the *Perpetuum mobile* on band 7. The reverse is the case. R. E.

MENDELSSOHN

Quartet No. 2 in A minor, Op. 13; Quartet No. 5 in E flat, Op. 44, No. 3

New Music Quartet.
COLUMBIA ML 4921. 12-in. \$3.98.

Mendelssohn's *Midsummer Night's Dream Overture*, written when he was only seventeen, is usually held up as an example of what a musical genius could accomplish at an early age. No less remarkable, however, is his *Quartet No. 2 in A minor*, which actually came before his more familiar *Quartet No. 1 in E-flat* and was composed only the year after the overture. It is immensely attractive, fresh and admirably put together. Mendelssohn's last quartet, the fifth, was written ten years later, and is more compact, dramatic, and serious than its companion on this disk. Both works, appearing on LP for the first time, receive spirited and well-integrated performances from the New Music foursome. The recording is realistic. P. A.

MENNIN

Symphony No. 3—See Riegger.

MEYERBEER

L'Africaine, Les Huguenots, Le Prophète, Le Pardon de Ploërmel (Dinorab)—*Overtures and Orchestral Selections*

L'Orchestre de l'Opéra de Paris, George Sebastian, cond.
URANIA URLP 7141. 12-in. \$5.95.

The operatic music of Giacomo Meyerbeer

was all the rage in nineteenth-century Europe, especially in Paris. Today, however, we hear few of his works; they are considered old-fashioned. Still there is dramatic fire to be found in some of them. For example, the Overture to *Les Huguenots* contains a treatment of the Lutheran chorale *Ein' feste Burg ist unser Gott*—finer, in many ways, than that given it by Mendelssohn in his *Reformation* Symphony. The jacket notes fail to call attention to this, neither do they mention the fact that the four pieces of ballet music from *Le Prophète* presented on this disk comprise half of the Meyerbeer music which the late Constant Lambert arranged for Frederick Ashton's ballet *Les Patineurs*. If this last is all that interests you, it has been served up in livelier and more complete doses by such conductors as Robert Irving (London) and John Hollingsworth (Columbia). Nevertheless, Sebastian handles all of the music clearly, and he has been accorded good reproduction. P. A.

MOMPOU
Piano Music

Federico Mompou, piano.
ANGEL 35147. 12-in. \$4.98 (Thrift Pack, \$3.48).

Born in Barcelona in 1893, Federico Mompou has led a retiring life, turning out over the years a series of evocative miniatures for piano, and composing little else. Educated in his home conservatory and in Paris, his music is couched in the French Impressionist style, with a mild Spanish cast. It is a kind of latter-day salon music of an endearing fragile charm. The composer must be his own best exponent, for he plays with gentle lyricism, glistening tone, and delicately graceful rhythms. Angel has captured this unforced pianism handsily, but my record has a slight blurring of the tone. R. E.

MOZART
Adagios and Fugues for String Trio,
KV 404a

Pasquier Trio.
HAYDN SOCIETY HSL-108. 12-in. 9, 7, 6,
\$5.95.

Call the four works three-quarters Mozart. He took three fugues from *The Well-Tempered Clavier* (I-8, II-13 and II-14) of J. S. Bach and a fourth by Bach's son Wilhelm Friedemann, transcribed them for string trio, and prefixed each with an adagio of integral Mozart manufacture. If the coalition does not give the transcendental sum of Bach plus Mozart it does make a mixture of odd and indefinable zest, which the candid style of the Pasquiers serves without an excess of extrinsic seasoning. Recording of the first order. C. G. B.

MOZART
Concerto for Bassoon and Orchestra, in B-flat, KV 191
Concerto for Clarinet and Orchestra, in A, KV 622

Henri Helaerts (bassoon), Gervase de Peyer (clarinet); London Symphony Orchestra, Anthony Collins, cond.
LONDON LL 1135. 12-in. \$3.98.

Other editions project the airy refinement of these works more deftly, but none
Continued on page 60

When Mahlerites Meet: a Tournament of Titans

GUSTAV MAHLER'S First Symphony has become the popular favorite almost by default. It hews closer to convention than the other nine, requires less manpower to perform, demands less staying power from its listeners. There are six LP versions now, counting the new Walter and Kubelik recordings (compared to one or two apiece for the rest) but fortunately the definitive performance is among them.

Any lingering doubts as to Bruno Walter's preeminence in Mahler matters should be dispelled by the new Columbia release. He enjoyed the privilege of studying the score as the composer's disciple and protégé over half a century ago, and now he makes the most of that experience.

According to no less an authority than Sigmund Freud, Mahler was a long-suffering neurotic. His music, moreover, was part and parcel of his "compulsion-neurosis." A conductor can choose to recognize this fact and approach the symphonies accordingly, as Walter apparently does. Or he can regard the psychological background of these works as largely irrelevant to their musical purpose: that seems to be Kubelik's way. But because Walter is the more acutely sensitive

to the "surrealist" in Mahler (in his program notes he says the composer "rebelled against God" in this score) his orchestra shouts and groans and seizes hold of the imagination in an altogether uncanny fashion.

Rafael Kubelik's reading displays greater instrumental refinement in many passages. He takes the utmost care with individual details and his dynamic shading often makes a remarkably subtle impression. Yet he manages to proceed from paragraph to paragraph without coming to grips with the full design or intent of Mahler's message. The weakest links in Kubelik's otherwise surefooted account are the transitions in rhythm or tempo, like the change of pace after the first doleful *Frère Jacques* in the third movement. Walter never falters at such moments; he moves like an athlete, and even a hesitation in his stride is like the unlimbering of a muscle in slow motion.

Two opposing rhythms create the underlying tension in most Mahler scores. In Walter's performance the conflict is shown to be symbolic as well as musical. The grim insistence of the infantry march, souvenir of Mahler's boyhood in a garrison town, recurs time after time as a leitmotif for glory or horror, living courage or grotesque death. The world came to share his mingled fascination and aversion for this hobnailed cadence a generation later—Mahler was simply carrying out the "prophetic, anticipatory, premonitory role" of the creative artist. The waltz, on the other hand, appears repeatedly as the composer's "Eros" principle. Yet sweetness and love-in-three-quarter-time may at any moment be denied and distorted into a snickering or violent parody of its original sentiment. (Freud discovered that Mahler went through the same motions of rejection in his marriage.) Walter is completely attuned to the forces in this conflict. Without exaggerating the shrug,



Bruno Walter

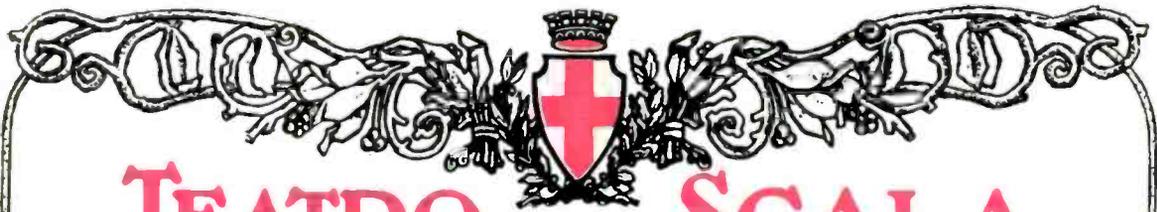
the grimace, the snarl, he achieves an apocalyptic vision of the sort Hieronymus Bosch depicted in paint.

On the orchestral level the two recordings are about equally matched. The Vienna Philharmonic is endowed with a more responsive and unanimous body of strings; the New Yorkers can boast a smoother contingent of brasses and a squad of hornists capable of making hackles rise in the last movement. London's sonics are of the highest calibre, as suitable for hi-fi demonstrations as anything I've heard. While Columbia's version hasn't quite the same resonance and clarity, it still produces splendid orchestral sonorities. Why did London have to split the third movement between sides? Columbia, and others in the past, have managed to avoid such an awkward break. FRED GRUNFELD

MAHLER
Symphony No. 1 in D major.
New York Philharmonic-Symphony, Bruno Walter, cond.
COLUMBIA SL 218. 12-in. \$5.95.
Vienna Philharmonic Orchestra, Rafael Kubelik, cond.
LONDON LL 1107. 12-in. \$3.98.



Rafael Kubelik



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The New News-Making

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Conductor:
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 Lindoro..... Cesare Valletti
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 Haly..... Enrico Campi
 Taddeo..... Marcello Cortis

Conductor:
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MENOTTI

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Conductor:
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N. Y. Times

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seems superior to the delectable musing of the slow movements here. Nor does anything else match the quivering delineation of bassoon timbre and the satin glide of the strings in the Bassoon Concerto. There are no points of distinction so pronounced in the newest version of KV 622, a good performance among many, less actively stylized than some but warm and appealing in its sound. C. G. B.

MOZART

Piano Music

Variations on *Salve tu, Domine* by Paisiello, K. 398; Sonatas: in C, K. 330; in E-flat, K. 282; in G, K. 283.

Allegro in G minor, K. 312; Sonatas in B-flat, K. 333, and in C, K. 545; Variations on *La Belle Françoise*, K. 353.

Fantasy in C minor, K. 396; Sonatas in F, K. 332, and in D, K. 576; Variations on *Come un agnello*, K. 460.

Fantasy and Sonata in C minor, K. 475/457; Sonata in D, K. 284.

Sonatas: in B-flat, K. 281; in D, K. 311; in A, K. 331; Fantasy in D minor, K. 397. Sonatas in C, K. 279, and in F, K. 280; Rondo in A minor, K. 511; Sonata in B-flat, K. 570.

Lili Kraus, piano.

HAYDN SOCIETY HSL 121-124, 126, 127. Six 12-in. \$5.95 each.

These six disks are the first in what must be one of the most ambitious recording projects ever undertaken—the recording of everything Mozart wrote for the piano, alone or in combination with other instruments. The set, to be released piecemeal this year and next, will eventually comprise forty-eight LPs. It will include not only the chamber music with piano but also all the piano concertos.

A low bow is due, and hereby tendered, to any company with the imagination to conceive so grand a plan and the courage to gamble so much time and money on the artistic powers of a single human being—one, moreover, who does not have the sure-fire drawing qualities of a Toscanini or a Horowitz.

Lili Kraus is, of course, no stranger to record collectors. Her Mozart playing, in particular, has been admired for years. As the present disks clearly show, she has temperament and a good deal of sensibility. Her technique is more than adequate for this music. Her playing is never perfunctory, and the music comes to life under her fingers in a manner that conveys not only an intellectual grasp of formal patterns but deep feeling.

It is therefore regrettable that, good as her playing often is here, one cannot recommend these disks wholeheartedly. For a Mozart specialist, Mme. Kraus does some curious things. Temperament is a fine quality in an artist, but when it is not completely controlled, as sometimes happens here, we get oversharper contrasts between soft and loud, as in K. 333, un-called-for and rather unmusical accents on the first beats of measures, as in K. 284 and K. 576. Mme. Kraus sometimes feels impelled to apply extra stress to the top note of a melodic phrase, a plain case of Lili-gilding. She occasionally plays short appoggiaturas long and almost



Lili Kraus: not only grasp, but feeling.

always begins trills on the principal note instead of on the upper auxiliary. These last are quite common faults, to be sure, but one does not expect to find them in an artist who has devoted so much study to Mozart. Nor should one hear short appoggiaturas accented, as they sometimes are here. The notes in most runs are played detached, even when they are marked legato. Occasionally, as in the A minor Rondo, an ornament is not clearly articulated.

Mme. Kraus's playing has much more vitality than Gieseking's in the recent Angel set. She is particularly good in light, gay, fast movements, like the finales of K. 280 and K. 311. But the ideal Mozart piano performances, in this imperfect world, are still something we shall have to dream about. N. B.

MOZART

Sonatas for Piano and Violin: in E minor, KV 304, in B-flat, KV 378; in E-flat, KV 481

Maureen Jones, piano; Brenton Langbein, violin.

LONDON LL 1069. 12-in. \$3.98.

These players are sure-handed journeymen, more intent on essence than embellishment. I should have preferred more responsive pliancy in the performances. Still, their playing is genial rather than austere, and the strong, forthright reproduction maintains a level of easy naturalism nearly as high as we have reached for the instruments. C. G. B.

MOZART

Sonata for Piano, in D, KV 576, Minuet in D, KV 355; Gigue in G, KV 574

†Chopin: Three Posthumous Etudes; Polonaise-Fantaisie, Op. 61

James MacInnes, piano.

McINTOSH MM 104. 12-in. \$5.95.

This pianist has the inclinations of a musician and the sound is cleanly accurate, but either one or the other lacks the muscles to put the music into immediacy and it remains remote from us, as if dissipated over water. The method may have been carefully chosen, for here and there are passages effective even in their attenuation. It is probable that the record was made

at a reduced and constant degree of output, to achieve a purity waiting for contamination when the volume is turned up at home.

C. G. B.

MOZART

Symphony No. 35, in D ("Haffner"), KV 385

Symphony No. 41, in C ("Jupiter"), KV 551

Rochester Philharmonic Orchestra, Erich Leinsdorf, cond.

COLUMBIA-ENTRE RL 3103. 12-in. \$2.98.

Leinsdorf, a clear-eyed and direct musician gives us a majestic, even-tempered *Jupiter* and a *Haffner* brusque and athletic, the product of the same clear-eyed directness. Most of us prefer more perfume, and more deviations, in this breeze. The *Haffner* suffers too from hard violins and unresilient sound in general, italicizing the deficiency of grace and sunbeams. The robust sound of the *Jupiter* has some (but less) of this hardness, and in the massive work it hardly matters. C. G. B.

NIELSEN

Three Motets, Op. 55; Commotio, Op. 58, for Organ

Danish State Radio Madrigal Choir, Mogens Wöldike, cond. Georg Fjeldrad, organ.

LONDON LL 1030. 12-in. \$3.98.

Carl Nielsen, the noted Danish symphonist, wrote the Three Motets in 1929 and the *Commotio* in 1931, the year he died. Having written little music of this sort before, he turned to Palestrina and Bach, respectively, for models for these two works. An accomplished contrapuntist, he apparently had little trouble writing in sixteenth and eighteenth-century polyphonic styles, which he revitalized with original harmonic ideas. The results are at once traditional and fresh-sounding, decidedly worth attention, particularly from church musicians. The motets are a cappella settings of Psalm verses: *Afflictus sum; Dominus regit me; and Benedictus Dominus*. The unaccented vocal lines weave in and out in a flowing, limpid stream of sound, and they are fluently sung by the clear-voiced Danish choir. The motets were written, by the way, for Mogens Wöldike, the conductor.

Nielsen described his *Commotio* as an "attempt to re-create the one true organ style, the polyphonic." The long, single-movement work falls into four sections: a fantasia, a fugue, a meditative movement, and a second fugue with coda. A masterfully patterned work, it makes a profound effect in Fjeldrad's expert performance on what seems to be one of those many beautiful Danish baroque organs. Sharp, clean-cut sound in both cases. R. E.

PROKOFIEFF

Piano Sonatas Nos. 6 and 8

Robert Cornman, piano.

LONDON LL 902. 12-in. \$3.98.

The Sixth is the archetype of the Prokofieff piano sonata—generally crisp and percussive in its treatment, with an exciting, slambang first movement, a march-scherzo, a

Continued on page 62

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"Francesco Molinari-Pradelli leads a Tebaldi-Poggi-Protti 'Traviata' in which the honors again go to the soprano and baritone . . . we would think the great days of Italian opera had returned in full measure. Tebaldi's voice is seductive as Violetta, languishing in the 'Addio', moving in her reading of Giorgio Germont's letter, and brightly filled with eagerness in the opening scene . . . this is the best 'Traviata' on records . . . that it will be surpassed is problematic."

Paul Hume—Saturday Review of Literature, January

COMING NEXT:

MANON LESCAUT with Renata Tebaldi, Maria del Monaco, Fernando Corena

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LA FORZA DEL DESTINO (Tebaldi, Del Monaco, Siepi, Bastianini, Simionato, Corena, Di Palma)

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naively lyrical slow movement, and a vertiginously whirling *perpetuum mobile* at the end. The Seventh Sonata, in three movements, is much more dramatic and vehement in its fast movements and rather cheap in its *andante*; but the finale is one of the most relentless and devastating pieces of piano music in the modern literature. Cornman, who has now recorded all but the first of Prokofieff's eight piano sonatas for London, has special sympathy and insight for this music, and the recording is excellent. A. F.

PROKOFIEFF *Suite from Semyon Kotko*

Symphony Orchestra of Radio Berlin, Rolf Kleiner, cond.
URANIA 7135. 12-in. \$3.98.

Semyon Kotko was a Ukrainian peasant who led a guerrilla uprising against the Germans in 1918. Prokofieff wrote an opera about him in 1939. If it is all like this suite, it is an extremely good opera indeed. The suite is on the lyrical, nostalgic side, making considerable use of Ukrainian folk songs. This type of material is somewhat unusual for Prokofieff, and he handles it in masterly style. The whole thing has power and depth, and not a trace of the grotesque or satiric expression which usually crops up even in Prokofieff's most serious works. The recording is excellent and the performance convincing. A. F.

PUCCINI *Arias*

Suor Angelica: "Senza mamma." *Gianni Schicchi*: "O mio babbino caro." *Turandot*: "Signore, ascolta!"; "In questa reggia"; "Tu che di gel sei cinta." *Manon Lescaut*: "In quelle trine morbide"; "Sola, perduta, abbandonata." *Madama Butterfly*: "Un bel di"; "Con onor muore." *La Bobème*: "Si, mi chiamano Mimi"; "Donde lieta usci."

Maria Callas, Soprano; Philharmonia Orchestra, Tullio Serafin, cond.

ANGEL 35195. 12-in. \$5.95.

In a mixed bill of this kind Miss Callas is called upon to do several different kinds of singing, and it is impossible to generalize about her vocalism *per se* except to say that, in general, she is in quite clear, free, healthy voice. Interpretatively she is variable—some of the time very exciting, some of the time curiously neutral and uncommunicative, as if she were not in full emotional-dramatic command of the material. Her "Senza mamma" is of this last class; it is well, if not impeccably, sung, but not terribly interesting. Her "O mio babbino caro," on the other hand, is quite good, though it would be hard to imagine a less probable role for her than Lauretta; she takes it quite lightly, just as if she were a plain, garden-variety lyric soprano, keeps the tone poised, and phrases exquisitely. Of the *Turandot* excerpts, "In questa reggia"

(done all the way, but without tenor or chorus) is the most interesting, since the title role has been mentioned as a possible one for Miss Callas. All things are possible, these days, but even when miked close-to the voice does not sound right in size or timbre for the part. The arias from *Manon Lescaut*, *Madama Butterfly* and *La Bobème* go better, for the line is almost always lovely and idiomatic, the tone usually firm and free, and the treatment of words and expressive devices more assured and more effective. All told, the record contains quite enough good singing to make it worth while even if it did not, as it undeniably does, have a good deal of curiosity value. Tullio Serafin's tempos are leisurely, sometimes to the point of lethargy, and the Philharmonia plays securely if not with much spirit. Engineering: the voice is recorded very close-to, but with adequate spaciousness; the orchestra is unnaturally far in the background; surfaces very good.

J. H., JR.

PUCCINI *Madama Butterfly*

Clara Petrella (s), Cio-Cio-San; Mafalda Masini (ms), Suzuki; Maria Cristina Foscale (ms), Kate; Ferruccio Tagliavini (t), Pinkerton; Matiano Caruso (t), Goro; Giuseppe Taddei (b), Sharpless; Alberto Albertini (b), Yamadori; Alberto Marena; (b), Commissioner; Antonio Biancardo

Continued on page 64

Sauter, Finegan and Reiner in a Jazz Concerto Grosso

THE THORNY problem of composing in both jazz and symphonic terms simultaneously has been solved by Rolf Liebermann in a relatively simple manner: He keeps the two forms separate and alternates them in the structure of his Concerto. This may not produce homogeneity but at least it avoids utter confusion.

To this end, he opens longhair—quietly, with probing woodwinds and an occasional sharp piano chord creating an effect that is both pastoral and ominous, as though to reassure the nervous Chicago Symphony subscriber even while warning him to hold onto his hat. This leads to the appearance of the Sauter-Finegan Orchestra in a Jump section, followed by a Scherzo by the Chicago men, which gives way to a blues by the jazz musicians, and so forth.

Liebermann's title may be a little misleading to anyone who thinks of a "jazz band" in terms of a small group rocking *Tbat's a Plenty*, *Muskrat Ramble* and such traditional fare. He is actually writing for a modern jazz orchestra, a far cry in both instrumentation and musical capabilities from a free-wheeling little jazz band. His jazz sections show him to be a capable composer in the progressive jazz vein, though he seems a relatively conservative progressive.

Of the four sections in jazz terms—Jump, Blues, Boogie Woogie and Mambo—the Mambo, which is the finale, comes closest to generating a jazz feeling. Credit for this must go largely to drummer Moussey Alexander for his heroic efforts to swing the combined Sauter-Finegan and Chicago orchestras, brought together for the wind-up. However, it's an uphill battle against all

those soft, non-swinging symphonic strings.

The appeal of this section, unfortunately, is little more than surface deep. There is more meat in the slow blues section, primarily a saxophone and trombone duet played artfully by Harvey Estrin and Sonny Russo of the Sauter-Finegan group. Here jazz and longhair come as close to joining hands as they do anywhere in the Concerto, for the saxophone part is written and played straight, while Russo's trombone approach is distinctly that of a jazz musician.

Liebermann's main interest quite evidently lies in the jazz portions of his work. Aside from the Introduction, he has re-



Sauter, Reiner and Finegan in conference.

duced the symphony orchestra to the role of between-acts filler. It also comes in, as noted, in the Mambo finale and in the Jump section but it is an uncomfortable intruder in both.

Although it has some gracious and effective moments, this is a composition which puts both the symphony orchestra and the jazz orchestra under wraps. The jazz sections are of only moderate interest as jazz and the legitimate sections are the merest bow in the direction of serious composition. If Liebermann's Concerto can gain a hearing for jazz musicians from the more adamant serious music listener, it may serve a purpose. But despite the willing efforts of both orchestras involved, it remains a *tour de force* that doesn't come off.

The recording (made in Symphony Hall in Chicago, where the Concerto had its American premiere in November) generally maintains a flexible balance, moving in unobtrusively to focus clearly on individuals and small ensembles in the Sauter-Finegan band, but it loses definition when both jazz and symphony orchestra let fire together.

JOHN S. WILSON

LIEBERMANN *Concerto for Jazz Band and Symphony Orchestra*

Chicago Symphony Orchestra and the Sauter-Finegan Orchestra, Fritz Reiner, cond.

†Strauss: *Don Juan*

Chicago Symphony Orchestra, Fritz Reiner, cond.

VICTOR LM 1888. 12-in. \$3.98.



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(bs), Bonze. Orchestra of Radio-televisione Italiana, Turin, and Cetra chorus, Angelo Questa, cond.

CETRA C 1248. Three 12-in. \$14.94.

The new Cetra issue of Puccini's *Madama Butterfly* brings to six the number of available versions on LP — not a really surprising total in view of the popularity of the opera and the relative ease with which an acceptable cast for it can be assembled.

In general the latest set is a very satisfactory recording of a performance that is never less than reputable and in some respects is very fine indeed. It is certainly worth hearing and worth owning, but recommending it as finally superior to the competition would be carrying a favorable report too far. For Renata Tebaldi's Cio-Cio-San for London is one of the supremely lovely performances on records, and Giuseppe Campora is also a very gifted singer, whom many will prefer on stylistic grounds to Ferruccio Tagliavini. The old RCA Victor, not new but acceptable in sound, has the distinction of Gigli in superb form, the cultivated artistry of Dal Monte, and the fine conducting of Oliviero de Fabritiis. The Cetra performance is also very well conducted by Angelo Questa, better on the whole than the London is by Alberto Erede. And Clara Petrella, without having Tebaldi's beauty of voice, is a very interesting, intelligent, highly dramatic Cio-Cio-San who would not be out of place in any opera house. Tagliavini is in quite good voice, knows the style inside out, and indulges in less of the mannerisms that sometimes disaffect his listeners. Some of the most beautiful singing of all is done by Giuseppe Taddei, intelligently artistic as ever and in very smooth voice as Sharpless. The secondary singers, headed by Mariano Caruso, whose Goro is excellent, are generally satisfactory. Sound: natural and undistorted. J. H., Jr.

RACHMANINOFF

Rhapsody on a Theme of Paganini

†Dohnanyi: *Variations on a Nursery Song*

Julius Katchen, piano; London Philharmonic, Sir Adrian Boult, cond.

LONDON LL 1018. 12-in. \$3.98.

When a performance of the *Paganini* Rhapsody is as good as young Katchen's, it is worth preserving on records in spite of four previous releases — all of them very good. The pianist has a hair-trigger control of color and dynamics at any speed and a comprehensive musicianship to meet the score's demands at all points. The performance will, naturally, not replace Rachmaninoff's inimitable one, but it is the equal of any others on disks and considerably better in engineering, for this is one of London's more brilliant efforts. The soloist is given thoroughly satisfactory support by Sir Adrian and the London Philharmonic, and the balance between orchestra and piano is perfect.

The above remarks apply also to the Dohnanyi, which makes an appropriate companion piece to the Rhapsody. Katchen's intelligence, virtuosity, and ringing piano rone function just as stunningly. Highly recommended. R. E.

RACHMANINOFF

Symphony No. 2

Pittsburgh Symphony, William Steinberg, cond.

CAPITOL P 8293. 12-in. \$4.98.

All things considered, this fourth recording of Rachmaninoff's Second Symphony is the best. Steinberg's eloquent interpretation is on the thoughtful side, expressed in long, sustained phrases and relatively slow tem-



Rossini: *L'Italiana defies the scissors.*

pos. The symphony profits from this treatment; it sounds more cohesive, its many luminous passages glow with a steadier light. There may be legitimate differences of opinion regarding Steinberg's reading as compared to the others on disks, and — good as it is — the Pittsburgh Symphony cannot match the Philadelphia Orchestra under Eugene Ormandy (Columbia), but there can be no doubt about the sonic superiority of Capitol's release. It has a splendor and spaciousness, an immediacy and clarity that are truly magnificent. R. E.

RIEGGER

Symphony No. 3

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.

†Mennin: *Symphony No. 3*

New York Philharmonic-Symphony Orchestra. Dimitri Mitropoulos, cond.

COLUMBIA ML 4902. 12-in. \$3.98.

Both of these symphonies have been recorded under the auspices of the Walter W. Naumburg Foundation. Since the writer of this review is the chairman of the Naumburg Foundation jury which picked them for that honor, he is bound to be prejudiced in their favor, but he can do no less than recommend them to his readers as exceptionally interesting and highly contrasted examples of the modern American symphony.

The work by Wallingford Riegger is strongly beholden to the twelve-tone school, though it is not an orthodox twelve-tone piece. It places great emphasis on the contrapuntal treatment of short motifs; it is intense, electric in its dissonances, brief and pointed in its structures, and greatly concerned with coloristic brilliance. The symphony by Peter Mennin is almost exactly the opposite. It is the work of a melodist and a master of very long, flying, floating, and singing lines. It is a short work, but it creates an impression of great breadth and majestic flow, reminding one of a younger, more optimistic, less ruminative Vaughan Williams. Performances are superb and recordings are excellent. A. F.

ROSSINI

L'Italiana in Algeri

Graziella Sciutti (s), Elvira; Giulietta Simonato (ms), Isabella; Mafalda Masini (ms), Zulma; Cesare Valletti (t), Lindoro; Marcello Cortis (b), Taddeo; Mario Petri (bs), Mustafa; Enrico Campi (bs), Haly. Orchestra and chorus of the Teatro alla Scala, Milan, Carlo Maria Giulini, cond. ANGEL 35192/3. Two 12-in. \$10.96.

L'Italiana in Algeri (the title translates, without much lilt, as *The Italian Girl in Algeria*) composed in 1813 to a text by a humorist who went by the name of Angelo Anelli, was Rossini's second full-evening opera, the first being its immediate neighbor in time, *Tancredi*. The libretto is one of a family of what you might call harem-room farces. It has the well-tested main elements: a Moslem ruler; a Christian girl who has fallen into his clutches; a Christian boy who gets her out of them. It also has some individual accessories and a plot that is far too screwball and dependent on momentary turns of phrase and situation to bear recounting very well. Those with a sympathetic weakness for off-beat *opera buffa* texts will, I think (by taste test), find *L'Italiana* very funny in many spots. And the music, is completely beguiling as it flows and dashes along.

The Angel performance, though not by any means perfect, and (possibly because of the cast) subject to some odd and disappointing cuts, is very right in feeling and style and ensemble — the kind of performance that is fun to hear more because everyone seems to enjoy doing it than because everything comes off ideally well.

Giulietta Simonato's equipment and approach may not win, all at once, admirers of the old Conchita Supervia 78-rpm exceptions, but she sings, in her own more conventional way, with really stunning virtuosity — better, on the whole, than in her fine Cetra *La Cenerentola* — and with style and humor never at odds. As Lindoro, Cesare Valletti finds the first aria hard going in the *allegro*, but he sings everywhere with style, and the demands of the role are so extreme and so special that it is hard to think of anyone around now who could do it essentially any better. As the sinister, love-smitten bey, Mario Petri sings with finely intelligent humor and musicianship that can be appreciated after a familiarization period with his coreless, almost ventriloquist voice, however, the cutting of the florid *Gia d'insolito ardore* — for whatever reason — throws his role out of balance.

In the baritone buffo (really, *baritono brillante*) part of the elderly admirer, Taddeo, Marcello Cortis sings with a great deal of style and control. And as the bey's henchman, Haly (Ali, that is), Enrico Campi sings well enough all the time to make doubly mysterious his loss through another cut of his sherbet-hour aria, *Le femmine d'Italia*; after all, it would seem that an aria good enough for Cesare Siepi to have recorded as an excerpt would rate space in a recording that gives no advance warning of being quite *that* incomplete. So much for the Procrustean benefits of LP. Giulini's conducting is clean and fleet and musical. The sound is intimate, cleanly defined, and sufficiently live. Even with the cuts, recommended highly. J. H., Jr.

SCHUBERT

Symphony No. 3, in D
Symphony No. 6, in C

Colonne Orchestra, Paris, George Sebastian, cond.

URANIA 7137. 12-in. \$5.95.

A good compensator can doctor the glassy violins to acceptability but no better. A pity, since the performances are lively and infectious and the wind instruments have been recorded with trenchant bite. Urania made better records four years ago. C. G. B.

SCHUMANN (arr. Glazunoff)

Carnaval — See Bizet.

SCHUMANN

Fantasiestücke, Op. 12
Faschingschwank aus Wien, Op. 26

Karl Engel, piano.

EPIC LC 3070. 12-in. \$3.98.

Breezy and confident pianism, hardly pliant enough for this music, and hard-toned in an acoustical environment that injures a basically realistic reproduction of the piano. The customary order of the *Fantasiestücke* has been somewhat altered. C. G. B.

SCHUMANN

Quartet for Piano and Strings, in E-flat, Op. 47

Quintet for Piano and Strings, in E-flat, Op. 44

Walter Bohle, piano; Barchet Quartet (minus the second violin in Op. 47).
VOX PL 8960. 12-in. \$5.95.

There is a startling bareness of realism in the sound of these instruments on this record, a pungent and arresting realism innocent of any apparent environmental sweetening. The vibration of these strings is a living actuality, and this writer cannot recall a disk with a truer portrayal of a similar combination. Everyone knows the great quintet; the quartet is in a mood akin, Schumann with heart and mind both open, making spontaneous and memorable music. Both performances are disarmingly square with a kind of wide-eyed guile that seems decidedly appropriate after the first playing, at which the innocence probably will seem too innocent. Warmly recommended as an unusual and superior disk. C. G. B.

SCHUMANN

Symphony No. 3, in E-flat ("Rhenish"), Op. 97; Overture, Scherzo, and Finale, Op. 52

Paris Conservatory Orchestra, Carl Schuricht, cond.

LONDON LL 1037. 12-in. \$3.98.

The contorted instrumentation of the *Rhenish* Symphony, which makes it less orchestral than a parade of orchestral choirs, is particularly in evidence in an analytical recording that gives close expression to each of those choirs. A less conscientious recording would have given a less brittle and episodic symphony. But the fault is Schumann's, Schuricht is better than he seems to be.

The brighter and less congested Overture, Scherzo, and Finale is nearer success in the same kind of sound and with the same kind of conducting. The earlier work was written by a clearer mind. C. G. B.

STRAUSS

Don Juan

†Liebermann: *Concerto for Jazz Band and Symphony Orchestra.*

Chicago Symphony Orchestra, Fritz Reiner, cond.

RCA VICTOR LM 1888. 12-in. \$3.98.

The acceptance of this twelfth LP *Don Juan* probably will be governed largely by that of its off-beat coupling-mate, but whoever gets it gets a good one. The Chicago Symphony playing in Orchestra Hall for RCA Victor microphones is notably phonogenic. And Fritz Reiner, since the death of Clemens Krauss and the retirement of Arturo Toscanini, probably is the world's No. 1 active Strauss interpreter. There are good — if older — recordings by both Krauss and Toscanini, as well as one by Reiner and the Pittsburgh Symphony, and all are somewhat more appealingly coupled, for people in search of Strauss. J. M. C.

TCHAIKOVSKY

Concerto No. 2, in G major, for Piano and Orchestra

Tatiana Nikolayeva, piano; State Orchestra of the USSR, Konstantine Anosov, cond. (B. Moribel, violin; L. Berezovsky, cello).
CLASSIC CE 3008. 12-in. \$5.95.

This is the best recording processed from Russian tapes that I have listened to in the past two years. The sound is not only rounder, fuller, and richer than previous issues from this source, but considerably more "live." The orchestra is nicely forward, insuring that instrumental detail is not lost. The piano tone is firm and solid throughout, and the string tone of the soloists in the second movement is admirable for its warmth and vitality. Nikolayeva plays with the greatest assurance in the bravura passages and with elegant beauty in the lyrical moments. Equally persuasive

Tchaikovsky Symphonies by Camden

CAMDEN'S most ambitious project to date is a boxed album of the six Tchaikovsky symphonies, in which five conductors and six different orchestras are employed. No deep sleuthing is necessary to solve the orchestral pseudonyms (conductors are not mentioned), but for quick reference a key to these and some other Camden orchestras is given in the adjacent tabulation. The original recordings vary considerably in age. Nos. 4 and 5 date from the mid-Thirties, Nos. 2 and 3 from the mid-Forties, while Nos. 1 and 6 appeared in 1947 and 1948 respectively. Thanks to Camden's "Plus Fidelity" process, each recording has been given a rehabilitated sound, which — though by no means high fidelity — is quite acceptable and a considerable improvement over the original.

Most musically rewarding of these performances is the dramatic and exciting Koussevitzky-Boston version of the Fourth, which I find superior to his later recording available on RCA Victor LM 1008. Although the Second is an early work and little played, Goossens brings just the right glow to it, and the performance from the Cincinnati players has much to recommend it. Nos. 5 and 6 are liberally sprinkled with the personal eccentricities in matters of tempos and dynamics that we have come to expect from Stokowski, but these interpretations will appeal to those who like the emotional aspects of the works heavily underscored. The playing of the Hollywood Bowl orchestra in the Sixth is rather rough, but the Philadelphians are in top form. Much less satisfactory are a rather matter-of-fact treatment of the First by Sevitzy and a plodding, cold version of the Third by Kindler and the National Symphony Orchestra.

When the original versions of these formed part of Victor's 78-rpm Red Seal catalogue, the six albums, totaling thirty-one records and weighing thirty pounds,



sold for the sum of \$47. Transferred to six 12-inch LP records, weighing a mere three pounds, they sell for \$10.98. This is progress. Each symphony is available singly for \$1.98. J. F. INDCOX

TCHAIKOVSKY

Symphonies, Nos. 1-6

The Sussex, Cromwell, Globe, Centennial Warwick, and Star Symphony Orchestras (for identification see Key to Camden Orchestras printed herewith).

CAMDEN CFL 100. Six 12-in. \$10.98.

Key To Camden Orchestras

Warwick	Philadelphia (Stokowski)
Centennial	Boston (Koussevitzky)
World Wide	San Francisco (Monteux)
Regent	RCA Victor Symphony (Charles O'Connell)
Festival	Boston "Pops" (Fiedler)
Globe	National Symphony (Kindler)
Cromwell	Cincinnati (Goossens)
Sussex	Indianapolis (Sevitzy)
Marlboro	Minneapolis (Ormandy)
Stratford	London Philharmonic (Koussevitzky)
Star	Hollywood Bowl (Stokowski)
Sutton	New York Symphony (Stokowski)
Century	Chicago (Defauw)
Schuyler	Sr. Louis (Golschmann, Bernstein)

is the lengthy conversation between violin and cello in the Andante. On all counts this seems the best version of the work now available. J. F. I.

VERDI

Otello

Renata Tebaldi (s), Desdemona; Luisa Ribacchi (ms), Emilia; Mario del Monaco (t), Otello; Piero di Palma (t), Cassio; Angelo Mercuriali (t), Roderigo; Aldo Protti (b), Iago; Pier Luigi Latinucci (b), Montano; Fernando Corena (bs), Lodovico; Dario Caselli (bs), Hetal. Orchestra and chorus of L'Accademia di Santa Cecilia (Rome), Alberto Erede, cond.
LONDON LLA 24. Three 12-in. \$14.94.

Otello is a raising to the highest power of all that Verdi stood for in his earlier operas. It is greater in the sense that in it the technical and human wisdom of a long life, the honesty and directness that had been his all along, enabled Verdi to attempt more than he ever had before, and to succeed in the attempt.

The main practical effect of *Otello's* stature on evaluation of recorded performances is this: Because the scale is so large, the creative accomplishment so great, it is very difficult to assemble performing elements that do the work full justice at every point; perfection in a recording would be a miracle. By the same token, though, the work is so powerful that faults have to be extreme to kill it completely in performance. This is an important consideration. For while choice of a recorded *Otello* boils down pretty much to a calculation of which particular shortcomings are least significant, none of the available versions is completely worthless. Even the Urania set, which has almost nothing about it that is first-class, allows the work to make many of its points.

Both the new London version and the RCA Victor version are far better. Both fall short of perfection, but both have outstanding excellences. What complicates any choice between them is that, at almost every point where one is weak, the other is correspondingly strong.

The cardinal instance of this is in the conducting, orchestral playing, and general ensemble. Arturo Toscanini's conception and execution of the score in the NBC performance perpetuated in the RCA Victor set is one of tremendously vital sweep, passion and incisive authority. However much one may wish in retrospect that he had chosen a different singer for this role or that, however much one may doubt that some of the tempos would be the best for any singers at all, the power, the inner fire, and the integrity cannot be questioned. And the clean, sure attacks and hairline dynamic shadings of the NBC Symphony and the Robert Shaw Chorale are irresistibly impressive. Compared to this *tour de force*, the work of Alberto Erede and the Santa Cecilia orchestra in the London set is rather small-scale, not steady in tempos, and lacking in force and decisiveness. The chorus is steadier, but this is not enough to change the balance.

On the Desdemona level, however, the singing of Renata Tebaldi in the London set makes up for a great deal. Her voice does not at all times, most notably at the start of her performance, sound quite as bewitching in quality as it does at its best in some

other recordings, but most of the time it is very lovely indeed, and the sensitive dynamic shadings, the shifting colors, the sheer beauty of her tone at *piano* and *pianissimo* levels make the best of her singing little short of fabulous. For RCA Victor, Herva Nelli, pliant to the will of Toscanini, produces some fine tone too, but though I like her performance better than at first, too much of her singing is neutral and literal.

In the title role, Mario del Monaco and Ramon Vinay are exactly opposed. Del Monaco, with a voice that for power, metal at the top, and sheer animal excitement has no present-day equal—and with the full benefit of Erede's very permissive beat—makes some sounds that are tremendously exciting, and often seem righter for this music than anything else in his repertoire. He most certainly has the voice and personal force to become a great Otello, but in this recording he is not one. Too many phrases that need understanding and flexibility are simply declaimed vigorously, without realization of text or musical details. Nothing but the heroic side of the character is convincing. In contrast, Ramon Vinay (in the RCA Victor set) gets far more complete artistic results from a voice that is not really of even comparable quality, from a technique that is a tissue of compromises. The tone is seldom in itself anything to hear, and the voice is almost never free; but he manages, one way and another, to sing Boito's words and Verdi's music as a unity, to bring alive the human qualities that make the big, heroic moments meaningful. He ends with a complete characterization; Del Monaco does not.

Without having the firmness of core to his voice, or the ringing top, to be ideally cast as Iago, Aldo Protti gives an acceptable but not distinguished performance for London, at its best in the vital conversational



Tebaldi

del Monaco

passages. Giuseppe Valdengo has a voice closer to the needs of the part, and in the Toscanini-led *Otello* does the best singing I have ever heard from him.

In the crucially important lesser roles, the advantage is with London when advantage is clear, except possibly in the role of Lodovico, where Nicola Moscona is more in his element than is Fernando Corena. Piero di Palma is a brilliant Cassio, far better than Virginio Assandri; Angelo Mercuriali is at least as good a Roderigo as Leslie Chabay; and so on down the line.

The RCA Victor sound is a remarkable restoration and polishing of Studio 8-H tapes, clear, consistent, and in no basic way unsatisfactory; the unyielding orchestral quality has at least as much to do with the kind of attacks specified by Toscanini as with anything the engineers have done. The London sound is newer, more immediate especially on voices, fresher in resonance,

with a wider dynamic spread. Some of the perspective is tricky, and not valid either musically or theatrically—notably the sudden wide-open blast that lifts the *Esultate!* out of even normal prominence, the strange balancing that makes the strummed accompaniment to the *Dove sguardi* chorus sound like a full-strength bandura orchestra, and so on.

All told, in spite of Miss Tebaldi, the fine metal of Del Monaco, and other considerations, my vote goes to Toscanini and the RCA Victor set. J. H., Jr.

VERDI

Rigoletto

Hilde Gueden (s), Gilda; Giulietta Simonato (ms), Maddalena; Mario del Monaco (t), Duke; Aldo Protti (b), Rigoletto; Cesare Siepi (bs), Sparafucile; Fernando Corena (bs), Monterone; and others. Orchestra and chorus of L'Accademia di Santa Cecilia (Rome), Alberto Erede, cond.
LONDON LLA 25. Three 12-in. \$14.94.

This new *Rigoletto* may or may not become, as London's advertisement says it will, "one of the most discussed recordings ever to reach the gramophone public," but it certainly adds some fascinating complexities to the already thankless task of surveying the half-dozen versions now to be had on LP and trying to come to a conclusion that will not seem in some way arbitrary or perverse. The most striking feature of the London set is the controversial—not to say aberrant—casting of Mario del Monaco (the closest thing around these days to a Tamagno-type *tenore di forza*) as the Duke of Mantua, which is a role customarily given to lyric voices of average or light weight. Of this, more later. More usual casting in the other main roles is backed up by an exceedingly strong list in the second line—Giulietta Simonato as Maddalena, Cesare Siepi as Sparafucile, Fernando Corena as Monterone—and a very potent group of less-well-known comprimarios, who do some of the set's most distinguished work. The Del Monaco hassle aside, all this recording lacks is a first-rank Rigoletto.

This deficiency is not an uncommon one. In fact, it is the main cause for complaint in comparative reviews of *Rigoletto* recordings. When you come right down to brass tacks, *Rigoletto* is a baritone opera. It stands or falls on the capabilities of the Rigoletto himself. And, to my way of thinking, the artistic yardstick for a recorded Rigoletto should be at least as high as for one in the opera house.

Unfortunately, the coming of LP and hi-fi coincided with a world shottage of dramatic baritones with the power, metal, and free-ringing top voices to equip them for the demands of Verdi baritone roles in general—leave alone the personal force and dramatic range for Rigoletto. There is no easy explanation for these droughts in one vocal category or another, independent of the undoubted general decline in the art of singing within the last fifty years. But this one has kept us from having any very memorable hi-fi interpretations of Rigoletto. Riccardo Stracciari was an old man when he sang it, but his Columbia-Entré reissue Rigoletto is still, as a performance, the most solidly idiomatic of the lot, low-fi or no.

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BETTMANN ARCHIVE

building your record library

number eighteen



PHILIP MILLER SUGGESTS TEN BASIC CHORAL RECORDINGS

The choral repertory is the oldest, the most varied, and in many ways the richest in the entire field of music. Record makers have not ignored this fact: indeed, many of their most rewarding recent efforts (from their point of view as well as from ours) have been aimed in this direction. So many unfamiliar sources have been tapped, and so many of the lesser-known works of the acknowledged masters have been offered, that the collector relying on a limited budget can only be embarrassed by the tempting array of composers and titles. Most of the repertory staples have been done several times over, thus creating an additional problem of selection. It is not necessarily true, of course, that the greatest, or even the most frequently recorded, pieces are the most satisfactorily presented.

The first basic composition in any choral library must, I suppose, be one of the major works of J. S. Bach. It might be one of the two great Passions, both of which have been recorded several times, or it might be the *Christmas Oratorio*. Already we run into difficulties. Of the *Saint Matthew Passion* we have a brilliant and exciting performance by Scherchen against a more orthodox, generally satisfactory one by Grossmann. Both have excellent singers for the crucial role of the Evangelist, and each has many points of superiority. The *Saint John*, with three listings in the current Schwann catalogue, is best done by Grossmann, but his is the oldest recording, and his reading is a little too casual to be altogether satisfying. None of the three *Christmas Oratorios* at present available would qualify for a selective list. But there remain several recordings of the B minor Mass. Because of the general excellence of the von Karajan performance, the fine work of his solo singers, and the spacious sound of the recording, it must be conceded first place (Angel 3500-C). Whatever the merits of the rival Scherchen version — and they are considerable — the soloists get a better break here, and they make more of Bach's arias and duets. One rarely hears anything so lovely as the "*Christe eleison*" sung by Schwarzkopf and Höffgen.

From Bach we pass to Handel. One would be tempted to choose from the lesser-known oratorios rather than include the thrice-familiar (if not too thoroughly penetrated) *Messiah*, but the fact is that most of our Handel recordings leave a good deal to be desired. The several *Messiah* performances are strongly contrasted. Unfortunately the in many ways superlative Beecham reading is mechanically outdated, which narrows the choice to three. For my taste the self-consciously musical Scherchen interpretation is too erratic, and the latest recording by Sargent (who proudly disclaims any pretension to scholarship) falls far short of the excitement which distinguishes Boult's (London LLA 19). Sir Adrian strikes a happy balance between the theory and the practice of Handelian learning. I like his brisk *tempi* and the warm spirit of his singers, all firmly grounded though they may be in the time-honored British oratorio traditions.

The two great Haydn oratorios must wait for better representation, but in the recorded Masses there are several candidates for place on our rarified list. My own preference (subject to change without notice) is for the "Little Organ Mass" as recorded in Christiansborg Castle by a chorus of men and boys under Mogens Wöldike (Haydn Society HST 2064). The youthful treble soloist is irresistibly appealing.

Reaching further into the past, we find much of the most thoroughly rewarding music ever written. Of such, it seems to me, are the *Vespers* of Monteverdi, presented in the unpublished edition of Leo Schrade by a British group under Anthony Lewis (Oiseau Lyre OL 50021-22). Here is a clear case where striving for authenticity in performance has made for a more vital reading, as comparison with two earlier and variously abbreviated versions — one Italian and one German — will show. Beside this recording I would place the Christmas Story of Heinrich Schütz, that great forerunner of Bach, passing regretfully over the *Resurrection Story*, which is mostly solo for the tenor Evangelist, and the heart-breaking *Musikalische Exequien*. I confess I cannot listen objectively to either the *Christmas Story* or the *Exequien*, having taken part in both

performances, but there is no gainsaying the sublimity of the music, and Arthur Mendel's conducting of the Cantata Singers is wonderfully penetrating (REB 3). Between Schütz and Bach stands Buxtehude; we have some fine performances of the Solo Cantatas (notably those sung by Margot Guillaume) and at least one more than outstanding choral recording. This last contains the two motets, *Lauda Sion* and *Jesu, meine Freude*, sung by the St. Thomas Church Choir of New Haven under Howard Boatwright (Overtone 6). For good measure the reverse of the disk holds two solo cantatas, splendidly realized in the clear and lyrical soprano of Helen Boatwright. Issued under the same auspices, and under the same conductor, is the first modern performance of a recently discovered *St. John Passion* by Alessandro Scarlatti, a recording that would certainly find a place on a second list of ten.

Perhaps the earliest composer who rates the adjective "major" by the broadest modern standards is Josquin Des Prés, and we are more than fortunate to have a whole disk of his *Chansons* sung by the Pro Musica Antiqua of Brussels, directed by Safford Cape (EMS 213). One does not have to be an antiquarian to enjoy this music, and the performance is Grade-A. For this program I must perforce pass up a similar set of Dufay by the same group, a fine miscellaneous Period disk called *Choral Masterpieces of the Renaissance* (which enlists three British performing groups), the excellent Renaissance program of Nadia Boulanger and her singers, and even more regretfully Hindemith's *Colligium Musicum*, in which his Yale students probe deeply into the secrets of Monteverdi, Weelkes, Bach and Gesualdo. But we can't omit Palestrina, and fortunately there is a good new *Missa Papae Marcelli* by the Netherlands Chamber Choir under Felix de Nobel (Epic LC 3045). Two schools prevail in the performance of this kind of music — one favoring the ethereal, linked and long-drawn-out, the other the full-throated, energetic. In the Low Countries, it seems, a happy middle course is followed. The contrapuntal lines of the music emerge with admirable clarity in full and clean recording.

Among more recent compositions certain borderline cases pose a special problem: should the superb new Victor *Damnation de Faust* — certainly my choice to represent Berlioz — be included here (since the work was not composed for the stage) or should we leave it among the operas, where nowadays most anyone would expect to find it? Or Honegger's thrilling *Jeanne d'Arc au Bûcher*, which seems to have been taken over by the theater? Or again Orff's sensationally different *Carmina Burana*, at home on either stage or platform? With regret let us pass up these favorites for two others that will simply not be left off the list. First the Verdi *Requiem*, until recently poorly served on records, but now available in three masterly, strongly contrasted performances. Too much has been made of the fact that Verdi was first and last a man of the theater, that he conceived his great choral work in essentially dramatic terms. It would have been unnatural for him to have done otherwise. On the other hand, I do not believe this means license for the singers — especially the soloists — to give everything they've got in emotional expression. To my taste, then, the elevated and reverent reading of Fricsay, with its beautifully matched solo quartet, is the preferred version (Decca DX 118) to which even Toscanini and de Sabata must yield.

Another *Requiem*, several times quite well recorded, is that of the more gentle Fauré. For the ideal, perhaps, I would favor a composite performance, combining the best features of the recordings we have had. Not one of the four modern versions boasts soloists completely satisfactory as a pair. To hear the lovely "*Pie Jesu*" at its best we must go back to the very first complete recording made in France and issued here by Victor many years ago. On the other hand our own Theodore Uppman is outstandingly good in the baritone solos in the more or less recent Roger Wagner performance. But taking all factors into consideration, the soloists as a team, good choral singing and the most convincing church atmosphere, I would give the palm to the Cluytens recording (Angel 35019).

Dialing Your Disks

Records are made with the treble range boosted to mask surface noise, and the bass range reduced in volume to conserve groove space and reduce distortion. When the records are played, therefore, treble must be

reduced and bass increased to restore the original balance. Control positions on equalizers are identified in different ways, but equivalent markings are listed at the top of each column in the table below. This table covers most of the records sold in America during the past few years, with the emphasis on LP. Some older LPs and 78s

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.

RECORD LABEL	TURNOVER			ROLLOFF AT 10KC.	
	400	500	500 (MOD.)	10.5-13.5 db	16 db
	AES (old)	AES (new)	LON	AES NARTB RCA ORTHO NAB NARTB LON	NAB(old) COL LP ORIG. LP
Allied		●		●	
Angel		●		●	
Atlantic* ¹		●			●
Amer. Rec. Soc.*		●		●	
Bartok		●			●
Blue Note Jazz*	●			●	
Boston*			●		●
Caedmon		●		●	
Canyon*	●			●	
Capitol*	●			●	
Capitol-Cetra	●			●	
Cetra-Soria			●		●
Colosseum*			●		●
Columbia*			●		●
Concert Hall*	●			●	
Contemporary*	●			●	
Cook (SOOT) ¹		●		●	
Decca*			●		●
EMS*	●			●	
Elektra		●			●
Epic*			●		●
Esoteric		●		●	
Folkways (most)		●			●
Good-Time Jazz*	●			●	
Haydn Soc.*			●		●
L'Oiseau-Lyre*			●	●	
London*			●	●	
Lyrichord, new* ²		●			●
Mercury*	●			●	
MGM		●		●	
Oceanic*		●			●
Pacific Jazz		●		●	
Philharmonia*	●			●	
Polymusic* ¹		●			●
RCA Victor		●		●	
Remington*		●			●
Riverside		●		●	
Romany		●		●	
Savoy		●		●	
Tempo		●		●	
Urania, most*		●			●
Urania, some	●			●	
Vanguard*			●		●
Bach Guild*			●		●
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 64-ii

After that comes the memorable one by Heinrich Schlusnus in the Urania set, primarily a curiosity because it is sung in German. There follows next the splendid sound and exceedingly conscious art of Leonard Warren in the RCA Victor set, which in the early days of LP served as a kind of touchstone of excellence in recorded opera. Warren's singing is impressive, but it is questionable whether he comes to grips with the character, and the set as a whole is marred by sub-par casting in secondary roles. Then there is Ivan Petroff, in the Remington set, who knows his business and does it a competent, respectable way. In the Cetra set, Giuseppe Taddei is very good artistically, idiomatic if not distinguished, but unsteady at the top of his range.

So now, London. There is very little about Aldo Protti's performance that is positively *bad*. Reviewing him in the opera house, one would most likely call him "capable." There is very little that yields a desire to want to hear him again. The voice is good enough; it doesn't exactly fade out at the top, but neither does it ever have much wallop there. A conscientious artist, he is not an inspiring one by any means. His performance is best summed up by saying that he sings properly, and sometimes tries for more. But in the first duet with Gilda there is little of the melting tenderness needed to show the only good aspect of the vicious old jester's nature, while, just as damagingly, the last-act "*Ob come in vero qui grande mi sento!*" has all the megalomaniac gloat of a *roustinier* making sure to dot the quarter notes.

The idea of Del Monaco as the Duke has already caused more debate in some circles than the results justify. It is not easy to see what artistic (as differentiated from promotional) end was attained by choosing so huge a voice for a performance that is, ultimately, to take place in living rooms rather than in Madison Square Garden, but canny engineering (and possibly a picket fence around the microphone) has kept the volume from overpowering the music most of the time, and Del Monaco actually vocalizes more of it better than one might imagine in advance. He is no Bonci or Schipa, but, then, they might not have been either if they had been born with voices so robust; there is much to be said for a voice of such meat and masculinity in a libertine part. The tone never sparkles, it is true, and the entrance and *Questa o quella* are on the clumpy side. But the over-all dramatic effect is that of exchanging the usual witless frivolity for a ruthlessness that has a lot of validity too. Moreover, Del Monaco does some notably good sustained *mezza voce* singing in spots like *Parmi veder*, which he delivers with a lot of color and feeling for mood and then (the score is given without the standard cuts) backs it up with a strong, virile *Posente amor*. All told, it is a performance that

would be easy to snipe at simply by picking on a tone here, a phrase there, a vowel shape somewhere else. But it is also a performance that has unusual dimension and excitement. I respect it and, with some reservations, like it quite a lot.

Hilde Gueden sings Gilda much as she has so often at the Metropolitan — tidily, musically, with good style and tone that is sometimes brilliant, sometimes very sweet.

Rigoletto is a score that Alberto Erede has conducted a good deal in recent seasons, and although his over-all conception of it is not big-scale, he has found steadier working tempos than for some other operas. The engineering is in general very fine, with live, crisp sound and almost anxious attention to balance. All in all, on its combined artistic-technical merits, this set is probably as good a contemporary recording of the score as any.

J. H., Jr.

VERDI

Te Deum — see Boïto.

VERDI

La Traviata

Renata Tebaldi (s), Violetta; Rina Cavallari (ms), Annina; Gianni Poggi (t), Alfredo; Aldo Protti (b), Germont; and others; Orchestra and chorus of L'Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.

LONDON LLA 26. Two 12-in. \$9.96.

For an opera so universally known, and so very widely loved by those who know it, *La Traviata* has not been particularly well served on LP. The new London set is not perfection in all regards, but it is so much the finest of available complete recordings (and the completest, too) that for purposes of the moment it might as well be. The nearest competition comes from the Toscanini broadcast version, released by RCA Victor, which has Licia Albanese, Jan Peerce, and Robert Merrill effectively prevented from doing what they know how to do — a substantial amount in the cases of the first two — by fast and mercilessly unyielding tempos. Otherwise there are: the Cetra, with Maria Callas spraying bogies all over the course and in very questionable company too; the middle-aged Columbia, which has its points, but not nearly enough to make up for Luigi Infantino's harebrained Alfredo; and the — ah — Royale, which isn't even a bad joke.

The finest thing about the London issue is Renata Tebaldi's Violetta, which, allowed the artistic latitude that Miss Tebaldi merits without any question at all, is as fine as any of at least the last twenty years here, and most certainly out and away the finest to have been captured on records. On the basis of her Puccini recordings, fine as they are, I have been able to admire Miss Tebaldi greatly but without collapsing in a heap at the mere mention of her name. Now I am not so sure. Primarily a singer rather than a veristic actress, she uses her big, free lyric voice in this performance with supremely communicative art and delicacy of phrasing. Very few singers at all actually *sing* anywhere nearly so well as this, and almost none have voices of such surpassing purity and beauty of texture.

It seems almost unfair to deal with the

rest of the cast at all within the context just set, but what must be will be. Gianni Poggi sings a very clean, idiomatic Alfredo on the whole, always on the virtuous side of exemplary routine but artistically no match for Miss Tebaldi's Violetta. The tone he gets is bright and clean, and his phrasing is musical if a little lacking in character. He has overcome, to an extent, his tendency to scoop up to tones in a bleaty way, but even though nothing seems forced about his upper tones, his high notes of long rhythmic value have a tendency to slip slightly over pitch — not badly, but enough to be bothersome.

As Germont, Aldo Protti is more in his proper weight-class than as Iago or Rigoletto, and he sings with conscientious respect for the score. But it would take a De Luca to phrase with Miss Tebaldi in the second act, and he inevitably sounds like little more than a decent craftsman.

The secondary line, as a whole, is good, though Antonio Sacchetti is not either elegant or emphatic enough as Doulphol for the company he is in.

The playing of the orchestra, and the cohesiveness of the whole ensemble, is exceptionally fine under the leadership of Francesco Molinari-Pradelli. Accents are sharp and clean, melodies sing; and all goes well, with a firm rhythmic base. The only fault is a tendency, in the second-act duets, to rush Protti and then let the tempo expand for Tebaldi — understandable, but not quite on the up-and-up. The engineering — with six sides to work on — is generally of standard London character and quality, but with some debatable relative dynamics between sections in the score, and what sounds very like the addition of courtesy-resonance, with an odd background effect, to some of Protti's singing in the second act. All in all, it will probably be some time before a better Violetta is recorded, and all the other elements in this set are at the very least up to the level of the competition. Highly recommended.

J. H., Jr.

VIVALDI

Concertos: for Five Instruments, in F; for Three Instruments, in D; for Five Instruments, in D

Sonatas: for Flute and Harpsichord, in C; for Four Instruments, in E minor

Jean-Pierre Rampal, flute; Pierre Pierlot, oboe; Paul Hongne, bassoon; Robert Gendre, violin; Robert Veyron-Lacroix, harpsichord.

HAYDN SOCIETY HSL 116. 12-in. \$5.95.

The five enlivening excursions follow a similar five issued on Haydn Society HSL 82. In their high finish of play and sound the two disks are recommended to music lovers looking for unhackneyed and durable pleasure. There is nothing forbidding here but the epoch, for the Red Priest was the innovator of the styles which became forbidding only when others copied them: he wrote to please and not to lecture, and it is not his fault that his benignant music making has been heavily scrutinized by scholars. More nervously enjoyable performances of these things we may never hear, and the brightness of the sound is typical of the Haydn Society's best French reproductions.

C. G. B.

COLLECTIONS AND MISCELLANY

CHORAL MUSIC OF THE 13TH TO 16TH CENTURIES

Laudes: *De la crudel morte; Alleluja; Dimmi dolce Maria; Giu per la mala vita; O cor Soave*. Victoria: *O vos omnes; Tenebrae factae sunt*. Palestrina: *Ave de Coelis; Hodie Christus*; Magnificat on the Fourth Tone; *Impropria et Hymnus* from the Mass for Good Friday.

Quartetto Polifonico, P. Clementino Terni (t), Arturo Perruccio (t), Luciano Arcangeli (b), Edoardo Cassuto (bs). LONDON LL 995. 12-in. \$3.98.

The high spots of this record are the first *lauda*, a wonderful 13th-century melody, sung here in unison, as it should be; the two deeply moving motets by Victoria; and the *Hodie Christus*, a Christmas motet, and Magnificat by Palestrina. The Magnificat is an excellent example of Palestrina's smoothly flowing polyphony, with practically no full stops in the course of a movement; the *Impropria*, on the other hand, is almost entirely chordal. The *Ave de Coelis* is a truncated version of a section from one of Palestrina's litanies. All the *lauda* except the first are harmonized, apparently by P. C. Terni, in a style that seems more appropriate to the 16th century than to the 13th and 15th centuries, when they originated.

Victoria's *Tenebrae factae sunt* tends to fall apart, but otherwise the pieces are expressively performed, the singers maintaining, and the recording engineer reproducing, a rich tone-quality even in *pianissimo*.

N. B.

FURTHER STUDIES IN HIGH FIDELITY

Thirteen music selections with introductory notes and critique by Charles Fowler. CAPITOL SAL 9027. 12-in. \$6.75.

When Capitol released the first edition of *Studies in High Fidelity* more than a year ago, no one really expected it to become the resounding success that it did. Even at a premium price, better than 50,000 copies of the record have been sold to date. And that can certainly be called successful.

At least two good reasons for this can be advanced. First, the conception of the record as well as its execution was basically sound. You were introduced in an intelligent and intelligible manner to the problems of recording and were told what you can reasonably expect from the best recordings. Then you were supplied with samples of music in great variety, all of which might be safely assumed to be as high in fidelity as possible from records, and were told what you should hear in each selection if your sound system were really sound. The record resolved secret doubts and, if the resolution were favorable, served as a show-off vehicle thereafter. The second reason, of course, is the prominent position on the cover of the name of Charles Fowler, who wrote the introduction and critique.

Continued on page 64-vii

To Fourteen Corners of the World with Alan Lomax

HOLY WEEK in Seville. Led by a brassy, strident military band, a religious procession winds through the crowded streets. In its midst, a cluster of devout men stagger beneath the weight of a jewel-encrusted image of the Virgin. Suddenly the band stops playing, the bearers lower the Virgin gently to the ground, silence falls. From somewhere in the throng a woman's voice begins to ululate in a spontaneous *flamenco* lament on the death of Christ. As the voice gains in power and confidence, its harsh *cante bondo* arches above the transfixed crowd like an arrow of pure emotion. This is the *saeta*, a tradition of Seville's *Semana Santa* that, once heard, can never be forgotten. And you can hear it now on Columbia SL-216.

For, after five full years of preparation, Columbia has released the first fourteen albums of its *World Library of Folk and Primitive Music*—an event of the utmost importance to anyone interested either in folklore or in music. Columbia's announced aim is to make available the first systematic recorded anthology of mankind's oral musical tradition.

"Each record in this series," writes its able editor, Alan Lomax, "will cover the folk music of one country or region of the world. Each will contain the sounds of the instruments, dances and songs native to that area, taken down from authentic performers in the isolated places where songs are handed down from generation to generation by word of mouth and music is still a homemade art. Each record will be edited by the best available expert in the field so that the authenticity and value of each album will be insured."

In pursuit of these objectives, Lomax has spent a good part of the past five years touring the world making field recordings and enlisting the assistance of key folklorists. When completed, the *World Library* will number between thirty and forty LPs. As to exactly when, what and how many additional records will be released, Columbia's Publicity Department is strangely mute.

This monumental project was undertaken in the nick of time. True, authentic folk music is disappearing rapidly from the "civilized" areas of the world. Industrialization, urbanization, the ubiquity of radio and television have all conspired to make folk music a moribund art. Old men and old women still remember and still sing. But their audiences grow thinner and more restive; their would-be disciples defect to mill or movie. But fortunately for us and for succeeding generations, the *World Library* reflects the full, mellow beauty of the sunset of this musical tradition.

In assembling his material, Lomax has wisely availed himself of much that has been done heretofore. In the English volume, for example, he has relied heavily upon the BBC's magnificent collection of recorded folk material. And the entire Yugoslav record is drawn from tapes made by Peter Kennedy at a 1951 meeting of the International Folk Music Council in Opatija, Yugoslavia. Each album has been prepared under the close supervision of an eminent authority: thus, Juan Liscano edits Venezuelan folk music; Hugh Tracey handles British East Africa; Dr. Japp Kunst takes over Indonesia.



Moslems of Northern India take music seriously.

As might be expected, the recordings—in respect both to content and sound—are far from uniform. But none rates worse than good on any score. Particularly outstanding are the Irish, African, Scotch, Japanese, New Guinea and Indian collections—with the fine singing of Seamus Ennis on the Irish record something to remember.

A few of the disks seem to suffer from the omission of significant material; others, somewhat overweighted by certain musical forms, do not present a completely balanced picture. And, in some instances, excerpts are fragmentary to the point of near-obliteration.

The engineering is generally good, and often it is superb. But many of the selections derived from older recordings contain excessive surface noise that surely could have been suppressed in the transfer to vinylite. And the Indonesian disk features a series of throat-clearings that should never have escaped the splicer's shears.

The records come in impressive, sturdy sleeves, each containing several pages of copiously illustrated notes. On the whole, the annotation is excellent, but it is a pity that—in view of the tremendous sums lavished on this project—a few more dollars could not have been spent for better pictures, competent make-up and a little careful proof-reading.

But such criticisms are necessarily minor in the face of the scope and import of this achievement. For these fourteen records offer more than a musical tour of the world: they offer a penetration into the living hearts of our fellow men. Songs of sadness and songs of joy are no different on the Firth of Forth than they are beside the Ganges. "I sing," goes the song of any anonymous Spanish girl on SL-216, "not because I sing well, not because I have talent; I sing to hide the trouble I have." Doesn't all the world?

For anyone whose interest in music is comprehensive, *The Columbia World Library of Folk and Primitive Music* is very close to a must. HOWARD LAFAY.

THE COLUMBIA WORLD LIBRARY OF FOLK AND PRIMITIVE MUSIC

Collected and Edited by Alan Lomax.

- Vol. I — Irish Folk Songs — Edited by Seamus Ennis and Alan Lomax. COLUMBIA SL-204. 12-in. \$6.95.
- Vol. II — African Music from the French Colonies — Edited by André Schaeffner. COLUMBIA SL-205. 12-in. \$6.95.
- Vol. III — English Folk Songs — Edited by Peter Kennedy and Alan Lomax. COLUMBIA SL-206. 12-in. \$6.95.
- Vol. IV — French Folk Music — Edited by Cl. Marcel-Dubois and Maguy Andral. COLUMBIA SL-207. 12-in. \$6.95.
- Vol. V — Australian Aboriginal Songs — Songs From Eastern New Guinea. Edited by Professor A. P. Elkin. COLUMBIA SL-208. 12-in. \$6.95.
- Vol. VI — Folksongs From Scotland — Edited by Alan Lomax, with the MacLeans of Raasay, Hamish Henderson and William Montgomerie. COLUMBIA SL-209. 12-in. \$6.95.
- Vol. VII — Indonesian Music — Edited by Dr. Japp Kunst. COLUMBIA SL-210. 12-in. \$6.95.
- Vol. VIII — Canadian Folk Songs — Edited by Dr. Marius Barbeau. COLUMBIA SL-211. 12-in. \$6.95.
- Vol. IX — Venezuelan Folk and Aboriginal Music — Edited by Juan Liscano. COLUMBIA SL-212. 12-in. \$6.95.
- Vol. X — Bantu Music From British East Africa — Edited by Hugh Tracey. COLUMBIA SL-213. 12-in. \$6.95.
- Vol. XI — Folk Music From Japan, The Ryukyus, Formosa and Korea — Collected and Edited by Genjiro Masu for the Japanese Music Institute of Tokyo. COLUMBIA SL-214. 12-in. \$6.95.
- Vol. XII — Indian Folk Music — Edited by Alain Danielou. COLUMBIA SL-215. 12-in. \$6.95.
- Vol. XIII — Spanish Folk Music — Edited by Alan Lomax. COLUMBIA SL-216. 12-in. \$6.95.
- Vol. XIV — Yugoslav Folk Music — Recorded by Peter Kennedy with the aid of the Yugoslav Council for Science and Culture. Notes, texts and translations by Albert Lord. COLUMBIA SL-217. 12-in. \$6.95.

Continued from page 64-v

In *Further Studies* the same general plan is followed, except that this time Mr. Fowler's introduction is concerned with "The nature of sound—a discussion of basic high fidelity aspects of sound generation," rather than the problems of recording (a Capitol engineer discusses microphones and recording techniques). As before, one side of the record contains popular selections and the other side classical excerpts. All the selections are new, and are recorded with breathtaking realism; the fi is even higher than that of the first edition. And commentary accompanies each band. This should be another favorite with the sales department. R. A.

THE GOLDEN AGE OF BRASS

G. Gabrieli: *Canzon septimi toni No. 1*; Bonelli: *Toccata*; Buonamente; *Sonata*; Adson: *Two Ayres for Cornets and Sagbuts*; Locke: *Music for King Charles II*; Purcell: *Music for Queen Mary II*; Pezel: *Sonata No. 2*; *Intrada, Sarabande and Bal*; Anon.: *Sonata from Bänkelsängerlieder*; Reiche: *Sonatas Nos. 18 and 19*; Bach: *Contrapunctus I from The Art of Fugue*.

Brass Ensemble, Roger Voisin, cond.
UNICORN IJN 1003. 12-in. \$5.95.

A varied sheaf of attractive pieces dating, except for the Bach, from the seventeenth century. They are well performed by a group of crack trumpet, horn, trombone, baritone, and tuba players from the Boston Symphony Orchestra, and nicely recorded. The seventeenth-century cornett was a quite different instrument from the modern trumpet, and the valve horn, baritone, and tuba were unknown to the composers of these pieces. But if we can lay aside puristic considerations, we can enjoy the fine, brave sound of these mellow brasses in works most of which we are not likely to hear in any other form. However, it was a mistake, I think, to include the Bach.

The Italian compositions, which date from early in the century, are modal, while the Adson and the first of the two by Locke are squarely in a cheerful major key. All the German pieces are good, the anonymous one being particularly charming. The ensemble has a tendency to retard and grow louder at final cadences, and in the Gabrieli and Bonelli the trumpets are too far forward, but the balance improves thereafter. N. B.

HINDEMITH

Sonata for Cello and Piano, Opus 11, No. 3

BARTOK
Rhapsody No. 1

WEINER
Lakodalmas

Janos Starker, cello; Leon Pommers, piano (in the Hindemith); Otto Herz, piano (in the others).

PERIOD 715. 12-in. \$3.98.

Simply to hear Starker's glorious tone well reproduced, as it is on this disk, is a rewarding experience in itself. The very early Hindemith sonata is most remarkable for the second of its two movements, a mysterious march that manages to be lyrical,

whimsical, and ironic all at once. The Bartok Rhapsody, well known as a violin piece, makes simple, obvious, and rather unexciting use of Hungarian folk materials. Weiner's *Lakodalmas* (*Wedding Dance*) is a mere trifle. A. F.



John Charles Thomas: *Everything but the thirteen-tailed green-eyed dragon*.

JOHN CHARLES THOMAS Opera and Operetta Excerpts

Giuseppe Verdi: *La Traviata*: "Di Provenza"; *Otello*: "Credo in un dio crudel." Richard Wagner: *Tannhäuser*: "O du mein holder Abendstern." Umberto Giordano: *Andrea Chénier*: "Nemico della patria!" Ruggiero Leoncavallo: *Zazà*: "Zazà, piccola zingara." Jules Massenet: *Hérodiade*: "Vision fugitive." Ambrose Thomas: *Hamlet*: "O vin, dissipe la tristesse." Oskar Straus: *The Chocolate Soldier*: "My Hero." Sir Arthur Sullivan: *H.M.S. Pinafore*: "When I was a lad." Johann Strauss, Jr.: *The Gypsy Baron*: "Love can be dreamed"; "Mine Alone"; "The open road." Jerome Kern: *Music in the Air*: "The song is you." *Very Warm for May*: "All the things you are."

John Charles Thomas, baritone; various orchestras and conductors, unidentified.
CAMDEN CAL 199. 12-in. \$1.98.

Coming as it does at the time of John Charles Thomas's retirement, this release of an LP sampler of 78-rpm sides made by him for RCA Victor has peculiar interest—as a memento for those familiar with his singing, as a partial summing-up for those unfamiliar but curious. The selections are by no means all flattering, but they are certainly characteristic. In fact, if a band or so had been given over to *Home on the Range*, a *Wolf lied* in English, and *The Green-Eyed Dragon* (with thirteen tails) the disk could pass as a cross-sectional representation of the Thomas artistic personality. Even as it stands, it gives a good idea of the qualities of a singer who was at the same time one of the most impressive and most frustrating of the century. For John Charles Thomas during the better part of his forty-odd-year career was blessed with a voice that for natural beauty of timbre was quite literally fabulous, full and even from its plushy low tones to its big, ringing top. And when he was in good form, which was usually, he sang just about as well, technically, as anyone imaginably could. With this equipment and a big-scale,

jovial personality, he passed from Broadway into the recital field, spent three years singing opera in Belgium, and returned to become one of the most successful recital and radio personalities of the Twenties and Thirties.

Although he actually sang a good deal of opera in this country, he never settled down and took it very seriously. But he could put a song across in the biggest, barest city auditorium in the country, and it is awesome to contemplate the number of homes in which it became part of the weekly cultural rite to listen in hushed silence as John Charles Thomas ended his radio program with a *sotto voce* "Good night, Mother." His command of the art of popularity (and the art of making money), however, has little to do with what he might have become as an artist, and anyone who doubts either the quality of the voice or the control with which he could use it is referred to his performance of Iago's "Credo." As for the interpretation, make up your own mind about the demonic laughter at the end. The other arias are characteristically variable in performance, ranging from a smooth "Vision fugitive" (not quite as smooth as his "Salome! Salome!," tapped by Irving Kolodin for a Critic's Choice collection on Red Seal, but smooth) down to Wolfram's "Evening Star" aria sung in a style essentially no different from that applied to *All the Things You Are*. Similarly, the operetta and musical selections vary from the strong, rich, straightaway singing of the Kern tunes, down through butchery of Strauss in a chilling English version, to a performance of Sir Joseph Porter's entrance song that is so frightful it must be true. Engineering: some variation in quality, but on the average not at all bad for transfers from 78s and at best very good. J. H., Jr.

MUSIC MINUS ONE Sibelius

Concerto in D Minor, Op. 47, for Violin and Orchestra, with score for solo violin.

Classic Symphony Orchestra.

CLASSIC EDITIONS MMO 302. 12-in. \$6.95.

Classic Editions popular Music Minus One series continues to grow. Enthusiasts will be happy to know the list of concertos now numbers nine. If in previous MMO recordings the sound has been good, the orchestral sound in this Sibelius concerto must be rated very good; surprisingly wide range and well balanced; woodwind timbre, so important in Sibelius, is just right. The reading is orderly and precise. If one plays the notes as written, keeps strict time, with a little luck, one should hit that last double forzando pretty much together with the orchestra. It's a nice feeling when one does. R. L.

SEVENTEENTH CENTURY ORGAN MUSIC

Michael Praetorius: *Hymnus "A solis ortus cardine"*; *Hymnus "Alvus tumescit virginis."* Christian Erbach: *Ricercar IX toni, sopra le fughe "Io son ferito lasso" e "Vestiva i coll."* Frescobaldi: *Toccata prima, from Toccate d'intavolatura*. Tarquinio Merula: *Sonata cromatica*. Froberger: *Toccata*. Johann Kaspar Kerll: *Passacaglia; Toccata cromatica*

Continued on page 66

Arriaga or Flamenco, Spanish Music Is The Thing

LP treasure hunters have finally reached the shores of Spain and, in a remarkably short time, have brought us back more than just a few nuggets of pure gold.

One of the most interesting recent releases by Spanish composers — or by composers of any nationality, as far as that goes — is a disk devoted to Juan Crisostomo Arriaga (1806-1826) that includes his Symphony in D, the overture to "Los esclavos felices" (The Happy Slaves), and the cantata *Agar*. These works are a joy to ear and soul, and while revealing a marked resemblance to Mozart, show also a strong individuality in a composer who died before his twentieth birthday. The recording is excellent.

Another most welcome release introduces a superb guitarist, Narciso Yepes, in familiar and unfamiliar works by several Spanish composers from the sixteenth century to the present. This record is a "must" for the ever-growing number of listeners who have discovered the incredible richness, tonal variety, and expressiveness of which a guitar in the hands of a master is capable.

Very interesting also are two records devoted to music by Joaquin Turina. Although his name is familiar enough, it seldom appears in concert programs and not much of his output has been recorded. Of particular interest are two most unusual piano suites — the *Cielos Pianisticos* — and the extraordinarily beautiful *Canto a Sevilla*. This last item comes — wonder of wonders — with complete Spanish text and (will marvels never cease?) a very fine line-by-line English translation.

On the other hand, none of the several zarzuelas released by Columbia (*Alma de Dios*, *El Caserio*, *La Revoltosa*, *Gigantes y Cabezudos*) or by Angel (*Gigantes y Cabezudos*) can boast of anything beyond brief synopses. If these records are intended for a Spanish-speaking audience, fine. But the full enjoyment and appreciation of thousands of potential customers demand full texts in both languages. It is true that the music sort of speaks for itself — now gay, now tender, now dramatic, now humorous — but a stage work should be followed almost word by word. Among the three recordings of *Gigantes y Cabezudos* available at present, I rather prefer the Montilla that appeared about a year ago, but the Angel is not bad at all, and the Columbia, though abridged is fine, too.

Decca has released three lively records of miscellaneous Spanish compositions: *Fiesta in Madrid*, *Olé, olé!*, and *José Greco Ballet*. Many of the numbers are taken from popular zarzuelas; they are all a tremendous lot of fun, and receive the sort of performance and recording they deserve.

Until quite recently, *cante flamenco* was strictly for the few. To judge from the number of new records that keep on appearing, it must have become definitely for the millions. For the benefit of those who came in late: *cante flamenco* is the folk music of the gypsies of southern Spain. It is characterized by a vocal line of incredible complexity, with endless phrases tracing the most intricate arabesques. As a rule, one

or more guitars provide strong and complex rhythms, often reinforced by hand-clapping or castanets, but unaccompanied forms are not unknown. The *flamenco* records listed below are all quite good. However, special thanks are due Westminster for offering, in three records, a fine anthology of *flamenco* that includes an unusually large variety of styles — many never represented before on LP. Further, aural interest is given by using half a dozen different singers.

And now, after thanking the record companies for bringing us the music of Spain in such profusion, I shall end with one request and one loud complaint. The request is for a few records devoted to Spanish composers of the sixteenth to eighteenth centuries and a few of folk music other than *flamenco*. The complaint is this: almost never does one find a French or German word misspelled, but rare indeed is the Spanish record that does not carry at least one misspelled word on its jacket. Spanish-speaking people are a dime a dozen; surely a competent proof-reader or two can be found! And also how about complete texts in English and Spanish for the vocal items? Your customers will appreciate it.

GONZALO SEGURA, Jr.

ARRIAGA: *Symphony in D; Los esclavos felices* overture; *Agar* (cantata)

Orquesta Nacional de Madrid, Jesus Arambarrí, cond., Maria Ripollés, soprano, in *Agar*. DECCA DL 9756. 12-in. \$3.98.

SPANISH MUSIC FOR GUITAR

Narciso Yepes (guitar): Works by Milan, Sanz, Sor, Tarrega, Albeniz, Granados, Falla, Espla, Moreno Torroba, Turina, and Rodrigo. LONDON LL 1042. 12-in. \$3.98.

TURINA: *Danzas fantasticas, Ciclo pianístico No. 1, Ciclo pianístico No. 2, Recuerdos de la antigua España*; Alicia de Larrocha, piano. DECCA DL 9750. 12-in. \$3.98.

La procesion del rocío, Canto a Sevilla, Danzas fantasticas, La oracion del torero

Orquesta sinfonica de Madrid, Pedro de Freitas Branco, cond., Lola Rodriguez de Aragon, soprano, in *Canto a Sevilla*. WESTMINSTER WL 5320. 12-in. \$5.95.

CABALLERO: *Gigantes y Cabezudos*

Maria Espinalt (s), Teresa Sanchez (s), Asuncion Serra (s), Jose Permanyer (t), Jeronimo Teruel (t), Oscar Pol (bs), Orquesta sinfonica española, Rafael Ferrer, cond. ANGEL ANG 65011. 12-in. \$3.98.

Gigantes y Cabezudos

Consuelo Rubio (s), Tino Pardo (t), Agrupacion sinfonica "La zarzuela," F. Moreno Torroba, cond. COLUMBIA ML 4931. 12-in. \$3.98.

CHAPI: *La revoltosa*

Consuelo Rubio (s), Inés Rivadeneyra (s), Tino Pardo (t), Salvador Castello (t), Pablo Vidal (b). Agrupacion sinfonica "La zarzuela," F. Moreno Torroba, cond. COLUMBIA ML 4931. 12-in. \$3.98.

SERRAN: *Alma de Dios*

Ines Rivadeneyra (s), Tino Pardo (t), Salvador Castello (t), Miguel Sierra (t).

GURIDI: *El caserio*

Consuelo Rubio (s), Angelita Rojo (s), Salvador Castello (t), Miguel Sierra (t), Pablo Vidal (b). Agrupacion sinfonica "La zarzuela," F. Moreno Torroba, cond. COLUMBIA ML 4932. 12-in. \$3.98.

FIESTA IN MADRID: Works by Moreno Torroba, Giménez, Gombau, Chueca, Penella, Breton, Soutullo and Vert, and Lope. Orquesta zarzuela de Madrid, F. Moreno Torroba, cond. DECCA DL 9735. 12-in. \$3.98.

OLE! OLE!: Works by Chapi, Malats, Moreno Torroba, Jurranz, Barbieri, Chueca, and Zabala. Orquesta zarzuela de Madrid, F. Moreno Torroba, cond.

JOSE GRECO BALLETT: Works by Giménez, Moreno Torroba, Sandoval, Chueca, Machado, Albéniz, and Breton. José Greco Spanish Ballet Company, Orquesta zarzuela de Madrid, Roget Machado, cond. DECCA DL 9757. 12-in. \$3.98.

DANZAS FLAMENCAS: José Greco and Company. DECCA DL 9758. 12-in. \$3.98.

FLAMENCO, VOL. 2: Angelillo de Valladolid and Nieves del Rio, singers; Ricardo Blasco, guitar. PERIOD SPL 1011. 10-in. \$3.98.

ARTISTRY IN FLAMENCO

Chinín de Triana, singer; Ricardo Blasco and Miguel Garcia, guitars. ESOTERIC ESJ-8. 10-in. \$4.00.

CANTE FLAMENCO ANTHOLOGY

Volume I: *Cantes con baile, Cantes de Levante*; Volume II: *Estilos malagueños, Cantes matrices*; Volume III: *Estilos camperos, Cantes autoctonos, Cantos sin guitarra*

R. Montoya Jarrito, Nino de Almadén, Bernardo el de los Lobitos, Rafael Romero, El Chaqueta, Pericon de Cadiz, and Pepe el de la Matrona, singers; Perico el del Lunar and Lolita Triana, guitars. WESTMINSTER WL 5303, WL 5304, WL 5305. 12-in. \$5.95 each.



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RCA VICTOR RECORD DIVISION

RADIO CORPORATION OF AMERICA

Continued from page 64-vii

con *Durezza e Ligature*. Sebastian Anton Scherer: *Toccata* (1664).

Gustav Leonhardt, organ.
BACH GUILD BG 529. 12-in. \$4.98.

The seventeenth century was a particularly vital era in the production of organ music. Organ playing was a recognized profession; organists received the patronage of the nobility; and they traveled extensively to study or exchange ideas with their colleagues. On this disk Leonhardt gives a handsome sampling of works by seven organist-composers who flourished largely in the seventeenth century in the southern part of Europe — Bavaria, Austria, and Italy.

The appeal of this music will be limited, but for its specialized audience it should prove rewarding. The composers are presented in chronological order, and the influences of Frescobaldi on Froberger, his pupil, are instructive to trace. The two chromatic works (by Merula and Kerll) are particularly attractive today because of the almost modern harmonic tension in them; that by Kerll has quite a profound and beautiful effect. The virtuosic Scherer *Toccata* has dazzling brilliance. Leonhardt, who has previously recorded as a harpsichordist, knows the Baroque style and gives proper performances of the works. He plays on the seventeenth-century organ of the Stiftskirche at Klosterneuburg in Austria. The instrument has fine, contrasting stops, which sharply etch the contrapuntal lines of the music. As to engineering, the disk is on the plus side of adequacy, the organ having a clean, bright sound. R. E.

STRANGE TO YOUR EARS

The Fabulous World of Sound

A collection of sounds made unnatural through the inspired mechinations of Jim Fassett and Mortimer Goldberg. Narration: Jim Fassett.
COLUMBIA ML 4938. 12-in. \$4.98.

To anyone who heard those three Sunday Broadcasts of the New York Philharmonic Symphony Orchestra during which Jim Fassett presented his intermission series *Strange to Your Ears*, it won't be surprising that the series (edited) has finally been released on LP. And since some millions must have heard it, the subject matter of the record will not be entirely strange to many. But it retains every bit of its original fascination, at least for me.

The record contains essentially familiar sound — a dog barking, a canary singing, chicks chirping, various musical instruments being played, and the like — that have been increased or decreased in pitch and/or loudness by tape recorder shenanigans, so that they are quite unfamiliar; our ears recognize them as something else, if at all. Sometimes the tape is played backward, making a piano (for instance) sound like a weird variety of organ. Then there is a grossly over-amplified sound that we are told is a common pin being dropped. It's undoubtedly the most thunderous, ear-splitting, reverberant drop of a pin ever experienced. All this is explained easily and most engagingly by Mr. Fassett as it happens.

At the end of the record there are 20 unidentified sounds supposedly heard fre-

quently, but in ungimmicked form, around the house. You may win one of 50 prizes if you're good at guessing what they are; the best guesser will have his choice of a Columbia Bell & Howell tape recorder or its equivalent in records. My guess is that no one will guess them all. R. A.

TWO-PIANO FAVORITES

Strauss: Waltzes from *Der Rosenkavalier*. Kreisler: *Tambourin Chinois*. Milhaud: *Scaramouche*. Saint-Saëns: *Danse Macabre*. Falla: *Ritual Fire Dance*. Mussorgsky: Coronation Scene from *Boris Godunov*. Shostakovich: Polka from *The Age of Gold*. Stravinsky: Russian Dance from *Petrouchka*. Levitzki: *Valse Tzigane*. Cui: *Orientale*. Glinka: *The Lark*.

Pierre Luboshutz and Genia Nemenoff, duo-pianists.
CAMDEN CAL 198. 12-in. \$1.98.

Luboshutz and Nemenoff are, with good reason, established concert artists, who play with fastidious musicianship, and their appearance on a Camden disk implies a bargain for the purchaser. The piano tone is on the shallow side, and there is too much resonance around the instruments for my taste; otherwise, this is a recording heartily recommended to those who like the repertoire. It is music of proven popularity, most of it basically good and most of it intelligently transcribed for two pianos by Luboshutz. A good buy. R. E.

THE BEST OF JAZZ

By John S. Wilson

RUBY BRAFF SWINGS

BETHLEHEM BCP 1005. 10-in. \$4.00.

Ruby Braff, trumpet; Johnny Guarnieri, piano; Walter Page, bass; Bobby Donaldson, drums.

Struttin' with Some Barbecue; *Mean to Me*; *Ellie*; *You're a Sweetheart*; *Blue and Sentimental*; *Blue Room*; *I Can't Get Started*; *This Can't Be Love*.

With each new appearance on records, Ruby Braff reaffirms his candidacy for a position among the great figures of jazz. His technique is superb, his taste appears to be infallible, his deep feeling for jazz is evident in everything he plays and his tone is gorgeous. He has the bulk of this



Hank D'Amico: "a quietly winning charm"

disk to himself, except for a few swatches of Johnnie Guarnieri's piano, and he works mostly at a relaxed pace, even on his distinctly different version of Louis Armstrong's old ripper, *Struttin' with Some Barbecue*. This is a notable collection of sensitive jazz playing, recorded with intelligence and understanding.

HANK D'AMICO QUARTET

Holiday with Hank

BETHLEHEM BCP 1006. 10-in. \$4.00.

Hank D'Amico, clarinet; Billy Triglia, piano; Milt Hinton, bass; Charlie Smith, drums.

Hank's Holiday; *Billy's Bubble*; *Tomorrow*; *Gone*; *Grasshopper*; *Bernie's Tune*; *Hank's Dilemma*; *Nearness of You*.

Hank D'Amico's clean, capable clarinet has usually been heard in the past in support of other musicians. With this opportunity to step front and center for a change, he has brought along his customary good sense and good taste, quelled any thoughts of a flashy splash and remained in character. The result is two sides of pleasant, well-turned clarinet-playing notable for an easy, singing beat, a good tone and a quietly winning charm.

ERROLL GARNER

Contrasts

EMARCY MG 36001. 12-in. \$4.85.

You Are My Sunshine; *I've Got the World on a String*; *7-11 Jump*; *Part-Time Blues*; *Rosalie*; *In a Mellow Tone*; *Don't Worry 'Bout Me*; *All of a Sudden*; *There's a Small Hotel*; *Misty*; *I Wanna Be a Rug Cutter*.

Garner goes on and on turning out incredible numbers of records but this one has the distinction of transferring to a disk the feeling of a Garner performance with more than usual accuracy. In part, this is due to the programming which follows the normal Garner pattern balancing such Garner chestnuts as *Rosalie* and *There's a Small Hotel* with such different — for him — material as *You Are My Sunshine*, which rocks delightfully under his fingers. It's also due to the recording which catches Garner's sometimes subtle uses of dynamics very effectively and, of course, to Garner's assured and amazingly consistent playing. For a typical display of Garner, this it it.

MORE OF JOHNNY HODGES AND HIS ORCHESTRA

NORGRAN MG N-1009. 12-in. \$4.98.

Ballad Medley (Autumn in New York, Sweet Lorraine, Time on My Hands, Smoke Gets in Your Eyes, If You Were Mine, Poor Butterfly, All of Me); *On the Sunny Side of the Street*; *Warm Valley*; *Madam Butterfly*; *Skokian*; *The Jeep Is Jumping*.

It's one of the ironies of the current jazz scene that memories of Duke Ellington are seemingly being kept greenest not by Ellington himself but by the recordings of his old alto man, Johnny Hodges. One side of this disk is devoted to a series of magnificent solo performances by such past and present Ellington stars as Harold Baker, Harry Carney, Jimmy Hamilton, Lawrence Brown and Hodges with another

ex-Ellingtonian, Louis Bellson, playing properly non-soloing drums. The opposite side has a warm Hodges and Brown collaboration on *On the Sunny Side of the Street* and Hodges' classically velvet touch on *Warm Valley*.

ARMAND HUG PLAYS ARMAND PIRON

PARAMOUNT 114. 10-in. \$3.85.

Armand Hug, piano.

I Can Beat You Doin' What You're Doin' to Me; Pretty Purple Rose of Cairo; Mama's Gone, Goodbye; Day by Day; Bouncin' Around; Kiss Me, Sweet; I Wish I Could Shimmy Like My Sister Kate; Mama Goes Where Papa Goes.

For a man whose recorded past has been devoted largely to rather tinkly ragtime performances, Armand Hug does an astounding about-face here. Playing eight compositions by the New Orleans violinist, A. J. Piron, whose greatest claim to fame is *I Wish I Could Shimmy Like My Sister Kate*, Hug reveals a sensitive, swinging style and a positive, assured manner very similar to that of Jess Stacy. Piron's works are not the most nutritious fare for a pianist—although behind such a ghastly title as *Pretty Purple Rose of Cairo* there lies a very attractive melody—but Hug chews away at them as though they were prime steak. At times, you almost believe that they are.

JAY AND KAI

SAVOY MG 15038. 10-in. \$3.85.

J. J. Johnson, Kai Winding, trombones; Billy Bauer, guitar; Wally Cirillo, piano; Charlie Mingus, bass; Kenny Clarke, drums. *Bernie's Tune; Lament; Blues for Trombone; Co-op; Reflections; Blues in Twos.*

KAI AND JAY JAY

PRESTIGE 195. 10-in. \$3.85.

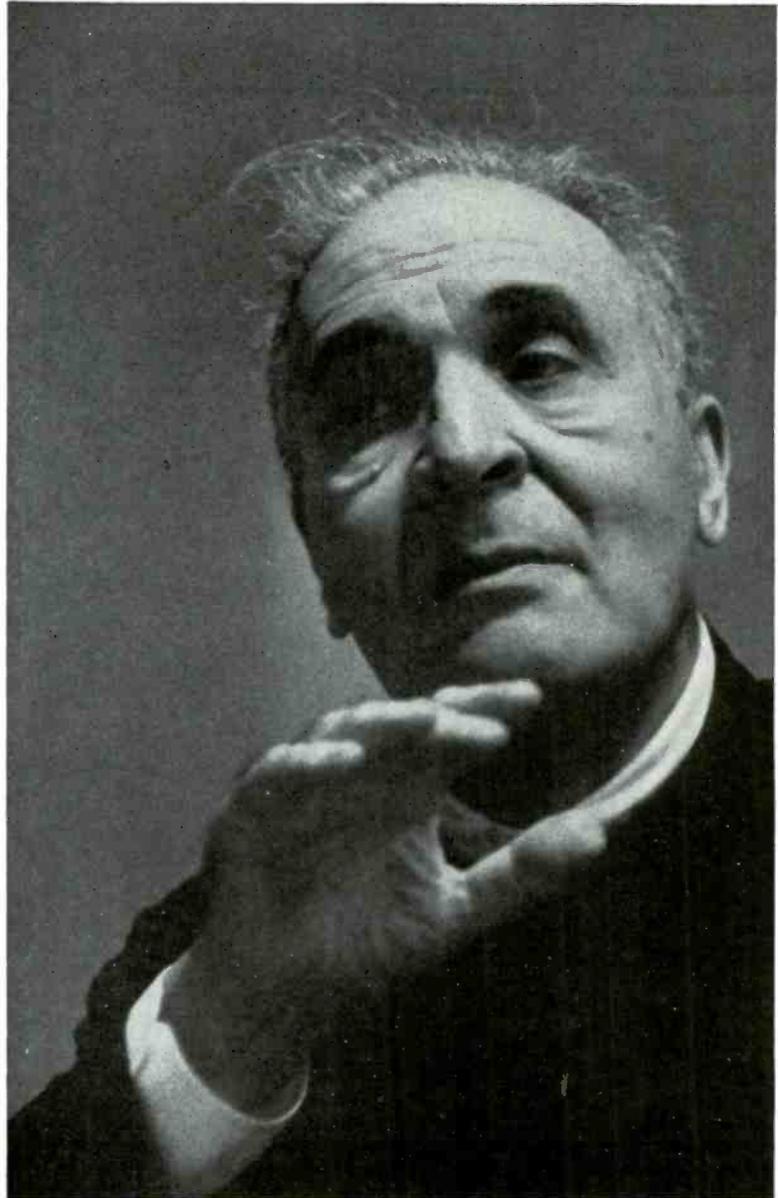
Kai Winding, J. J. Johnson, trombones; Dick Katz, piano; Peck Morrison, bass; Al Harewood, drums. *We'll Be Together Again; Don't Argue; How Long Has This Been Going On; Bag's Groove; Riviera; Dinner for One; Hip Bones; Windbag.*

Mating the trombones of Johnson and Winding was an inspired thought. The two horns together have a majestic exuberance that is extremely appealing. In their duets, they use big, rich tones with sweeping melodic lines which have the happy effect of lifting them out of the dry, mechanistic rut to which they limited themselves as soloists in the past. The Savoy disk, which was made before the Prestige, shows an early stage in their dueting career when they were still depending largely on solos to carry their pieces. On the Prestige release, however, they have advanced enormously as a team, there is much less soloing and what there is is moving in a direction more consistent with their duet style than it had been. This is an interesting venture which is showing progress: even the recording of the later disk, Prestige, gives evidence of lessons learned from the first one.

KID ORY'S CREOLE JAZZ BAND, 1954.

MARCH, 1955

THE SOUND OF GENIUS...



PHOTOGRAPH BY FRED PLAUT

The genius of Bruno Walter is more than a rare understanding of a man for music. Doctor Walter has nourished the subtle genius of other great men before him as only the greatest of interpreters can do. His creative performances of the works of Johannes Brahms and Gustav Mahler stand unique and immortal in the history of recorded music. Bruno Walter's flawless performances with the Philharmonic-Symphony Orchestra of New York have been brilliantly recorded by Columbia sound engineers with the same artistry he brings to music. Doctor Walter has chosen to record *exclusively* for Columbia Masterworks Records.

Recent Columbia Masterworks "Lp" Records by Bruno Walter with the Philharmonic-Symphony Orchestra of New York include:

Mahler: Symphony No. 1 in D Major—SL-218. \$5.95

Brahms: Complete Orchestral Works—SL-200. \$29.95

Strauss: Death and Transfiguration, Don Juan—ML 4650. \$3.98

■ We will be pleased to send you a copy of the above photograph, suitable for framing. Write Columbia, Room 1-H, 7th Ave., N.Y.C.

COLUMBIA RECORDS

© COLUMBIA, "Lp" "MASTERWORKS" TRADE-MARKS REG. U. S. PAT. OFF. MARCAS REGISTRADAS. T. M. PRICES ARE SUGGESTED LIST.

GOOD TIME JAZZ L-12004. 12-in. \$4.85.

Kid Ory, trombone; Alvin Alcorn, trumpet; George Probert, clarinet; Don Ewell, piano; Bill Newman, guitar; Ed Garland, bass; Minor Hall, drums.

When the Saints Go Marching In; Maple Leaf Rag; Wolverine Blues; That's a Plenty; Muskrat Ramble; Clarinet Marmalade; Gettysburg March; Yellow Dog Blues; I Found a New Baby.

Another well recorded report on the current state of the venerable Ory. The 69-year-old New Orleans trombonist leads his band through some of the most standard standards in the traditional jazz repertory including what must be the definitive version of *Muskrat Ramble*, which Ory wrote. He plays his tune at a more leisurely pace than it is usually accorded which, in fact, is the way he tackles most of these old favorites. It produces a pleasantly relaxed, unshod effect. Don Ewell has several fine ragtime moments at the piano and George Probert and Alvin Alcorn collaborate on a particularly moving version of *Yellow Dog Blues*. And there's lagniappe on the liner—a pair of presumably high fidelity recipes by Ory for Creole Gumbo File and Shrimp Jambalaya.

SALT CITY FIVE

JUBILEE LP 13. 10-in. \$3.85.

Dick Oakley, cornet; Will Alger, trombone; Jack Maheu, clarinet; Dave Remington, piano; Frank Frawley, bass; Bob Cousins, drums.

Darktown Strutters Ball; Squeeze Me; Eccentric; Sweet Georgia Brown; Do You Know What It Means to Miss New Orleans; Lasses Trombone; Dynamite Rag; That's a Plenty.

The Salt City Five is an unusually bright and clean-cut Dixieland outfit. Formed three years ago in Syracuse under the leadership of trombonist Will Alger, the group combines youthful gusto and the technique that comes only from experience. Their playing has enormous drive but without any sense of pushing. They're a steady and consistent group, well balanced, with Alger's tailgate-cum-Teagarden trombone laying a solid foundation. Their spirited performances make this disk one of the most exhilarating Dixieland collections released in a long time.

THE SIX

NORGAN MG N-25. 10-in. \$3.98.

Johnny Glasel, trumpet; Porky Cohen, trombone; Bob Wilber, clarinet and tenor saxophone; Tommy Goodman, piano; Bob Petersen, bass; Eddie Phylfe, drums.

Between the Devil and the Deep Blue Sea; St. James Infirmary; Music to Sin By; A Foggy Day; Little Girl Blue; Riverboat Shuffle; Porky's Blues; Take Six.

Fifty per cent of The Six (Wilber, Glasel and Phylfe) were members of Bob Wilber's Wildcats, the teenage traditionalist terrors of a decade ago. They've dabbled in modern jazz and legitimate playing since then and in their new setting they're trying to pull all the facets of jazz together under one roof. There's still a lot of difference



Kitty O'Callaghan: gentility but no lilt.

between *Riverboat Shuffle* and Tommy Goodman's modern-tinged *Music to Sin By* but The Six manage to tone down some of the sharper disparities. In essence, The Six seem to have centered themselves in the swing era, from which they work forward or backward at will. Johnny Glasel's versatile trumpet, adept in any style, provides most of the high points in this engaging group of numbers.

SIR CHARLES THOMPSON AND HIS BAND

VANGUARD VRS 8009. 10-in. \$4.00.

Emmett Berry, trumpet; Benny Morton, trombone; Coleman Hawkins, tenor saxophone; Earl Warren, alto saxophone; Sir Charles Thompson, piano; Steve Jordan, guitar; Aaron Bell, bass; Osie Johnson, drums.

It's the Talk of the Town; Fore!; Dynaflow; Under the Sweetheart Tree; Ready for Freddie.

Coleman Hawkins is the primary attraction here. His big moments are *It's the Talk of the Town*, which he first recorded twenty years ago with Fletcher Henderson, and *Under the Sweetheart Tree*. Hawkins' new *Talk of the Town* shows him to have just as much soul as he used to but he is expressing it now in a lighter tone. On the other numbers, there is Sir Charles' clean, bright swinging beat, some interesting trumpet work by Emmett Berry and a surprisingly exuberant trombone bit by Benny Morton on *Fore!* This is not as brilliant a showcase for Sir Charles as his earlier Quartet disk on Vanguard but the varied and talented sidemen easily take up the slack. As is customary in this series, the recording is excellent.

FOLK MUSIC

AMERICANA

Randolph Symonette, Bass-Baritone
Piano accompaniment by Lesley Harnley
COLOSSEUM CLPS 1008. 12-in. \$5.95.

The Boatmen's Dance, The Dodger, Long Time Ago, I Bought Me a Cat, Simple Gifts—arranged by Aaron Copland; *My Bark Canoe, Been in the Pen So Long*—arranged by Victor Constantine; *Charlie Rutledge* by Charles Ives; *Captain Stratton's Fancy* by Deems Taylor; *Thunderin' Wonderin'* by Robert MacGimsey; *Gwine to Hebb'n* by Jacques Wolfe; *Captain Mac* by Wilfred Sanderson; *Go Down Moses* arranged by H. T. Burleigh.

With this record, Colosseum ushers in a new series, *That's Our Music*, which, according to an announcement on the jacket, will be "devoted exclusively to American music from early folk tunes through the contemporaries." Randolph Symonette's robust bass-baritone gets the project off to an auspicious start.

These tuneful, distinctively American songs give him a chance to display the full spectrum of his considerable vocal talent. This he does with zest.

Symonette's material ranges from the familiar to the obscure. Charles Ives's treatment of a cowboy song, *Charlie Rutledge*, is unusual, effective and brand new to the recorded catalogue. Another selection of more than routine interest is Aaron Copland's arrangement of *Simple Gifts*, the old Shaker hymn which served him so well as a musical theme for *Appalachian Spring*.

Lesley Harnley's piano accompaniment is capable and unobtrusive. Competent engineering seals the whole into an enjoyable package. H. L.

THE IRISH FESTIVAL SINGERS

Kitty O'Callaghan, Director and Accompanist

ANGEL ANG 65016. 12-in. \$4.95.

The Palatine's Daughter; Danny Boy; The Spanish Lady; I Have a Bonnet Trimmed With Blue; The Stuttering Lovers; Norah O'Neale; The Star of the County Down; Padraic the Fiddler; A Ballynure Ballad; Sile Ni Ghadbra; Jimmy Mo Mile Stor; Geann Beag Lagbach An Ceoid; An Speic Seoigbeach; Donalín O'Donalan; Ceann Dubh Dilis; The Foggy Dew (bass solo); Roisin Dubh; An Coisire.

An eminently refined recital of songs that were never meant to be sung that way. The Irish Festival Singers are note-perfect. In fact, so correct is their delivery that the result is colorless and almost totally devoid of emotional impact. (Exception: Tenor Dermot Troy, whose solos bring the record to fleeting life.) Director Kitty O'Callaghan's piano accompaniments add to the atmosphere of earnest gentility.

If you like your Irish songs with the wild smell of peat and the lilt of a brogue, this will prove insipid fare. Angel's reproduction is flawless. H. L.

MEXICAN FOLK SONGS

Adelita, A la orilla de un palmar, Cielito lindo, Cuatro milpas, La golondrina, El tecolote, La paloma, La maleguña, Las mañanitas, El venadito.

Chago Rodrigo, (b); guitar accompaniment.

STINSON SLP 66. 10-in. \$3.00.

A number of popular Mexican songs, most of which are well known in this country, are sung in a somewhat different manner by

a popular radio and movie star. The recording is very good. G. S., Jr.

OLGA COELHO SINGS

La nana (Fallá), *La mulita* (Amor), *Casinha pequenina*, *C'est mon ami*, *Eu vou m'embora* (Camary), *Estrela do seu*, *Ojos morenicos*, *Se Florindo e fedele* (Scarlatti), *Fray Anton*, *Kyrie eleison*.

Olga Coelho, soprano and guitarist.

VANGUARD VRS 7021. 10-in. \$4.00.

Miss Coelho needs no introduction to those interested in folk songs. As this record amply demonstrates, she is a superlative artist in her chosen field, one who gives the impression that she knows what she is singing about and that she really enjoys doing it. In her hands, a little trifle often becomes an irresistible little gem that haunts the memory. Some may point out that her voice is not the finest in the world, and others may have strong prejudices against the guitar. I rather like her voice and love the sound of the guitar. G. S., Jr.

WORLD FESTIVAL OF FOLK SONG AND FOLK DANCE

Biarritz — Pamplona: July, 1953.
WESTMINSTER WL 5334. 12-in. \$5.95.

Selection of Songs and Dances Made under the Auspices of the International Music Council (UNESCO) in Co-operation with the International Folk Music Council. With an Introduction by Ralph Vaughan Williams and Commentary by Douglas Kennedy.

This enticing sampler conveys all the variety, fervor and fun of the Second World Festival of Folk Song and Folk Dance held in Biarritz (France) and just across the border in Pamplona (Spain) in July of 1953. Over 400 participants, representing 18 nations, were on hand. With the accent strongly on dancing, this disk is evidence that a rousing good stomp was had by all.

Sandwiched between a Bavarian Yodel and a West Frisian Dance, *Goodbye Girls*, *I'm Going to Boston* sung in the familiar Kentucky twang of Jean Ritchie—representing the United States—lends a pleasantly homely touch to the program. Considering the acousical nightmares of recording in vast outdoor arenas, Westminster's engineers have acquitted themselves remarkably well.

Douglas Kennedy provides an informative spoken commentary and Vaughan Williams, who rakes time out from being England's leading composer to serve as President of the International Folk Music Council, introduces the proceedings with a short speech. The notes are excellent. The entire recording is a model of its kind. H. L.

YUGOSLAV RHAPSODY

Played and Sung by Members of the National Yugoslav Dance Theater.

YUGOSLAV FOLK SONGS

The Slovenski Ocret from Ljubljana.
EPIC LC 3071. 12-in. \$3.98.

Yugoslav Rhapsody: *Songs and Dances from Croatia*; *Song of Vojvodina*; *Rugovo*; *"Frula" Intermezzo*; *Dance from Backa*;

DECCA Playbacks

If anybody is credited with the discovery of stereophonic sound, it should be Ethel Merman, whose ability to dislocate a rafter or make a foundation shake from sheer lung power has yet to be matched. Miss Merman's frank, personal account of her incredible pipes and their tumultuous career: *That's The Kind of Girl I Am*, is now appearing in the famous Saturday Evening Post. Her most recent Decca album is the sound track of Irving Berlin's great *There's No Business Like Show Business* (DL 8091—ED 828—DAU 957) with Donald O'Connor, Dan Dailey, Johnnie Ray, Mitzi Gaynor and Dolores Gray. And in the Post article, you'll read about the Ford Anniversary



Show Duet with Mary Martin, unforgettably recorded on the spot by Decca (DL 7027—ED 593) . . . also Miss Merman's reminiscences of *Call Me Madam* (DL 5465—ED 508) and *Annie Get Your Gun* (DL 8001—ED 805). These and many more great albums represent a long, exclusive and delightful Decca association with one of the all-time great showgirls.

The latest offering by Fred Waring has the Pennsylvanians applying their mellow charm to some of the wonderful tunes from three of Broadway's big new musicals . . . *Fanny*, *Silk Stockings*, and *House of Flowers* (DL 8099—ED 2169, 2175, 2182). It's a highly agreeable way to sample the best of *Broadway '55* (which happens to be the album's title) short of actually making an extended tour of the Great White Way yourself, in which case you'd want the album for reminiscing anyhow.

"Astonishing" is the word applied by the august New York Times in appraising the new Decca offering of the works of Juan Christostome de Arriaga, the "Spanish Mozart" who lived to be only twenty years old. The performance by the Orquesta Nacional de Madrid featuring Maria Ripollés, soprano, was recorded in Spain in high fidelity (DL 9756). Terming the "musical invention easy and spontaneous," the Times comments: ". . . it is fascinating to speculate on what [Arriaga] might have accomplished had he lived even to Mozart's age."

The world-famous clarinetist Reginald Kell has just recorded Milhaud's *Suite for Violin, Clarinet and Piano* and Bar-

tók's *Contrasts*, for Decca, with Melvin Ritter, violin, and Joel Rosen, piano (DL 9740). Critics have hailed it "a smooth job," with "excellent recorded sound." If you've never heard Kell, you'll hear the clarinet as you've never heard it before.

High Fidelity Magazine's comment on the new Decca version of the *Verdi Requiem* (DX 118) is that Ferenc Fricsay has captured a "unity of feeling" that bestows the revered work with a unique quality of devotion and meaning. "[I]t sounds as if it might actually have been done in a church," the critic writes, "is resonant and well balanced." The Decca recording, by the RIAS Symphony and the Choir of St. Hedwig's Cathedral in Berlin, strikes High Fidelity as "the most ingratiating, the most finally satisfying of all."

With the bestowal of the New York Music Critics' Award for the best choral work of 1954, it's now official that Carl Orff's *Carmina Burana*, the contemporary German composer's rousing settings for some Rabelaisian 13th Century secular poems, is one of the most refreshing and original works in modern musical literature. We're especially pleased with the choice, for Decca actually started the whole thing with the superb recording of *Carmina* by the Bavarian Radio Chorus, Soloists, and Orchestra (DL 9706).

When it comes time to unwind at the end of a busy day, why not put on one of the Decca albums in the popular "Music for Your Mood" Series? Gordon Jenkins, one of mood music's real pioneers, is represented on Decca with *In The Still of The Night* (DL 8077—ED 812), *Gordon Jenkins Plays the Music of Jerome Kern* (DL 5276) and *Gordon Jenkins Playing His Own Compositions* (DL 5275), all very listenable indeed. Victor Young's *Night Music* (DL 8085—ED 826) and Vic Schoen's *Music For A Rainy Night* (DL 8081—ED 2165-7) are also good tension-reducers. Still another wonderful contribution is Florian Zdobych's *Hour of Love* (DL 8096—ED 2171-3), great classic themes as only the mellow Zdobychian fiddle can interpret them.



Look to DECCA for . . .

Song from Vojvodina; Song from Croatia; Dances from Piro; Kolo; Sopsko; Sejmen Sedi; Serbian Dances.

Yugoslav Folk Songs: *Ti Puob'c Ja Kna Lumpej!; Lastovki V Slovo; Flosarka; Kaj B'jest Tebi Dau; Ribniska; Svatske; Dremle Mi Se, Dremle; Bolen Mi Lezi; Kolo; Plovi; Plovi.*

A mélange of folk songs and dances, the *Yugoslav Rhapsody* exuberantly points up the ethnic diversity that makes Yugoslavia the melting pot of the Balkans. Some of the music is sunny, some sad, some warlike; all of it abounds in melody. Particularly delightful are the two *Songs from Vojvodina*. On the whole, the vocalists from the National Yugoslav Dance Theater are less talented than the instru-

mentalists, but an infectious gusto more than compensates for any shortcomings.

Side two, containing ten Yugoslav folk songs, is a revelation. Ljubljana's Slovenski Ocret performs with astonishing finesse. Their harmonizations are brilliant; their vocal resources outstanding. The Ocret's singing of *Dremle Mi Se, Dremle* is as lovely and moving a musical experience as can be found on records.

Save for a mild surface crackle, the sound is first rate. Epic also provides a whopping measure of song—64 full minutes of it! Unfortunately, the album notes are somewhat skimpy, with no texts at all for the songs in the *Rhapsody*.

This is a vivid, thoroughly captivating disk that teems with melody. Highly recommended. H. L.

CHILDREN'S RECORDS

By

Sally McCaslin

The Town Musicians.

COLUMBIA J 205. One 10-in. record. 78 rpm. 98¢.

Art Carney relates the Grimm fairy tale about the donkey, the dog, the cat, and the rooster, who, turned out by their masters, decide to go into town and become musicians. It's a gratifying story in which the characters, impractical dreamers, end up with a pile of money. They got it (let's face it, musicians) by routing some robbers and falling heir to the loot.

George Kleinsinger and Joe Darion have written some jaunty little songs to go along with the story.

Children, all ages, like it. They play it eagerly—as often as we request it.

The Story and Music of Chopin.

COLUMBIA J 207. Two 10-in. records. \$1.86.

We can hear George Sand snorting over this—a biography of Chopin in which he appears priggish and she, platonic. A dead piece of writing, even deader for being dramatized. Fortunately there is quite a lot of Chopin's music too, well played and sounding just like Chopin. We'd buy it for that but expect the children to take their time about growing up to it. Chopin's detachment leaves them detached.

Pan the Piper.

COLUMBIA J 212. One 10-in. record. 78 rpm. 98¢.

There's more fancy than fact in this story of "how a reed grew into an orchestra," but a good record nevertheless. Such nice sounds (The New York Philharmonic), and the music gets better and better as the orchestra grows from reed and ram's horn to modern instruments. The fiction of Pan functioning as the original Petrillo ties it all together so that the children really listen. (They can be pretty cagey about educational records.) We recommend it particularly as a beginning study of the orchestra.

Joseph and his Coat of Many Colors.

CAPITOL CASE 3122. 45 rpm. 99¢.

Claude Rains continues his narration of famous stories from the Bible. (Previous records: *David and Goliath, Noah and the Ark, Moses in the Bulrushes*.) We think it a fine series. As stories, they have tremendous depth and excitement. Also, they present an aspect of the Bible which the child does not get from the usual Sunday School fragments. We applaud too the good taste in the production of these records. Mr. Rains' narration is straightforward and dignified. The background music gives accent without obtruding.

Improvisation in a Unique Key

DON SHIRLEY is a pianist with a sound, legitimate background who has been attracting very favorable attention during long engagements at The Embers, an emporium of the more subdued jazz forms in New York. With the appearance of this first collection of his recorded work, it is apparent that a potentially major pianist has stepped onto the field.

The question is, what field?

Shirley is scarcely a jazz pianist in the sense that Dave Brubeck or Art Tatum or Earl Hines or Erroll Garner are jazz pianists. In almost an hour's playing time on this disk, he produces only a few choruses that could qualify as jazz. Nor is he a cocktail or mass-appeal popular pianist, despite the titles in this collection, for much of his interpretation is done in terms of serious music. Yet he is not, in this case at least, offering himself as a serious—in the concert sense—pianist.

Shirley's essential tools are a well-developed technique, a lively and probing mind with a feeling for the apt phrase and the illuminating parallel (*My Secret Love*, a popular song with hillbilly overtones. is given the aura of an English country ballad by Shirley, a rather subtle reminder of the relationship between English folk songs, our mountain ballads and their hillbilly successors) and a flexibility that takes him readily from Bach to the Impressionists to Art Tatum.

On most of these selections he reverses the common device of the jazz musician of developing jazz variations on a melody. Instead, Shirley develops legitimate variations on many of these melodies. In his hands, this is not the vaudeville trick of playing *Tea for Two* à la Bach, Beethoven and Bartok, but rather of enclosing each number in a legitimate frame of reference. A groundwork in the manner of the Impressionists is laid for *I Cover the Waterfront; No Two People* grows within a Bachian framework; while the atmosphere for Gershwin's *The Man I Love* is set by another Gershwin piece, *Rhapsody in Blue*.

Since he does occasionally throw in a jazz chorus and since he has more feeling for jazz interpretation than is common

among legitimately trained pianists, Shirley may be carving out a new field for the solo pianist, a field in which the pianist extemporizes in all directions, using in their proper relationship all the tools that are available to him rather than limiting himself arbitrarily to only a few of them.

This admirably recorded disk faithfully reports the wide range of his playing and the frequently ingenious use of Richard Davis' bowed bass. If Shirley teeters dangerously on the edge of pretentiousness at times, it is not due to any lack of balance in his own thinking but simply because some of the melodies are too slight to sustain adequately the combined burden of his imposing technique and the grand scale on which he uses it.

JOHN S. WILSON

DONALD SHIRLEY

Tonal Expressions

Don Shirley, piano; Richard Davis, bass.

I Cover the Waterfront; No Two People; My Secret Love; The Man I Love; Love Is Here to Stay; Dancing on the Ceiling; They Can't Take That Away from Me; Answer Me My Love; Medley from "New Faces;" My Funny Valentine.

CADENCE CLP 1001. 12-in. \$3.98.



Donald Shirley

Bozo at the Dog Show.

CAPITOL. One 45 rpm extended play record with reader album.

Jerry Lewis. The Puppy Dog Dream.

CAPITOL CASF 3216. 45 rpm. 99¢.

Here's a sure fire subject — dogs. (Americans now own twenty-two and a half million of them.) Bozo visits a dog show and converses with 19 of our most popular breeds. Each dog tells something about himself in song or accent of his native land. There is a reader album with nice pictures of the various dogs. We object a little to the record's glorification of the "mutt." It sounds suspiciously like anti-intellectualism.

The Puppy Dog Dream urges children to be kind to animals. It features Jerry Lewis as a bad little boy. (And we'll say right off we don't like comedians who pretend to be little boys.) Jerry spent his day tormenting his dog until one day he dreamed he was a dog and a bad little boy was tormenting him. The vivid lesson changed Jerry. No more tormenting dogs. Now, he torments us!

Little Smoky, the Runaway Train.

COLUMBIA J 4-196. 45 rpm. 98¢.

Ideal for the kindergarten. A little locomotive decides to try out some roller coaster tracks. He shortly regretted his decision (on the other side of the first hill) but you know — and we speak from bitter experience — they won't let you off until you finish the ride. Robin Morgan, child actress, gives a super-charged account of this adventure. Just hearing it sent our stomach into its elevator act. Pre-schoolers love it — but then their stomachs don't have so far to go.

Smiley Burnette.

CAPITOL CASF 3157. 45 rpm. 99¢.

Two tuneful songs, *Smart Alec Crow* and *Blue Bottle Fly*, with clever words and sound effects. You can hear these over and over — and you probably will.

Nutcracker Suite.

Played by André Kostelanetz and orchestra. COLUMBIA J 214. One record, 78 or 45 rpm. 98¢.

Eine Kleine Nachtmusik.

Played by the Rochester Symphony Orchestra, Erich Leinsdorf conducting. COLUMBIA J 218. One record, 78 or 45 rpm. 98¢.

Gaité Parisienne.

Played by the Columbia Symphony Orchestra, Efrem Kurtz conducting. COLUMBIA J 216. One record, 78 or 45 rpm. 98¢.

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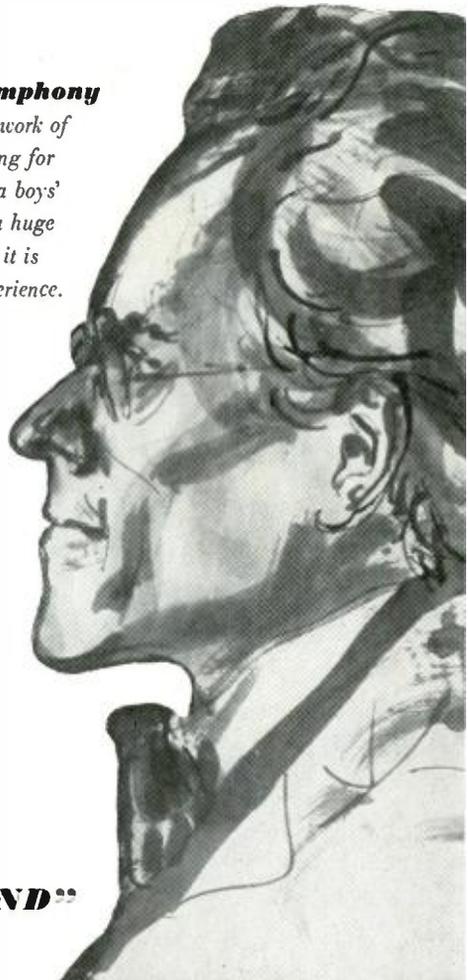
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CHAMBER SONATAS

FOR VIOLIN AND PIANO

NO. 1 IN G MAJOR, OP. 78 (2 Editions)
Because Brahms quotes in the first and third movements from his own *Regenlied* (*Rain Song*), Op. 59, No. 3, the Violin Sonata No. 1 is often referred to as the *Rain Sonata*, though this designation was never given it by the composer. Together with the Sonata No. 2, it constitutes Brahms's most gentle utterance in the entire chamber music field.

All of the tender emotion, lyricism, and power of this work are realized in the performance by Stern and Zakin. These two artists have been playing together for years, and their felicitous collaboration is the result of wide experience. A feature for string players and other discerning listeners to notice here is the wonderfully even double-stopping by Stern, particularly in the second movement. The two instruments have been equitably balanced in fairly intimate surroundings, but the otherwise warm recorded sound tends to become fuzzy and distorted whenever high, heavy tones occur.

The reading by the late Albert Spalding and the venerable Erno Dohnanyi is also highly commendable, though it does not represent as closely or evenly matched an ensemble as that provided by Stern and Zakin. Besides, Spalding here shows an inclination to slide from one note to another rather too frequently for comfort, thereby detracting from the essential classic purity of the music. His tone is reproduced with brighter fidelity than is Stern's, but the piano is just a foot or so too far away from the microphone for perfect balance. All told, Remington's reproduction is more faithful than Columbia's, even permitting one to hear the violinist's heavy breathing, plus some background hammering during the second movement. Columbia's sound quality is better on the newer 12-inch pressing.

— Isaac Stern, violin; Alexander Zakin, piano. COLUMBIA ML 4912. 12-in. 26 min. \$3.98 (with *Sonata No. 3 in D minor*) or \$7.96 (in SL-202 with *Sonatas No. 2 in A major*, No. 3 in *D minor*, and *Dietrich-Schumann-Brahms: "F. A. E." Sonata*). The same, COLUMBIA ML 2193. 10-in. 26 min. \$2.98.

— Albert Spalding, violin; Erno Dohnanyi, piano. REMINGTON R 199-84. 12-in. 26 min. \$2.99. (with *Hungarian Dances Nos. 8, 9, 17*).

NO. 2 IN A MAJOR, OP. 100 (3 Editions)
This sonata has acquired several unofficial

nicknames — *Thun*, because it was composed on that Swiss lake during the summer of 1886, and *Prize Song* or *Meistersinger*, because its opening three notes suggest to many the beginning of Walther's popular air in the Wagner opera. If it were to parallel the First Sonata, however, it could well be named *Wie Melodien*, for this song, Op. 105, No. 1, by Brahms is rather closely paraphrased, either intentionally or not, in the second subject of the first movement. Others have also found a quotation in the last movement from *Auf dem Kirchhofe*, Op. 105, No. 4. All this is relatively unimportant, though, and has little bearing on the quiet beauty of the music itself. Structurally, one point is worth noting: as in the String Quintet No. 1 in F major, Op. 88, the middle movement combines the function of slow movement and scherzo.

The Spalding-Dohnanyi performance has many of the same characteristics that mark their work in the First Sonata, except that both artists play here with greater flexibility, while Spalding displays more tonal and interpretative solidity and evenness than he did in the other work. The same merits and shortcomings of the recorded sound that prevailed on the other disk are also to be noted here. Eidus and Mittman are more sensitive in their phrasing and in the give-and-take of their ensemble work, while the violinist is somewhat more technically reliable than even the improved Spalding. The Stradivari recording was made in a more resonant room, with the microphone a bit farther from the players and with a better balance between them. But Stern and Zakin again take first honors with an intensely expressive performance that combines songfulness and drama. The violinist's tone is beautifully warm and firm-textured, especially in the second movement. The reproduction is clear and lifelike, with fine balance and optimum room resonance. Since the players are closer to the microphone than in the Stradivari recording, there is greater over-all definition. Otherwise, Stern and Eidus are just about on a par, and their respective disks are worth comparing before making a choice.

— Isaac Stern, violin; Alexander Zakin, piano. COLUMBIA ML 4913. 12-in. 20 min. \$3.98 (with *Dietrich-Schumann-Brahms: "F. A. E." Sonata*) or \$7.96 (in SL-202 with *Sonatas No. 1 in G major*, No. 3 in *D minor*, and *Dietrich-Schumann-Brahms: "F. A. E." Sonata*).

— Arnold Eidus, violin; Leopold Mittman, piano. STRADIVARI STR 611. 12-in. 20 min. \$4.98 (with *Sibelius: Violin Concerto*).

— Albert Spalding, violin; Erno Dohnanyi,

piano. REMINGTON R 199-49. 12-in. 20 min. \$2.99 (with *Sonata No. 3 in D minor*).

NO. 3 IN D MINOR, OP. 108 (6 Editions)
Not only is this sonata among the most popular of all Brahms's chamber works, and certainly the most played of them all, it has also been recorded more frequently than the others. It was completed in 1888 on Lake Thun — where the Sonata in A major was also written — and, though it falls in Brahms's final creative period, is less introspective than some of the other music composed at that time. Particularly famous for its broad, noble Adagio, the sonata also boasts a disarmingly whimsical Scherzo and an exuberant finale.

Some of the leading violinists of our day have felt the urge to record this masterful work, with results of varying quality. Top honors may be fairly evenly divided between Stern-Zakin and Milstein-Horowitz, both of which are deeply searching interpretations. Stern's approach is a bit more impassioned than Milstein's, and the choice between them will probably depend upon individual taste. Both violinists benefit from partners who make admirable sonata collaborators. From the standpoint of reproduction, the two disks are also just about on a par, with the microphone in the Stern-Zakin slightly farther away and with the sound a trifle more resonant. A fine balance is maintained in both records.

The Heifetz-Kapell version suffers from the misconception on someone's part that this was meant to be a composition for violin with piano accompaniment. The recorded balance is thrown off just enough to favor the violin and relegate the pianist to a place in the background. Besides, there is something just a little too slick about this performance. Part of this impression is derived from Heifetz's silken tone, but most of it stems from the violinist's tendency to treat the whole matter of interpretation rather too lightly, with Kapell obediently following suit. When it comes to tonal sweetness, however, the palm goes to Ferras. His approach is too saccharine, too precious, and too Gallic to suit me, yet this new Telefunken disk can boast what is undoubtedly the clearest, most realistic reproduction of the six versions.

Oistrakh-Yampolsky and Spalding-Dohnanyi are completely out of the running. Both teams lack spirit; they tend to over-sentimentalize, becoming draggy and heavy-handed. Spalding and Dohnanyi even

create a choppy effect by distorting some of the phrasing; in addition, Spalding plays as if he were afraid of the music, and his intonation is not always accurate. The characteristics of the two recordings are exactly opposed to each other. Spalding-Dohnanyi emerge with a cramped tone emanating from a smallish studio. Oistrakh-Yampolsky were recorded at such a distance in so resonant a hall that many of the overtones are missing; one gets the impression that he is hearing a performance from the rear of an empty auditorium. One or two brief but awkward pauses in the music suggest that the Oistrakh version may have been dubbed from 78-rpm disks.

— Issac Stern, violin; Alexander Zakin, piano. COLUMBIA ML 4912. 12-in. 21 min. \$3.98 (with *Sonata No. 1 in G major*) or \$7.96 (in SL-202 with *Sonatas No. 1 in G major, No. 2 in A major, and Dietrich-Schumann-Brahms: "F. A. E." Sonata*). The same. COLUMBIA ML 4363. 12-in. 21 min. \$3.98 (with *Mendelssohn: Violin Concerto in E minor*).

— Nathan Milstein, violin; Vladimir Horowitz, piano. RCA VICTOR LM 106. 10-in. 21 min. \$2.98.

— Jascha Heifetz, violin; William Kapell, piano. RCA VICTOR LM 71. 10-in. 19 min. \$2.98

— Christian Ferras, violin; Pierre Barbizet, piano. TELEFUNKEN LGX 66014. 12-in. 21 min. \$3.98 (with *Beethoven: Sonata for Violin and Piano No. 5 in F major, Op. 24 [Spring]*).

— David Oistrakh, violin; Vladimir Yampolsky, piano. COLOSSEUM CRLP 148. 12-in. 21 min. \$5.95 (with *Tartini: Sonata for*

Violin and Piano in G minor [Devil's Trill]). — Albert Spalding, violin; Erno Dohnanyi, piano. REMINGTON R 199-49. 12-in. 21 min. \$2.99 (with *Sonata No. 2 in A major*).

SONATENSATZ (SONATA MOVEMENT) IN C MINOR (3 Editions)

In 1853, three young composers — Johannes Brahms, Robert Schumann, and the latter's pupil Albert Dietrich — jointly wrote a four-movement violin sonata in honor of their friend, the eminent violinist Joseph Joachim, who was to pay them a visit in Düsseldorf. On the title page they inscribed the letters "F. A. E.," which stood for "Frei aber einsam" ("Free but lonely"), which was Joachim's motto. The notes F, A, and E also were woven into their portions of the sonata by Schumann and Dietrich. Dietrich provided the first movement, Schumann the second and fourth, and Brahms the third, a Scherzo-Allegro in C minor. Though an early effort of a twenty-year-old composer, this Scherzo has remarkable strength and individuality. Dietrich's opening movement, not unexpectedly, has many Schumannesque qualities; it also has a thematic fragment which Brahms picked up and used in his Scherzo. Schumann's second movement is a lovely, dreamy Intermezzo; his fourth movement is a typically effusive finale.

It is interesting to have the complete sonata available for the first time on disks. Stern and Zakin seem to revel in the youthful exuberance of the music; their altogether excellent performance has been accorded

very lifelike, well-balanced, and resonant reproduction. The forceful reading by these two artists of the Brahms Scherzo is also the best of the three interpretations here, though all are first-rate. Milstein and Bussotti, who also play the Schumann Intermezzo, may be more facile in their approach, but they are less perceptive and serious than either Stern and Zakin or Oistrakh and his unnamed pianist. Nevertheless, the glitter of Milstein's tone, as reproduced so beautifully and naturally on his disk, gives him a slight edge over Oistrakh, whose recording was dubbed from an older 78-rpm disk.

— Isaac Stern, violin; Alexander Zakin, piano. COLUMBIA ML 4913. 12-in. Entire sonata: 26 min.; Scherzo: 5 min. \$3.98 (with *Sonata No. 2 in A major*) or \$7.96 (in SL-202 with *Sonatas No. 1 in G major, No. 2 in A major, and No. 3 in D minor*).

— Nathan Milstein, violin; Carlo Bussotti, piano. CAPITOL P 8259. 12-in. Intermezzo: 2 min.; Scherzo: 4 min. \$4.98 (with miscellaneous short pieces).

— David Oistrakh, violin; pianist unnamed. COLOSSEUM CRLP 10050. 12-in. Scherzo: 5 min. \$5.95 (with miscellaneous short pieces).

FOR CELLO AND PIANO
NO. 1 IN E MINOR, OP. 38 (4 Editions)
Brahms's two cello sonatas belong to opposite ends of his creative career. The one in E minor, begun when the composer was only twenty-nine, constitutes the only one of his surviving duo sonatas from this relatively early period; the six remaining works in this form all came later.



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Karl Geiringer finds in this serious-minded sonata a young man's tribute to Bach. He notes a similarity between the opening subject of the first movement to that of Contrapunctus III of Bach's *Art of the Fugue* and an even closer resemblance between the first subject of the triple fugue which comprises the last movement and Contrapunctus XIII of the same work. Separating these two movements, instead of the customary Adagio or Andante, is an Allegretto quasi Menuetto of dancelike character with a plaintive Trio.

Choice of recordings here is not difficult; there is very little competition with Starker-Bogin. These two young men form a fine sonata team with a wonderful sense of romantic style. Their interpretation is free, expansive, and lyrical. Moreover, Starker possesses an especially appealing singing tone, which has been faithfully reproduced in a moderately close-to-recording. From the very first time that Brahms and the cellist Josef Gänsbacher read it through together, there has existed a problem of instrumental balance, with the danger of the keyboard player drowning out his lighter-toned companion. It is to Bogin's credit that he is able to maintain such a careful balance and rapport on this disk, gradually emerging from the background in the first movement to assume a position of rightful prominence in the finale.

There is also much to admire in the Piatigorsky-Rubinstein collaboration. Theirs is also a songful presentation with somewhat broader treatment of the more lyrical passages and a tendency to accelerate the faster sections. This produces a certain rhapsodic effect which occasionally makes the first movement sound a trifle uneven, but which lends dignity to the Allegretto. Unfortunately, this performance was dubbed from 78-rpm disks made about twenty years ago. Consequently, though the warmth of the interpretation and the balance between the two instruments are preserved, the frequency range is seriously limited and the volume level is quite low.

The Koutzen-Wingreen reading is little more than adequate. It has a perfunctory air about it and is further marred by occasional lapses in the cellist's intonation. Again, the balance is satisfactory, with the microphone slightly farther away than in the other recordings of this work.

Cassado-Schulhoff offer a complete distortion of the music. As the timing will indicate, they drag the tempo in all three movements—to a ridiculous degree in the Allegretto—with a soggy, heavy-handed effect, especially in the cello part. Despite this sluggishness, plus some exaggerated phrasing, there is little warmth. Close-up reproduction favors the cello; the tone becomes wiry on the upper strings. Some surface noise is also present.

—Janos Starker, cello; Abba Bogin, piano.
PERIOD SPL 593. 12-in. 20 min. \$4.98
(with *Sonata No. 2 in F major*).

—Gregor Piatigorsky, cello; Artur Rubinstein, piano. RCA VICTOR LCT 1119.
12-in. 21 min. \$3.98 (with *Schumann: Cello Concerto in A minor*).

—George Koutzen, cello; Harriet Wingreen, piano. CLASSIC CE 1031. 12-in. 19 min. \$5.95 (with *Sonata No. 2 in F major*).

—Gaspar Cassado, cello; Otto Schulhoff, piano. REMINGTON R 149-53. 10-in. 25 min. \$1.99.

NO. 2 IN F MAJOR, OP. 99 (3 Editions)

More than twenty years elapsed before Brahms again took up the form of the cello sonata. When he did, the results were quite different from what they had been with the Sonata No. 1 in E minor. Much of the lyricism remained, but the writing grew more expansive and more impassioned, while the relationship between the cello and piano became a more even one, allowing both instruments to express themselves without risking imbalance.

The F major Sonata dates from 1886 and is another of those works written at Lake Thun in Switzerland. Considering the relative lateness of its composition, it is a surprisingly external work, full of vigor and virility. Though there are numerous passionate outcries, only the second of its four movements—the serious and occasionally dramatic Adagio affettuoso—reveals the introspective Brahms that we have come to expect in so much of his chamber music.

Again, it is the combination of Starker-Bogin that leads among the recorded performances. That same ravishly glowing cello tone, that same careful partnership of the pianist are present here, as they were in the First Sonata, while the over-all interpretation is even more expressive. Though the performance moves right along, the players take ample time to let the music say what it should. The recording is also clear, wide-range, and well balanced, with resonant spaciousness more apparent here than in the Sonata No. 1.

The Piatigorsky-Berkowitz effort runs it a much closer second than did the Piatigorsky-Rubinstein in the First Sonata. First of all, this reading is vigorous, and somewhat more dramatic than that by Starker-Bogin, making it worth while to compare the two. Secondly, the reproduction, though another dubbing from 78-rpm disks, is much more recent than that in the E minor Sonata. Nevertheless, it is hampered by occasional harshness in the cello tone and by a close-to microphone placement which favors the cello.

Somewhat better recording—not equal, however, to that in the Starker-Bogin disk—prevails in the Koutzen-Wingreen record, which also boasts completely satisfactory instrumental balance. But Koutzen's intonation is again shaky in spots, and the interpretation—except in the impassioned opening movement—lacks fire. Besides, the second movement moves at such a clip that it fails to capture the serious spirit of this section.

—Janos Starker, cello; Abba Bogin, piano.
PERIOD SPL 593. 12-in. 25 min. \$4.98
(with *Sonata No. 1 in E minor*).

—Gregor Piatigorsky, cello; Ralph Berkowitz, piano. COLUMBIA ML 2096. 10-in. 26 min. \$2.98.

—George Koutzen, cello; Harriet Wingreen, piano. CLASSIC CE 1031. 12-in. 23 min. \$5.95 (with *Sonata No. 1 in E minor*).

FOR CLARINET AND PIANO

NO. 1 IN F MINOR, OP. 120, NO. 1 (3 Editions)

Brahms's two Clarinet Sonatas, both written

at Ischl during the summer of 1894, not only complete the set of works created for his friend, the clarinetist Richard Mühlfeld, but were also his final chamber music compositions; and with the exception of the *Four Serious Songs*, Op. 121, and the *Eleven Chorale-Preludes for Organ*, Op. 122, were the last music of any kind to come from his pen. The music here is of intimate nature. So personal are the composer's utterances that he seldom raises his voice beyond the level of a confidential undertone.

Although these sonatas were definitely conceived for clarinet and piano, they were also published in alternate versions for viola or violin and piano. They are practically never played on the violin, which instrument seems entirely inappropriate to their mood of expression; but they have been presented by violinists with telling effect. Both sonatas were recorded by violinists on 78-rpm disks, but as yet no long-playing versions have appeared, proving once again that plenty of stones still have been left unturned by record companies in search of unusual works.

The First Sonata is the more serious and reserved of the two — probably the most reserved, in fact, of all Brahms's chamber music. A brooding melancholy, tempered with mature tenderness and poetry, pervades the first two movements. The third and fourth are a bit more cheerful, though hardly exuberant.

Kell's limpid tone and half-dreamy style, coupled with his almost hypersensitive phrasing, make him the ideal interpreter for this music, and he is beautifully accompanied by Horszowski, himself a most sensitive artist. Together they catch perfectly the deep personal expression of this sonata. The recording is not the newest, but is equitably balanced and more than adequate.

Wlach is an able clarinetist, but he lacks some of the tonal suavety, the flow and flexibility of phrasing which distinguish Kell's performance. Furthermore, he is neither as poetic nor as communicative as Kell, and both his and Demus's playing often takes on a wooden quality. They are most successful in the second movement, *Andante un poco adagio*; elsewhere, they fail to get beneath the surface of the music. They do have the advantage of better reproduction, however, the volume level being slightly higher and the piano, in particular, benefiting from the wider frequency range. Both the record label and the jacket erroneously state that this sonata is in F major; the notes describe it correctly as being in F minor.

Lancelot employs a wider range of dynamics than his two competitors, also turning in some finely sensitive phrasing. Owing partly to his playing and partly to some distortion in the recording, however, his tone — which lacks sensuousness, warmth, or flexibility — is not very appealing. D'Arco's piano is treated better by the recording engineers, while she, in turn, treats the music somewhat more dramatically than do the other pianists. The best work here by the two performers, who come through with good balance, is in the two end movements. On the whole, though, this record is no match for the Kell and Wlach disks.

— Reginald Kell, clarinet; Mieczyslaw Horszowski, piano. MERCURY MG 10016.

12-in. 21 min. \$3.98 (with *Sonata No. 2 in E-flat major*).

— Leopold Wlach, clarinet; Joerg Demus, piano. WESTMINSTER WL 5236. 12-in. 23 min. \$5.95 (with *Sonata No. 2 in E-flat major*).

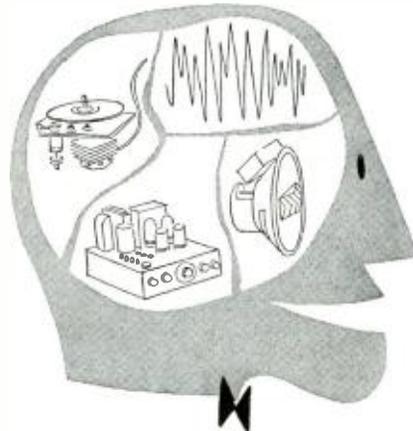
— Jacques Lancelot, clarinet; Annie d'Arco, piano. OISEAU-LYRE OL 50030. 12-in. 22 min. \$3.98 (with *Sonata No. 2 in E-flat major*).

NO. 2 IN E-FLAT MAJOR, OP. 120, NO. 2 (3 Editions)

More cheerfulness, together with more drama and agitation, is to be found in the Sonata No. 2, though the dynamic range still remains almost as circumscribed as in the First Sonata. Only when it reaches the last of its three movements, a lovely *Andante con moto* with five variations,

does the mood become quiet and contemplative.

As far as the recorded performances are concerned, there is little to say that differs from the descriptions applied to the F minor Sonata. Kell-Horszowski play with their same expressiveness and sensitivity. Wlach-Demus again skim the surface, only here they treat the music with entirely too light a touch, with too little *legato* and too little subtlety or refinement. These shortcomings are particularly evident in the second movement, which is played without the slightest bit of tonal nuance or phrasing. Lancelot's phrasing in this sonata also seems less sensitive, and there is, no improvement in his tone. Reproduction characteristics for all three disks are also similar to those in the Sonata No. 1, except that d'Arco's



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piano is a bit distorted in the heavier, more explosive passages, whereas it came through with more clarity in the first Sonata.

— Reginald Kell, clarinet; Mieczyslaw Horszowski, piano. MERCURY MG 10016. 12-in. 20 min. \$3.98 (with *Sonata No. 1 in F minor*).

— Leopold Wlach, clarinet; Joerg Demus, piano. WESTMINSTER WL 5236. 12-in. 19 min. \$5.95 (with *Sonata No. 1 in F minor*).

— Jacques Lancelot, clarinet; Annie d'Arco, piano. OISEAU-LYRE OL 50030. 12-in. 20 min. \$3.98 (with *Sonata No. 1 in F minor*).

KEYBOARD MUSIC

Brahms's keyboard works are well represented on disks. The only piano compositions which are missing from the catalogue are the Sonata No. 1 in C major, Op. 1; the *Variations on a Hungarian Song*, Op. 21, No. 2; the *Variations for Piano Duet on a Theme by Robert Schumann*, Op. 23; and the twenty-one *Hungarian Dances* in their original form for piano duet. For organ, only the *Chorale-Prelude and Fugue on "O Traurigkeit"* and the *Fugue in A-flat minor* have not been recorded.

In the following discussions the piano works are listed in order of opus number through three categories: sonatas, variations, and miscellaneous pieces. It has not been possible or practicable to include individual short pieces buried in miscellaneous piano recitals unless a sizable segment of any one opus is represented. Also, where an isolated intermezzo or capriccio is used to fill out a record side, it is not discussed unless, again, the majority of the group of such works is included.

PIANO SONATAS

No. 2 IN F-SHARP MINOR, OP. 2 (1 Edition) Though listed as Number 2 by the composer, this was actually the first of Brahms's three piano sonatas to be written. It dates from 1852, when he was only nineteen. Anyone hearing this sonata for the first time without knowing its identity might easily mistake it for a creation by Schumann or even Liszt. Only in the Scherzo and Finale are there inklings of the future Brahms, and these are few and far between. Yet it was this work with which the young man so successfully introduced himself to men like Schumann and Liszt.

It is a frankly bravura piece, filled with much more virtuoso writing than Brahmsian nobility. Battista plays it in the proper virtuoso spirit, with plenty of powerful tone but not too much percussiveness. He has been given close-to recording, which tends to blur and distort a bit in the heavier passages. There is also some woodenness to the piano tone, with the unaccented highs losing some of their necessary brilliance. Altogether, though, it is a more than adequate representation of this minor bit of Brahms.

— Joseph Battista. M-G-M E 3056. 12-in. \$3.98 (with *Six Klavierstücke, Op. 118*).

No. 3 IN F MINOR, OP. 5 (5 Editions)

Although this sonata dates from 1853, when Brahms was only twenty, it was his last work in this form and is still considered one of his best keyboard compositions. In five movements, instead of the customary three or four, it shows remarkable thematic integration and organization for

so youthful a composer. There is a definite thematic relationship between the two slow movements — the second, an Andante espressivo inspired by a love poem, and the fourth, an Intermezzo marked Andante, which Brahms called *Rückblick*, a gloomy reminiscence of the second movement. These separate the three movements of more virile and robust constitution, but the same thematic thread may be discerned in them by the careful listener. Small wonder that Robert and Clara Schumann, for whom Brahms played this work, were struck by its forthrightness and originality. Clara was soon performing it in public, while Robert saw to it that the sonata was published as soon as possible.

Badura-Skoda has a relatively easy time taking top position among the pianists who have recorded this sonata. His interpretative approach is quite serious, with a noble breadth about it and yet plenty of youthful exuberance and warmth. Everything is admirably proportioned; all movements are allowed equal importance, which causes the five sections to hang together better than in any of the four other readings. Furthermore, Badura-Skoda enjoys well-nigh perfect reproduction.

Youthful romanticism and impetuosity, tempered with lyric tenderness, are characteristics of Rubinstein's wholly admirable performance. Unfortunately, the shallow sound of this recording is annoying.

Too much impulsiveness, with a concomitant rhythmic unevenness and a lack of sufficient subtlety and refinement, marks Katchen's effort. Aside from these shortcomings and a few blurred passages, this is an acceptable account of the sonata. The recording is spacious, but the highs are slightly veiled, taking some of the clear ring out of the piano tone.

Veiled sound also afflicts the Fischer disk, which appears to have been made some time ago. The chief drawback here, however, is the pianist's choice of tempos. The second movement, in particular, is rushed. As a result, the entire interpretation lacks sufficient weight; it is neither very penetrating nor very romantic in feeling, and certain passages are frankly glossed over. Since these are not typical Fischer traits, one wonders if all the rush derived from an attempt to crowd the entire sonata onto one record side.

Etelka Freund goes to the other extreme, playing the music on a broad, rather grand scale, slow and heavy, with phrasing that is uneven, episodic, and choppy. There are also too many wrong notes. Freund knew Brahms, so she can't be very young, and this sonata needs an interpreter with a youthful, virile outlook. Aside from some noisy surfaces and an occasional explosiveness, the piano is quite well reproduced in a moderately spacious studio.

— Paul Badura-Skoda. WESTMINSTER WL 5245. 12-in. \$5.95.

— Artur Rubinstein. RCA VICTOR LM 1189. 12-in. \$3.98.

— Julius Katchen. LONDON LL 122. 12-in. \$3.98.

— Edwin Fischer. HIS MASTER'S VOICE LHM 1065. 12-in. \$4.98 (with *Schumann: Fantasy in C major*).

— Etelka Freund. REMINGTON R 199-109. 12-in. \$2.99 (with *Intermezzi in A minor, Op. 116, No. 2, and in B-flat minor, Op. 117, No. 2*).



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FOR TWO PIANOS IN F MINOR, OP. 34 bis (1 Edition)

This is an earlier version by Brahms of the Quintet for Piano and Strings in F minor, Op. 34, and affords an interesting and rare opportunity to hear how one of his masterpieces evolved. It began as a string quintet, was arranged for two pianos, then was finally made into a piano quintet. As it stands here, it is not a bad-sounding work, though the strings certainly add warmth and variety of color to the piano quintet version.

Unfortunately, the sonata cannot be experienced at its best on this disk. The performance has little poetry, flexibility, shading, or spontaneity, and the two pianists are not always precisely together. The reproduction is decidedly inferior, having a muggy sound with no highs. —William Hamilton and Tim Whelan. EDUCO ECM 4004. 12-in. \$5.95.

VARIATIONS

VARIATIONS ON A THEME BY ROBERT SCHUMANN, OP. 9 (1 Edition)

Brahms wrote this set of variations in the summer of 1854 as a sort of "get-well" card for Schumann, who had been confined in an asylum at Etenich after attempting suicide. The work was originally entitled *Little Variations on a Theme of His, Dedicated to Her*—the "her" referring to Clara Schumann. The theme is from Schumann's *Albumblatt*, Op. 99, No. 1, and the influence of the older composer is felt throughout the essentially quiet, reposeful variations. There is, in fact, more Schumann than Brahms here, though from time to time a momentary glimpse of the great Brahms of the future is afforded the alert listener.

Blancard plays the music with fine sensitivity and a warm, singing tone. She has not been accorded the world's best reproduction, though it isn't really unsatisfactory. The piano tone is properly balanced throughout, the range of the keyboard, but there is often a warmer sound in the bass than in the treble.

—Jacqueline Blancard. VANGUARD VRS 416. 12-in. \$4.98 (with *Schumann: Faschingschwank aus Wien*, Op. 26).

VARIATIONS ON AN ORIGINAL THEME, OP. 21, NO. 1 (1 Edition)

This set of variations is much more interesting and typical than the earlier *Variations on a Theme by Robert Schumann*, though it was written soon after—some time between 1854 and 1856, and published in 1861. Yet what a difference there is between them. Here one notes a much greater freedom in the writing, particularly as regards rhythmic invention. Utilizing his own theme, Brahms is less dependent on Schumann. Here are to be found the broad leaps, the extensive use of syncopation, and the juxtaposition of varied and conflicting rhythmic patterns. Though this work can scarcely be put in a class with the *Handel*, *Paganini*, or *Haydn* Variations, it remains an interesting and

arresting example of the early Brahms and deserves to be heard more frequently.

There is plenty of romantic fervor in Foldes's interpretation, but the tone of the piano has a wooden quality in this recording. Some surface noise is also present. —Andor Foldes. DECCA DL 9708. 12-in. \$3.98 (with *Schumann: Fantasy in C major*, Op. 17).

VARIATIONS AND FUGUE ON A THEME BY HANDEL, OP. 24 (6 Editions)

In the *Handel* Variations, if in no other work, Brahms proves that he merits his position as the third of the triumvirate of "Great Bs," for it is here that he shows himself a worthy successor to Bach and Beethoven as a composer of variations. Tovey numbered this work among the half dozen outstanding sets of variations ever written, yet it was composed in 1861, when Brahms

was only twenty-eight. Even Wagner, who was later to become such an enemy of the Brahmsian school, expressed his unbounded admiration for this music. Upon a very simple, rather square-toed theme (from the third movement of Handel's Suite No. 1 in B-flat major) Brahms constructed twenty-five variations of amazing scope and inventiveness; yet he never allows the listener to lose sight or sound of the original theme. He crowned the entire work with a fugue that is both monumental and exciting. This is Brahms at the height of his powers as a classicist, a work in which new wonders and new beauties are to be discovered with each hearing.

The collector is faced with a pleasant task in selecting a recording of the *Handel* Variations. None of the six performances is really less than satisfactory, those by Simon, Gorodnitzki, Kolessa, and pos-

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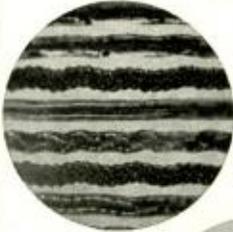


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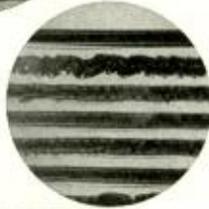


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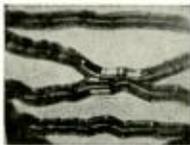
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sibly Katchen being especially worth hearing and comparing. All the repeats are observed in all six versions.

Simon's is a clean, careful, and deeply penetrating interpretation, with minute attention to all expressive markings. This pays off with particular effect in the fugue, which acquires more stateliness, clarity, and meaning than in any of the other performances. Simon has also been favored with the best reproduction — clear, lifelike, and wide-range. A certain percussiveness in the piano tone seems to be due to the instrument itself rather than to the player or the recording.

Gorodnitzki's reading hasn't quite the power or stature of Simon's, yet it is still very good. It moves right along at a tempo that is moderately fast but never rushed, and the playing is both clean and expressive. The piano sounds less percussive than Simon's, but the reproduction loses some of its clarity midway through the record, becoming somewhat fuzzy.

Kolessa offers the warmest interpretation, also the warmest reproduction; but some may object to her employment in numerous spots of rubato, a few strange retards, and some unexpectedly sustained notes — all of which tend to impede the forward motion of the music. Katchen combines expressiveness, flexibility, and clarity extremely well, yet does not always adhere to the expression marks in the music. He has been recorded at a low volume level with considerable accompanying fuzziness. Istomin is thorough and workmanlike, but not very convincing, though he warms to his task as the work progresses. He has been given fairly full reproduction with weak highs. Kilenyi's fiery approach makes for some interesting but uneven listening. His impetuosity causes him to rush some of the variations unduly. The recording is clear in the treble but practically nonexistent in the bass, and there is some surface noise.

— Abbey Simon. EPIC LC 3050. 12-in. \$3.98 (with *Variations on a Theme by Paganini*).

— Sascha Gorodnitzki. CAPITOL P 8227. 12-in. \$4.98 (with *Variations on a Theme by Paganini*).

— Lubka Kolessa. CONCERT HALL CHS 1108. 12-in. \$4.98 (with *Intermezzi in B-flat major, Op. 117, No. 1, and in C-sharp minor, Op. 117, No. 3*).

— Julius Katchen. LONDON LS 552. 10-in. \$2.98.

— Eugene Istomin. COLUMBIA ML 2211. 10-in. \$2.98.

— Edward Kilenyi. REMINGTON R 199-91. 12-in. \$2.99 (with *Schumann: Etudes symphoniques, Op. 13*).

VARIATIONS ON A THEME BY PAGANINI, Op. 35 (7 Editions)

The theme from Paganini's Caprice No. 24 in A minor for unaccompanied violin, itself the basis for a set of variations, has been widely used by other composers, notably Schumann, Liszt, Rachmaninoff, and Brahms. Brahms wrote his *Variations on a Theme by Paganini* in 1862 and 1863, during his first visit to Vienna. The work was inspired by a virtuoso pianist of the day, Karl Tausig — oddly enough, a member of the Wagner-Liszt faction whom Brahms had already begun to antagonize.

The music swarms with technical and musical difficulties. Brahms divided the composition into two sets — or "books," as he designated them — each comprising the theme and fourteen variations. One or the other of the books is usually played straight through in concert, though the composer sanctioned a mixture of the variations from each set. Still, in a recorded performance one expects to hear both books in their entirety. Such, however, is the case in only four of the seven recordings (though a fifth is essentially complete, since it omits only the recurring theme at the beginning of Book II).

Once again, as in the *Handel Variations*, it is a contest between Simon and Gorodnitzki, with the latter taking a slight edge this time because of the greater flow and flexibility of his fairly fast but never blurred performance, complete save for four repeats. The reproduction is excellent, though it lacks the absolute clarity of that on the Simon disk.

Simon's account of the music is fiery and exciting, except for one or two variations in Book II, where the treatment sounds a trifle conservative. The piano is reproduced with lifelike brilliance over the entire range, and the tone is considerably less percussive than it was in the *Handel Variations*. All but one of the repeats are observed.

Rosen offers a clean-cut but rather dry reading that suffers a little from rhythmic unevenness. There is a minimum use of the pedals and a minimum of excitement for so virtuosic a work. The recorded sound is fairly natural. All the repeats are taken.

Despite leisurely tempos, which sometimes cause the work to drag, Goldsand presents an interesting interpretation. He observes all but one of the repeats, but elects to omit the repetition of the theme at the start of Book II. Generally good recording, with some veiled highs and slight surface noise.

Foldes is inclined to disregard most of the dynamic markings in the music and to play with very little legato, though he becomes more expressive in Book II. In a number of spots the tempo is hurried or uneven and is accompanied by some careless execution in several of the faster passages and cross-rhythms. The reproduction is very satisfactory, though there is a bit of surface noise. All repeats are employed.

Anda is the most expressive and poetic of them all. Furthermore, he enjoys fine reproduction, with only a few of the treble passages sounding weak where they are played very softly. It is a pity, therefore, that he elected to make a cut from the beginning of the coda of Variation 14 in Book I to the start of Variation 1 in Book II. Otherwise, he takes all but one repeat. It is also a shame that Constance Keene makes so many unnecessary omissions — all of Variations 4, 8, and 14 in Book I and the theme and Variations 7 and 9 in Book II — because hers is a very fine, discerning interpretation, an effective combination of fire and poetry. With Mercury's "margin control" there surely was ample room to have included the work in its entirety. In those variations that are included she plays all the repeats; and she has been accorded first-rate recording.

- Sascha Gorodnitzki. CAPITOL P 8227. 12-in. \$4.98 (with *Variations and Fugue on a Theme by Handel*).
- Abbey Simon. EPIC LC 3050. 12-in. \$3.98 (with *Variations and Fugue on a Theme by Handel*).
- Charles Rosen. LONDON LD 9104. 10-in. \$2.98.
- Robert Goldsand. CONCERT HALL CHS 1147. 12-in. \$4.98 (with *Schumann: Sonata No. 3 in F minor, Op. 14*).
- Andor Foldes. DECCA DL 7532. 10-in. \$2.98.
- Geza Anda. ANGEL 35046. 12-in. \$4.98 (Thrift Package, \$3.48) (with *Schumann: Etudes symphoniques, Op. 13*).
- Constance Keene. MERCURY MG 10138. 12-in. \$3.98 (with *Bach: French Suite No. 5 in G major and Beethoven: Thirty-two Variations in C minor*).

VARIATIONS ON A THEME BY HAYDN, Op. 56b (2 Editions)

In 1872 a *Feldpartita* in B-flat major for wind instruments by Haydn was discovered in a European library. Brahms's publisher sent him a copy of the score with the idea he might make a fuller orchestral arrangement. Instead, he took the chorale-like theme which runs through three of its four movements and utilized it as the basis for a magnificent set of variations. He worked simultaneously on versions for two pianos and for orchestra; it has never been determined which came first. There are eight variations, followed by a Finale, which takes the form of a *pas-sacaglia* or *chaconne*, with the first five measures of the theme forming a ground bass upon which is built another miniature set of eighteen variations.

The orchestral version of the *Haydn Variations*, Op. 56a, will be treated in C. G. Burke's forthcoming discography of Brahms's orchestral music. Between the two extant recordings of the two-piano version there is little to choose. Neither is really satisfactory. Whitemore and Lowe show more precision and reveal more personality in their treatment, yet fail to make the music sound big. Their performance is marred by a few wrong notes, and this early LP recording is limited in tonal range. Bartlett and Robertson benefit from more modern reproduction, but their lack of precision and rhythmic unevenness in places tend to spoil their generally commendable ensemble work and rob a fairly discerning reading of its dynamism.

— Arthur Whitemore and Jack Lowe. RCA VICTOR LM 1048. 12-in. \$3.98 (with *Poulenc: Concerto for Two Pianos and Orchestra in D minor*).

— Ethel Bartlett and Rae Robertson. M-G-M E 3027. 12-in. \$3.98 (with *Five Waltzes, Op. 39, and Schumann: Andante and Variations in B-flat major, Op. 46*).

MISCELLANEOUS PIECES

(in order of opus number)

SCHERZO IN E-FLAT MINOR, Op. 4 (1 Edition)

This bold, serious-minded work is one of the pieces which young Brahms played for Robert and Clara Schumann during his historic first visit to their home in 1853. It made a profound impression on the Schumanns, as it did on early concert

audiences; yet today it is one of the least-played of all Brahms's piano compositions. One of its principal themes is akin to the opening subject of Grieg's Piano Concerto in A minor.

The octogenarian Friedberg, a pupil of Clara Schumann and a friend of Brahms, belies his years in a performance that is full of power and vitality. One gets the feeling here of a direct spiritual link with the composer. The spacious, full-range recording reproduces the piano tone most faithfully.

— Carl Friedberg. ZODIAC Z 1001. 12-in. \$5.95 (with *Intermezzi in B-flat major, Op. 76, No. 4, and in E-flat major, Op. 117, No. 1, and Schumann: Kinderszenen, Op. 15, and Novelette in D major, Op. 21, No. 4*).

4 BALLADES, Op. 10 (1 Edition)

Most of Brahms's shorter, more intimate piano pieces were written during the latter part of his life. These, however, date from 1854, the year in which his friend and supporter, Robert Schumann, went mad. Small wonder that the music here is so serious and introspective. It shows an amazing maturity of style for so youthful a creative artist. Not surprisingly, either, it has certain Schumannesque qualities. Kempff's interpretation of these pieces is generally quiet and thoughtful. It has been well recorded, too, though the highs are attenuated.

— Wilhelm Kempff. LONDON LL 959. 12-in. \$3.98 (with *Eight Klavierstücke, Op. 76*).

16 WALTZES, Op. 39 (4 Editions)

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ing waltzes. The eminent critic Eduard Hanslick, to whom they were dedicated, was right when he pointed out that this music reflects rather the spirit of Schubert and his easygoing *Ländler* than that of Johann Strauss and his vivacious waltzes.

These waltzes exist in three different versions, all by Brahms himself, and each is represented on the present disks. The original version was for piano duet. Next came what is now the more widely used arrangement for piano solo. Finally, Brahms recast Nos. 1, 2, 11, 14, and 15 for two pianos. Choice from among the four available recordings, then, will depend largely upon individual preference for one version or the other, as well as upon the quality of the performance and reproduction.

Weisz is the most consistent of all. He plays the version for solo piano exactly as written, with all repeats. Everything is set forth with a nice rhythmic lilt and plenty of flexibility. He achieves an effective combination of unity and variety by varying the tempos and styles of the different waltzes with great subtlety, at the same time maintaining a basic underlying rhythmic pulse. This promising young pianist also benefits from the clearest, most faithful reproduction to be found on the four disks.

Schwalb also employs the solo piano arrangement, though he foolishly and inexcusably omits No. 13, as well as four of the longer repeats in other waltzes. His approach is somewhat more romantic and freer than Weisz's, but is always in keeping with the nature of the music. The recording is generally satisfactory, except that the microphone seems fairly distant from the piano, causing the instrument to lose some of its tonal roundness and warmth.

Chasins and Keene offer eleven of the waltzes in their original setting for piano four-hands and the remaining five in Brahms's arrangement for two pianos. All the music is there, and all the repeats; in addition, the pianists follow what is said to have been a custom of Brahms himself by repeating a shortened version of No. 15 as an epilogue. On the whole, their playing is marked by considerable gusto and spirit, but never at the expense of sensitivity. Theirs, in fact, is one of those all-too-rare four-hand performances completely devoid of any tendency towards pounding. The reproduction is serviceable, though the highs are often veiled.

Bartlett and Robertson stick to the afore-mentioned five waltzes that Brahms recast for two pianos. But neither they nor the recording engineers seem very excited about the assignment. The playing is perfunctory and not too careful; the reproduction contains a certain degree of distortion.

—Robert Weisz. LONDON LL 798. 12-in. \$3.98 (with *Schumann: Faschingschwank aus Wien, Op. 26*).

—Abram Chasins and Constance Keene. MERCURY MG 10135. 12-in. \$3.98 (with *Three Rhapsodies, Opp. 79 and 119*).

—Miklos Schwalb. ACADEMY ALP 302. 12-in. \$5.95 (with *J. Strauss-Dobnanyi: Gypsy Baron and Fledermaus Waltzes*).

—Ethel Bartlett and Rae Robertson (Nos. 1, 2, 11, 14, and 15 only). M-G-M E 3027. 12-in. \$3.98 (with *Variations on a Theme by Haydn, Op. 56b, and Schumann: Andante and Variations in B-flat major, Op. 46*).

8 KLAVIERSTUCKE, OP. 76 (2 Editions)

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3. Intermezzo in A-flat major
4. Intermezzo in B-flat major
5. Capriccio in C-sharp minor
6. Intermezzo in A major
7. Intermezzo in A minor
8. Capriccio in C major

From this point on, all of Brahms's works for piano solo were written in the shorter, more intimate forms so popular during the Romantic period. Some of these are light and delicate, some are serious and deeply introspective, and some are quite strong and dramatic. They bear titles such as "capriccio," "intermezzo," and "rhapsody," but these do not always give a clue as to the character of the music itself.

Gieseking presents the eight pieces in this group with more warmth and freedom than does Kempff, whose interpretations are sensible but somehow aloof. The difference in their styles is especially noticeable in the staccato, dancelike No. 2, where Gieseking fairly flits over the keys, while Kempff sounds stiff and mannered. But the latter's steadiness pays off in No. 5, where Gieseking tends to go wild. Kempff warms to his task as he goes along, and his playing flows more persuasively towards the end of the set. Gieseking's phrasing and shading, however, are more refined throughout. He also enjoys fuller, rounder, mellow, wider-

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Notes & Recordings by Peter Bartok

Oscilloscope Illustrations

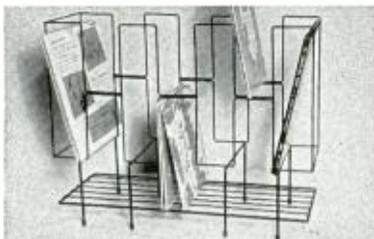
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range reproduction than Kempff, whose tone is sometimes made to sound wooden by limited highs.

— Walter Gieseking. ANGEL 35028. 12-in. \$4.98 (Thrift Package, \$3.48) (with *Seven Fantasias*, Op. 116).

— Wilhelm Kempff. LONDON LL 959. 12-in. \$3.98 (with *Four Ballades*, Op. 10).

2 RHAPSODIES, OP. 79 (4 Editions)

These two rhapsodies find Brahms in a more impassioned mood than usual for music written so far along in his career. Rubinstein brings the music to life better than any of his colleagues. His readings are forceful, warm, well balanced, lyrical, and properly dramatic. The full, natural recording is at a higher volume-level than that accorded Kempff and Gieseking. Chasins is also forceful in his approach, but hasn't Rubinstein's singing tone, and there are a few questionable mannerisms in the Rhapsody No. 1. The recording here is satisfactory, but not very wide-range; it sounds as if it might have been dubbed from 78-rpm disks. Kempff's interpretations are on the cautious side. He is particularly dry and detached in the First Rhapsody, where there is insufficient use of the pedals. Though he exhibits more fire in the Second Rhapsody, he still seems afraid to let himself go. He has been given clearer reproduction than he received in Op. 10 and Op. 76. Gieseking is too much in a hurry throughout both works, giving the impression that he wants to get the whole thing over with quickly. He hits some wrong notes in No. 1 and misses much of the lyricism and noble breadth of No. 2. The recorded sound here is good, but not outstanding.

— Artur Rubinstein. RCA VICTOR LM 1787. 12-in. \$3.98 (with miscellaneous *Intermezzi* and *Capriccios*).

— Abram Chasins. MERCURY MG 10135. 12-in. \$3.98 (with *Rhapsody No. 3 in E-flat major*, Op. 119, No. 4, and *Sixteen Waltzes*, Op. 39). The same. MERCURY MG 15030. 10-in. \$2.98 (with *Rhapsody No. 3 in E-flat major*, Op. 119, No. 4).

— Wilhelm Kempff. LONDON LS 961. 10-in. \$2.98 (with *Three Intermezzi*, Op. 117).

— Walter Gieseking. ANGEL 35027. 12-in. \$4.98 (Thrift Package, \$3.48) (with *Six Klavierstücke*, Op. 118, and *Four Klavierstücke*, Op. 119).

7 FANTASIAS, OP. 116 (3 Editions)

1. Capriccio in D minor
2. Intermezzo in A minor
3. Capriccio in G minor
4. Intermezzo in E major
5. Intermezzo in E minor
6. Intermezzo in E major
7. Capriccio in D minor

The group comprising Op. 116 is very well served by all three pianists. Gieseking performs with great flexibility, yet keeps everything carefully under control. He manages to capture the mood of each piece with ample romantic coloring, and his piano tone sounds well balanced in the recording. Kempff's brightly recorded readings are powerful and penetrating, but not quite as smooth or fluent as Gieseking's. Nevertheless, these two versions are close enough to warrant comparison before making a choice. It is too bad that the recording on Seemann's disk is not up-

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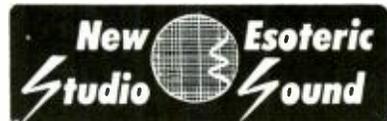
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to-date, for he does a most expressive job, equal in every other way to the performances of his two competitors. A healthy boost of the bass will help tremendously in lending some body to the thin reproduction here.

— Walter Gieseking. ANGEL 35028. 12-in. \$4.98 (Thrift Package, \$3.48) (with *Eight Klavierstücke*, Op. 76).

— Wilhelm Kempff. LONDON LL 960. 12-in. \$3.98 (with *Four Klavierstücke*, Op. 119).

— Carl Seemann. DECCA DL 9667. 12-in. \$3.98 (with *Six Klavierstücke*, Op. 118).

3 INTERMEZZI, OP. 117 (5 Editions)

1. E-flat major
2. B-flat minor
3. C-sharp minor

Sandor moves right along in his performances of these three works, yet takes time enough to be very expressive. He has been accorded the best reproduction too, wide-range and full-toned. Gieseking, also recorded very satisfactorily, puts much poetry and songfulness into these introspective, *Lieder*-like pieces and even injects a mood of mystery into No. 3. Kempff does his best work in No. 1, where he is more poetic than elsewhere. His playing throughout has a nice flow—more than in some of his other Brahms performances—but the recorded sound is not of matching beauty; it passes muster, but little more. Rubinstein, who plays only Nos. 2 and 3, gives a beautifully conceived account of the former; in the latter there is more forward motion but less depth. The reproduction is excellent. Kolessa is heard only in Nos. 1 and 3. Her tempos and rhythm here are a bit uneven, attributes that sometimes lend expressiveness but usually impart a spotty, episodic quality to the music. The sound quality of this disk is a trifle thin.

— Gyorgy Sandor. COLUMBIA ML 4375. 12-in. \$3.98 (with *Intermezzi in A major*, Op. 118, No. 2, and in *B minor*, Op. 119, No. 1, and *Schumann: Papillons*, Op. 2; *The Prophet Bird*, Op. 82, No. 7, and *Toccata in C major*, Op. 7).

— Walter Gieseking. COLUMBIA ML 4540. 12-in. \$3.98 (with *Schumann: Kinderszenen*, Op. 15).

— Wilhelm Kempff. LONDON LS 961. 10-in. \$2.98 (with *Two Rhapsodies*, Op. 79).

— Artur Rubinstein (Nos. 2 and 3 only). RCA VICTOR LM 1787. 12-in. \$3.98 (with *Three Rhapsodies*, Op. 79 and 119, and miscellaneous *Intermezzi and Capriccios*).

— Lubka Kolessa (Nos. 1 and 3 only). CONCERT HALL CHS 1108. 12-in. \$4.98 (with *Variations and Fugue on a Theme by Handel*, Op. 24).

6 KLAVIERSTUCKE, OP. 118 (4 Editions)

1. Intermezzo in A minor
2. Intermezzo in A major
3. Ballade in G minor
4. Intermezzo in F minor
5. Romance in F major
6. Intermezzo in E-flat minor

In this group of pieces, composed and published in 1893, Brahms introduces the ballade for the first and only time since his Op. 10; he presents here too the lone example of a romance. These two works lend emotional variety to the set,

which consists otherwise of intermezzi which Walter Niemann described as "children of autumn, golden juicy fruit, full of ripe, strong sweetness."

Gieseking, with his wonderful singing tone, interprets this music with deep expressiveness. There is great freedom here, but never with too much rubato; none of the pieces is allowed to break out of its musical mold. In addition, he receives the clearest reproduction of the four pianists represented. In certain respects Battista is more powerfully persuasive than Gieseking, but his occasionally impetuous, uneven playing robs the music of some of its smoothness. There is a lot of personality here, though, plus fairly well-rounded, natural-sounding recording.

Again, as in Op. 116, it is the inferior reproduction that puts Seemann out of the running, though it is better here than on the other side of the disk and can be helped by a boost of the bass control. As to the performance, it has good impetus, nicely blended with legato, lyricism, and poetic feeling. Kempff, on the other hand, is not very romantic in his strong, virile, fairly straightforward approach. Furthermore, this is an older recording than his others in this series, and therefore lacks brightness.

— Walter Gieseking. ANGEL 35027. 12-in. \$4.98. (Thrift Package, \$3.48) (with *Two Rhapsodies*, Op. 79, and *Four Klavierstücke*, Op. 119).

— Joseph Battista. M-G-M E 3056. 12-in. \$3.98 (with *Sonata No. 2 in F-sharp minor*, Op. 2).

— Carl Seemann. DECCA DL 9667. 12-in. \$3.98 (with *Seven Fantasias*, Op. 116).

— Wilhelm Kempff. LONDON LS 204. 10-in. \$2.98.

4 KLAVIERSTUCKE, OP. 119 (3 Editions)

1. Intermezzo in B minor
2. Intermezzo in E minor
3. Intermezzo in C major
4. Rhapsody in E-flat major

These four pieces, written at Ischl in the summer of 1893, four years before Brahms's death, were his last works for the piano. Though the first two intermezzi are in a reserved, contemplative mood, the third takes on a lighter, brighter character, and the set ends with the strong, resolute Rhapsody No. 3. Brahms may have been growing old, but this music shows that he was not nearly ready to quit.

Kempff's broad style is admirably suited to the works in this group, which he treats on a grand scale, tempered generously with sensitivity. The reproduction is full, round, and warm. Gieseking shows the same sensitivity and refinement in the intermezzi, but when he carries this over to the rhapsody, which he plays at an excessive speed, it is made to sound too precious and lightweight. His piano has been well recorded at middle distance. Rubinstein, who presents only Nos. 2, 3, and 4, handles them quite dramatically, but employs too much staccato in the rhapsody. His, however, is the most realistically recorded of the three disks.

— Wilhelm Kempff. LONDON LL 960. 12-in. \$3.98 (with *Seven Fantasias*, Op. 116).

— Walter Gieseking. ANGEL 35027. 12-in. \$4.98 (Thrift Package, \$3.48) (with *Two Rhapsodies*, Op. 79, and *Six Klavierstücke*, Op. 118).

— Artur Rubinstein (Nos. 2, 3, and 4 only). RCA VICTOR LM 1787. 12-in. \$3.98 (with *Two Rhapsodies*, Op. 79, and miscellaneous *Intermezzi and Capriccios*).

ORGAN

11 CHORALE-PRELUDES, OP. 122 (1 Edition)
With the exception of the *Chorale-Prelude and Fugue on "O Traurigkeit"* and the *Fugue in A-flat minor*, these Eleven Chorale-Preludes represent Brahms's only works for the organ. They were completed in June 1896, just ten months before his death, and were his last compositions. Whereas the *Four Serious Songs*, Op. 121, the only other music he composed that year, were influenced by the death of his closest friend, Clara Schumann, the Chorale-Preludes were Brahms's own hymn to his Maker on the eve of what he knew would be his leave-taking of this world. His classicism comes to the fore in this music, where the original chorale melodies are always clearly presented, and there is more than an echo here of Bach, who also wrote organ preludes on a number of these hymns.

White plays them with clarity and understanding, utilizing well-chosen and properly varied registration. Despite the fact that this is not a new recording, the sound of the instrument in the Church of St. Mary the Virgin in New York City has been faithfully preserved throughout its considerable range.

— Ernest White. MERCURY MG 10070. 12-in. \$3.98.

INSTRUMENTAL MISCELLANY

16 HUNGARIAN DANCES (arranged for violin and piano) (1 Edition)

Among Brahms's most popular works are his *Twenty-one Hungarian Dances*, actually arrangements of traditional gypsy melodies. Two books appeared in 1869, two more in 1880. All were set for piano four-hands, and the composer later arranged them for piano solo. He was also responsible for some of the orchestral transcriptions of the dances, which will be discussed in the section on orchestral music. Strangely enough, there are no recordings of either the four-hand or the two-hand piano versions. The one presented here is a transcription of sixteen of the dances for violin and piano. Included are Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 14, 15, 16, 17, 19, 20, and 21.

Spalding treats most of the dances with too much rhythmic freedom, though some rubato is certainly desirable. His tone is full, not always even, and sometimes hard. His intonation is not perfect either. The reproduction tends to favor the violin over the piano, which is relegated to the background, and the surfaces are rather noisy. Altogether, this is not a very distinguished or important disk.

— Albert Spalding, violin; Anthony Koosker, piano. REMINGTON R 199-24. 12-in. \$2.99.

Next Issue: *Wagner on Microgroove*
by James Hinton, Jr.

An Audio Lexicon: part II

Being a Lapman'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

Dividing network — (See Crossover network.)

Doppler distortion — (See Distortion.)

Driver — (See Loudspeaker.)

Driver stage — In a power amplifier, the stage preceding the output stage.

Dual track — (See Half track.)

Dynamic speaker — A loudspeaker in which the magnetic field for the voice coil is provided by an electromagnet. Such speakers, once used widely, are now virtually discontinued in manufacture.

Earphones — (See Headphones.)

Electricity — For most purposes electricity can be considered the flow of electrons, which are minute negative charges found in the rings (shells) of atoms. A negative charge indicates an excess of electrons with respect to some other point; a positive charge denotes a deficiency of electrons with respect to some other point. If two points (such as the terminals of a battery or a generator) which have differing charges (one negative or positive with respect to the other) are connected by means of a conducting path, electrons (current) flows through that path from the negative to the positive terminal. All materials conduct electricity to some extent; those which conduct it easily, such as most metals, are called *conductors*, while those materials which conduct electricity with great difficulty are called *insulators*.

Electrolytic capacitor — A type of capacitor that is recommended for use in circuits having alternating currents substantially lower in amplitude than an accompanying direct current, and which must be connected with regard to polarity (direction of the direct current). Extremely large values of capacity can be obtained at low cost and in small volume by using electrolytic fabrication, so that these capacitors are quite useful for applications in which their limitations are not important.

Enclosure, baffle — A loudspeaker mounting, usually a rigid box of some shape. Its primary purpose is to isolate the sound from the back of the speaker so that it does not interfere with the sound from the front. By special construction it can be made to extend the bass reproduction range of the speaker.

Equalization, compensation — The process of restoring the proper tonal balance to music from records or tape. Records

are made with the treble range emphasized, to reduce surface noise, and the bass range reduced to conserve groove space and prevent distortion. When the records are played, therefore, the highs must be decreased in intensity and the bass boosted; because different records require various amounts of equalization, high fidelity systems include controls for that purpose. They are called rolloff and turnover controls, respectively. *Tape equalization* consists of bass and treble boost to compensate for tape head recording and playback characteristics; it is fixed and is included in the record and playback amplifiers, but is not generally uniform from one tape recorder type to another.

Equalizer — (See Controls.)

Erase head — (See Tape recorder.)

Farad — The standard unit of capacity; that capacity which will store 6.3 billion billion electrons when one volt is impressed across it. (Note: the farad is such a large unit that it is seldom used as such; its derivatives microfarad and picofarad are commonly used in practice.)

Feedback — Circuitry by means of which a part of the electrical output from an amplifier is fed back into the input section. When the output impulses are of the same polarity as that of the input impulses, so that they are additive, the feedback is positive; when they are of opposite polarity, so that their sum at the input section is less than it would be without the feedback, the feedback is negative. Negative or inverse feedback reduces distortion and extends the frequency range of the amplifier, provided it is used properly, but reduces amplification.

Feedback of either polarity may be obtained from the output current or may be proportional only to the output voltage. They have different effects on the apparent output impedance, or the damping factor. Low output impedance, and high damping factor, are generally considered desirable for speaker driving. Negative voltage and positive current feedback reduce the apparent output impedance, while positive voltage and negative current feedback increase the apparent output impedance.

When used without a modifier the word "feedback" ordinarily means negative voltage feedback.

Field — The effective area of influence of a magnetic or electrostatic force, such as from a magnet.

Filament — The heater in a vacuum tube; its function is to heat the cathode so that it can emit electrons. (See Cathode.)

Flutter — In a tape recorder, a variation in tape speed at a fairly high rate. It produces rapid vibrato-like changes in pitch that can best be described as flutter.

FM — Frequency modulation. This is a method of radio broadcasting in which sounds are impressed on the radio wave by varying its frequency.

Frequency — The *rate* at which any repetitive phenomenon occurs; in sound, the rate of air vibration, which corresponds to the pitch of a tone, or the rapidity of the electrical impulses that result when the sound is picked up by a microphone. Frequency of sound is measured in vibrations or cycles per second, commonly stated simply as *cycles*. The frequency of bass tones is low and that of treble tones is high; middle C frequency is about 256 cycles (cycles per second).

Frequency distortion — (See Distortion.)

Front-loading — (See Loading.)

Full track — A method of recording on magnetic tape in which the full width of the tape is utilized for a single recording.

Grid — An element of a vacuum tube placed physically between the cathode and the plate. In the usual amplifier stage a small voltage applied to the grid is reproduced in larger amplitude at the plate. Tetrodes and pentodes have more than one grid; the additional grids are called screen grids and suppressor grids. Normally the extra grids do not have signal voltages applied to them but permit greater amplification of the signal voltage applied to the first grid (sometimes called the control or signal grid).

Half track — A method of recording on magnetic tape in which only one-half the width of the tape is utilized at one time. After recording on one track the tape is turned over and the other half is available for use. This practice effectively doubles the recording time for a given length of tape. There is no quality deterioration relative to full-track recording except that half-track recording is not as loud (as high in amplitude); it must be amplified more, and therefore contains relatively more noise.

Harmonic — An electrical impulse or a sound tone having a frequency that is a multiple of another lower frequency, the fundamental. Most natural sounds consist of a fundamental tone, which determines the pitch, and harmonics whose number, order and relative strengths determine the quality or timbre of the sound. A harmonic

one octave in frequency above the fundamental is a second harmonic; two octaves above, a third harmonic, etc.

Harmonic distortion — (See Distortion.)

Headphones, earphones—Miniature loudspeakers operating at low sound levels, that can be clamped over the ears.

Henry — The standard unit of inductance; that inductance which permits current to vary at the rate of one ampere per second with one volt impressed across the inductor.

Horn — (See Loudspeaker.)

IF—Intermediate frequency. The term used for the frequency at which most of the amplification is accomplished in radio tuners and receivers.

IM — Abbreviation for intermodulation.

Impedance — A general term covering reactance, resistance or the combination of both.

Inductor, choke, coil — A circuit element consisting of a number of tightly-wound turns of wire, on a magnetic or non-magnetic (air) core, that passes lower frequencies and blocks higher frequencies. Useful in controlling frequency response and in filter circuits; when used with a capacitor exhibits electrical resonance. (See Capacitor.)

Input — A receptacle and associated circuitry suitable to accept a certain type of electrical sound signal. Preamplifiers, for instance, may have "inputs" for the signals from a microphone, a magnetic pickup cartridge, and a ceramic cartridge.

Insulator — (See Electricity.)

Intermodulation (distortion) — (See Distortion.)

Ips — Abbreviation for inches per second; the reference is usually to tape speed in tape recorders. Standard tape speeds are set up as 15 ips and multiples or sub-multiples of that speed (1 7/8, 3 3/4, 7 1/2 and 30 ips.)

Inverse feedback — (See Feedback.)

Jack — A receptacle in a chassis into which connecting cables are plugged.

Loading — Synonymous with "obtaining power from." At low frequencies the sound propagating ability of a loudspeaker cone is reduced because the air does not load it efficiently; therefore, a baffle of some sort is required to furnish this loading. A loudspeaker may be *front-loaded*, *back-loaded*, or both, depending on whether the baffle is driven by the front, back, or both sides of the cone.

Loudspeaker, speaker — A device that converts electrical impulses from a power amplifier into sound of the corresponding frequency and amplitude. A cone-type loudspeaker consists of a cone-shaped diaphragm attached by means of a *surround* to the speaker frame or basket; at the small

end is attached a voice coil in the field of a permanent magnet. The small end of the cone with its attached voice coil is held centered within the magnet but free to move on its axis by a flexible member called the spider. When electrical impulses are fed to the voice coil it moves in the magnetic field, moving the diaphragm also. Large cone speakers are best for reproducing bass and are called woofers; those of intermediate size, best for the middle range of tones, are labeled squawkers; small speakers, most efficient for the treble range, are tweeters.

Horn type loudspeakers have been developed for all parts of the audio range. They consist of an exponential horn baffle (see Corner horn) and a driver. Small hard high-pressure diaphragms are used as drivers for mid-range and tweeter horns, while cone-type woofers are used to drive bass horns.

Microfarads — A unit of electrical capacitance equivalent to one millionth of a farad.

Microhenry — A unit of inductance equivalent to one millionth of a henry.

Micromicrofarad — A unit of electrical capacitance equivalent to one millionth of a microfarad or 1/1,000,000,000,000 farad.

Microphone — A device for picking up sound waves in the air and converting the pressure variations to electrical impulses.

Millihenry — A unit of inductance equivalent to one thousandth of a henry.

Mixer — The stage in a tuner or receiver that is fed the radio wave picked up from the air and a frequency manufactured by the tuner itself, and delivers as a result the IF frequency to be amplified.

Mixer — A circuit that receives electrical impulses from two or more sources and combines them, giving one set of output impulses.

Needle — (See Stylus.)

Negative — (See Electricity, Polarity.)

Negative feedback — (See Feedback.)

Noise suppressor — Generally, any filter (usually adjustable) that limits the frequency range of a system so as to eliminate scratch and/or low-frequency disturbances. Dynamic noise suppressors are filters which adjust themselves automatically to pass only the range of tones present at the input to the system. Thus, noise is not present continuously in the background, and only those sound frequencies that are less intense than the noise are lost.

Ohms — (See Resistance.)

Oscillation — A tone generated by the system itself. Except in the case of a tuner, oscillation is not desired. Unless the frequency of the tone is out of the audible range it is usually very loud and annoying; even when not audible a spurious oscillation causes distortion of normal

music or speech being handled by the system.

Oscillator — In a tuner or radio receiver, the stage that produces a frequency which, when combined with the radio wave in the mixer, produces the IF frequency.

Oscillator — An instrument that produces variable frequencies for test purposes.

Pentode — (See Tubes.)

Period — The time consumed by one cycle of a repetitive phenomenon. The period of an alternating current with a frequency of 1,000 cycles per second would be one millisecond (one thousandth of a second.)

Phase distortion — (See Distortion.)

Plate — The main positive element in a vacuum tube; the element that receives most of the electrons emitted from the cathode.

Playback head — (See Tape recorder.)

PM speaker — A loudspeaker in which the magnetic field for the voice coil is provided by a permanent magnet. Almost all speakers currently manufactured are of this type.

Polarity — The electrical "sense" (i.e., positive or negative condition) of one point or terminal with respect to another. Reversing the polarity of an applied voltage, for instance, means interchanging the positive and negative conditions of the terminals to which it is applied.

Positive — (See Electricity, Polarity.)

Positive feedback — (See Feedback.)

Power amplifier — (See Amplifier.)

Power supply — A circuit that furnishes operating voltages and power for the vacuum tubes in an amplifier, tuner or similar equipment.

Preamplifier — Any unit that furnishes preliminary amplification to bring very weak impulses (such as from a magnetic cartridge or a microphone) up to a level suitable for feeding a power amplifier or other high-level unit. Phono preamplifiers often include equalizer and control sections, although there are some preamplifier-equalizer combinations without control sections and some control units without other functions. Some power amplifiers include preamplifier, equalizer, and control sections, as do some tuners.

Pre-emphasis — (See De-emphasis.)

Push-pull output — (See Amplifier stage.)

Reactance — The tendency of a capacitor or an inductor to limit the flow of alternating current. This effect is variable with the frequency of the alternating current. Pure reactance does not consume power.

Record head — (See Tape recorder.)

To be continued

PICK-UP FACTS

by Maximilian Weil

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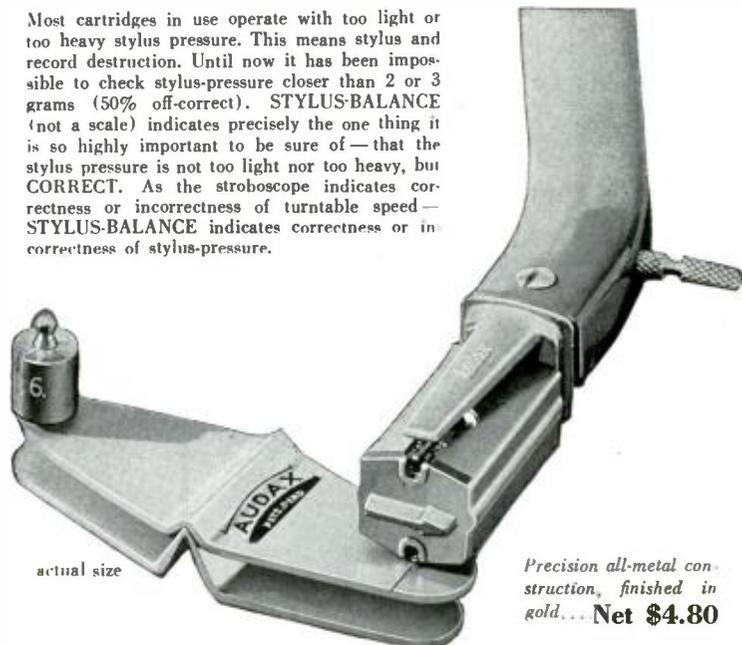
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*required for ideal operation
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Advanced design removes all DC from the output transformer. Allows cool, optimum, efficient utilization of output tubes. Provides unity coupling between tubes. Completely eliminates all switching transients—greatly reduces distortion. Has less than one-quarter the plate circuit impedance found in conventional amplifier output circuits, assures vastly extended, distortion-free range response at full rated power. Provides trouble-free operation and long tube life.

*E-V Patents Pend.

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Exclusive E-V damping factor control permits perfect match of amplifier output to the critical damping resistance of the loudspeaker, as well as to type of enclosure. Operates optimally into the variable impedance of a speaker load rather than a purely resistive load as in previous amplifiers. Control eliminates speaker bass losses from overdamping—minimizes low-frequency distortion—subdues hangover due to underdamping. Assures most efficient sound reproduction.

NEW E-V PREAMPLIFIER AND REMOTE CONTROL SETS *(shown at bottom right)*

Here is a further result of E-V planning, research and engineering...to help you obtain the fullest efficiency, operating convenience and enjoyment from your high fidelity equipment. The new Preamplifier and Remote Control Set (in two models) is designed for use with the E-V Model A-30 Circlotron Line Amplifier. The Preamplifier, with its Off-On and Function Selector Switches is used near the equipment location for easy hookup. The Remote Control is separated for convenience and flexibility to allow single cable connection to any remote position up to 75 feet, or may be used at preamplifier location. Each is housed in a beautifully styled hand-rubbed Mahogany or Korina Blonde cabinet.

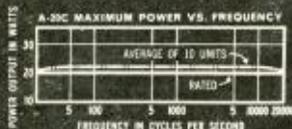
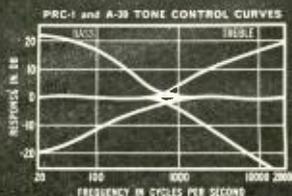
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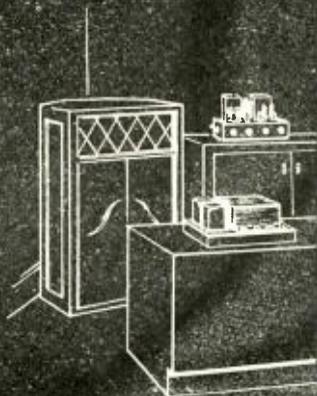
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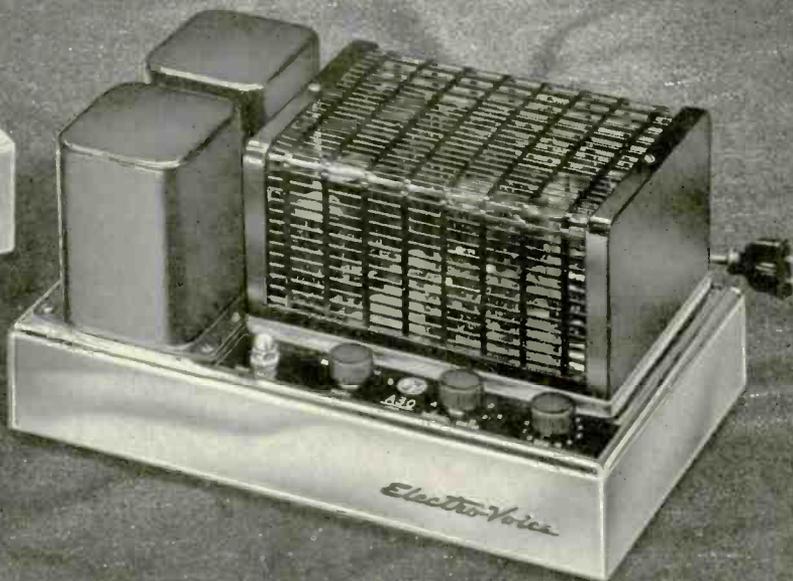
Circlotron



E-V Model A-20C 20 Watt Circlotron Amplifier

Compact, high quality, conservatively rated amplifier with all necessary controls for handling a complete high fidelity system. Power Output: 20 watts rated, 40 watts on peaks. Frequency Response: $\pm .1$ db 20-20,000 cps at full 20 watts. Inputs: Ultra-Linear phono, magnetic phono, tape or tv, tuner or tv, HI-Z microphone. Controls: Function selector, record compensation, level, loudness, bass, treble, damping factor, and two hum adjustments on chassis. High level output connector also available to feed tape machine. Size: 10 $\frac{3}{4}$ " wide x 11 $\frac{1}{4}$ " deep x 7 $\frac{3}{8}$ " high.

Model A-20C. List Price \$183.33. Audiophile Net \$110.00



E-V Model A-30 30-Watt Circlotron Line Amplifier

This professional-type amplifier sets a new standard for efficiency in high fidelity reproduction. Power Output: 30 watts rated, 60 watts on peaks. Frequency Response: $\pm .5$ db 20-50,000 cps. Controls: Gain, damping factor, hum adjustment, power switch. Easy mounting on baseboard, side, or rack. Volume control adaptable for front panel accessibility. Size: 13 $\frac{3}{4}$ " wide x 8 $\frac{1}{2}$ " deep x 7" high. Makes perfect combination with Preamp and Remote Control Set shown below.

Model A-30. List Price \$241.67. Audiophile Net \$145.00

AMPLIFIERS



E-V Preamp and Remote Control Set—with Exclusive Vital Presence Control

For use with E-V Model A-30 Circlotron Amplifier. Model PRC-1 allows both Ultra-Linear ceramic and magnetic phono-cartridge inputs. Model PRC-2 is identical except without magnetic phono preamp. Frequency Response: $\pm .5$ db 20-20,000 cps. PRC-1 inputs: Ultra-Linear phono, high-level magnetic phono, low-level magnetic phono, tuner, tape, tv, and auxiliary. Preamp/Remote Controls: On-Off switch, function selector, 5 individual input level controls. Remote Controls: Record compensation switch, level control, volume-loudness switch, rumble filter switch, presence switch, bass control, treble control. Size each of the Preamp and the Remote Control is 10 $\frac{3}{4}$ " wide x 7 $\frac{1}{8}$ " deep x 4 $\frac{3}{8}$ " high. Supplied with 5 ft. cable on each. Extensions available for Remote Control unit.

E-V Model PRC-1. Preamp and Remote Control Set. Includes Model M-1 Magnetic Phono Preamp plug-in unit. Complete with Mahogany or Korina Blonde cabinets. List Price \$200.00. Audiophile Net \$120.00

E-V Model PRC-2. Same, but without the M-1 Magnetic Phono Preamp unit. List Price \$175.00. Audiophile Net \$105.00

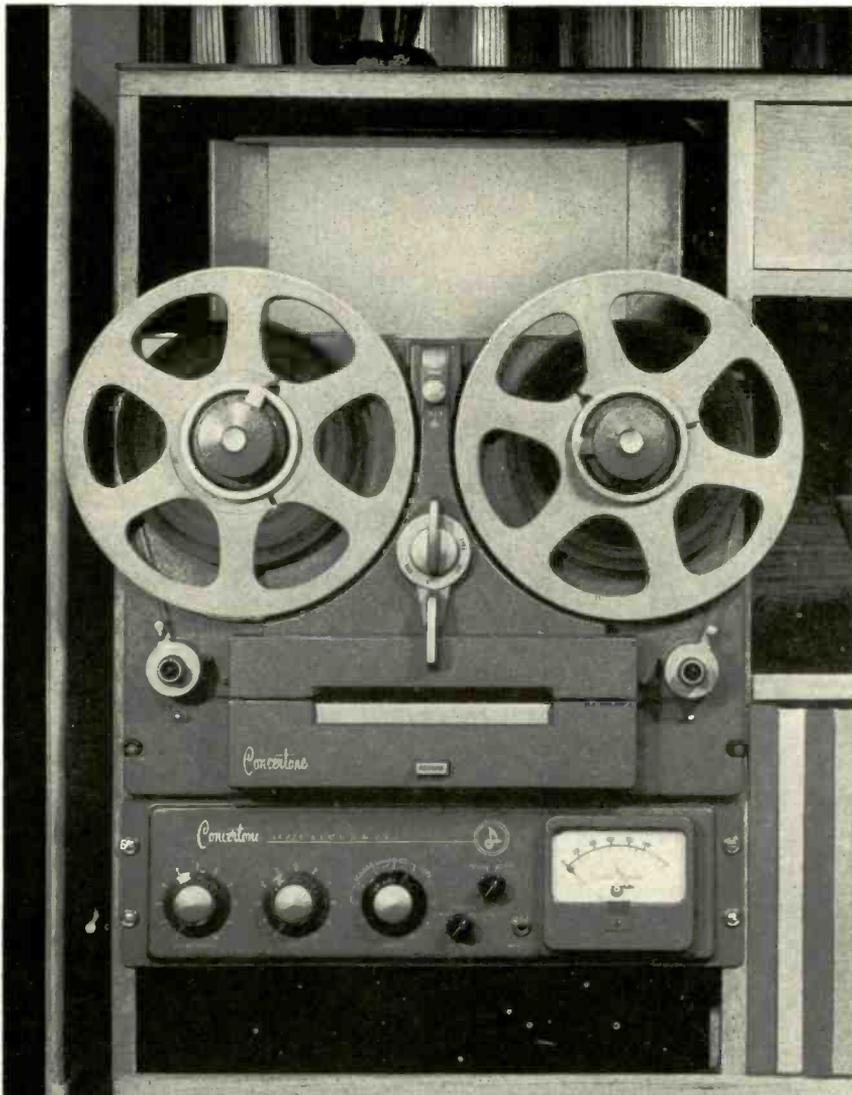
E-V Model M-1. Magnetic Phono Preamp plug-in unit. List Price \$25.00. Audiophile Net \$15.00

(Preamp and Remote Control units are also available without cabinets. Simply deduct \$8.33 from list price or \$5.00 from audiophile net for each cabinet.)



For High-Fidelity at its Best, Make Your Choice

Electro-Voice



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at home with the*
NEW *Concertone*
 20 / 20 recorder

(20 to 20,000 cycles useable frequency response)

"JUST LIKE BEING THERE"

Music lovers and sound enthusiasts who demand the ultimate in sound reproduction can now have high quality professional performance at home with the NEW Concertone 20/20 recorder. The result of three years of research, design and testing, this brilliant performer will complete your home audio system . . . at a price you can afford to pay!

\$445 is the user's net fair traded price.

The NEW CONCERTONE 20/20 has all these foremost design advances:

- Provision for five heads (three are standard). For example, an additional amplifier makes both monaural and binaural recordings possible.
- Three motors for minimum wow and flutter. Two-speed capacitor induction motor for direct drive. Shaded pole motors for take-up and supply.
- Unified Control. One simple convenient error-proof lever system.
- A-B Test Fader . . . monitors between incoming signal and playback without transients or clicks.
- Built-in Two-Channel Mixer . . . line signal can be mixed with mike input to put both on tape simultaneously.
- Tastefully styled to complement the decor of your home.

Berlant & Concertone

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Stromberg-Carlson AR-420

SPECIFICATIONS (furnished by manufacturer): a combined preamplifier-control and power amplifier with unique control setup. **Inputs:** high or low-level input for magnetic phono cartridges; high or low-level input, without equalization, for radio tuner; two high-level inputs marked for tape and auxiliary sources. **Controls:** turnover (phono), continuously variable from 250 to 1,500 cycles; rolloff (phono de-emphasis), continuously variable from 3 to 21 db at 10,000 cycles; input selector (phono with rumble filter, phono without rumble filter, radio, tape, aux.); volume or loudness; loudness compensation on-off; bass (± 15 db, 50 cycles); treble (± 15 db, 10,000 cycles) combined with AC power on-off switch. **Outputs:** 4, 8, or 16 ohms to speaker. Two AC power outlets, one switched, on back of chassis. **Rated power:** 25 watts at less than 1% total harmonic distortion. **Response:** ± 1 db, 20 to 20,000 cycles. **Noise:** controls at minimum positions, flat response, better than 75 db below rated output; controls at maximum positions, better than 60 db. **Tubes:** 12AY7, 12AT7, 2-6AU6, 2-6L6G, 5U4G. **Dimensions:** 14 in. high by 8 wide by 8 deep. **Price:** \$109.50. **Manufacturer:** Stromberg-Carlson Company, Sound Division, Rochester 21, N. Y.

For a good many people, the AR-420 amplifier will represent the realization of a long-felt need. It's an all-in-one amplifier that combines relatively high power, excellent sound, wide control flexibility, and a price close to \$100. Yet — here's the most surprising feature — it is no more complicated to operate than a standard low-fi radio-phonograph! A close look at the control panel will reveal how this can be.

The first two knobs on the left are individual, continuously-variable record turnover and rolloff controls. They are set up so that RIAA (standard) compensation is



The AR-420 has a complete but simple preamp-control section.

obtained when both are turned to their central positions, with the arrows pointing upward. These positions are marked "Normal" on the panel. Next is the input selector switch, with five positions — one each for radio, tape, and a high-level auxiliary input, and two positions (one with and one without a rumble filter) for the phono channel. The central knob is marked "Volume" and operates as a straight gain control or as a loudness control, depending on the in-or-out setting of the knob just to the right, marked "Loudness." At the far right are individual bass and treble tone controls for which the flat central positions are, again, plainly marked "Normal."

When the hi-fi members of the family want to hear some records they have extremely flexible equalization and tone controls, all continuously adjustable over wide ranges, that they can set to the exactly *right* positions. Furthermore, they can use loudness compensation on the volume control or switch it out, and they have a rumble filter ready for action when the need for it arises. But suppose someone who is, shall we say, less sophisticated in the ways of high fidelity wants to play a record or listen to a radio program when there is no one at hand to make the adjustments for her? She* simply sets the four outboard controls to their Normal positions, turns the selector switch to "Phono" or "Radio", and sets the volume control as she wants it. The loudness compensation switch, although its function may not be fully understood, has only two possible positions; she can hardly go wrong setting it either way.

To be more serious: this is a fine idea. It may well assist in the ultimate conversion of many who now scoff at high fidelity because it's "beyond *me* — I'm not technically minded." Still, no flexibility whatever is sacrificed, nor any sound quality.

No input level controls are furnished. However, there are the usual high and low-level input jacks for the magnetic phono channel, and a similar arrangement is employed for the radio channel: one jack has an input sensitivity of 0.25 volt, another (not to be used at the same time) a sensitivity of 2.5 volts. Since tuners ordinarily have volume controls or output level adjustments, one of the jacks will cover the range proper for optimum use of the amplifier's loudness compensation. This compensation.

*"She" is, in reality, more sophisticated than he, because she knows enough to require help and he is always, big, strong, and know-it-all. Wonderful eeling, eh, hee? — ED.

by the way, is of medium degree, furnishing a maximum boost of about 17 db (50 cycles) and 4 db (10,000 cycles) according to our tests. Sensitivity on tape and auxiliary inputs is about 0.25 volt. Sensitivity of the low magnetic phono input channel is specified as 8 millivolts; we found it adequate, however, for a Fairchild cartridge without transformer. Specifications on tone control range are conservative also — by three to five db, as we found them.

Low-frequency response can be reduced sharply, if desired, by the rumble filter. We have an ancient turntable used for testing the practical effects of rumble filters, and it was silenced quite well by this one. But you seldom get something for nothing, and we did lose a little bass too. The best rumble filter we've discovered yet is a good turntable kept in condition; without this, you bear the rumble or lose some lows — but at least a filter gives you a choice.

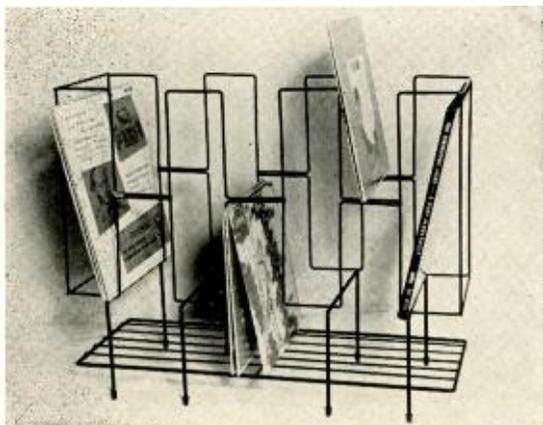
The power amplifier section delivers a clean and husky 25 watts, and the unit as a whole reflects the usual high Stromberg-Carlson quality. Add this to the original design approach, so practical as to merit an adjective such as "inspired," and the result deserves the sincere approbation of all concerned. — R. A.

Wrought-Iron Record Rack

SPECIFICATIONS (furnished by manufacturer): open rack of black wrought iron, with rubber-tipped legs. Has ten sections capable of holding 20 LP records each; will also hold 78 rpm albums. **Dimensions:** 19½ in. high by 25 long by 9½ deep. **Price:** \$9.95, shipped express collect. **Manufacturer:** Leslie Creations, Dept. 309, 2116 Robbins Street, Philadelphia 49. Pa.

Seems slightly odd, when we think it over, to be publishing a report on the results of "testing" in the home — or in any place — a record rack. What can you test?

Well, Leslie says the rack is of wrought iron with a black satin lacquer finish, and we can confirm that. Appears to be durable, too. The rubber-shod feet (it's occupational) keep it from sliding on slick floors, and from marking them up. Appearance is attractive, as claimed.



Small record rack by Leslie Creations will hold 200 LPs easily.

and a careful count showed the specified ten record compartments to be all there. Dimensions check closely with those advertised, and we are virtually sure that the price quoted is accurate.

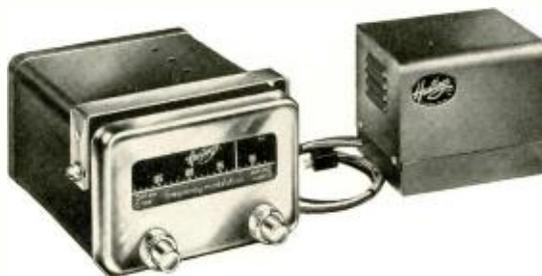
We did discover one error in the specifications. By careful cramming we were able to get 21 LPs into several of the compartments, including all the jackets, rather than 20. Furthermore, the compartments are large enough to hold 78 rpm albums, as stated, but Leslie didn't say how many. Our tests showed that this depends on the thickness of the albums.

In our opinion, these shortcomings are far outweighed by the many positive virtues of the record racks, and they're worth a good deal more than Leslie gets for 'em.

— R. A.

MANUFACTURER'S COMMENT: We hasten to mention one point: your phrase "keep it from sliding on slick floors" indicates that the rack is usually put on the floor; actually, the rubber feet prevent the scratching of furniture upon which the rack may be placed, and where it is commonly used at convenient eye-level.

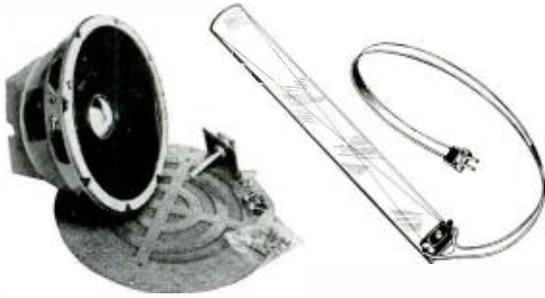
Hastings FM Automobile Tuner



Mobile FM tuner with optional combined amplifier-power supply.

SPECIFICATIONS (furnished by manufacturer): an FM tuner for automobile use, available for 6 or 12-volt batteries and with accompanying power supply, amplifier and speaker (PS models) or for use with present AM car radio (CT models). **TUNER** — Armstrong limiter-discriminator circuit, covers 87 to 109 mc.; permeability tuning; RF stage and AFC included. **Sensitivity:** 2 microvolts; full limiting on 5 microvolts. **Selectivity:** 200 kc. bandwidth; adjacent channel 60 db down. **Controls:** Tuning; FM-AM switch (for tuners used with AM radio — same switch turns power on and off in PS models); Bass; Volume. **Tubes:** seven, type depending on battery voltage, plus four crystal diodes. **Dimensions:** 6½ in. wide by 4 high by 9 5/8 deep including cable plugs and knobs. Under-dash mounting parts supplied. Connecting cable supplied with CT models. **POWER SUPPLY AND AMPLIFIER** — for mounting on fire wall or in luggage compartment; furnishes operating voltages for tuner and amplifies its output to drive a speaker. **Power output:** 8 watts at 8 ohms. **Response:** 20 to 20,000 cycles, ±1½ db. **Distortion:** less than 0.5% at normal listening levels; less than 2% at full output. **Tubes:** four, type depending on battery voltage; push-pull output. **Dimensions:** 7 in. wide by 6 high by 5¼ deep. Furnished with mounting parts and cable. **SPEAKER:** 8-in. wide range speaker with rear-seat mounting kit and dual speaker control. **Prices:** Tuner, all models, \$99.50; PA-6 or PA-12 power supply and amplifier, \$63.50; Speaker, \$29.50; Antenna, \$5.50. **Manufacturer:** Hastings Products, Inc., 171 Newbury Street, Boston, Mass.

This is something that has been needed for a long time; the letters we've received asking for information on FM car radios would fill a file drawer to the bursting point. Here now is a sensitive hi-fi tuner and complementing



Hastings automobile loudspeaker kit and the model 102 antenna.

amplifier, speaker and antenna for mobile installations. It may well be the answer for those who live fairly close to FM transmitters (say within 20 to 30 miles), but for those of us who live outside this range it is of little use — perhaps there is no practical solution to our problem.

The main reason why it is so difficult to obtain good FM reception in a moving automobile is flutter. As anyone who has experimented with fixed FM antenna placement can tell you, the strength of an FM signal can vary widely in locations not more than a few feet apart. This erratic behavior is attributed to the fact that FM waves bounce unpredictably; the strength of a signal at any given point is determined by the sum of the direct signal (if there is one) and by reflections from nearby buildings, hills, and passing automobiles. Some of these reflections add to the direct signal and some cancel part of it. If an antenna is moved steadily, as it will be in a moving car, it encounters rapid and severe changes in signal strength. When the signal strength in the minimum areas is below that required for good limiting, reception is unsatisfactory because of the flutter effect. Add to this disadvantage an environment where the electrical noise level is likely to be high, as well as the difficulty or impossibility of mounting an efficient but non-directional FM antenna on a car, and the range limitation is easier to understand. It is also easier to see why we (with others who've tried it) consider the performance of the Hastings tuner remarkable, even though limited generally to urban and suburban localities. One of our staff was given a long demonstration ride throughout the Boston area in a car equipped with this tuner. Reception on any FM station was clear and strong, and held up even through tunnels, underpasses, and bridges. In Great Barrington, on the other hand, where the nearest station of reasonable power is roughly 50 miles distant, we had no success.

The basic tuner is small, easily mounted under the dash, sensitive, and appears to be built strongly enough to take the shocks and vibration that will be encountered in mobile use. Four models are available: CT-6 and CT-12, 6 and 12-volt tuners with which the audio amplifier, power supply and speaker of a standard AM car radio is used; and PS-6 and PS-12, meant for use with the Hastings PA-6 or PA-12 power supply and audio amplifier. Results are satisfactory in either case if the installation is done properly, although better audio quality will be obtained with the special 8-watt amplifier. The FM-AM switch on the

tuner is wired to turn power on and off if the amplifier is used; there are no controls on the PA units.

Hastings supplies at extra cost a good wide-range 8-in. speaker (with mounting hardware and switch) that can be used with either type of installation, and a small inside antenna intended for use with this tuner. The antenna consists of a pair of pickup wires imbedded in a thin strip of clear plastic, with a tuning trimmer at the base by means of which reception on any desired station can be peaked. It is claimed to be non-directional and more flutter-free than a conventional FM antenna mounted on the car roof, although not quite as efficient. It is certainly more sightly, practical and convenient to install; you simply stick it to the inside of the windshield. No holes in the roof or cowl.

In areas served by FM signals of reasonable strength, then, the Hastings FM tuner and accessories seem to be entirely practicable. They are designed specifically for automobile installations and a lot of thought and experiment is reflected in the finished product. Hi-fi in the family bus for about \$200 (including installation) is here for those who can take advantage of it. Incidentally, the manufacturer recommends installation by a competent serviceman, although the instruction book is detailed enough so that the man handy with tools can try it himself. — R. A.

MANUFACTURER'S COMMENT: Since 90% of your readers live in or near metropolitan areas, we believe this report to be colored unduly by the poor results obtained around Great Barrington.

The principal engineering achievement in the design of the Hastings FM car tuner has been minimization of multipath interference to a point where it is no longer objectionable. Model 102 antenna and its associated circuit play an important role in this accomplishment. While almost any dipole or tuned whip antenna will increase the sensitivity of the receiver, it will also increase "flutter" to an annoying degree. The model 102 represents the best engineering compromise evolved to date for satisfactory mobile FM broadcast reception.

Concertone 20/20 Recorder

SPECIFICATIONS omitted because they are virtually the same as those for the Berlant BR-1 recorder, reviewed in the November '54 issue, page 87. Differences are explained in the following paragraphs. **Manufacturer:** Berlant Associates, 4917 West Jefferson Blvd., Los Angeles 16, Calif.

The model BR-1, Berlant's most recent tape recorder for professional use, was the subject of an enthusiastic Tested-in-the-Home report some months ago. Furnishing top-notch performance judged by any standard, the BR-1 has some features (such as space for mounting *five* separate heads) not found in any other recorder within stone-throwing distance of its price, which is \$545. It wasn't designed primarily for home recording applications.



Concertone 20/20 is "unique . . . a lot of tape recorder at \$445."

but is certainly adaptable enough for such use, and the quality/price quotient would make it appealing to the amateur audio perfectionist.

Even more appealing should be the 20/20, since this was intended specifically for home recording applications. Differences are minor, for the most part. The BR-1 has a hysteresis synchronous motor for capstan drive and two torque motors for take-up and supply reels; finish is charcoal green and chrome. The 20/20 uses a two-speed capacitor-induction motor for direct tape drive, with shaded-pole take-up and supply motors, and is finished in brown hammertone with burnished copper trim. Such differences permit a price reduction of \$100. Unless there is a real need for synchronous drive, with its extremely precise speed accuracy, that \$100 can be saved with no significant performance loss. Three heads are supplied; as on the BR-1, there is room for five.

There are two other minor changes, both of which make the 20/20 more versatile for the amateur user. Instead of a single record level control (as on the BR-1) there are individual controls for the microphone and high-level inputs; they can be mixed without external controls. Finally, when the 20/20 is switched to OFF signals are connected through from input to output, so that it can be left connected into a hi-fi system permanently.

Input and output terminations, controls, and physical and performance specifications are otherwise the same as for the BR-1. At \$445, this is a lot of tape recorder; quite unique. — R. A.

The Harman-Kardon Line

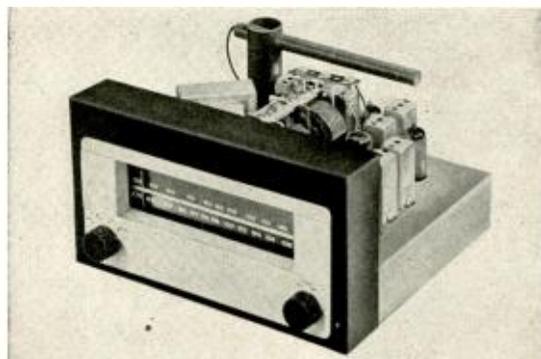
SPECIFICATIONS (furnished by manufacturer): models A-200 and A-300 FM-AM tuners; model C-100 control preamplifier and amplifier; model D-1000 FM-AM tuner, control preamplifier and amplifier. **MODEL A-200**—the Guide tunes FM and AM bands and has a straight-through high-level channel; has AFC on FM with momentary defeat switch. **Sensitivity:** 5 microvolts for 30 db quieting on FM; 25 on AM. **Response:** $\pm 1/2$ db, 20 to 20,000 cycles on FM; ± 3 db, 20 to 5,000 cycles on AM. **Distortion:** Less than 1% at rated output of 1 volt. **Tubes:** 2-12AT7, 6BE6, 6BA6, 2-6AU6, 6AL5, selenium rectifier. **Dimensions:** 9 1/2 in. wide by 5 1/4 high by 8 deep. **Price:** \$69.50. **MODEL A-300**—the Theme tunes FM and AM bands; has AFC on FM which can be momentarily or permanently defeated; has two cathode-follower outputs for amplifier and tape recorder. **Sensitivity:** 2 microvolts for 30 db quieting on FM; 15 on AM. **Response:** same as for Guide tuner. **Distortion:** 0.03% at 1 volt; rated output 3 volts. **Tubes:** 6BK7A, 12AT7, 6AB4, 6BE6, 6BA6, 6AL5, 3-6AU6, 6AL7, 12AU7, 6X4. **Dimensions:** 12 1/2 in. wide by 4 high by 7 1/4 deep. **Price:** \$115.00. **MODEL C-100**—the Melody has three high-level inputs and one for magnetic phono cartridges, with three equalization positions on selector switch; has one output for tape recorder and 8 or 16-ohm speaker terminals. **Controls:** described in text. **Rated power:** 10 watts; 16 watts maximum. **Distortion:** 1/2% IM at 5 watts; 2% at 10 watts. **Response:** $\pm 1/2$ db, 10 to 40,000 cycles; $\pm 1/2$ db, 40 to 15,000 cycles at 10 watts. **Damping factor:** 10. **Tubes:** 2-12AX7, 12AU7, 2-6CM6, 5Y3GT. **Dimensions:** 12 1/2 in. wide by 3 1/4 high by 7 1/4 deep. **Price:** \$74.50. **MODEL D-1000**—the Festival is an FM-AM tuner with two auxiliary high-level inputs in parallel, one magnetic and one crystal or ceramic phono input (either but not both may be used); three-position phono equalization; high-impedance output to tape recorder and switched direct input connection to power amplifier section; 8 or 16-ohm speaker terminals. **Controls:** described in text. **Rated power:** 20 watts. **Tuner sensitivity:** 3 microvolts on FM; 15 on AM. **Response:** $\pm 1/2$ db, 20 to 20,000

cycles. **Distortion:** 1/2% IM at 20 watts. **Damping factor:** 22. **Tubes:** 6U8, 2-12AT7, 6BE6, 6BA6, 2-6AU6, 6AL5, 6AB4, 12AU7, 2-5881, 6X4, 5V4. **Dimensions:** 13 5/8 in. wide by 7 high by 11 1/4 deep. **Price:** \$189.50. **MANUFACTURER:** Harman-Kardon, Inc., 520 Main Street, Westbury, L. I., N. Y.

We review here the Harman-Kardon products as a line because they are a well-related and homogenous group.

The Guide (A-200) is an FM-AM tuner that gives fine performance at modest cost: \$69.50. It incorporates AFC, which can be defeated by pushing in on the tuning knob. Defeat can be called momentary, since the knob springs back to normal position when released. A spare input channel is available for a crystal or other constant-amplitude pickup cartridge, or the output of a magnetic cartridge preamp-equalizer. There is a single high-impedance output for connection of the tuner to a power amplifier or control unit. A built-in ferrite loopstick antenna (rotatable for maximum signal pickup) furnishes AM reception that is designed more for sound quality than long-distance results. FM sensitivity, using an outside antenna, is quite good; it would be more than adequate in metropolitan areas, and is considerably better than we expected from a tuner in this price range. The tuning shaft has a flywheel weight, making it pleasant to tune.

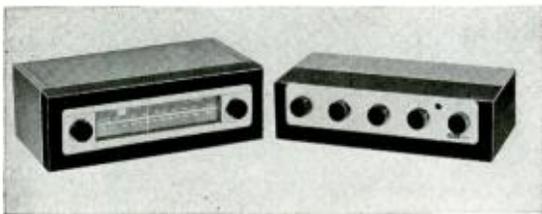
The Theme (A-300) tuner is a substantial step above the Guide, as it should be: the price (including the cage) is \$115.00. Even this is less than many other FM-AM tuners. Size (only 4 in. high) and styling are attractive. Sensitivity on FM is excellent; on AM, using the built-in



The Guide, Harman-Kardon's low-cost model A-200 FM-AM tuner.

loopstick, good. Like the Guide, the Theme has only two knobs: tuning and function selector. Both use the momentary-defeat AFC idea, but on the Theme, the AFC can be cut out permanently by switching the function control knob from FM-AFC to FM. The Theme has a sensitive, double-bar tuning eye and a cathode-follower output (two jacks, in parallel). It has a flywheel weight on the tuning shaft, so that you can "spin" down the dial.

Matching amplifier for the tuners is the Model C-100, the Melody. It is a complete preamplifier-control unit plus power amplifier, all built on a very compact chassis. The Theme and the Melody can be stacked together; locking bushings are included—nice arrangement! Another neat idea: long-bushing knobs are furnished (in



Theme tuner and Melody amplifier are compact matching units.

addition to regular ones) to cope with thick mounting panels.

The input selector knob controls three high-level channels and one phono channel; the latter has three positions, providing equalization for LP, RIAA, and European curves. As far as we were able to determine on the Melody we tried out, the differences between LP and RIAA equalization were quite subtle; the EUR curve, however, had substantially less rolloff than either of the others.

The next knob is novel: it's labeled "Contour." It is a six-position switch. In its zero position it eliminates all loudness compensation, so that the center knob functions strictly as a volume control. In its No. 3 position the contour control injects compensation so that the volume control functions as a standard loudness control, with bass compensation at lower gain settings as called for by the Fletcher-Munson curves. In 1 and 2 positions, the contour control provides for less compensation than Messrs. F & M suggested; in positions 4 and 5, more compensation. With the volume control in any given position, selecting among the several positions of the contour control does not cause a noticeable difference in overall level, but the distribution of the energy is different from position to position. In other words, the response has been changed to provide different degrees of compensation. We were able to measure about 30 db boost at 50 cycles relative to the middle range with the contour selector in position 5 and the volume control turned well down. This system works very well. In effect, it provides the user with a choice among one standard volume control and five differently compensated loudness controls. He can choose the one that suits his hearing best.

The separate bass and treble tone controls are normal in operation, with plenty of adjustment range. — A high-impedance tape output is provided; it is taken off ahead of tone and volume controls.

The Festival is a combined FM-AM tuner and power amplifier all on one chassis. With minor differences, it is the Theme tuner plus the Melody amplifier. The FM section is not quite as sensitive as that of the Theme, and it does not have a tuning eye. It does have flywheel tuning and the momentary (but not permanent) AFC-defeat facility. It has the contour and volume-control features of the Melody. It has separate bass and treble tone controls and a six-position function selector: an auxiliary for high-level input, FM, AM, and phono, with three positions on the phono side of the control being given to three equalization curves (LP, RIAA, and Euro-

pean, as on the Melody). Actually, there are two phono input jacks, one for magnetic and another for crystal, ceramic, or other constant-amplitude pickup. Either can be used, and both feed through the equalization circuits.

There is a detector output jack on the back of the chassis, and a slide switch marked "Mon-Norm." This is an interesting and novel feature. The detector output connection is for use with a tape recorder, of course; it is taken off ahead of volume and tone controls. Now, there is also an "amp in" jack on the back of the chassis. If the slide switch is in the normal position, everything is just that. But if you push the switch to "Mon," everything ahead of the detector output goes to that connection (which in normal use would be wired to a tape recorder), and you won't hear anything from the loudspeaker. You can then feed a different signal into the "amp in" jack, and that is what you'll get from the speaker.

For example: if you have a three-head tape recorder (one with separate record and playback heads) you could connect the playback head to the "amp in" jack, thus monitoring from the tape rather than from what you're feeding the recorder. (But flip the switch and you monitor the input.) Or: you could record from FM while watching and hearing television, just by connecting a TV tuner to the "amp in" jack. Another nice feature!

The power amplifier section of the Festival is huskier than that of the Melody. Specifications on the Melody show 0.5% distortion at 5 watts; the Festival's specs indicate it will put out 20 watts before hitting this distortion.

Styling of all four units is very attractive; the Theme and Melody make a particularly sleek pair.

This seems to us a wise line of equipment. The prices are right; the differences between units are obvious enough so that it isn't hard to tell which one will serve best under a particular set of listening and budgetary circumstances; there are not so many units that the prospective purchaser will find it difficult to arrive at a decision. Nice work!

C. F.

MANUFACTURER'S COMMENT: We cannot very well take exception to the many flattering statements incorporated in your review of the Harman-Kardon line. We would like to point up your comments about styling. We are very sensitive to the fact that people who buy our equipment use it in their homes. We think it ought to be good looking when it becomes, in effect, a piece of furniture: fortunately, the very nature of the product lends itself to the kind of clean functional styling which seems so expressive of high fidelity equipment.



The Festival is a combined tuner, control section and amplifier.

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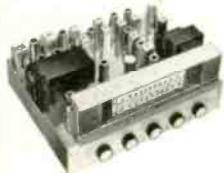
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Here is the finest, most flexible unit offered by any manufacturer. All you need for a professional home music system is the Solitaire, a fine record player and speaker. This exceptional new unit contains a full 20 watt power amplifier, a preamplifier and an exclusive sharp cut-off filter, housed in an attractive cabinet of leather etched steel. Inputs for magnetic phono cartridge, FM-AM tuner, tape recorder and TV receiver. Six record equalization positions. Contour type loudness control, and separate bass and treble tone controls giving 15 db boost and 13 db attenuation. Sharp cut-off filter system removes both high and low frequency noises. Basic amplifier is based on Williamson Ultra-linear design. Frequency response: ± 0.5 db, 20-20,000 cycles. IM distortion less than 2% at 20 watts. Size: 4 x 14 1/2 x 11 1/2". Weight 25 lbs.
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C10 FM-AM Tuner

There are more C10 tuners now in use than any other FM-AM tuners ever made. The proof of its exceptional performance and durability is in the thousands of installations in homes, leading radio and TV stations, schools and hospitals. Has independent, continuously variable tone controls, built-in preamplifier, and two cathode follower outputs. Frequency Response: 20 to 20,000 cps. Sensitivity less than 5 microvolts. AFC for simplified, "no-drift" tuning. 12 tubes including rectifier. Weight—17 lbs.
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C1000 FM-AM Tuner

For more than just a tuner, the C1000 is a complete control center for your Hi-Fi system. Here is a superior FM-AM tuner, a complete preamplifier with 4 positions of record equalization and input circuits for TV, tape recorder and phono. Has two AM bandwidths; brood for local Hi-Fi and sharp for distant or noisy stations. FM sensitivity; 2 mv for 30 db quieting. AFC and 2 cathode follower outputs. Wt. 25 lbs.
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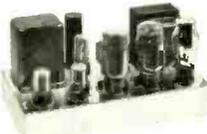
C900 Basic FM Tuner

For use with Solitaire or C350 Preamplifier. Designed for broadcast monitoring where low distortion, ultimate stability, and high sensitivity are needed. Exclusive printed IF coils (20.6 mc); variable amplified AFC and lower over-all distortion than any station. Frequency response $\pm 1/2$ db 20-20,000 cycles. Overall IM distortion for 100% modulation less than .05%. Sensitivity, 2 microvolts for 30 db quieting. Weight 17 lbs.
 Was \$119.50 **NOW ONLY \$99.50**



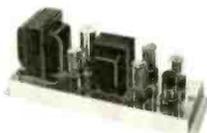
C810 Basic FM-AM Tuner

For use with the Solitaire or C350 preamplifier. Does not have built in preamplifier or tone controls. Exceptional FM sensitivity (4 mv. for 30 db of quieting) and wide band AM for true high fidelity performance. Frequency response ± 1 db 20-20,000 cps. Weight 21 lbs.
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C550 30 WAA Amplifier

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Amsterdam
the steep and
organ gallery,
rope for balustrade
to ponder the mar
made this same ascen

One particularly v
that of the audience in
of Trondheim, in Norv
to the *St. Matthew Pa*
immortal music held that
hushed audience spellbound
expressions of interest and
tention were as engrossing
unfolding of Bach's musical m

Centuries come together in
Chapel of the Royal Castle of Fred
iksborg where one plays the Com
penius organ of 1612 (in its origina
state, pumped by hand, and still
with untampered-with untempered
tuning) within a few feet of shields
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Visiting the skyscraper Cathedral
of Ulm one hears a sister-instrument
to the famous organ once in the old
Boston Music Hall, and now in
Methuen — one of America's chief
claims to historical organ-building
fame! And in the gallery of Wein-
garten, where the organ-case is of an
incredible balance and lightness, one
may reflect on the painstaking art
of Joseph Gabler, who literally lived
in this gallery for several years while
building the organ. Gabler would
never voice a pipe to the upper
reaches of its tonal capacity. To
achieve full and yet mellow so-
norities, he would instead make stops
of double pipes — two pipes speaking,
one might say, in parallel. This
produces a rich "amperage" of so-
nority on an unforced "voltage."

Such men as Gabler, Stumm, Sch-
nitger, Vatter, Muller, Galtussen,
Compenius, and Cahman worked in
a small sphere of activity. They
built locally, they built largely with
their own hands, but — they built
for the centuries. Their workmanship
seems as timeless and as immortal
as the music of the classic masters,
Purcell to Bach. It would be pleasant
to think that — somewhere — they
now may chuckle at the far-flung
influence, geographically as well as

Continued on page 98

Even a one-record collection deserves G-E Cartridge quality!



PROVE it to yourself with your favorite record. Just one demonstration at a local music store will convince you! Listen while General Electric faithfully reports a range of sound you never knew existed—even on favorite recordings. This is the cartridge leading broadcast stations depend on . . . and leading manufacturers of true high-fidelity systems include in their finest designs.

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PORTABLE DISK RECORDER AND
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The outstanding advantages of a disc recording is that it is permanent and it can be played back on any phonograph. Because of this, most tape recordings ultimately end up on discs.

If you would like to add your favorite tape recordings to your regular record library, it is a simple procedure to cut your own high quality record discs with a Rek-O-Kut Challenger. And you can also make direct recordings on disc—'live' or 'off-the-air'—at 33 $\frac{1}{3}$, 45 or 78 rpm. And when the discs are finished, you can play them back immediately on the Challenger or on your own high fidelity music system.

The Challenger is the only portable recorder that employs a professional overhead cutting lathe with interchangeable lead-screws, and a turntable driven by a hysteresis synchronous motor. The playback amplifier has a frequency response from 20 to 20,000 cycles \pm 1 db with independent bass and treble controls. A wide-range 10-inch speaker is mounted in the detachable cover. The playback arm is equipped with a dual sapphire magnetic pickup.



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for 33 $\frac{1}{3}$ and 78 rpm—with Standard
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ORGANS

Continued from page 96

in time, their ideals and handiwork are having.

On the way back we amused ourselves by estimating the total weight of pipes, wind chests, consoles, and other music making material that the Ampex had recorded. Our guess was that the equipment had gobbled up the sounds of some two or three million pounds of organ weight. No wonder we became enormously fond of the machine! In fact, we often felt that we should let the recording equipment ride in our plane seats, safely cushioned and strapped in, while we went along in the baggage compartment. But perhaps the Ampex wouldn't have appreciated the blond hostesses, nor the magnificence of a trip such as we had on Loft-Leidir, the Icelandic Airline. For on the way back we visited Iceland to give concerts, and we have vivid memories gained in this historic spot—where the very first Parliament of the world was held in the year 930, and from whence the Vikings set sail for America a thousand years ago. Midnight sun, incredibly beautiful cloud formations in an ever changing sky, brave little flowers in barren wastes of volcanic lava, volcanos, natural hot springs that heat the city of Reykjavik,—and the wonderful Icelandic people—combine to round out a memorable trip;—of which some of the musical sounds—I'm glad to say—did not altogether vanish, like the players in the "Tempest" "into thin air."

COEXISTENCE

Continued from page 46

implicit in tape. In going about this I recommend that one start with the best available phono equipment—turntable, arm, pickup and pre-amplifier—for about \$250, and match it with the very best tape recorder that one can afford. Naturally the best results will be obtained from a machine that is at least as consistent and precise in motion as a fine turntable. With such equipment the procedure is quite simple. The first step is to discover the optimum recording level of the tape recorder. On machines such as that owned by my friend of the nightmare this is

Continued on page 101

"Why I bought a Stan White Speaker"



Duke Ellington was crowned "Mr. Hi-Fi" at both the Chicago and New York Audio Fairs, 1954

Stan White, of Stan White, Inc., with Mr. Ellington. Photo taken at Chicago Audio Fair.

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SPECIAL TELEVISION REPORT

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The introduction of the first—and only—entirely "printed circuit" television chassis marks a dramatic departure from all present day receivers. The super-sensitive Walsco PC-9 automatically produces the exact, crystal-clear performance found only in precision TV control room monitors.

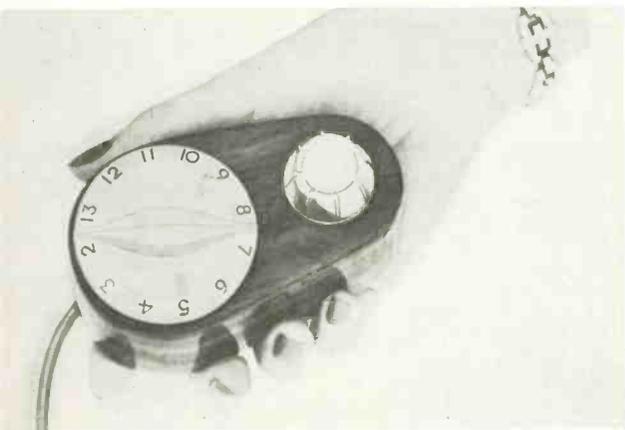
The new custom PC-9 chassis offers keyed automatic gain control, automatic brightness and contrast, automatic elimination of vertical retrace, magnetic centering, direct current restoration, inverse audio feedback for greater sound fidelity, two video amplification stages, advanced cascade turret tuner, plus twelve other future features.

Either 21, 24, or 27 inch tube (90° deflection) can be used without modifying the chassis. The PC-9 is available now at user's net of \$299, including remote control with 20 feet of cable and tube mounting kits.

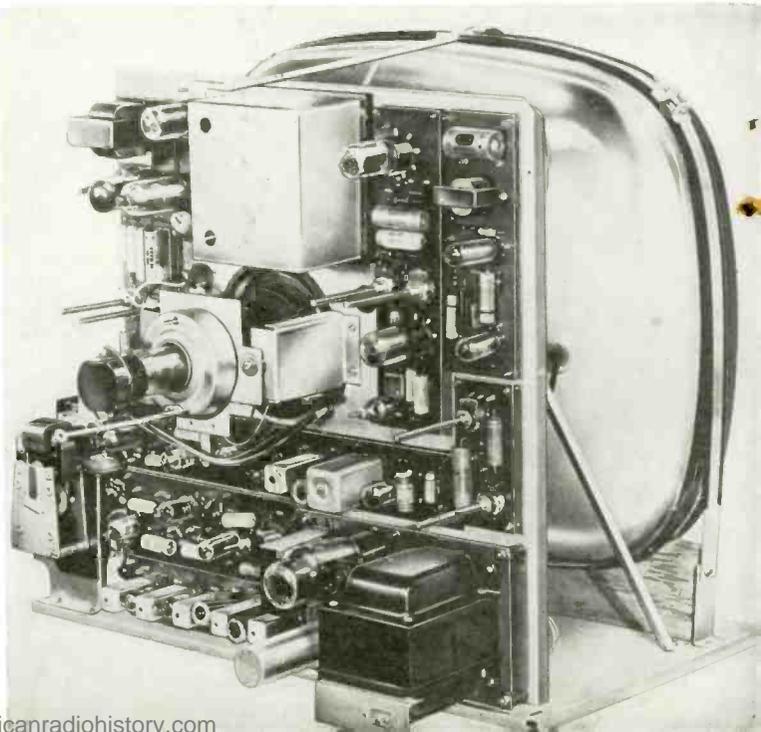


No more "jungle" of wires. Chief Engineer Fred Miller (right) makes a side-by-side comparison of a Walsco PC-9 (right) with a conventional, complicated chassis. Bob Mueller, Walsco Sales Manager, observes simplicity of vertically mounted, printed circuit design.

Printed circuits prevent faulty connections and production errors. Special machines and dip-soldering reduce the usual 2900 hand soldered connections to only 56 in the new PC-9 chassis. This advance circuitry provides ultra-clear reception on all channels. Each circuit strip plugs into PC-9, making servicing simple and quick.



Completely portable, hand-size remote control. Exclusive "open circuit" control automatically finds the channel...instantly locks in perfect picture and sound. Since all fine video adjusting is automatic, this remarkable, motor driven unit has only the volume (on-off) knob and the channel dial.



For information write to Walsco Electronics Corporation, Dept. H-15—3602 Crenshaw Blvd., Los Angeles 16, Calif.

COEXISTENCE

Continued from page 98

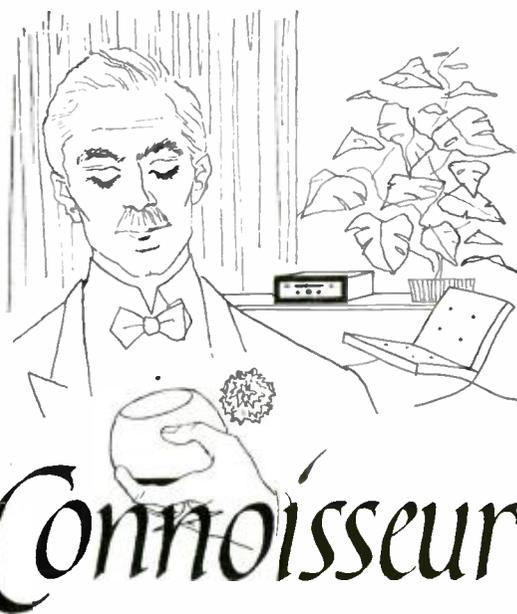
easy, for it incorporates a VU meter; one has only to watch the needle to determine the correct signal strength for the material being recorded. This is not so easy with machines provided only with a tuning eye or two blinking lights, and one should first become familiar with these level indicators before proceeding.

Such familiarity may be acquired by recording part of a record and observing both the degree of distortion present in the dynamic passages and the amount of tape-hiss that accompanies the signal when it is played back. This should be tried, several times, using signals of various strengths, and the final recording should be made at that point at which the maximum signal is combined with minimum distortion and minimum tape hiss. Care is required in this, for if the signal is too weak, the hiss will sound like the noise of a poor record surface. A good rule to follow is that when the recording level is too low, the hiss is too high; when the level is too high, distortion is introduced at the peak passages. High-level recording is especially to be avoided in tapes which are to be kept for a while, for it is likely to produce print-through. While this method of determining optimum recording level works, it is tedious and I suggest that those faced with the problem supply themselves with one of the several visual level meters to be had quite reasonably in the radio parts stores.

From this point on the rest is music. One simply places his latest disk on his turntable, equalizes it properly and records it on tape, after which the disk is returned to its jacket and put away. One then plays the tape duplicate of the selection until its novelty is gone, or until its subtleties are exhausted which may be after one playing or after a hundred; one is still assured of hearing the same performance from first to last with no noise added or frequencies stolen away. There is no impairment of the tape, and one has no such storage problem as was encountered by those fans who too hastily transferred their record collections to tape—and disposed of the disks. Rather, one's disks remain

Continued on page 102

PRECEDENT

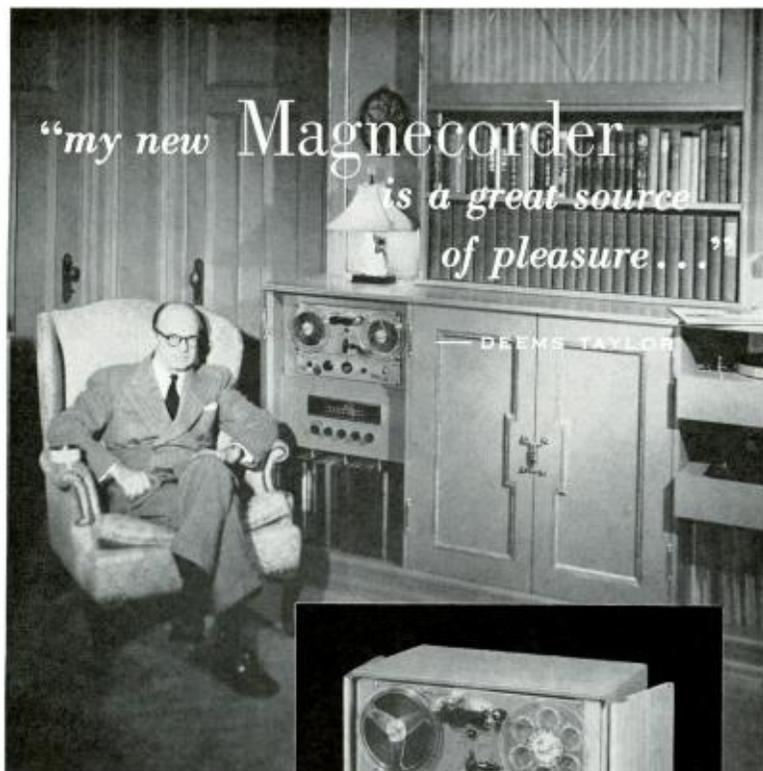


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Every sound is recorded and reproduced with the same exacting fidelity and performance that have made Magnecorders the most widely used professional tape recorders in the world.

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COEXISTENCE

Continued from page 100

in near-mint condition in the record rack. Once our interest in a given composition has dwindled, the tape may be erased and reused.

Indeed, by owning a good tape recorder and a dozen or so reels of tape, it is possible to keep a record collection in A-1 condition practically forever. Furthermore, this method is cheaper than paying from \$7 to \$14 dollars for pre-recorded tapes; it makes many more of the great artists and musical groups available, and it provides a greater variety of performances than are now to be found on reels.

This then, is how my recorder has extended my home music system. I still buy more disks than tape, but the drop in worry over dust and static has been tremendous. And whenever I'm drawn back nostalgically to some early record, I have only to consult my shelf, set up the recorder with a reel of tape, and once more I'm off on a spell of study and enjoyment. Only now I can play my record and have it too, safe on the shelf in its jacket.

MODERN JAZZ QUARTET

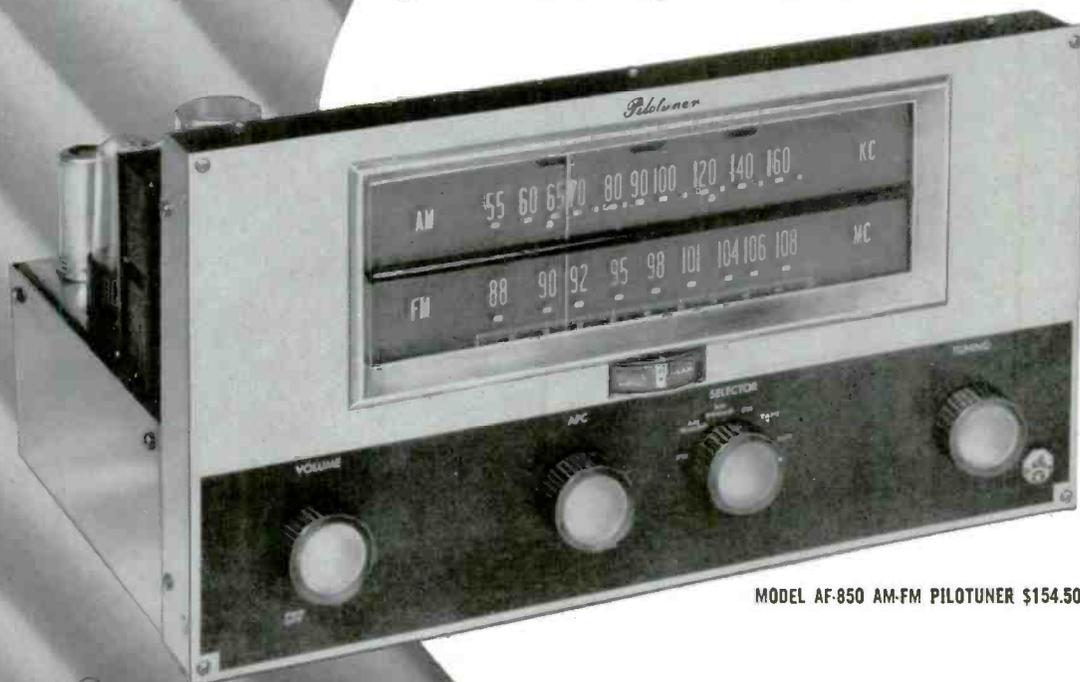
Continued from page 38

Klook — as he is called by his friends — worked at various times with Louis Armstrong, Ella Fitzgerald, Benny Carter and Red Allen, and headed a group (sometimes fronted by Coleman Hawkins) that played at Kelly's Stable in New York. In late 1943, Kenny entered the army; upon discharge in 1946 he played with Dizzy Gillespie's band for six months. He went to Europe with Dizzy in 1948, and stayed there after Gillespie left. He is credited by many young French jazzmen with having been a key factor in the introduction of modern jazz to the newer generation of French musicians. As has been noted, he is a composer, among his works being *Salt Peanuts* (with Dizzy Gillespie), *Epistrophe* (with Thelonious Monk) and *Algerian Cynicism*.

Though these four musicians had played together at intervals in the past (especially Lewis, Clarke and Jackson), their first protracted association took place at the Downbeat

Continued on page 104

Introducing a new Triumph in engineering
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micro-meter



The *Ultimate* in High Fidelity... a proud achievement in engineering efficiency exemplified by Pilot's vast electronic experience for 35 years.

- Armstrong Dual Cascade Limiter—Discriminator circuit on FM.
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MODERN JAZZ QUARTET

Continued from page 102

Club in New York, where they spent a lively eight weeks in the fall of 1952. They found they had a common desire—to form a permanent *modern jazz* ensemble, if some way could be discovered to keep its members eating regularly. After two months' dreaming, they had to disband—to make a living—but they kept in touch through occasional sessions together at clubs in New York and on record dates. Their first LP as the Modern Jazz Quartet was made up of sides recorded in December 1952 and June 1953. The album was released in October 1953. It created so much interest that the group re-formed as a regular unit in August 1954.

The record was at best middle-fidelity, and it was poorly advertised. Despite this, it received enthusiastic reviews and the small but valiant corps of real jazz disk jockeys around the country began to play it with remarkable regularity. Sales increased, and many musicians and listeners began to show a crusading interest in the career of the group. The four musicians, for their part, were so devotedly committed to their belief in the future of their unit, by now, that they refused to adulterate their music, despite the importunities of club owners and bookers. They were by no means sure that audiences would be willing or able to absorb jazz played like this—or pay for it. But they were pertinacious. Time passed. The first listeners told others, and the demand for the Modern Jazz Quartet grew.

Recently, Dizzy Gillespie, impressed by the musical maturity and principles of the group, suggested that they work together on occasion. Dizzy and the Modern Jazz Quartet were to appear at a jazz concert at Oberlin, March 4 and 5, and are tentatively scheduled for New York's Birdland from March 10 to 30, on the same bill with Stan Getz. The Quartet will also appear at the Castle Hill summer music series at the Crane Estate in Ipswich, Massachusetts, July 8 and 9. This program marks the first time that jazz has been included in a series principally dedicated to chamber music, vocal soloists and the dance. The Modern Jazz Quartet

Continued on page 106



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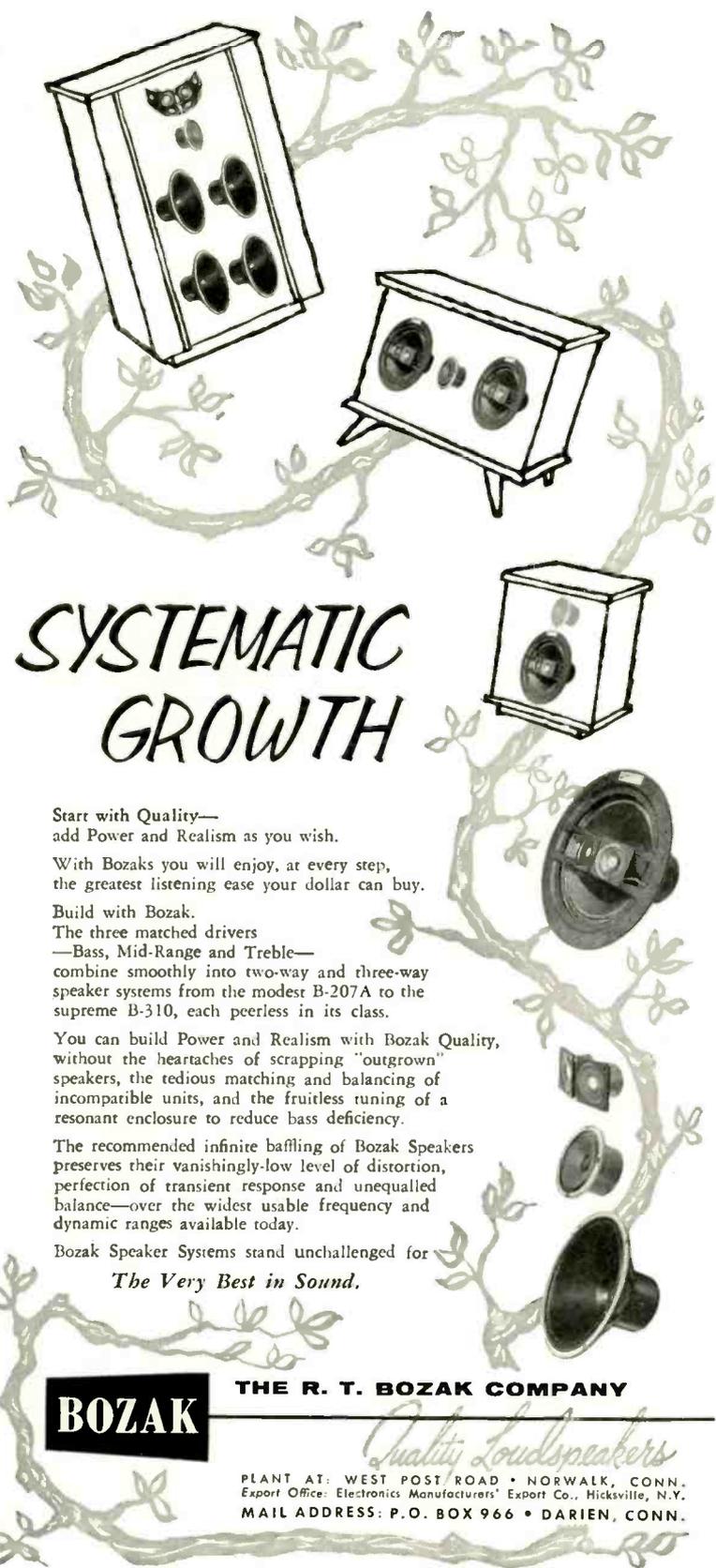
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MODERN JAZZ QUARTET

Continued from page 104

will also participate in the second annual Newport Jazz Festival, July 15, 16, 17.

The problems of recording have been a source of concern and concentration for the quartet. Dissatisfied with their first LP, they waited until they could be sure that next time they would sound convincing to themselves.

To attain what he thought would be the right mood of relaxation at the second recording session, Lewis arranged for a somewhat unusual procedure. Each number to be taped was preceded by a performance of the number that usually preceded it in the course of a normal nightclub set. These prelude-selections were not recorded. Their function was simply to "loosen" the musicians up. The stratagem worked; most of the numbers recorded at the session were done each in a single take. This speed in recording was in contrast to the time-devouring sessions of 1952 and 1953, when Lewis had worried through take after re-take.

What is most apparent at recording sessions, at rehearsals and in live performances of the Quartet, is the strong feeling of mutual responsibility—a feeling also apparent when the members of the group talk about their work. "My faith in John Lewis and the music we're playing," says Kenny Clarke, "is the reason I'm here. I think and hope that what we're doing will help open the way for others with the same desire, to enlarge the possibilities of jazz."

"It's been so hard up to now," Milt Jackson says, "for a unit like this to get going. We're involved not in the usual procedure of jazzmen being entertainers, and living from day to day; we're thinking ahead and we'll continue to."

Young Percy Heath says: "The music we're playing has become part of me, and it's such a challenge to try to say well what this music has to say that it'll be extremely gratifying if I'm ever able to fully accomplish that—to interpret our music fully. Also I have so much faith in John Lewis. I know this music represents so much of John's life and hopes."

Perhaps the most incisive appraisal of the Modern Jazz Quartet was

Continued on page 108



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MODERN JAZZ QUARTET

Continued from page 106

made by Gunther Schuller: "There is already, in addition to the clarity and the unity of the quartet's work, an extreme subtlety and sensitivity. These qualities John is sometimes able to write fully into the music, and he sometimes tries to get at it further through the playing of the group. He always achieves it in his own playing.

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Books in Review

Music in The Renaissance, by Gustave Reese. W. W. Norton & Co., New York, 1954. 1022 pages, illustrated, with 215 music examples. Cloth, \$15.00.

This book is a great scholarly achievement. Planned from the beginning as the third volume of the Norton History of Music, it had to be sandwiched between volumes No. II (Reese: *Music in the Middle Ages*, 1940) and IV (Manfred Bukofzer: *Music in the Baroque Era*, 1947). That involved a difficult task of integration on both ends, and it will take some time and some re-study of the two adjoining works to find out whether this one particular aspect of Reese's tremendous effort was fully accomplished.

Dr. Reese is one of the leading international authorities on Medieval and Renaissance musicology. His reputation is firmly established, especially since the appearance of his 1940 volume. For 13 years Reese toiled on the work now before us, a fact well known to musicological circles. In fact, publication was expected since 1949 "any day now," and the frequent postponements of the publication date were disappointing to many of the initiated. Under the circumstances one expected the final opus to be a rather awe-inspiring volume; that is precisely what the reader will find on opening it.

An enormous wealth of information, facts, supporting evidence, and cultural side lights has been compiled in these pages, which, incidentally, contain thousands of footnotes — some 4,500, to be exact! If we add to this the fact that Reese's book has a 76-page index and a 63-page bibliography containing roughly 2,500 literary references to books, articles, etc., the magnitude of the task becomes evident.

Just as evident is the fact that this book is written for and addressed to, the scholar, the musicologist, the teacher, the highly advanced student of Renaissance music. Consequently, it will reveal its finest points of

argument and interpretation — or its errors and weak spots — only to a specialist of Renaissance musicology who has risen to a stature comparable with that of Dr. Reese.

For the average non-scholarly reader a work such as this is not meant for consecutive reading, or for "reading" at all in the common meaning of the word. While it is written and conceived as a continuous historical study, it has encyclopediac or dictionary character to such an extent that it will serve mainly as a reference work for specific consultation or for occasional study of a particular chapter.

The accumulation of historical facts and evidence is overwhelming indeed and comes dangerously close to obscuring the outlines of historical and stylistic developments. One is given the impression that the author worked under a kind of obsession toward comprehensiveness and all-inclusiveness at any price, or that the thought of discarding any evidence once it had been secured was almost unbearable to him. Thus, the very wealth and over-abundance of material has limited the time, space, and opportunity available to the author for evaluation, creative conclusion and presentation of a clear picture of the driving forces which constitute the magnificent edifice of Renaissance music.

There are several indications that the idea of all-inclusiveness is Utopian for *any* undertaking of this size. One complete chapter, the fourteenth of the sixteen which make up Reese's work, is a symposium contributed by various other Renaissance specialists. Having decided to organize and to present his enormous source material by geographical territories, he assigned various peripheral sections to Otto Gombosi (Hungary), Rita Petchek Kafka (Bohemia), Francisca Merlan and Roman Totenberg (Poland), Dragan Plamenac (Adriatic areas and Southern Slavs). Language difficulties, conceivably, were not the

Continued on page 110

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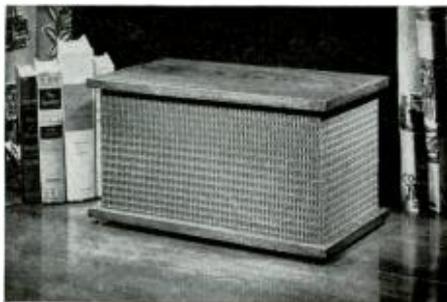
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BOOKS

Continued from page 109

only reason for delegating authority and responsibility to other contributors. Comprehensiveness in this topic proved too vast a proposition to be handled by any single author. It is, also, not surprising to see the long list of credits in Dr. Reese's preface; who could hope to complete any such task, even within thirteen years, without assistance from a large number of other scholars?

In fairness to the average reader it must be pointed out that the book under discussion makes at least a fundamental knowledge of Medieval and Renaissance musicology a prerequisite. Anyone unfamiliar with the terminology of these historical periods is hopelessly lost in the attempt to struggle through the pages of Reese's volume. One has to have a clear idea as to what a *cantus firmus* is, a *frottola*, a *falsobordone*, an *ordinarium missae*, and a hundred other technical terms of Medieval and Renaissance musicology to grasp what the author is talking about. Apart from that, some knowledge of Latin and 14th century French will help considerably to understand what is going on.

This does not mean that Reese's book is inaccessible to the average music lover. But it cannot be gainfully read or consulted without the above prerequisites. To make it accessible to the uninitiated, a guidebook or dictionary is absolutely indispensable, preferably Willi Apel's *Harvard Dictionary of Music* (Harvard University Press) which will furnish all or most of the answers to unfamiliar terminology.

For the super-highbrows "Music in the Renaissance" is a bargain at 15 dollars: it will impress and bully into awed silence hundreds of friends and visitors by its mere presence near the playback system. Curious questions by better-informed callers can successfully be blocked by the nonchalant remark: "but my dear,

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only a fool would READ Reese's Renaissance Music—I need it on my desk for daily reference. This is an encyclopedia, not a text."

FRITZ A. KUTTNER

The Music of Ralph Vaughan Williams, by Frank Howes. 372 pages. Illustrated. Oxford University Press, London and New York. \$6.00.

We would be rid of much arrant nonsense about modern music if more of our leading contemporaries were subjected to the sort of treatment that Frank Howes accords to Ralph Vaughan Williams. On the face of it this is only a collection of "glorified" program notes, as the author calls them, but he has also aimed to make this book a "study in applied esthetics" and in this he succeeds admirably.

Mr. Howes scrutinizes all of the grand octogenarian Englishman's output with the eagerness of a devoted admirer and the detachment of an analyst. He ranges from the seven symphonies, through the orchestral and solo works, the vocal works, the chamber music and the dramatic scores to the film music—which, incidentally, is far from ranking as the least noteworthy of the old man's vast and varied achievements.

While obviously qualified to make his own judgments about the values of this music, Mr. Howes declines to intrude his personal tastes and perceptions. Such modesty sits most becomingly on a writer in an era where critics have become much more powerful than the composers they write about. In his opinion, his purpose as an analyst "is to show how the work of art has come into being. It is for criticism to pronounce how far it is successful."

There's nothing elaborate or contrived about his method. He sketches in the general background of each work, the circumstances of its composition, and then proceeds directly with an unsentimental description of its musical structure, illustrating with short musical examples. He never belabors a point, his style is straightforward and relaxed, his technical discussions are easy to follow. No writer to date has managed to create a literary masterpiece in the course of a musical analysis, and Mr. Howes is no exception.

Continued on page 112

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BOOKS

Continued from page 111

I hope that Vaughan Williams will leave to posterity a privately annotated copy of this book with his comments and reactions entered in the margins (in the Groucho Marxian dialectic.) The Howes interpretations are his own and by no means "authorized": in his study of the Sixth, for example, he persists in calling it the "War Symphony" in spite of the fact that the composer had "refused to lend countenance to the idea that he himself had given, or would give, the smallest warrant for such a name or for that interpretation." However, Vaughan Williams took the attitude that any writer was free to attach his own meaning to the work.

Now that Vaughan Williams is more or less in our midst, being feted and paraded as resident composer at Syracuse University, perhaps his music will become as popular here as it deserves. This excellent volume (and the Hubert Foss book published five years ago) may help to start things rolling. And we could use more of the same on Stravinsky, Prokofieff, Hindemith, etc., etc. . . .

FRED GRUNFELD

Beethoven and His Nephew, by Editha and Richard Sterba. Translated from the German by Willard R. Trask. Pantheon Books, New York, 1954. 331 pages. \$5.00.

The research into the least bearable portion of Beethoven's history is thorough and implacable. The authors are psychoanalysts out of Vienna. Psychoanalysts flourish in distress, which provides their livelihood. It is not to be expected that the contemplation of distress distresses those it nurtures. A surgeon may humanly exult in the elegance of his handicraft (after which the patient died).

So, in according admiration to the authors for their relentless pursuit of every horrible detail of a sordid comedy sad beyond their comprehension, the reader may demur at an accumulation of details that do seem edged with sadistic savagery.

Beethovenians know the story in a general way. They cringe, but accept its misery as a truth that man and manhood have no right to

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BOOKS

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palliate. In the last decade of the composer's life, he obtained the guardianship of his nephew Karl. Moved by affection for the boy, hatred for the boy's mother (widow of Beethoven's brother Karl) and by the loneliness of a man grown repellent and ridiculous in stone deafness, he endlessly harassed the boy through fantastic alternations of violent love and discreditable suspicion. His tutelage was disastrous for both: the uncle's creation diminished lamentably and the desperate boy tried to kill himself.

That is the epitome of the ugly history. A great composer suffered; a lad, suffered as much or more; and four generations have been deprived of masterpieces never written. That history is lavishly presented by the Doctors Sterba. If anyone wishes to savor the details in their harrowing richness, he will not find them more fully presented than by these Viennese psychoanalysts.

And the psychoanalytical eyes, squinting backwards through the obscurities of a century and a quarter, seeing what no other eyes can discern, are directed by minds crusading in a moral way and a legal way to reduce Beethoven's size to one less imposing than that of psychoanalysts from Vienna. Evidence favorable to Beethoven is repeatedly rejected in favor of evidence discreditable to him; woeful horrors not relevant to his relationship to his nephew are introduced to show that the great man could not have been right: e.g., the mean trafficking of the *Missa Solemnis* and the appalling aftermath of the first performance of the Ninth Symphony. Glibly the composer's "unconscious homosexuality" — whatever that may be — is paraded as a fact without having been substantiated, and there is not one reference to the daffy wayward charm that captivated so many of his most exigent contemporaries. In a rare perversion of psychiatric fundamentals, the authors find the composer mentally sick and morally delapidated on the same counts in their indictment.

Perhaps they should consult a psychiatrist. Music-lovers and common men must have a feeling of

Continued on page 114



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BOOKS

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ineffable sadness when they reflect on the division between the "Eroica" Symphony and a frowzy burgher practising penury on his servants and screaming vituperation at his well-wishers.

The Fact of Beethoven is the music. The explanation of Beethoven's aberrancy is the hideously ironical affliction that suffocated his pleasure in living. An equivalent would be a psychoanalyst deprived of his presumption, an equivalent down from the clouds into the basement.

The writing in general is direct and comprehensible. The jargon of psychoanalysis is introduced only spasmodically, just to insist on the difference between the cult and commonality. Thus we read without enthusiasm that "Ludwig rapidly developed a highly positive relationship toward him," which means he liked him almost at once; and the psycho-analytical gist is presented in half a paragraph: "Ludwig . . . attempted to replace Karl's mother for him, at the same time identifying himself with her. In this identification, it was at first more the positive and loving side of the mother . . . which found expression . . . Gradually, however, . . . the negative traits of the mother image acquire the upper hand. Thus he became more and more the evil, poisoning mother. As such, he was inwardly compelled to poison his nephew's life."

This kind of libelous supposition on the great dead is not punishable in the courts although it is not susceptible of any proof. An attentive schoolboy with the jargon could be as convincing on the tribadism of Victoria R. I., the inferiority complex of Jhinghis Khan, the "unconscious homosexuality" of Landru and the uninhibited libido of William Cullen Bryant.

Still, the homey narrative is accurate as to the facts, the events, the dates and the names in this tragedy of Beethoven's many. It prepares us for a study of Liszt in terms of his warts, of Schubert considered exclusively as a myopic, and of a bold attack on Haydn's polyp.

The reader is invited now, here, to listen to the Fifteenth Sonata, the Archduke Trio or the Seventh Symphony.

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On the Sensations of Tone, by Hermann L. F. Helmholtz. Reprint of the fourth German (second English) edition of 1877, in the translation by Alexander J. Ellis. Dover Publications, New York, 1954. 576 pages, illustrations, music examples. \$4.95.

This reprint of a classic 92 years after its first publication is a meritorious undertaking for various reasons. Helmholtz's masterwork still is, or should be, required reading for anyone seeking basic information on acoustics, tone physiology and musical psychology. It is true that much of what Helmholtz found in the field of tone sensations has been superseded by more recent studies, e.g., Karl Stumpf's monumental *Tone Psychology* (1883-1890), or by the most recent research.

It is equally true that the original science of acoustics as studied by physicists has since been converted into a branch of applied science and engineering technology dealing almost exclusively with electro-acoustics. Furthermore, research into tone psychology has been taken over by experimental psychology and by the psychoanalysts, not always with happy results. The technological advances of electro-acoustics brought about by the intensive specialization process of the twentieth century are self-evident, yet our understanding of the psychology of tone phenomena and sensations has hardly advanced beyond the point where Helmholtz left off in the 1870s. This field is closely interrelated with physics, physiology, esthetics, and with certain aspects of musicology and anthropology. Thus, it calls for a truly universal brain to conceive these problems in the universal light of all the interrelated branches of knowledge and to arrive, on that basis, at new and cogent conclusions.

Helmholtz was probably the last universalist genius of science, and that makes his book important, instructive, and fundamentally enlightening even after 90 years. Usually we think of him as a physicist, but he was much more. He started out as a physician, and during his lifetime he added to this base: anatomy, physiology, physics, hydro- and electro-dynamics, acoustics, musicology, psychology, geometry, aerodynamics, meteorology, and mathema-

Continued on page 116

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BOOKS

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tics. His discoveries, inventions, and scientific contributions cover all the fields named. They include the invention of the ophthalmoscope and range from investigations into the sound quality of vowels, thunderstorms, water waves, atmospheric conditions, to findings on the origination of nerve fibers in the brain cells, important contributions in the theory of inductive electric currents, the axioms of geometry, and the law of the conservation of energy. (This enumeration is only a random selection from his more than 90 successfully completed research projects.)

Helmholtz's successful combination of the sciences of physics and physiology for this truly universalistic study, and to relate them permanently to the humanities, esthetics, and fine arts, thus is a unique achievement which will not become obsolete for generations.

Excellent detail contributions have been made on the topic in various specialized fields, yet all of them have a fragmentary character. In the engineers' research the comprehension of psychological and esthetic factors is sorely missing; and in the psychological solutions offered there is painfully evident the lack of sound knowledge in the mathematical and physical correlations, and so forth. Until such time when a new universalist genius succeeds in uniting all this separate and specialized knowledge into a new, all-inclusive concept, Helmholtz's classic will remain the best text available for the educated layman — not "on the sensations of tone," as the unfortunate but common abbreviation has mutilated the title of his book, but on these sensations "As a Psychological Basis for the Theory of Music," as the full title actually reads. What a difference in meaning and scope between the full and the short title of this masterpiece!

As should surprise no one, after the foregoing, this reviewer's recommendation to readers is: Helmholtz's classic belongs in the library of every educated music lover who wants to know more about the art and the science of music.

FRITZ A. KUTTNER

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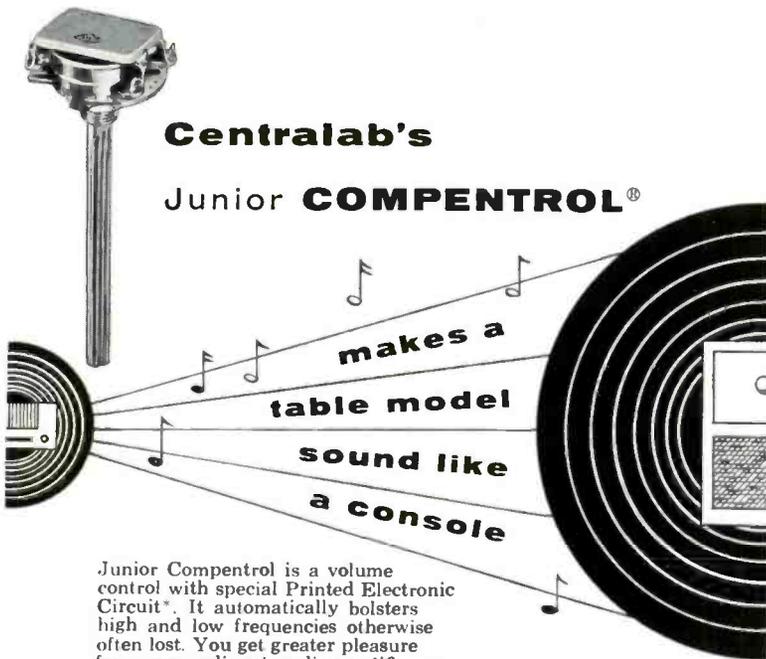
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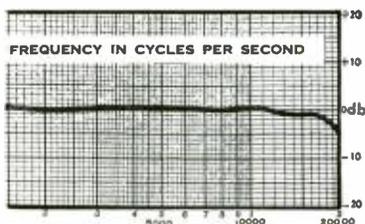


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Marshall Losee

R. D. 81

Chatham Center, N. Y.

We believe that the Finco antenna you describe would be perfectly suitable for FM pickup as well as television. However, it will be highly directional, probably, and unless the stations you want to receive all lie in the same direction, you will need a rotator.

Another all-purpose antenna highly recommended is the Vee-D-X Super-Chief. This also is directional, and the same considerations would apply as for the Finco.

SIR:

I am the owner of a Bell amplifier, a record changer and a weird assortment of speakers. The system operates very well except for one thing, rumble. Whenever I run the gain at more than three or four watts the rumble becomes plainly audible; often the gain is upped to ten or twelve watts when the system is used outside. Then the rumble becomes so great that the woofer speaker seems ready to rip from its mountings. Is there something that can be done about this without buying a turntable? I am of the opinion that rumble filters are not the proper solution.

Here is another thing that I would like to ask you in regard to the woofer section of my system which I recently purchased. It is an individually-made 12-inch job. It is very well constructed, contains a seven-pound magnet, and is supposed to handle at least 40 watts with low distortion. But I was informed after I bought it that its resonant frequency was about 70 cycles. The builder

maintains that there is no disadvantage to a 70-cycle resonance but I believe that there definitely is. Which of us is correct? Can a speaker such as this be used with good results in some of the better enclosures such as a Klipschorn?

Tim Hirschinger

135 Woodlawn Road
Quincy, Illinois

There is no way to avoid rumble from an inadequate changer without using a filter. A better turntable is the best answer. If you object to the usual type of rumble filter we suggest that you look into the Scott Dynaural Noise Suppressor. This has a dynamic rumble filter, which is supposed to eliminate rumble yet let low frequencies through when they are present.

There is a distinct disadvantage to a woofer resonance frequency as high as 70 cycles. It is well known that good bass reproduction much below the resonance frequency of the woofer is just about impossible to obtain. On the other hand, low resonance frequencies result in woofers that do not have very high power-handling capacities. Therefore, unless some other changes were made, your woofer would not be able to handle anywhere near 40 watts if you lowered the resonance frequency appreciably.

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Continued on page 120

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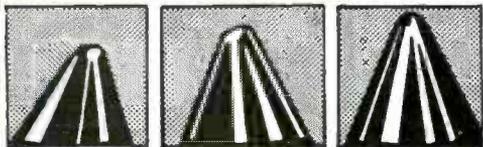
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Impedance	Crossover Selections	Impedance	Crossover Selections
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16 Ohms	350, 700	16 Ohms	2500, 5000
4 Ohms	700	4 Ohms	2500

These units can be used singly as 6db/oct 2-way L/C networks, singly as 12db/oct L/C filters, in pairs as 12db/oct 2-way networks and in combination as 3-way networks.

**MODEL N-1 ADJUSTABLE
 HIGH PASS FILTER**

Built-in continuously variable high frequency control. Matches 16 ohms to 1250, 2500, 5000 cycle crossover; 8 ohms to 2500, 5000, 10,000 cycles; 4 ohms to 5000 and 10,000 cycles.



**MODEL N-3 THREE-WAY
 Crossover NETWORK**

Complete with built-in continuously variable "presence" and "brilliance" controls. For 8 ohm 3-way systems using 350 and 5000 cps crossovers. Adjustable mounting arrangements.



For descriptive literature write desk 62

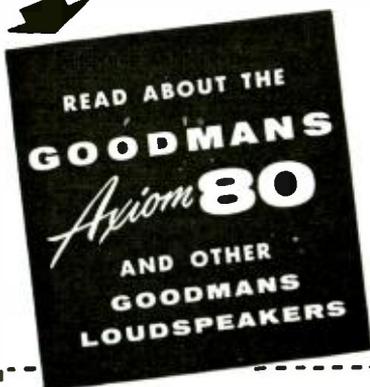
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Please send complete description of the
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speakers.

Name _____

Address _____

City _____ Zone _____ State _____

My Dealer Is _____

AUDIO FORUM

Continued from page 118

conical point or other suitable mechanism for making an indentation in the original master disk. Each of these points is equidistant from the center of the spider. The center of the spider is drilled to fit to 5/10,000 of an inch over the pivot of the recording turntable. Whenever a recording has been completed, the spider is slipped over the pivot of the recording turntable before the disk has been removed, and is brought down so that the three conical points effect indentations in the surface. Those three indentations determine the center of the disk. They show up on every stamper descended from the original master.

Now, if you have a similar spider mounted in a punch press, you merely fit the indentations in each new stamper to the spider in the press, and the center hole in the stamper is then punched by a rod running down through the hole in the spider. That is easy, quick and accurate.

The indentations would, of course, be in the space between the label and the recorded area, and care would have to be taken not to get them into the stopping tail. But the indentations would be made after the runout grooves, so that should present no difficulty.

Albert J. Franck
Box 171

Richmond Hill, N. Y.

SIR:

I've been bothered quite a bit lately by "play-through" or "pre-echo" or whatever it's called when a record produces certain parts of the music twice—once when its supposed to and once, very faintly, either before or after it's supposed to.

I understand that this can be caused either by the way the record is cut or by induction in the tape.

What worries me is this: can it be caused in any way by the sound rig itself? That is, can it be a sign of inadequacy or damage or malfunction in a tone arm, cartridge, stylus, etc?

Further, if it is due to the system—and this is what concerns me most, actually—can it be a source of damage to the records?

Paul A. Alter
1053 Eastview
Rantoul, Illinois

Continued on page 122

MIL O invites you to Check These Features

YOU WANT AND GET IN THE MIRAPHON XM-110

the manual record player that provides truly aponic performance.

- No wow; no rumble.
- Bell-bearing suspended turntable and tone arm.
- Fingertip adjustment without tools.
- 4 pole motor.
- Specially constructed plug-in head to accommodate user's choice of cartridge.

MIL O 215 Fulton Street
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POLLY PREAMP LOVES THOSE PEAR-SHAPED TONES

... but for a while she was getting them square-shaped rather than pear-shaped. Then her mother told her the truth! Diamonds are a record's best friend. So she sent her needle to Transcriber ... had it custom re-tipped with genuine diamond. Now she's hearing jeweled tones again.

If you are using anything but a diamond ... or a diamond more than 12 months old ... remove it from the cartridge*, Scotch-tape it to a piece of cardboard and mail to Transcriber. Our experts will strengthen and straighten the shank ... re-tip it with a new *guaranteed* diamond. You'll boost your *fi* and save your records. You'll save money too—complete price is only \$10.50 post-paid. 48 hour service.

* If you can't remove needle, send entire cartridge.

RP- Guardian of Good Music



TRANSCRIBER COMPANY
Diamond Stylus Manufacturers
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For Top Performance From Tape...

Flutter Measurement is a MUST!



Tape recorders produce flutter and consequent frequency modulation noise for many reasons — and it is impossible to perform the adjustments necessary to maintain high quality reproduction without a flutter meter.

THE D&R MODEL FL-3B FLUTTER METER

will enable you to keep your tape recorder at its very peak of operating performance.

BRIEF SPECIFICATION: 0.4 volt input for full limiting, 0.5 and 2.0% full scale, built-in 3000-cycle stable oscillator

Here are some of the conditions which will cause a deterioration in tape reproduction:

- Maladjustment of take-up and rewind clutches.
- Poor tape.
- Capstan alignment and concentricity.
- Improper tape tension.
- Damaged, worn, or warped reels.

Keep your tape system at peak performance with the D&R Model FL-3B FLUTTER METER.



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In spare time, Mon., Wed., and Fridays; ample parking. Use our workshop, tools, expert supervision. Assemble and compare leading makes; tuners, amplifiers, changers, Tape Recorders, speakers, Cabinets, kits, etc. at low net prices.
Trade-ins • Records • Tapes

SHRYOCK RADIO AND TELEVISION CO. EST. 1926
317 W. LANCASTER AVE., ARDMORE, PA., Midway 3-1920

AUDIO FORUM

Continued from page 120

The long-time pre or post-echo heard on many records can't possibly be caused by the sound system itself, and it can't do any harm to the record.

Needle-talk is another matter. This is an excessive buzz or singing that can be heard directly from the stylus as it traces high-amplitude grooves; it can be heard even with the amplifier turned off. There are many who think that this can damage records, although there isn't general agreement on the matter.

SIR:

Here is another installation to add to that described by R. J. McKenzie in the September, 1954 issue (Audio Forum).

Our trailer is a modern 26-foot American, which is used for vacation purposes. Vacation time in a trailer should be accompanied by good music as a relaxing medium. We have always been reluctant to leave our good records at home. On several trips various arrangements were tried out, but the results were very unsatisfactory. Recently we changed our equipment and I decided to make one last effort for good reproduction, even in the small living space of a trailer.

The speaker enclosure is the real problem because of its volume requirements. We have a wardrobe facing the living area and a decision was made to use the lower half to house the speaker. Trailers are made as lightly as possible, the interior

• CANADA •

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just off the press!

Voice and Vision

1955 **HI-FI**
HANDBOOK

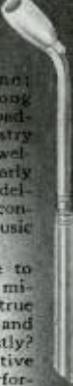
- contains an informative, concise description of high fidelity
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No ordinary microphone; Stephens systems have long kept company with the broadcast-telecast-recording industry . . . they're the kind you welcome in your home, particularly if you're a discerning high fidelity recording enthusiast. Or concert artist. Or chamber music devotee.

Non-directional and simple to control, Stephens condenser microphones bring you the true realism, separation, presence and balance of live sound. Costly? Yes, but like all superlative possessions, worth it in performance and pride of ownership. Write for complete information and name of dealer near you.

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Speakers • Microphones
Stephens Manufacturing Corporation
8538 Warner Drive
Culver City, California

finish (including cabinets and wardrobes) being of 1/4-inch plywood. It was necessary to build a sturdy structure inside the wardrobe. First, a lining of heavy building paper was applied. Next a tight lining with 7/8-inch matched lumber, fastened well with screws, was installed, and a good coating of roofing mastic was put on to make it air-tight. Corner blocks and heavy braces were fastened front-to-back and across. The interior was heavily padded and a curtain used to reduce possible standing waves. A completely enclosed box was formed, which is recommended by R. T. Bozak for his speakers.

Our equipment consists of Bozak three-way speakers with a low crossover at 400 cycles, McIntosh 30-watt amplifier, Cook BN/mn preamplifier, Rek-O-Kut T12H turntable with a Pickering arm and diamond turnover pickup. I have a small level and a supply of shims to level the turntable at each stop.

The results are *astounding!* It seems impossible that such excellent reproduction could be had in so small a room. My wife has a keen and critical ear, so when I satisfy her, it is an accomplishment. Friends agree as to the quality of the reproduction.

Col. H. T. Cole
Box 2974, University Sta.
Gainesville, Fla.

SIR:

I have recently installed a hi-fi set for my father, who is operating on a limited budget, in a relatively small house. He has a GE pickup, Scott 99 amplifier and a pair of Jensen H-222 speakers, with *no* enclosures yet.

I had the idea of mounting the speakers in the floor, to use the basement as an infinite baffle; one in each of two corners of the room, pointing straight up, and orienting the speaker to put the wide axis of the HF horn in the direction of the listener.

I have never heard this idea discussed, and would like to receive your opinion before advising him to start cutting holes in his oak floor.

Ross H. Lamb
1128 14th Street South
Lethbridge, Altoona,
Canada

There might be practical problems that
Continued on page 124




65
DB

Professional
TURNTABLE

UNEXCELLED PERFORMANCE

Residual rumble more than 65 db down. Less than 0.1% flutter and wow. Better than 0.25% speed accuracy (less than 5 seconds in 30 minutes). Trouble-free performance — ask any proud owner.

Three speed belt-drive.
Constant speed, precision Bodine Motor. Overall shock mounts eliminate undesirable acoustical feedback. Twenty-Five pound turntable-cork pad. Choice of blonde or mahogany finish.

User's net price of turntable \$84.50
Matching chairside cabinet available.

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For the Record Fan
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THE
MERCURY
Disc-Charger
Imitated but not duplicated!

This tiny plastic device contains a radioactive material which constantly ionizes the air in its vicinity, drawing off the static electricity generated by your records.

Static electricity causes records to attract and hold dust. Use of the Disc-Charger* eliminates the static electricity and allows the stylus to pick up the dust and clean the record in a few plays. Records now no longer attract dust and stay clean and noise free.

1/2 gram — clips to any pickup arm. See your local distributor, **\$4.50** or shipped postpaid, only . . .

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Amazing

TRUE FIDELITY REPRODUCTION
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 HIGH COMPLIANCE
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 LESS THAN 1% I.M. DISTORTION
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The Most Outstanding Cartridge Development in Pickup History, offering true fidelity reproduction at low cost!

Model TO-284P: 2 sapphire styli. Response to 13,500 c.p.s. . . . \$7.50 net
 Diamonds available at extra cost

***Only ONE of the complete RONETTE line of Fonofluid Cartridges. For the FULL story mail this coupon today!**

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AUDIO FORUM

Continued from page 123

you would have to overcome — such as dust collection. Then too, holes of that size in an oak floor are difficult to repair should the idea be abandoned at a later time.

If you do mount them in the floor it might be a good idea to try reflecting surfaces just above the speakers; the sound might be improved, particularly on the high end, by 45° reflecting boards. Or you could try putting a table or plain (not overstuffed) chair over the speaker grille to aid diffusion.

SIR:

I would greatly appreciate some technical advice on a project I'm about to launch — to wire my new house for sound during construction. Not having too great a knowledge of wiring as such I'll need information on the following:

- 1) Type of hook-up — series vs. parallel.
- 2) Type of wire — gauge and make.
- 3) Type of switches — name and make.
- 4) Volume control for each speaker — type and name.
- 5) Wall terminal plugs or jacks — type and name.
- 6) Speakers — recommended types.

My amplifier is a 25-watt Newcomb Classic 25 with 8 and 16-ohm impedance outputs. Besides 4 speakers inside the house I plan to have a portable speaker outside which I can plug into a wall outlet.

All wiring will be done while the house is under construction, so wires will be hidden within the walls. The on-off switches for the speakers should be located near the amplifier cabinet. I'd like the speakers hooked up so that any combination may be used. Is it possible?

Sander Toneson
 4026 Maury Street
 Richmond, Va.

Suppose we answer your questions in the order you asked them:

- 1) Speakers should not be wired in

For more information about advertisements in HIGH FIDELITY use the Readers' Service Cards facing page 112

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Radically new idea in loudspeaker enclosures. Not a bass reflex or folded horn.

The sole purpose of a loudspeaker enclosure is to prevent destructive sound cancellation that takes place at low frequencies, when the front and rear waves, emanating from both sides of the speaker cone, merge.

It is obvious that no rear waves can escape through a totally enclosed cabinet, and it would be the perfect baffle, except for one reason. The air pressure within the cabinet acts as a cushion upon, and therefore restricts, cone movement. This causes loss of life and color.

The BRADFORD Perfect BAFFLE is totally enclosed, yet it relieves cone pressure by an ingenious device that operates in unison with cone movement.

Since this action conforms to an ultimate scientific principle, the BRADFORD Perfect BAFFLE is the only enclosure that can give you the utmost in sound reproduction.

And that, specifically, is . . .

ALL THE BASS. Full, rich, clean bass, clearly distinguishing each contributing instrument, down to the lowest speaker frequency.

NO BOOM. Absolutely no boom. Boom, or "one note" bass, is not high fidelity.

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NO CUTOFFS. No cutoffs, dips or hangover.

ANY SPEAKER. Accommodates any speaker . . . any size, weight, shape or make.

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NO RESONANCES. No false cabinet or air resonances.

COMPACT. 20" h x 20" w x 15" d.

REAL HARDWOODS. Genuine mahogany and karina veneers . . . @ \$69.50. Unfinished plywood . . . @ \$49.50. 12" x 12" x 10" for 8" & 10" @ \$39.50 & \$34.50.

INCOMPARABLE CONSTRUCTION. Hand made, hand finished . . . by master craftsmen. All walls 3/4" thick.

GUARANTEED. Unconditionally guaranteed to out-perform any other enclosure now available regardless of size, weight or price.

If you want the very best speaker enclosure, and will not be misled as to real performance by deceptive size or price, see your audio dealer at once. A demonstration will convince you. Or write for literature.

* patent pending

BRADFORD
Perfect **BAFFLE**

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315 East 6th Street NEW YORK, N. Y.

series whenever it is possible to avoid it. The number of speakers you contemplate would permit a simple parallel hookup without an excessive mismatch, since it is unlikely that you'd be using them all simultaneously. Sixteen-ohm speakers should be used, connected to the 8-ohm amplifier terminals.

2) It would be best to use BX cable for a permanent in-the-wall installation — this, as you probably know, is used for electrical wiring, and consists of two heavy conductors in a flexible conduit.

3) See Audio Forum in the October, 1954 issue, page 142.

4) Ditto.

5) Ditto.

6) We couldn't begin to answer this one, since we haven't even any idea what price range you would consider, nor what your preferences are as to type of sound (brilliant, mellow, etc).

In answer to your last paragraph — the speaker switching systems shown in the Audio Forum item can be set up at the amplifier, and all speakers are controlled individually.

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Here's the place to buy, swap, or sell audio equipment. Rates are only 30¢ a word (including address) and your advertisement will reach 50,000 to 100,000 music listeners. Remittance must accompany copy and insertion instructions.

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45% OFF 40,000 Cycle Amplifiers, Recorders, Planos, Organs, Accordions, Typewriters, Movie Equipment, Binoculars. Amazing Bargains! ABELMART 466 Belmont, Paterson 2, New Jersey.

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SAVE! BUY USED EQUIPMENT! Send list of components wanted and \$1.00 for names of owners selling those components. High Fidelity Exchange, Box 388, Rochester 2, Minnesota.

IT'S FUN to SPLICE TAPE with GIBSON GIRL Cutter-Splacers. At your dealer or write: Robins Industries Corp., 82-09 251st Street, Bellerose 26, N. Y.

EQUIPMENT FOR SALE?? Send list of components and \$1.00 for name of audiophiles wanting those components, used. High Fidelity Exchange, Box 388, Rochester 2, Minnesota.

TAPE RECORDERS, Tapes, Accessories, unusual values. Dressner, Box 66K, Peter Stuyvesant Station, N. Y. 9.

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the
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Just as the name Benvenuto Cellini has been recognized down through the centuries among the truly inspired craftsmen of all time, the name Bell has come to be known among the great names in high fidelity.

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Bell Model 2200C
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Gives You ALL This
in 1 Chassis

- 1 20 WATT TRI-LINEAR, or 10 WATT TRIODE OPERATION
- 2 SELF-CONTAINED PRE-AMPLIFIER and CONTROLS
- 3 4-POSITION RECORD COMPENSATOR



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Backed by many years of Grommes research and development. Precision constructed to provide audiophiles with the best high fidelity equipment at the lowest price possible.

Power Output—Tri-Linear 20 watts, 30 watts peak; Triode 10 watts, 20 watts peak.

Distortion—.5% harmonic and 1.5% intermodulation at 20 watts.

Frequency Response—± 0.5DB. 15 to 50,000 CPS.

Power Response—± 1.DB. 20 to 20,000 CPS at 20 watts.

Damping Factor—10.

Rumble Switch, loudness switch, tape output.

Terminal Board Construction—Highest quality components.

Adjustable Control Panel—Finished in rich brown and gold.

See Nearest Hi-Fi Jobber or Send Coupon

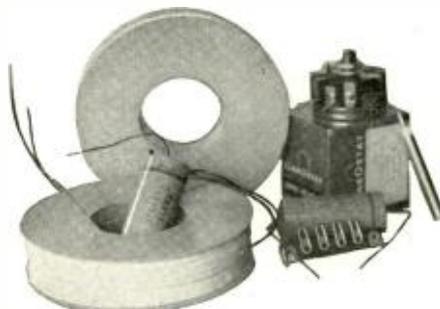


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TABLE I — Section "a" for a network impedance of 16 ohms.

Crossover freq. & Order No.	Inductors in mh.	Capacitors in mfd.	Price complete
175-S 16	10.2	80	\$24.00
350-S 16	5.1	40	16.50
1,100-S 16	1.6	12	11.50
2,200-P 16	1.6	3	12.50
4,400-P 16	0.8	1.5	10.80

Section "b" for a network impedance of 8 ohms.

85-S 8	10.2	320	26.50
175-P 8	10.2	80	24.00
350-P 8	5.1	40	16.50
1,100-P 8	1.6	12	11.50
2,200-P 8	0.8	6	11.60
4,400-P 8	0.4	3	10.50

WALTER M. JONES

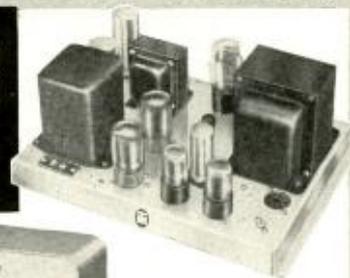
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WITH
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AMPLIFIER and Kits
PRE-AMPLIFIER



The finest components obtainable are easily assembled by following the complete step-by-step pictorial diagrams.

Your home assembled Tech-Master Amplifier and Pre-Amplifier kits will be of the highest professional quality with a frequency range of 8 to 100,000 cps at less than 1/4% distortion for normal listening levels.

At All Leading Radio Parts Jobbers and Sound Dealers

DELUXE UL* WILLIAMSON TYPE 20 WATT AMPLIFIER KIT; Famous Williamson circuit with modifications for increased, undistorted power output. Uses famous-made, specially wound, quality output transformer. All sockets, terminal strips and connectors are riveted to chassis, ready for wiring. **MODEL TM 15A** Net Price: **\$49.95**

*Ultra linear operation through use of screen-tapped primary output transformer

DELUXE 4-CHANNEL PREAMPLIFIER-EQUALIZER KIT with CATHODE FOLLOWER OUTPUT. Provides complete equalization for virtually all recording characteristics now employed. Input channels for radio or TV tuner, crystal or magnetic pickup, tape recorder or other signal sources. Independent bass and treble boost and attenuation controls. Cathode follower output permits remote control operation without high frequency loss. **MODEL TM 15P** Net Price: **\$19.95**



Literature Upon Request

TECH-MASTER CORPORATION
75 Front Street, Brooklyn 1, N. Y.

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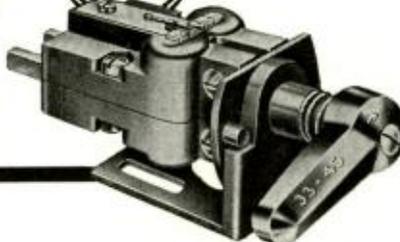
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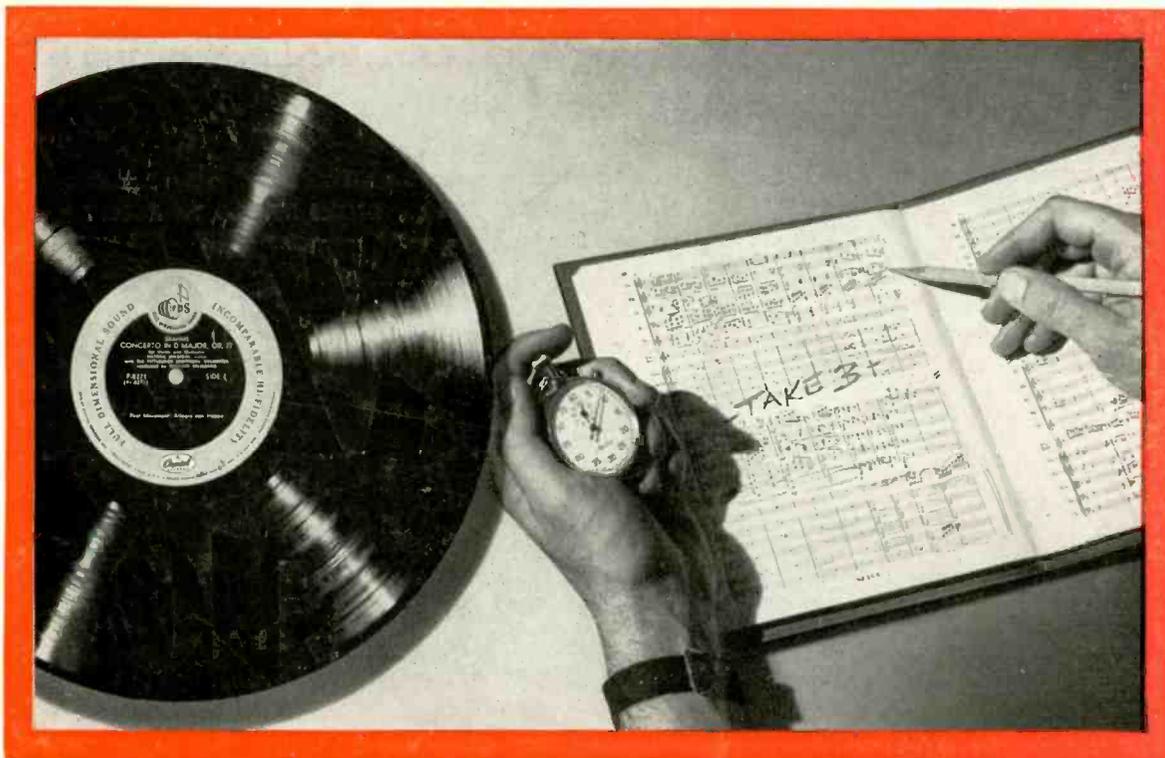
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