

MARCH-APRIL 1956 PRICE 50¢  
MILTON B. SLEEPER, Publisher

# HI-FI *Music* AT HOME



*Mellado*

Featuring: Boston Symphony's 75 Years  
122 Illustrated Record Reviews • Readers' Opinions of Equipment Reports

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MAKES**

# TIME

THE WEEKLY NEWSMAGAZINE

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“WESTMINSTER'S LIST & WEINRICH  
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“Organist Weinrich's performance is as pure  
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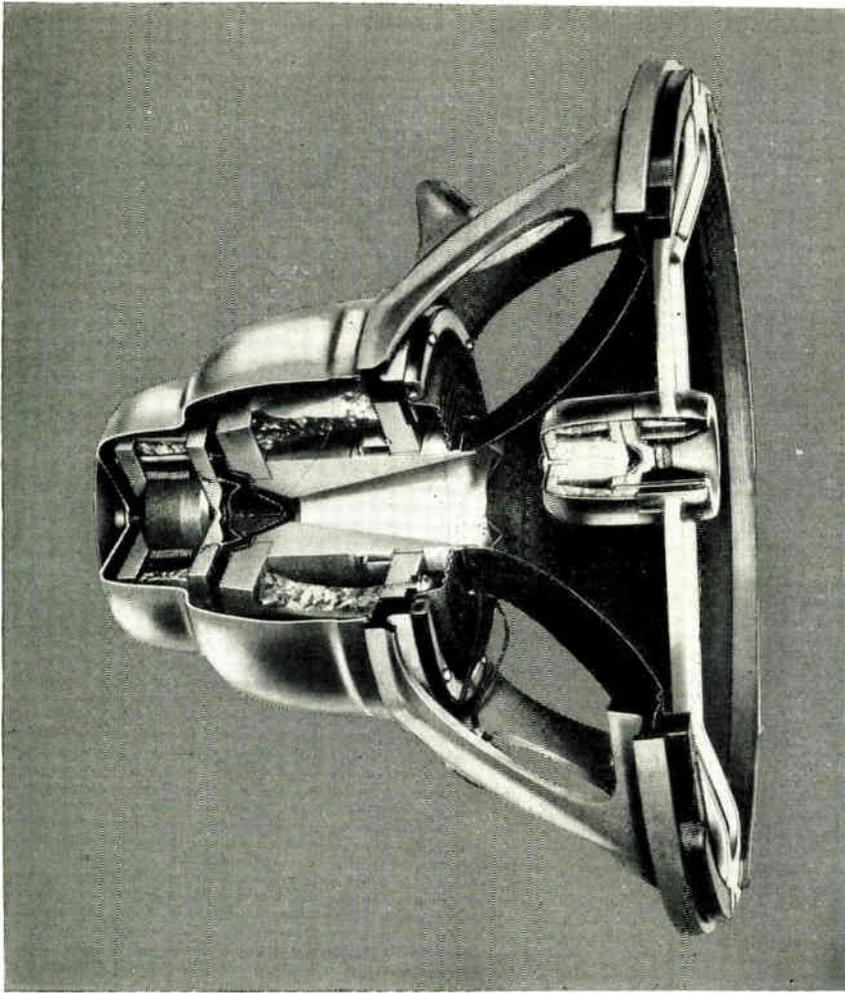
### THE PROOF IS IN THE HEARING

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Bach's Toccata and Fugue in D minor; Fughetta (versions 1 & 2) and Choral Prelude  
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Carl Weinrich, organ of the Vårfrukyrka, Skänninge, Sweden.

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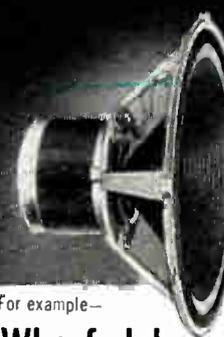
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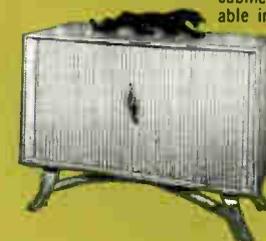
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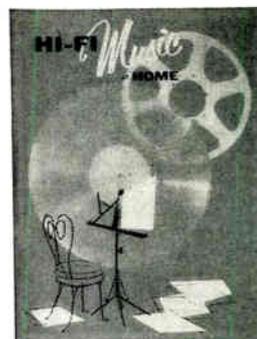
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# HI-FI Music AT HOME



THE COMPLETE GUIDE TO HI-FI REPRODUCTION FROM RECORDS, TAPE AND FM RADIO

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**Sleeper Publications, Inc.**

207 East 37th Street, New York 16, N. Y.

Milton B. Sleeper, President and Treasurer

Fred Reynolds, Vice President

Ethel V. Sleeper, Secretary

**COVER** We asked Melhado (whose first name we still don't know after these many years) to express his concept of the activities that make it possible for music to come out of our loudspeakers. To the literal-minded engineer, this might suggest a checkerboard of little pictures detailing the many operations involved. But because Melhado is an artist, he employed only the elements necessary to put our imaginations to work, leaving each one to fill in the details as he conceives them, and knowing that no two people will see exactly the same thing when they look at this cover!

**O**N three occasions within the last year, Mr. G. A. Briggs, Managing Director of Wharfedale Wireless Works, Yorkshire, England, and author of the widely known book "Sound Reproduction" has conducted public lecture-demonstrations of high quality audio equipment. On two of these occasions held in Festival Hall, London, Audiophile record No. AP-7 was the *only American record used*.

While no claim is made that any Audiophile record is the ultimate, certain of our records are being used where critically good performance is required.

The following Audiophile records can be recommended where top quality is of first interest: AP-1, 7, 9, 29 and 30. These and other Audiophile records are described in a booklet which will be sent upon your request.

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AND  
FM  
RADIO**



#### London Audio Fair

First show in England will be held on April 13 to 15 at the Washington Hotel, Curzon Street, London W.1. Some 40 British manufacturers will exhibit and demonstrate hi-fi equipment. Office of the Fair is at 17 Stratton Street, London.

#### Range of the Bass Tuba

No, it wasn't a mistake! The frequency-range chart in our January-February issue showed the bass tuba twice, which is as it should be. C. G. Conn, Ltd. identifies the tuba with the higher range as E flat, and the other as BB flat.

#### Recognition

In his book "I Am a Composer", Arthur Honegger wrote: "The first quality of a composer is that he must be dead." That this is a factual statement is indicated by the world-wide attention accorded to Mozart in 1956, the 200th anniversary of his birth, and 165 years after his death. We have been asked if Hi-Fi Music will have a special Mozart issue. After much consideration, we have decided against it for two reasons. First, readers look to this magazine for information on what is happening from issue to issue, and there is nothing to be said about Wolfgang Amadeus Mozart that is not available in the great number of volumes already written about him. Second, it is our policy to give first consideration to living composers, artists, and conductors whose work we have the opportunity of knowing and enjoying in their lifetime and ours. In that sense, they are of far greater importance to us than those long dead, and most deserving of recognition from us now.

#### This Is What He Meant

Apropos of our quote from Neil O'Hara in the last issue: Reporting the delayed arrival of a plane from Boston, Bill Cullen said on WRCA New York, "We're almost thankful for the plane's safe landing at La Guardia." It's bad enough, as Neil

*Concluded on page 8*

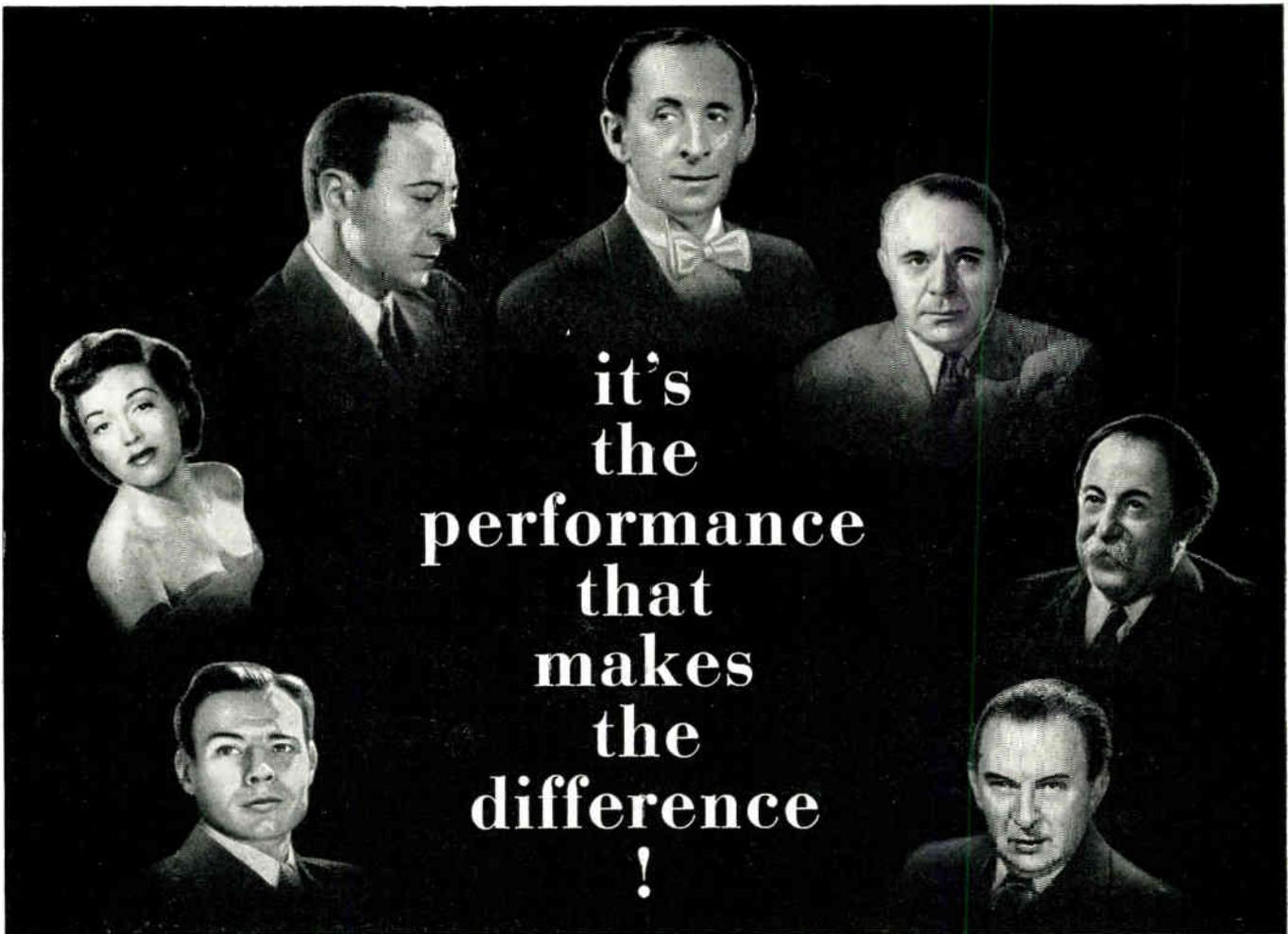
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*Sonata No. 12, in F, K. 332*. Vladimir Horowitz. Pianist. Long Play (LM-1027) \$3.98

*Concerto for Two Pianos in E-Flat*. José and Amparo Iturbi; José Iturbi conducting RCA Victor Orchestra. Concerto in D Minor. José Iturbi, Pianist and Conductor; RCA Victor Orch. Long Play (LM-1717) \$3.98

\*\**Concerto No. 12, in A; Concerto No. 18, in B-Flat*. Lili Kraus, Pianist. Pierre Monteux, cond., Boston Symphony Orchestra. Long Play (LM-1783) \$3.98

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\* Du Pont Trade Mark for polyester film

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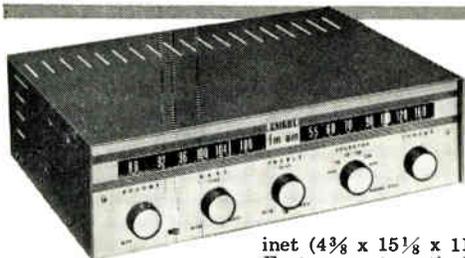
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OUR  
35th  
YEAR

## RECORDS, TAPE, AND FM

Continued from page 4

O'Hara pointed out, when they fail to pause between paragraphs, but when they run their words together . . .

### New Hi-Fi Store

Audio Exchange of Jamaica, N. Y., has opened a branch at 367 Mamaroneck Road, White Plains, for hi-fi enthusiasts in the Bronx, Westchester, and Connecticut.

### Tape Recorders, and How They Work

Charles G. Westcott has written a book on recorders that every tape enthusiast will find useful because it answers so many questions on getting the best results from tape recording. The 160 illustrations and 176 pages explain the how and why of operation, maintenance, and repair of standard models. Price is \$2.75. Published by Howard W. Sams & Company, Inc., 2201 E. 46th Street, Indianapolis 5, Ind.

### History Repeats

Another New York audio show has been announced by Harry Reizes, originator of the Audio Fair, to be held at the Hotel New Yorker on October 4 to 7. This follows the show scheduled by the Institute of High Fidelity Manufacturers to be held at the Trade Show Building, September 27 to 30. Back in the 20's, we used to have radio shows in all the principal cities—such a rash of them that finally there were two shows the same week in New York. That must have been in 1928. And that was the last year of public radio shows. We hope 1956 won't mark the end of audio shows.

### R. W. Smiley

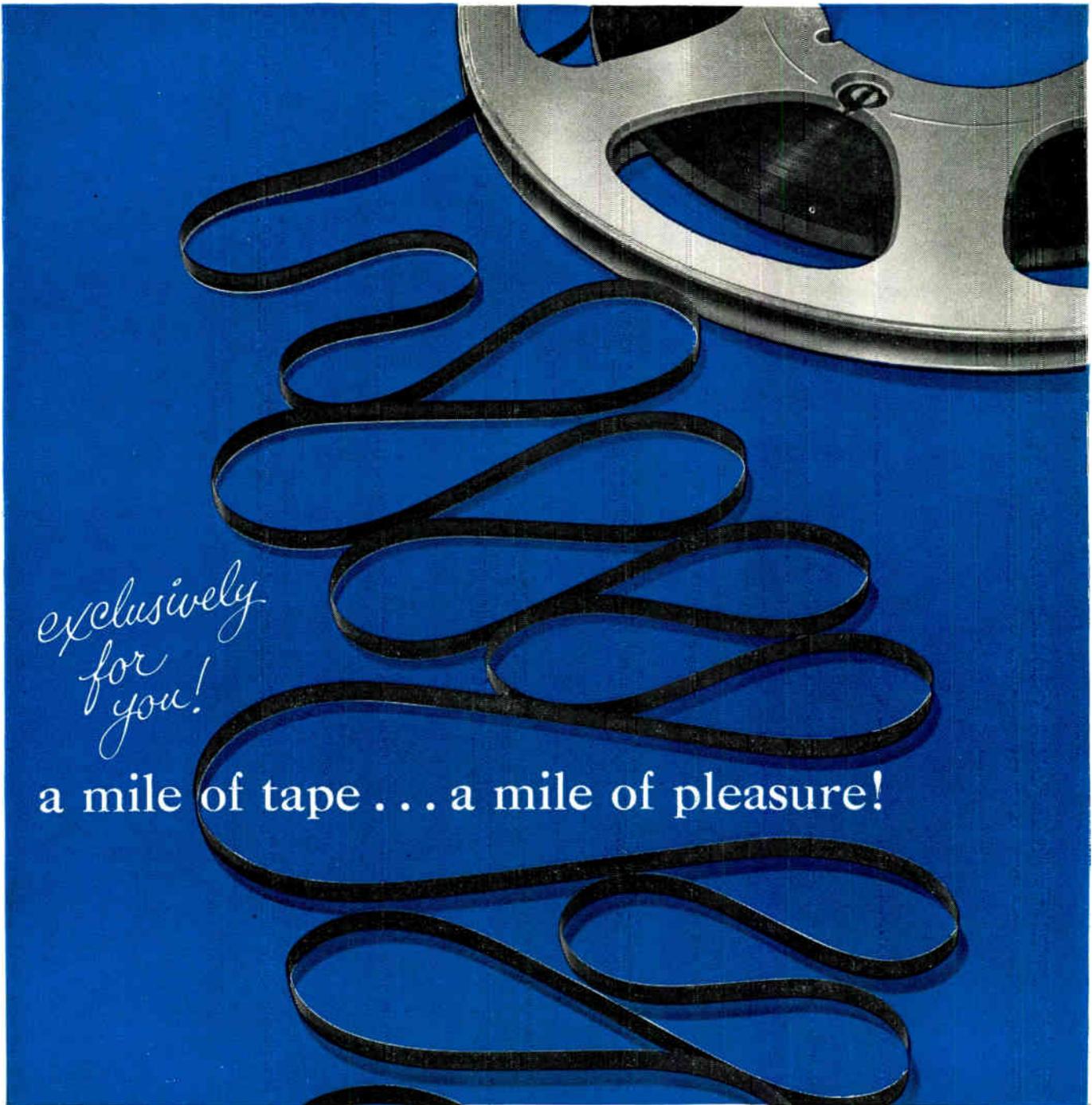
Writing from St. Petersburg, Florida: "In the interests of comedy, the hillbilly vocabulary of Herb Shriner may be excusable, but there's too much of it on the air. For example, Ed Sullivan, despite his editorial background, persistently addresses his remarks to 'ladies and jemmuns'. This two-syllable slurring is characteristic of many other radio and TV announcers. Whether we like it or not, young people are imitative in their speech habits, and because so much time is spent at radio and TV sets, it's too bad that the tremendous influence of these media is not used to better purpose. Just wanted you to know that I say 'Amen' to every statement of your November-December editorial."

### G. A. Briggs

Coming in May-June, his very interesting article "Carnegie Hall—and After".

### WSAI-FM, Cincinnati

Listing of this good music station was omitted from our directory of FM stations. We are sorry about this error, because WSAI-FM is programmed separately from its AM affiliate. Operating frequency is 102.7 mc.



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for  
you!*

a mile of tape . . . a mile of pleasure!

**5280 feet on every 10½" reel of PLUS 100**

Thanks to its extra thin—extra strong magic Mylar\* base, Soundcraft Plus 100 magnetic recording tape on a single 10½ inch reel gives you 5280 feet of clean, rewarding *professional* sound. Even on a conventional 7 inch reel, you take advantage of 2400 feet . . . the recording length that puts you on a par with the professionals.

With a 5 inch reel, Plus 100 gives you a full 1200 feet of recording pleasure.

The tape recorder expert who really *knows* his equipment will insist on Soundcraft Plus 100 magnetic recording tape—the EXTRA, EXTRA long-play quality tape. Ask for it wherever you buy hi-fi equipment.

\*DuPont Polyester Film



FOR EVERY SOUND REASON

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# Acclaimed by Critics..

For the **MOZART** year—3 operatic masterpieces

**COMPLETE VOCAL SCORE** included at no extra charge

"...lavish package...the recording is as admirable as its manner of presentation...performed by an all-star cast and a conductor who knows his business."  
John Briggs, *The N. Y. Times*

## DON GIOVANNI

Don Giovanni ..... CESARE SIEPI  
Leporello ..... FERNANDO CORENA  
Don Ottavio ..... ANTON DERMOTA  
Donna Anna ..... SUZANNE DANCO  
Donna Elvira ..... LISA DELLA CASA  
Zerlina ..... HILDE GUEDEN  
Masetto ..... WALTER BERRY  
Commendatore ..... KURT BOEHME  
Chorus of The Vienna State Opera  
The Vienna Philharmonic Orchestra  
conductor: JOSEF KRIPS  
**SCORE INCLUDES ITALIAN-ENGLISH TRANSLATION.**  
4 12" records, XLLA.31 \$19.92 □

"...the best engineered job...the performance is both a beautiful and well integrated one."  
Alice Robertson, *The Gramophone*

## DIE ZAUBERFLÖTE

(The Magic Flute)

Tamino ..... LEOPOLD SIMONEAU  
Pamina ..... HILDE GUEDEN  
Papageno ..... WALTER BERRY  
Queen of the Night ..... WILMA LIPP  
Sarastro ..... KURT BOEHME  
Papagena ..... EMMY LOOSE  
Speaker ..... PAUL SCHOEFELE  
Monostatos ..... AUGUST JARENSCH  
Chorus of The Vienna State Opera  
The Vienna Philharmonic Orchestra  
conductor: KARL BOHM  
**SCORE INCLUDES GERMAN-ENGLISH TRANSLATION.**  
3 12" records, XLLA.33 \$19.91 □

"...a superb set, with no present competition and its excellences are such that it will be hard to replace. Very highly recommended."  
Jas. Hinton Jr., *High Fidelity*

## LE NOZZE DI FIGARO

(The Marriage of Figaro)

Figaro ..... CESARE SIEPI  
Susanna ..... HILDE GUEDEN  
Contessa ..... LISA DELLA CASA  
Almaviva ..... ALFRED POELL  
Cherubino ..... SUZANNE DANCO  
Bartolo ..... FERNANDO CORENA  
Chorus of The Vienna State Opera  
The Vienna Philharmonic Orchestra  
conductor: ERICH KLEIBER  
**SCORE INCLUDES ITALIAN-ENGLISH TRANSLATION.**  
4 12" records, XLLA.35 \$19.92 □

"In sum, then, a superb recording and a true account of a grand work."  
Philip Hope-Wallace, *The Gramophone*

## VERDI LA FORZA DEL DESTINO

Don Alvaro ..... MARIO DEL MONACO  
Leonore ..... RENATA TEBALDI  
Don Carlo ..... ETTORE BASTIANINI  
Padre Guardiano ..... CESARE SIEPI  
Fra Melitone ..... FERNANDO CORENA  
Preziosilla ..... GIULIETTA SIMONATO

Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome  
(Chorus Master: Bonaventura Somma)  
conductor: FRANCESCO MOLINARI-PRADELLI  
4 12" records, XLLA.37 \$19.92 □

"...a recording that surpasses every expectation...would cause a furor in any of the great opera houses."  
Thomas Helnitz, *Saturday Review*

## PUCCINI TURANDOT

Turandot ..... INGE BORKH  
Calaf ..... MARIO DEL MONACO  
Liu ..... RENATA TEBALDI  
Ping ..... FERNANDO CORENA  
Chorus and Orchestra of l'Accademia di Santa Cecilia, Rome  
conductor: ALBERTO EREDE  
4 12" records, XLLA.36 \$19.91 □



## IDEAS for YOU

IN ORDER to keep you up-to-date on new equipment and components that are being brought out, illustrations have been omitted in this Department, enabling us to bring more items to your attention in the space available. You will find the manufacturer's name and address after each description.

### Bell Amplifier

Model 5650 is rated at less than 3% distortion at 50 watts output. There are four mike inputs, one for phonograph, and one for tape, and controls for bass, treble, and volume. Outputs are 4, 8, 16, and 500 ohms. Tubes used are four 5879's, two 12AX7's, 6SN7GTB, two 6550's, 5Y3GT, and 5U4GB. *Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio*

### Starlight Turntable

Center-drive turntable takes records up to professional size, with pop-up center for 45's. Four-pole motor is shielded and carried on three Lord shock-absorbers. Motor speed can be adjusted to built-in stroboscope. Four speeds include 16 2/3 rpm. for talking books. Price \$49.50. *Metzner Engineering Corp., 1041 N. Sycamore St., Hollywood 38, Calif.*

### Electro-Voice Equipment

Bulletin 122 summarizes the entire E-V line of microphones, pickups, speakers, amplifiers, and tuners. Bulletin 117 details speakers, cabinets, and kits. *Electro-Voice, Inc., Buchanan, Mich.*

### Rek-O-Kut Tone Arm

Models 120 and 160 are for 12-in. and 16-in. records. The tubular arm is carried on a mounting with ball bearings for vertical and horizontal movement. Stylus pressure is adjustable by a threaded counterweight on the rear of the arm. Resonance is rated at 15 cycles or below. The two types are \$26.95 and \$29.95, and the plug-in cartridge shells are \$4.95 each. *Rek-O-Kut Co., 38-01 Queens Blvd., Long Island City 1, N. Y.*

### River Edge Matched Cabinets

Available in nine different hand-rubbed finishes, these equipment and reflex speaker  
*Continued on page 13*

### Interesting Distinction

Donald Voorhees, who has conducted "The Telephone Hour" for the past 15 years says that this is not a classical program, but a *program of music classics*, which he defines as enduring compositions that have had meaning and magic for succeeding generations.

### Dr. Harry F. Olson

Director of RCA's acoustical and electro-mechanical research laboratory is the latest recipient of the John Scott Award for his development of the velocity microphone, early in the 1930's. This award, established in 1816 and administered by

the City of Philadelphia, is given to "ingenious men and women who make useful inventions". Numerous designs are based on Dr. Olson's invention. The award was in the form of a copper medal and a check for \$1,000.

### Cousino Tape Magazines

Interesting possibilities are represented in a plastic case containing a continuous tape loop up to 300 ft. long. The case slips into a special tape machine that can be threaded with one hand. An automobile dashboard model is offered to play pre-recorded tapes, or for recording. *Cousino, Inc., 2325 Madison Ave., Toledo 2, Ohio*

# Mercury

## LIVING PRESENCE

Olympian Series  
High Fidelity Recordings

**NOW ONLY \$3.98 FROM YOUR FAVORITE RECORD DEALER**

### MARCH RELEASES



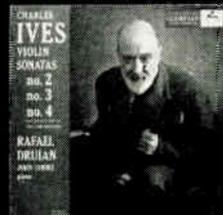
**TCHAIKOVSKY 1812 Festival Overture;**  
Capriccio Italien. Minneapolis Symphony,  
Dorati conducting.

**MG50054**



**SCHUMANN Symphony No. 2 in C Major.**  
Detroit Symphony, Paray conducting.

**MG50102**



**IVES Violin Sonata No. 1; PORTER Violin**  
Sonata No. 2. Rafael Druian, violinist;  
John Simms, pianist.

**MG50096**

**IVES Violin Sonatas Nos. 2, 3 and 4.** Rafael  
Druian, violinist; John Simms, pianist.

**MG50097**

### APRIL RELEASES

**BARTOK Second Suite, Op. 4.** Minneapolis Symphony, Dorati  
conducting. **MG50098**

**BRAHMS Tragic and Academic Festival Overtures; Symphony No. 3**  
in F Major. Minneapolis Symphony, Dorati conducting. **MG50072**

**BLOCH Violin Sonata No. 1; Violin Sonata No. 2 ("Poeme Mys-**  
tique"). Rafael Druian, violin; John Simms, piano. **MG50095**

### RECENT RELEASES

**HANSON Sinfonia Sacra; Cherubic Hymn. BARBER Symphony No. 1**  
in One Movement. Eastman-Rochester Orchestra, Hanson conducting.  
**MG40014**

**TCHAIKOVSKY The Sleeping Beauty** (complete ballet available on single  
records). Prologue, **MG50064**; Act I, **MG50065**; Act II, **MG50066**;  
Act III, **MG50067**. Minneapolis Symphony, Dorati conducting.

**WAGNER The Flying Dutchman Overture; Parsifal Good Friday Spell;**  
*Tristan and Isolde* Prelude and Love-Death; *Siegfried Forest Mur-*  
murs. Detroit Symphony, Paray conducting. **MG50044**

**BRITISH BAND CLASSICS. HOLST Suites Nos. 1 and 2; VAUGHAN**  
**WILLIAMS Toccato Marziale, Folk Song Suite.** Eastman Wind En-  
semble, Fennel conducting. **MG40015**

**TCHAIKOVSKY Swan Lake** (complete ballet available on single rec-  
ords). Act I, **MG50068**; Acts II & IV, **MG50069**; Act III, **MG50070**.  
Minneapolis Symphony, Dorati conducting.

### HOW OPINIONS DIFFER!

In the January-February issue, we referred to the audio quality of New York stations WQXR-FM and WNYC-FM. From Alan H. Green, Far Rockaway, N. Y. this comment: "Both WQXR and WNYC are very good indeed on live broadcasts. But WNYC falls down badly on record reproduction. I hear too many highs, too little bass, and some distortion as well. WQXR, on the other hand, has no peers when it comes to good reproduction of records."

Then, from R. E. Pollard, East Meadow, N. Y.: "For some time after I first had an FM tuner, WQXR was my favorite station. As I continued to improve the quality of my music system, my esteem for WQXR declined sharply. There was a period when, based upon rather complete testing of my system, I was at loss to understand the distortion my ears told me was present. The thought never crossed my mind that a station calling itself a Good Music Station could be producing more distortion in its equipment than was being produced in my system. Finally, I observed that the distortion which concerned me was peculiar to WQXR."

So you can understand our position when readers inquire, as they do rather frequently: "What do you consider to be the finest combination of components for a moderately-priced hi-fi radio and phonograph system?"



### MUSCLES DON'T MAKE MUSIC

Great music, superbly rendered, draws life and warm beauty from the teamwork of the true artist's heart and hands. Precise coordination of mind and body — not muscular power — is the secret of artistic accomplishment.



Great performance is faithfully recreated in the full brilliance of original rendition by electronic teamwork in high fidelity sound systems.

components are tailored to true balance, to inter-relationship and interaction as precise and coordinated as the fingers and feelings of the musical artist. Only through such thorough integration can you be assured the utmost in listening pleasure.

for the best in home hi-fi, look to Newcomb

Ask your dealer to demonstrate the new Compact Series of amplifiers and tuners

## NEWCOMB

the Sound of Quality Since 1937

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Enclosed is 25c for booklet "Hi-Fi Is for Everybody."

Send name nearest Newcomb dealer and details on Newcomb Compact.

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March-April 1956

11



## why build a high fidelity turntable like a battleship?

A high fidelity turntable, like a battleship, must be rugged, heavy, massive . . . yet easy to control. Both must be completely dependable, smooth in performance, and quiet in operation.

### 52 POUNDS OF LISTENING PLEASURE

Imagine the pound by pound advantages found only in Gray's turntable assembly designed exclusively for High Fidelity recordings:

- A 1/4" steel motorboard for complete rigidity.
- An 18 lb. flywheel action turntable with a 4-inch tapered bearing that positively eliminates wobble forever.
- A turntable and motorboard assembly that is 10 times the mass of the motor, prevents the transference of all mechanical disturbance.

For the gentle touch, Gray's floating action, Viscous Damped Tone Arm, and the novel cue light for accurate starting groove location, add the ultimate in operating enjoyment.

Be assured you are obtaining maximum performance from your High Fidelity system. Only Gray has a turntable "built like a battleship". Styled by one of the country's leading designers, this unit adds a note of distinction to any surroundings. The standard finishes are pebbled gray, red, green, or yellow. Deluxe models are available in mahogany, walnut, and blond.

Write for more information  
or see your local dealer.



Models \$89.00 to \$169.50 depending upon the completeness of assembly and choice of motor.

*Slightly Higher West of Mississippi.*



**GRAY** RESEARCH & DEVELOPMENT COMPANY, INC.  
Manchester, Connecticut

*Subsidiary of The Gray Manufacturing Company*

## IDEAS FOR YOU

*Continued from page 10*

cabinets have tambour doors that slide apart, and disappear at each side of the opening. The slides are so designed as to eliminate vibration. Either a 12-in. or 15-in. speaker can be mounted in the reflex cabinet. *River Edge Sales Corp., 80 Shore Rd., Port Washington, N. Y.*

### Fisher FM Tuner

Pancake FM tuner Model FM-40 has center-reading tuning meter and controls for tuning and volume control. This model is intended to provide fine FM reception at moderate cost. It is equipped with a 3-gang tuning condenser, 3 IF stages, and a cascode RF stage. Outputs are provided at the detector for multiplex reception, and from a cathode follower circuit. Tubes are: a 6BQ7A, 6U8, three 6BH6's, 6AL5, 12AU7A, and a 6X4. Size of the chassis is 12¾ ins. wide, 4 high, by 8⅞ deep; weight 15 lbs. Price \$99.50, wood cabinet \$14.95. *Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.*

### Kelly Ribbon Tweeter

Designed for frequencies from 3,000 cycles up, this tweeter has a diaphragm of .0003-in. duralumin foil mounted in an intense magnetic field. Voice currents flowing through the foil cause it to vibrate over the entire surface. The ribbon is mounted at the throat of a catenoid horn with an opening 8½ by 5½ ins. Weight is 8 lbs. *Ercona Corp., 551 5th Ave., New York 17*

### Cabinart Storage Wall Units

Ten different cabinets of modular design are available in kit form, or factory assembled. The units are all of the same width, and 16, 24, or 32 ins. high. Included are equipment and speaker cabinets, record storage cabinets with open fronts or doors, and a desk unit. Material is white pine plywood. *Cabinart Div., G & H Wood Products Co., Inc., 99 11th St., Brooklyn 11, N. Y.*

### Hastings FM Auto Equipment

Franklin Electronics, 415 W. Pike Street, Philadelphia, has taken over the manufacture and distribution of Hastings FM tuners, amplifiers, and speakers for automobiles

### Beam Crossover Network

Model CX500 network has a crossover frequency at 500 cycles. Although designed particularly for use in combination with the CX3000 network for three-way systems, the CX500 can be used in any woofer and tweeter system. Dimensions, 4 by 3 by 1 in.; weight 1 lb. Price \$13.95. *Beam Instruments Corp., 350 5th Ave., New York City 1*

### EMI Battery-Operated Recorder

This English-built tape recorder is contained in a case 14 by 8 by 7 ins., and

*Continued on page 14*

# PRECEDENT



## Worthwhile waiting

► Despite the fact that PRECEDENT is America's most costly tuner, and deservedly so, the demand for these superlative instruments now exceeds the supply.

► To those who have been waiting several weeks for PRECEDENT delivery, and for those who are ordering now, here is welcome news:

Your PRECEDENT will be shipped this month. Perhaps at this moment the world's most wanted FM tuner is en route to your dealer.

► Remember — the man who can appreciate and afford the PRECEDENT will never be satisfied with anything less. You'll be glad you waited.

### RADIO ENGINEERING LABORATORIES • INC.

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





**NEW! And Only \$99<sup>50</sup>!**

THE   
**FISHER**  
**FM TUNER**  
**MODEL FM-40**

HERE IT IS, a FISHER FM Tuner — with all that the name implies — for only \$99.50. Through the years it has been our policy to bring equipment of FISHER calibre within the reach of the widest possible audience. Rarely has that objective been more spectacularly attained. For the FM-40 represents one of our greatest values in almost two decades. It is a superb combination of engineering excellence and dazzling performance at moderate cost. Its specifications, conservatively outlined below, are your best index to the quality of this instrument.

**Important Features of THE FISHER FM-40**

- Meter for micro-accurate, center-of-channel tuning. ■ Sensitivity: 3 microvolts for 20 db of quieting. ■ Uniform response,  $\pm 1$  db, 20 to 20,000 cycles.
- Three-gang variable capacitor. ■ Three IF stages and a cascode RF stage.
- Two outputs: Detector/Multiplex (on switch) plus cathode-follower-type Main Audio, permitting leads up to 200 feet. ■ Two Controls: AC Power/Volume, and Station Selector. ■ Chassis completely shielded and shock-mounted; includes bottom plate. ■ 8 tubes: 1—6BQ7A, 1—6U8, 3—6BH6, 1—6AL5, 1—12AU7A, 1—6X4. ■ Folded dipole antenna supplied. ■ Heavy flywheel tuning mechanism. ■ Beautiful brown-and-gold brushed-brass, front control panel. ■ Highly legible, edge-lighted glass dial scale (accurately calibrated slide-rule type) with logging scale. ■ Self-powered. ■ SIZE: 12 $\frac{3}{4}$ " wide, 4" high, 8 $\frac{1}{2}$ " deep, including knobs. ■ SHIPPING WEIGHT: 15 pounds.

**Professional FM Tuner • Only \$99.50**

**MAHOGANY OR BLONDE CABINET: \$14.95**

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

**FISHER RADIO CORP., 21-37 44th DRIVE • L. I. CITY • N. Y.**

**IDEAS FOR YOU**

*Continued from page 13*

weighs 14 $\frac{1}{2}$  lbs. including the batteries. Using 5-in. reels, models are available for operating at 3 $\frac{3}{4}$ , 7 $\frac{1}{2}$ , or 15 ips. At 3 $\frac{3}{4}$  ips., a reel lasts 30 minutes. *Ercona Corp., 551 5th Ave., New York 17*

**Knight FM-AM Tuner-Amplifier**

Pancake design has separate FM and AM scales, with a single tuning knob. The other controls comprise volume, treble, and bass adjustments, a loudness on-off switch, and a function switch with positions for three compensation settings, FM, AM, and an input for a phonograph or tape recorder. The built-in preamp-amplifier has an output rated at 10 watts. Chassis price \$99.50; with metal cabinet, \$105.50. *Allied Radio Corp., 100 N. Western Ave., Chicago 80*

**Quam-Nichols Woofers**

Model 12A10L is a 12-in. woofer for 40 to 5,000 cycles, with a rated resonance point at 60 cycles. Impedance is 6-8 ohms, weight 4 $\frac{3}{4}$  lbs. Model 15A10CO is a 15-in. type for 30 to 5,000 cycles, with a rated resonance point at 45 cycles. Impedance is 8 ohms, weight 7 lbs. *Quam-Nichols Co., Marquette Road and Prairie Ave., Chicago 37*

**Fairchild Turntable**

This is a belt-driven turntable, with a 4-pole or hysteresis synchronous motor. A separate AC switch is supplied with a shaft long enough for mounting on a panel up to 1 in. thick. When the AC is switched off, a solenoid disengages the motor pulley automatically. A concealed bulb illuminates the speed shift and serves as a pilot light. Turntable weighs 11 lbs. Price is \$99.50 with the 4-pole motor, or \$144.50 with the hysteresis motor. *Fairchild Recording Equipment Co., 154th St. and 7th Ave., Whitestone, N. Y.*

**Magi-Clip for Tape Reels**

At last, a clip that snaps on the edge of a tape reel so that a tab on the clip presses against the tape, to keep it from unwinding, as tape will do at the slightest opportunity. It is one of those little gadgets that is so useful it becomes a necessity. Price 10 for \$2.00. *Niblack Thorne Co., Box 86, Scottsdale, Ariz.*

**Electro-Voice Speakers Cabinet**

The Centurion is a folded-horn corner enclosure, offered with or without a 4-way speaker system. The cabinet is 42 ins. high, 29 wide, and 22 $\frac{1}{2}$  deep, in mahogany or korina. Prices range from \$157.80 for the cabinet only to \$297 complete with speakers and networks. The cabinet is also sold in kit form at \$79. In addition, there is a Senior Centurion at \$375 in mahogany, and \$384 in korina, with a special 4-way speaker system. *Electro-Voice, Inc., Buchanan, Mich.*



The Ampex 612-1 Stereophonic Tape Phonograph and 620-1 Amplifier-Speakers

the last word in living room listening...

## AMPEX STEREOPHONIC SOUND

Once you've heard the Ampex 612 stereophonic tape phonograph system, you'll never be satisfied with less. It's the latest and the finest in listening pleasure, makes previous high fidelity seem old fashioned. The startling realism and magnificent quality of the 612 system brings a new panorama of sound into your living room—new heights in listening enjoyment that only a superb tape machine can achieve.

Not only does the 612 system capture all the depth and clarity of stereophonic sound, but its small size is really unique. Even the most critical audiophile is astonished that such big, clean

sound can come from such compact equipment. Complete with tape phonograph and two amplifier-speakers, it covers only four square feet of wall space for convenient placement in any living room.

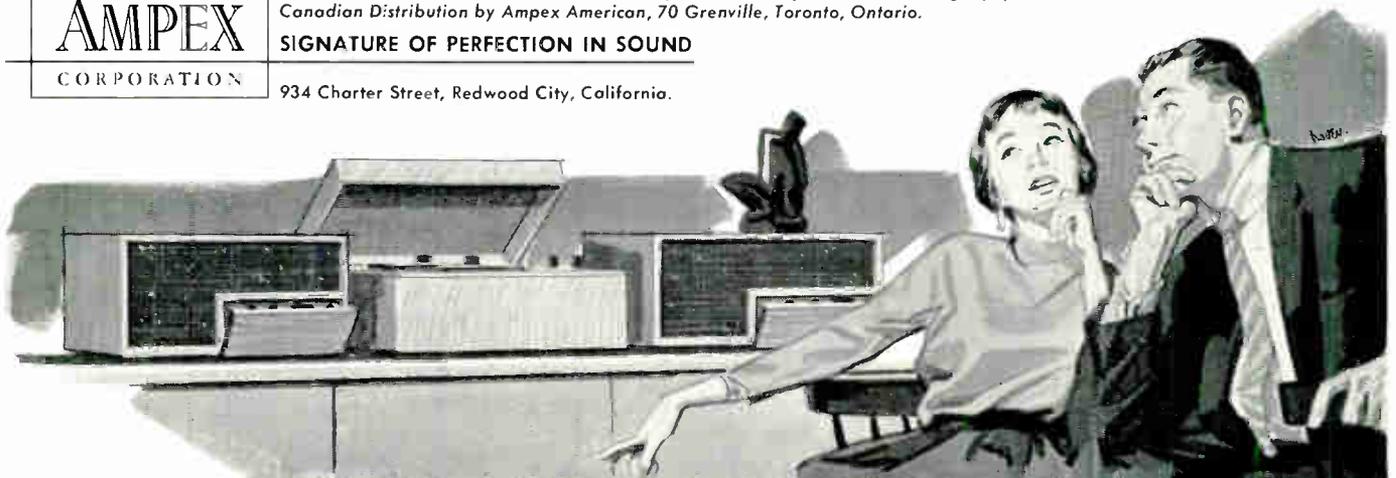
With true Ampex quality, the Model 612 plays full-track, half-track or two track stereophonic tapes. Both the tape phonograph and the amplifier-speakers are available in handsome hardwood cabinets with either blonde or brunette finish. See and hear them today. Special stereophonic demonstrations are being featured this month at your Ampex Dealer's. Ask about the Ampex Time Pay Plan.

**AMPEX**  
CORPORATION

Dealers in principal cities (see your local Telephone Directory under "Recording Equipment")  
Canadian Distribution by Ampex American, 70 Grenville, Toronto, Ontario.

**SIGNATURE OF PERFECTION IN SOUND**

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Your next step to

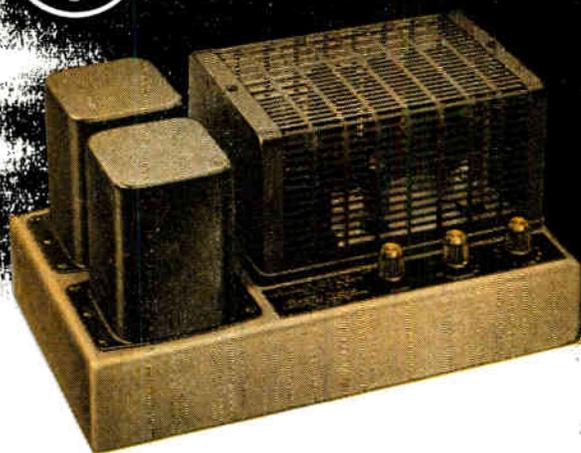
Perfection

IN HIGH FIDELITY



CIRCLOTRON AMPLIFIERS

and  
MUSIC CONTROL  
CENTERS



**Model A20CL Music Control Center and 20-watt Power Amplifier.** Features unique, exclusive "Presence" control. Response 20-20,000 cps.  $\pm 1.0$  db at rated 20 watts, 40 watts peak. Controls include Playing Selector, Loudness, Bass, Treble, Volume and Power, Phono-Selector. Power Amplifier utilizes Circlotron Circuit and Variable Damping Control. Low-boy style. **Net, \$124.50**

**Model A15CL Music Control Center and 15-watt Power Amplifier.** Similar to Model A20CL above except Power Output 15 watts rated, 30 watts peak. Controls include Power, Bass, Treble, Volume, Playing Selector and Phono-Selector. **Net, \$99.50**

**Model PC1 Music Control Center.** Serves as control for line amplifiers. Has self-contained, shielded, low-noise power supply. Features exclusive E-V "Presence" control. Other controls include Playing Selector, Loudness, Bass, Treble, Volume, Power and Phono-Selector. **Net, \$99.50**

**Model PC2 Music Control Center.** Serves as control for line amplifiers. Controls include Playing Selector, Bass, Treble, Phono-Selector, Volume and Power. Self-contained, shielded, low-noise power supply. **Net, \$67.00**

**Model A15 Circlotron Amplifier.** Power output: 15 watts rated, 30 watts on peak. Response:  $\pm .5$  db 20-50,000 cps. **Net, \$69.50**

**Model A20 Circlotron Amplifier.** Power Output: 20 watts rated, 40 watts on peak. Response:  $\pm .5$  db 20-60,000 cps. **Net, \$85.00**

**Model A30 Circlotron Amplifier.** Power Output: 30 watts rated, 60 watts on peak. Response:  $\pm .5$  db 20-75,000 cps. **Net, \$108.00**

**Model A50 Circlotron Amplifier.** Power Output: 50 watts rated, 100 watts on peak. Response:  $\pm .5$  db 20-75,000 cps. **Net, \$169.00**

**Model A100 Circlotron Amplifier.** Power Output: 100 watts rated, 200 watts on peak. Response:  $\pm .5$  db 20-50,000 cps. **Net, \$261.00**

Prices slightly higher west of the Rockies.

### Featuring the new, vital PRESENCE CONTROL

With the thrilling new PRESENCE CONTROL, you take the leader's baton and conduct the orchestra to suit your own listening pleasure in the ELECTRO-VOICE MUSIC CONTROL CENTER. Balances vocals to orchestra and room acoustics for true high fidelity. Just like the network and recording studios, the PRESENCE CONTROL gives mid-range program equalization never before available in home systems. Low-boy styling is skillfully blended with mocha, satin brown, and brushed brass trim for a beautiful appearance that matches blonde or mahogany cabinets.

With ELECTRO-VOICE CIRCLOTRON AMPLIFIERS, you come closer than ever to perfection in high-fidelity reproduction. The famous Circlotron Circuit provides unity coupling between output tubes; eliminates switching transients and removes DC from output transformer. The exclusive Variable Damping Control greatly reduces loudspeaker low-frequency distortion and voice-coil override. Permits matching amplifier, speaker and enclosure to room...for the closest approach to reality of reproduction.

See your E-V High Fidelity Distributor or write for Bulletin 222

**Electro-Voice** <sup>®</sup> Producers of famous E-V High-Fidelity Speaker Enclosures and Systems

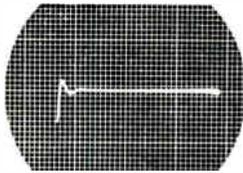
ELECTRO-VOICE, INC. • BUCHANAN, MICHIGAN



# What does McINTOSH STABILITY mean?

Every McIntosh amplifier is guaranteed to meet the following stringent tests for STABILITY:

- The response of the amplifier to a UNIT STEP FUNCTION (a test set-up to measure a single square wave) must conform to the standard of graph "A" below. (Graph "B" shows poor Unit Step Function.)
- If either an MC-30 or MC-60 is driven to full output, opening or shorting the output circuit must not damage any component tube or part of the power amplifier.
- When the output circuit is either open circuited or shorted no oscillation is allowed to develop independent of input termination.
- When the output circuit is connected to any size commercial inductance (dividing networks, magnetic loudspeakers) or any size capacitance (dividing networks, electrostatic loudspeakers) no oscillation is allowed to develop independent of input termination.



Oscillogram showing good stability in the McIntosh Amplifier.

## McINTOSH 60 watt AMPLIFIER MC-60

The Standard of Excellence in today's high fidelity! Tremendous reserve power contributes immeasurably to realism, provides a distinct advantage in handling transients and crescendos cleanly, without overloading. Reproduces all elusive overtones with amazing ease. Here is an outstanding achievement in amplification — 1/3 of 1% Harmonic Distortion at full 60 watts, from 20 to 20,000 c. p. s.! Be sure you get all that audio science has made available — the McIntosh 60.



MC-60 \$198.50

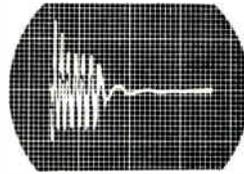
## The McINTOSH patented\* CIRCUIT

The world-renowned McIntosh Bifilar Circuit, with Unity Coupling, was developed by pioneer specialists in high fidelity sound. It possesses exceptional characteristics not obtainable with conventional circuits. Push-pull circuits, which use two halves of a transformer to join the two halves of a wave, develop wave-form distortion because there is not perfect coupling. In the McIntosh circuit only one (bifilar) winding is used, therefore the two halves of the sound wave are perfectly coupled. The inherent electrical advantage allows the lowest distortion, highest efficiency, and the greatest stability of any amplifier mode. The basic superiority of the McIntosh circuit makes it the only modern circuit, ready for any advances in associated equipment.

\* U. S. Patents 2,477,074 (1949); also 2,545,788; 2,646,467; 2,654,058.

Such Guaranteed Performance means:

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*Milton Sleeper discusses*

## MUSIC IN YOUR HOME

**A**N ANTI-SOMETHING-OR-OTHER school of thought seems to be emerging from amongst writers on audio subjects. Their theme is that accurate reproduction of music is impossible because of the acoustic conditions in the average home, and because of acoustic differences between recording studios and living rooms. One recent article, for example, undertook to show that effects of reflections and absorption are such that it is virtually impossible for a home listener to sit or stand in a spot where all the frequencies reproduced by a loudspeaker will reach his ears.

Latest to be represented in this group is William Bachman, director of engineering, research, and development for Columbia Records. Writing in our esteemed contemporary, the *Saturday Review*, Mr. Bachman said: "Unfortunately, the problem of accurate reproduction is complicated by the acoustic conditions surrounding the microphone and the loudspeaker. These are major considerations, and have a far greater effect upon the results than do the other equipment elements of the system." This point of view is restated in his conclusion:

"It would, therefore, seem that the type of sound which is commonly described as high fidelity gets its character more from good studio acoustics and intelligent artistic approach than from the frequency range, noise, and distortion criteria which describe the fidelity of the system."

Accepted literally, this could be taken to mean that, in Mr. Bachman's opinion, the difference between the music we enjoy now from hi-fi installations and the best LP's, and what we heard from prewar phonographs and shellac records lies mainly in "studio acoustics and intelligent artistic approach".

Possibly, that is the thought he intended to convey. If so, his statement reflects what appears to be, in general, the current attitude of most record companies. For a time, they were emphasizing the very characteristics which he now discounts, *i.e.*, greater frequency range, reduced surface noise, and lower distortion. Recently, however, record advertising has featured only the compositions and artists. A notable exception is Ewing Nunn, who continues to explain that hi-fi equipment is needed to do full justice to the quality of the music engraved on his Audio-

phile discs, discouraging their use on ordinary machines.

Perhaps the attitude of the record companies can be stated by the paraphrase: "We don't care how our music sounds, as long as you play our records." If so, it is not unreasonable. They are concerned with selling records, and their interest in equipment, if any, is incidental.

So, at this moment, they seem indifferent to developing an appreciation of the musical quality they are making available on discs. Yet that very appreciation on the part of hi-fi enthusiasts was what encouraged and supported the developments which have raised the standards of the recording companies to the present high level of technical excellence.

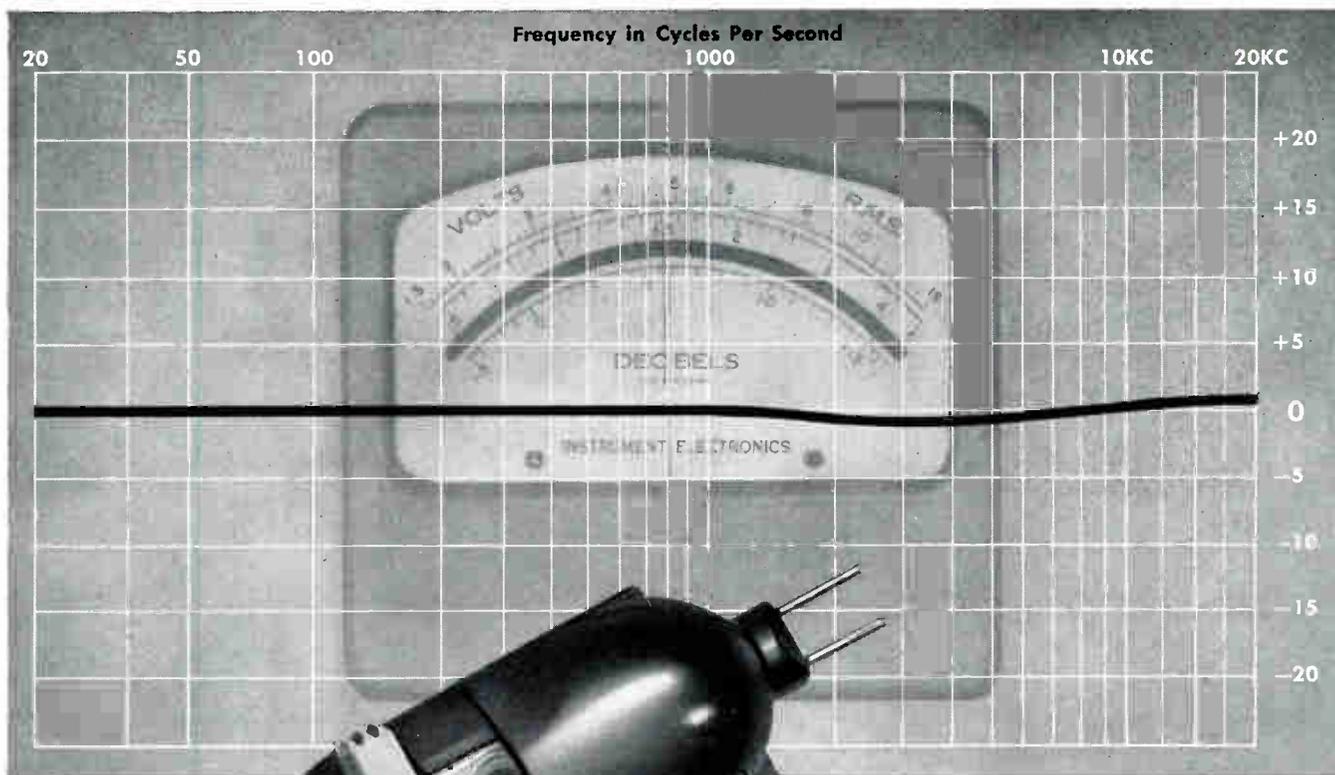
As a result, a large percentage of the thousands upon thousands of people now starting to buy records will soon, for no reason they can explain, turn to some new interest. They will never realize that, without being conscious of it, they were afflicted with listening fatigue. However, the cause of this effect has been identified as the failure to reproduce the original music accurately, without introducing noise or distortion. In other words, the potential listening pleasure provided by great musical talent, fine studio acoustics, and intelligent artistic approach come to naught if the reproducing system fails to do justice to the records.

This is only temporary. Hi-fi music has not had the benefit of a highly organized, nation-wide educational campaign. But it will surely come. Perhaps it will be initiated by a merger between one of the leaders in the record industry and an outstanding manufacturer of audio components. Then there would be a reason to promote an understanding of the fact that superior equipment is required to do full justice to fine records. Already the fast-growing interest in music as a source of home entertainment has paved the way for the success of such a project.

Meanwhile, whatever the attitude of the record companies, those of us who have installations capable of high-quality reproduction will continue to be grateful to Mr. Bachman and to all the other engineers who have contributed so greatly to our enjoyment of recorded music by what they have achieved in meeting the technical problems of "frequency range, noise, and distortion".

*At Last...* and for the first time!

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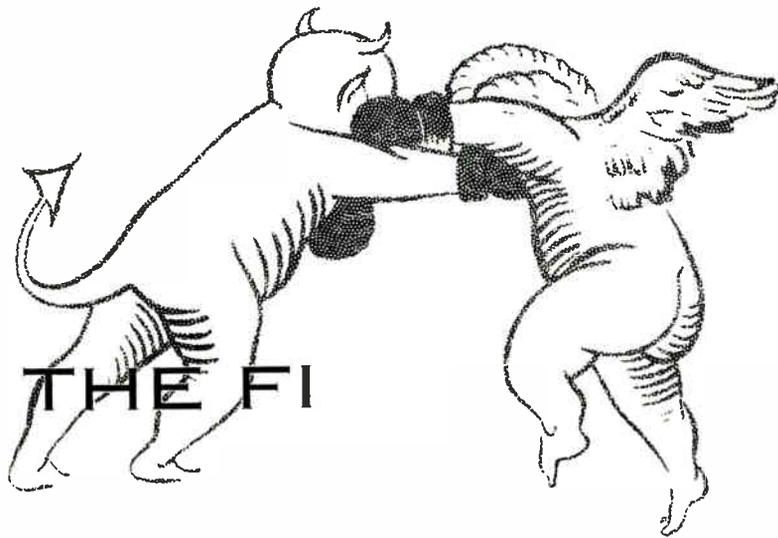
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# THE HI AND THE FI



**H**I-FI MUSIC salutes the Boston Symphony Orchestra for its unparalleled services to music during its first 75 years — for its superb performances in its concerts and on recordings; for the inspiration it has given constantly to every orchestra in the United States; for the tours it has made through the United States and Europe, bringing the best in symphonic music to new audiences and serving as an American cultural ambassador; for its recognition of contemporary composers throughout its history; for its pioneering in establishing and continuing on an ever-increasing scope the Berkshire Festival and the Berkshire Music Center. May the Boston Symphony Orchestra long continue in the distinguished tradition of its first 75 years.

**T**HE BOSTON Symphony Orchestra was the first permanent symphonic ensemble in the United States. Its organization as an orchestra of full-time musicians devoted to the achievement of ideal performances of great symphonic music, independent of box-office receipts and privately financed, has been the pattern for all succeeding American orchestras. With a guarantee fund of \$1,000,000, banker Henry Lee Higginson established an orchestra modeled after the Vienna Philharmonic, a dream he had cherished since his days as a music student in Vienna in 1860. Quality was Major Higginson's only criterion, plus an unswerving loyalty to musical idealism that persists today among all of America's major orchestras no less than the Boston.

Major Higginson engaged the best musicians he could find and fetched George Henschel from London as conductor, a discerning musician who brought European standards of orchestral music making to America. Each of the 10 succeeding conductors, great musicians all, added something to the sheen and brilliance that is the Boston Orchestra's. Wilhelm Gericke, who followed pioneer Henschel after two years, was the polisher. Arthur Nikish was the poetizer and firebrand. Emil Paur introduced new composers. Gericke's second term refined the now proficient orchestra. Under the great Karl Muck, the scholar of the baton, the Boston Symphony became the byword of musical perfection the world over. A four-year term between Muck's

two periods with the orchestra was a holding operation, with Max Fiedler in charge.

Henri Rabaud was for a year the first of the French conductors. Pierre Monteux spent five years trying to rebuild the orchestra in the face of a disastrous strike that resulted in wholesale resignations and left the orchestra a skeleton. A great epoch began with Serge Koussevitzky's appointment in 1924.

Koussevitzky was a titan. The Boston Symphony as we know it today is the repository of his dreams and the product of his work, and its forward-looking policy toward the music of our time was his doing. In his 25 years in Boston, Koussevitzky brought the orchestra to a tonal richness and opulence and a brilliance of virtuosity practically unequalled among orchestras. The famous French conductor, Charles Munch, succeeded Koussevitzky in 1949, and his leadership has brought a new golden age to the orchestra.

Constant expansion of its activities has been characteristic of the Boston Symphony from its beginning. The first season in 1881 had 24 Saturday evening concerts. Shortly after that the final Friday rehearsals were opened to the public and eventually these too became regular concerts. Now other rehearsals are open. In 1885 began that great New England institution, the "pops" concerts, first called "Promenade Concerts". From those happy days, the Boston Symphony has turned itself regularly every May into the sparkling Boston Pops, and the flowing melodies of light music accompanies the popping of champagne corks in a Symphony Hall with a vintner's license. Many conductors have led the Pops. Since 1930 its conductor has been Arthur Fiedler, who was responsible for another expansion, the free concerts given since 1929 on the Esplanade in July and August.

The Boston Symphony has carried its music far afield in many ways. In 1952 it made its first European and trans-continental tours. From 1936, when it took over an embryo festival from local residents, the orchestra has played at Lenox, Massachusetts, in the summer, since 1938 on its own beautiful estate of Tanglewood. The Berkshire Music Center, run in conjunction with the festival, was started by Dr.

Koussevitzky in 1940, and each year 400 young musicians study there with a distinguished faculty. It was the pioneer recording orchestra, and also pioneered in broadcasting its concerts, having been on the air as early as 1926. It was featured this fall in what was believed to be the first telecast of a complete concert, at the opening of the new auditorium at M.I.T.

The Boston Orchestra is, by any standards, a very big business. From the 26-concert season of 1881, with 60 players and an unusually generous budget of \$100,000, the orchestra now has the longest season of any in the world — 46 weeks with 104 playing members plus an additional 30-odd managerial, office, and custodial employees, and a budget that has for some years run well over \$1,500,000 annually. It operates a school, the Berkshire Music Center. It is part owner of a radio station. It possesses a vintner's license in Boston for the Pops, office, and operates a restaurant at Tanglewood. It counts among its possessions such oddments as tractors, necessary for the upkeep of its two Lenox estates, Tanglewood and Wheatleigh. It also owns Symphony Hall in Boston and dispenses more than \$130,000 annually in pensions.

**I**N THIS 75th Anniversary year, the Boston Orchestra will, by present accounts, achieve the legendary 53-week year. The season opened on September 30th for a week of concerts in Boston prior to a tour that went as far South as New Orleans, then north to Detroit and Ann Arbor. The regular season continues until April 28th, with the usual monthly week on the road for concerts in New York, Washington, and Brooklyn. On May 1st, all but a few principals become the Boston Pops and play daily until June 30th. On July 2nd, the chamber music section goes to Tanglewood, while the balance becomes the Esplanade Orchestra, playing daily from July 2-15. The entire orchestra is at Tanglewood from July 16th through August 12th. The Esplanade Orchestra has an additional week, August 13-18. Then they all leave for Europe on August 20th, play in Edinburgh for a week from the 26th, and tour northern Europe (perhaps Russia) until September 30th, exactly 53 weeks after the year opened with a week of rehearsals.

# The Man Who Came to Boston

Here Is an Intimate Picture of  
Charles Munch, Who Is Making New History  
for the Boston Symphony Orchestra, Now in Its  
75th Year — By Helen Gauntlett



*Acutely aware of the special capacities, technical and coloristic, of every instrument*



*Above: Attendance at rehearsals is a part of Boston's social activities*

*Albert Schweitzer and Munch are life-long friends. Eugène Munch was Schweitzer's first organ teacher*



CONSIDERABLE surprise greeted the Boston Symphony Orchestra announcement in the spring of 1948 that Charles Munch would take over as Music Director when Serge Koussevitzky retired at the end of his 25th season in 1949. Munch had for some years been regarded as France's greatest conductor, but he was not well known in America, though the astute Virgil Thomson, with unusual perspicacity, had prophesied as early as 1933 that Munch would eventually lead the Bostonians.

According to George Judd, then manager of the orchestra, it was all very simple. "We heard him, we liked him, and we liked what he did with our orchestra, so when Dr. Koussevitzky decided to retire, we hired him." Munch's first appearances in the U. S. had been in 1946-47, when he guest-conducted in Boston, New York, Chicago, and Los Angeles to the kind of critical acclaim rarely heaped on visiting conductors. "A magnetic leader, no egocentric or sensationalist, but a thoroughly-equipped and full-blooded interpreter. This was conducting and, more, it was music . . . [Munch is] a musician singularly keen of ear, sensitive to tonal values, acutely aware of the special capacities, technical and coloristic, of every instrument." Thus Olin Downes in *The New York Times* described his first concerts, a judgment confirmed by more appearances the following season, and echoed by critics and audiences alike wherever Munch conducted.

To inherit the mantle of that towering figure of modern music, Serge Koussevitzky, was a challenge that perhaps some conductors might have met with imitation, others with an abrupt and complete division of the old and the new. Charles Munch, being a dedicated musician and a highly individualistic one of wide experience, did neither. By the wise edict laid down by Henry Lee Higginson, the orchestra's founder, the music director has total responsibility for all things musical, from programming to guest conductors. However, Munch did not take over the direction of the Berkshire Festival and the Berkshire Music Center until after Koussevitzky's death. Munch's first program duplicated that with which Wilhelm Gericke

*Hi-Fi Music at Home*

had opened Symphony Hall in 1900. It was a resounding success, and in very short order the Boston Symphony was as indisputably Munch's own, as it had been Koussevitzky's for so long.

During his third season in Boston, Munch was ill, and in his four months absence guest conductors took over, with that brilliant martinet of the baton, Ernest Ansermet, in charge for most of that time. Comments on Munch's return in March are revealing: "The instant he began conducting you knew he was back at the head of his orchestra. They played for him as they have not quite played since last October. Boston has been well served by various gentlemen, but Mr. Munch remained the true and admired master of this orchestra. There was a basic passion and sweetness, both in tone and manner of playing, which had been missing all this time." (Cyrus Durgin in the *Boston Globe*)

In Munch's seven seasons in Boston, he has introduced much new music and many neglected classics, and his always well-balanced programs have included most of the standard repertory. He has been largely responsible for the re-emergence of the music of the great French romantic composer, Hector Berlioz. For this 75th Anniversary season, fifteen new works, eight by American composers, have been commissioned and are being presented. Munch's terms as music director have meant a constant and continuing expansion of the orchestra's activities and of its audience.

In the course of that first and overwhelmingly successful European tour, Munch conducted the Boston Symphony in Strasbourg in what must have been the culmination of a lifetime of music making. The orchestra's first concert, in Paris, was one of the most brilliant occasions of this century; in Brussels they stopped traffic. But Strasbourg was a triumphal homecoming such as is given to few men. Two of his brothers were in the packed hall, and there was

<sup>1</sup> This and other quotations from Albert Schweitzer are taken from "Music in the Life of Albert Schweitzer", copyrighted 1951 by Charles R. Joy. Used by permission of Harper & Brothers.

about Munch something almost transfigured in the expression upon his face as he led his brilliant Bostonians in a transcendent performance of the Brahms *Fourth Symphony*. For Charles Munch is an Alsatian whose career began in the Strasbourg of his birth, and his family has long been important to its musical life.

Charles Munch comes from a great tradition, and one quite unknown to America, even among the most familiar of the European-trained conductors. For generations the Munches had been organists and cantors, teachers and church musicians in Alsace. Charles Munch's grandfather was such an organist and teacher, first in Dorlisheim, then in Niederbronn, and Bach's *Well Tempered Clavichord* was the foundation for the musical education of his children. His sons, Eugène and Ernest, later studied in Berlin at the Musikhochschule, and returned to Alsace to take up their own careers as organists and teachers, Eugène at the Protestant Temple in Mulhouse, and Ernest at the St. William Church in Strasbourg. It was Eugène Munch who was Albert Schweitzer's first organ teacher, and it was Eugène who introduced him to Bach.

Schweitzer was only ten when his life-long association with the Munches began, one that made of him a great musician, and one that has been a profound influence on Charles Munch. From his studies with Eugène Munch, Schweitzer went on to Paris and work with Charles-Marie Widor, and in 1893 he returned to Strasbourg to study theology at the University and to play music with Ernest Munch.

One of Ernest Munch's first steps when he became organist at St. William was to establish a choir "for the presentation of music in the service of worship. Bach's works are written for the service of worship. As his cantatas and passions have no place in our order of service, and yet are essentially and unchangeably ecclesiastical in character, there is nothing to do except to arrange services of worship with the works of Bach, if they are to be rendered in the atmosphere in which they arose."<sup>1</sup> This

*The music he draws from his orchestra is written upon his face, as upon the scores in front of his musicians. This is one of the most fascinating aspects of Munch the conductor. The extreme mobility and the expressive power of his countenance mirror a thousand shades of feeling*





Three conductors of the Boston Symphony: Pierre Monteux, 1919 to 1924; Serge Koussevitzky, 1924 to 1949; and Charles Munch, who took over in 1949

was long before the days of the Bach cult, and less than 15 years after a Bach cantata had first been heard in Strasbourg. It was a bold venture that had wide repercussions. And it was never the dull, plowed-through Bach of Sir Henry Wood's youth in England. It was Bach as a living force.

When Charles was born in 1891, the fifth of Ernest Munch's six children, his father was already embarked on his plan to perform not only the few cantatas of Bach already well known, but also, one after the other, all of the Bach vocal works. And from this, and the passionate discussions that went on in the Munch home about details of

interpretation, came Dr. Schweitzer's epoch-making book on Bach.

Eugène Munch had been a great organist, and a gifted conductor and teacher and, like his brother, firmly oriented toward France, but it was Ernest Munch who, as an organist and orchestra leader, established a school in Alsace. "It is thanks to him above all else that the Protestant churches have gifted organists and choir leaders. Others continue faithful to his ideal, because of the impetus they received from him. He accomplished the work to which he was called." <sup>1</sup> He was a past master in the art of directing a great vocal ensemble, as are the three Munches now conducting, Charles in Boston, brother Fritz in Strasbourg, and cousin Hans, Eugène's son, in Basel.

This, then, was Charles Munch's background, reflected today in his predilection for choral works, and his great skill in leading them. Bach is his Bible, as it was his father's and his grandfather's, and if there are disagreements with details of his Bach, or Mozart, or Haydn, so there have always been with classical music, and Munch at least has devoted a lifetime to studying them.

The ancient city of Strasbourg, a free city for centuries and enthusiastically French since 1681, was annexed by Germany in 1871 after the Franco-Prussian war. In those years between wars, it was the strategic center of Franco-German artistic rivalry, and the most important conductors and musicians of the time appeared with Ernest Munch's choir and with his orchestra. The best in music was heard — orchestral, instrumental, and choral, old and new. After the performances, the soloists and other participants were always invited to have dinner at the Munch's, where they held passionate discussions, particularly when Widor and Gustave Bret, the founders of the Paris Bach Society, were present. That was when the young Charles learned really to love music.

The technicality that made the very French-feeling Munches temporary German citizens *Continued on page 61*

### THE BOSTON SYMPHONY on RCA Victor Records

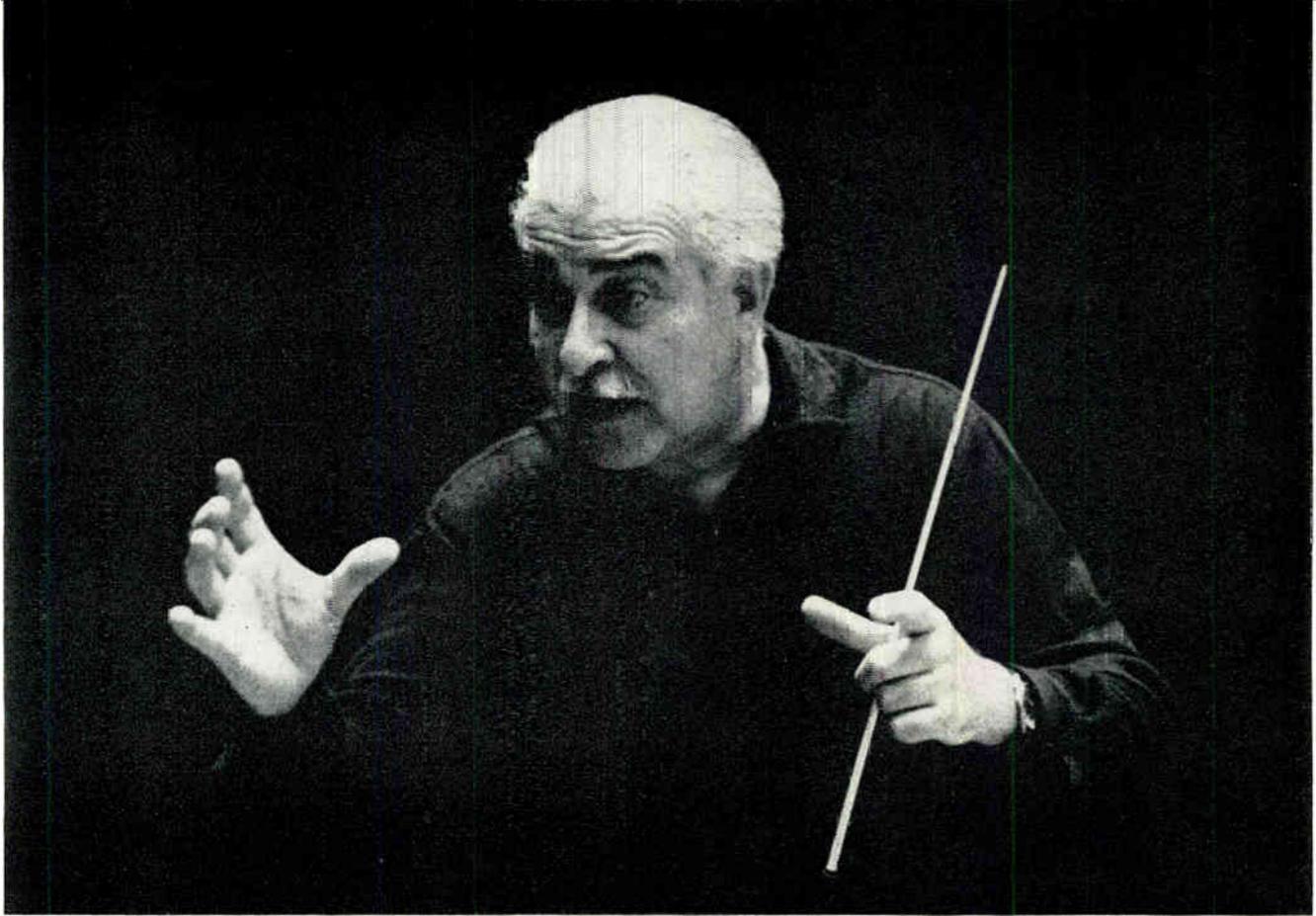
<b>Debussy:</b> Blessed Damsel	
<b>Berlioz:</b> Summer Nights • Munch	LM 1907
<b>Ravel:</b> Bolero, Ma Mère L'Oye • Koussevitzky	LM 1012
<b>Menotti:</b> Concerto for Violin and Orchestra	
<b>Honnegger:</b> Symphony No. 2 for String Orchestra • Spivakovsky, Munch	LM 1868
<b>Khatchaturian:</b> Concerto for Piano and Orchestra • Kapell, Koussevitzky	LM 1006
<b>Brahms:</b> Concerto in D • Heifetz, Koussevitzky	LCT 1043
<b>Tchaikovsky:</b> Concerto in D • Milstein, Munch	LM 1760
<b>Bruch:</b> Concerto No. 1 • Menuhin, Munch	
<b>Mendelssohn:</b> Symphony No. 4 • Koussevitzky	LM 1797
<b>Brahms:</b> Concerto No. 2 • Rubinstein, Munch	LM 1728
<b>Chopin:</b> Concerto No. 2	
<b>Saint-Saëns:</b> Concerto No. 4 • Brailowsky, Munch	LM 1871
<b>Prokofiev:</b> Concerto No. 2 • Heifetz, Koussevitzky	LCT 6
<b>Mozart:</b> Concertos Nos. 12 & 18 • Krous, Monteux	LM 1783
<b>Berlioz:</b> The Damnation of Faust • Munch	LM 6114
<b>Ravel:</b> Daphnis and Chloe • Munch	LM 1893
<b>R. Strauss:</b> Don Quixote • Munch	LM 1781
<b>Berlioz:</b> Harold in Italy, Damnation of Faust (Excerpts) • Koussevitzky	LCT 1146
<b>Rachmaninov:</b> Isle of the Dead	
<b>Prokofiev:</b> "Classical" Symphony • Koussevitzky	LM 1102
<b>Prokofiev:</b> Lieutenant Kijé Suite, Romeo and Juliet Ballet Suite No. 2, The Love for Three Oranges • Koussevitzky	LCT 1144
Munch Conducts French Music	LM 1700
<b>Scriabin:</b> Poème D'Extase	
<b>Liszt:</b> Les Préludes • Monteux	LM 1775
<b>Stravinsky:</b> Rite of Spring • Monteux	LM 1149
<b>Berlioz:</b> Romeo and Juliet • Munch	LM 6011
<b>Tchaikovsky:</b> Romeo and Juliet Overture • Koussevitzky	LCT 1145
<b>Copland:</b> Salón México, Appalachian Spring • Koussevitzky	LCT 1134
<b>Tchaikovsky:</b> Serenade for Strings • Koussevitzky	LM 1056
<b>Debussy:</b> Sylvia, Coppélia • Monteux	LM 1913

<b>Berlioz:</b> Symphonie Fantastique • Munch	LM 1900
<b>Schumann:</b> Symphony No. 1 • Munch	LM 1190
<b>Schubert:</b> Symphony No. 2 • Munch	
<b>Schubert:</b> Symphony No. 8 • Koussevitzky	LM 9032
<b>Sibelius:</b> Symphony No. 2 • Koussevitzky	LM 1172
<b>Beethoven:</b> Symphony No. 3 • Koussevitzky	LM 1145
<b>Brahms:</b> Symphony No. 3 • Koussevitzky	LM 1025
<b>Harris:</b> Symphony No. 3	
<b>Hanson:</b> Symphony No. 3 • Koussevitzky	LCT 1153
<b>Brahms:</b> Symphony No. 4 • Munch	LM 1086
<b>Tchaikovsky:</b> Symphony No. 4 • Koussevitzky	LM 1008
<b>Beethoven:</b> Symphony No. 5 • Koussevitzky	LM 1021
<b>Beethoven:</b> Symphony No. 5	
<b>Schubert:</b> Symphony No. 8 • Munch	LM 1923
<b>Honnegger:</b> Symphony No. 5	
<b>Russell:</b> Bacchus Et Ariane	
<b>Ravel:</b> Pavane For A Dead Princess • Munch	LM 1741
<b>Prokofiev:</b> Symphony No. 5 • Koussevitzky	LM 1045
<b>Sibelius:</b> Symphony No. 5 • Koussevitzky	LCT 1151
<b>Tchaikovsky:</b> Symphony No. 5 • Koussevitzky	LM 1047
<b>Tchaikovsky:</b> Symphony No. 6 • Monteux	LM 1901
<b>Beethoven:</b> Symphony No. 7 • Munch	LM 1034
<b>Haydn:</b> Symphony No. 94 • Koussevitzky	
<b>Haydn:</b> Symphony No. 104 • Munch	LM 9034
<b>Händel:</b> Water Music Suite	
<b>Mozart:</b> The Marriage of Figaro; Overture	
<b>Schumann:</b> Geneva; Overture • Munch	LM 7009
<b>Mozart:</b> Eine Kleine Nachtmusik	
<b>Haydn:</b> Symphony No. 92 • Koussevitzky	LM 1102

### THE BOSTON POPS ORCHESTRA Arthur Fiedler Conducting on RCA Victor Records

<b>Luiginis:</b> Ballet Égyptien	
<b>Massenet:</b> Le Cid—Ballet Suite • Boston Pops Plays • Boston Pops Plays Leroy Anderson Favorites • Boston Pops Program, A • Boston Pops Virtuoso Pieces • Tchaikovsky: Capriccio Italian, 1812 Overture •	LM 1084 LRM 7002 LRM 7042 LM 9027 LRM 7035 LM 1134

Classical Juke Box, The Comedians • Classical Music For People Who Hate Classical Music •	LM 1106 LM 1752
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<b>Offenbach:</b> Gaîté Parisienne In High Fidelity	
<b>Meyerbeer:</b> Les Patineurs • Gilbert And Sullivan Overtures	LM 1817
Musical Comedy Medleys • Heart Of The Piano Concerto, The • Heart Of The Symphony • In The Latin Flavor • Kreisler Favorites •	LM 1798 LM 1105 LM 1085 LM 162 LRM 7047
<b>Khatchaturian:</b> Masquerade	
<b>Tchaikovsky:</b> The Nutcracker Suite No. 2 •	LM 1029
<b>Britten:</b> Matinée Musicals	
<b>Anderson:</b> Irish Suite •	LM 1093
<b>Smetana:</b> The Moldau	
<b>Dvořák:</b> Husitská Overture	
<b>Brahms:</b> Hungarian Dances Nos. 1-6 • Music For A Summer Night • Operatic Ballet Music • Opera Without Singing • Peer Gynt Suite No. 1 •	LM 9017 LM 1910 LM 9005 LRM 7045 LM 7002
<b>Prokofiev:</b> Peter And The Wolf	
<b>Goethe:</b> The Sorcerer's Apprentice	
<b>Dukas:</b> Scherzo	
<b>Saint-Saëns:</b> Henry VIII Dances; Dance of the Gypsy	
<b>German:</b> Dances From King Henry VII; Morris Dance, Shepherd's Dance, Torch Dance • Slaughter On Tenth Avenue And Other Ballet Selections •	LM 1803 LM 1726 LM 69
Sousa Marches • Mr. Strauss Comes To Boston • Strauss Waltzes • Strauss Waltzes And Polkas • Chopin: Les Sylphides • Waltzing With Waldteufel • Strauss Polkas •	LM 1809 LM 68 LRM 7041 LM 1919
<b>Addinsell:</b> Warsaw Concerto	
<b>Liszt:</b> Liebestraum No. 3	
<b>Grieg:</b> Peer Gynt Suite No. 2 •	LRM 7052
<b>Grofé:</b> Grand Canyon Suite •	LM 1928



*The Fiedler Theory: There is no real distinction between classical and popular music. There are only two kinds — good and bad*

**U**P IN BOSTON there is a bridge named after Arthur Fiedler. Someday maybe he will get a whole city named after him. Once he thought he had — and this summer marks the two dozenth anniversary of that grand illusion.

Bouncing across Pennsylvania with his Sinfonietta in 1932, the then ambitious young conductor suddenly was taken aback at the disclosure by one of his map-happy entourage that their bus was heading right straight for a dot called Fiedler, in the north central part of the state between Lewistown and Lock Haven. Hasty calculations showed that they were at least a week away from Fiedler, what with several one-night stands en route. The namesake was hard put to contain himself — imagine the publicity! A free concert would be the least that he could offer, it seemed to him. His musicians concurred. A wire was sent to the mayor.

“There isn’t any mayor”, the reply came back.

Puzzled but undaunted, the expedition pushed on. Fancy the chagrin on all sides when the bus hove into what was expected to be the thriving center of Fiedler, Penn., only to find that it was indeed Fiedler, Penn., but *sans* absolutely any signs of thriving. It developed that Uncle Sam had built a military airport there during World War I, and later abandoned it. The business section consisted of a blacksmith shop, period.

So there is no place called Fiedler anywhere, after all. There ought to be, however, because the day approaches when somebody like Toynbee will be bound to take note of the democratization for which American musical life is

## *Pop Goes the Fiedler*

*About the Man Who Devised the Formula  
Which Has Made the Boston Pops  
a Unique Institution — By James Lyons*



*March-April 1956*



Fiedler, who drives to fires in a convertible equipped with radio and a siren, is also an avid fight fan. Here, at Rocky Marciano's training headquarters, he swapped his conductor's baton for a pair of boxing gloves

lar music. There are only two kinds of music, namely good and bad.

Now, the cultured few and the hoi polloi used to regard each other's music with polite toleration, and preferably from a distance. The startling truth — that their sensibilities are not so disparate — is today the revealed word, as predicted by the poets of antiquity, but that was not so in the beginning. The scene was a musty firetrap euphemistically known as the Boston Music Hall, once the landmark of Hamilton Place, off Tremont Street, in the center of Boston. Loew's Orpheum stands on the site nowadays, but the date we are interested in is the Saturday night of July 11, 1885, when the address served as headquarters for the Boston Symphony Orchestra.

At that juncture, this now venerable organization was an unsteady four years old. Its founder, banker Henry Lee Higginson, wanted nothing more than to see it become self-supporting, not because he begrudged covering the deficits, but because he knew that solvency would insure its future. So, with a view also to keeping its ranks intact between the spring and the autumn, Higginson suggested that the men "should relax in the summer, playing a lighter sort of thing". Not without trepidation, his plan was given a trial. The floor seats were supplanted by tables, and waiters outnumbered the ushers. Adolf Neuendorff conducted a program that ranged from the *Pizzicato Polka* to a thing called "Reminiscences from Tannhäuser".



The Boston Pops Orchestra also gives free outdoor concerts at the Esplanade shell. This idea, conceived by Fiedler, was officially honored in 1953



unique, and for which we have nobody to thank but the subject of these paragraphs. The origins of this singular situation can be traced to the late 19th century, but in our time the process has been much accelerated. And at this point it is moving along with a vigor that suggests the influence of a natural law. In lieu of one, credit a certain inexorable force that might be described (but somewhat tongue in cheek) as the Fiedler Theory of Auditory Relativity. It could be stated thus:

*There is no real distinction between classical music and popu-*

That opening concert was billed as the first in a series of "Proms" — short for "Promenade" — a nickname tacitly conceding precedence to the "Proms" of London that had been copied from those originated by a Frenchman, one Philippe Musard, as early as the 1830s. Actually, the American variant was something new and different as to quality of performance (high) and audience spirits (high).

No pun intended there, but the matter of spirits was so decidedly different that there was no season of 1890 whatsoever, the authorities having denied *Continued on page 56*



HERMAN LEONARD PHOTOS

HI-FI

# Music

IN MY HOME

By Antal Dorati

THE RECORD-LISTENING of a professional musician, and a busy one, is a very special matter, particularly in my own case.

Most of my life goes into the making of music. Long hours of study are needed daily for my own preparation, and of the orchestra I conduct — hours far exceeding the working hours of a business man. Therefore, very little time is left for outside entertainment, and such diversion hardly needs to be sought, since the task of music-making, serious and energy-consuming as it is, is at the same time an endless source of deepest enjoyment. I have never felt that I need to have "fun". I *always* have it. An occasional break from my work? Sometimes. But is the break from musical work to be found in music-listening?

Yes, curiously, or understandably, as the reader may feel. Oddly enough, a musician is the man who most often has the same thing for his hobby as for his work — namely, music.

For utter relaxation and greatest pleasure, I listen to chamber music, and especially its highest treasure, the string quartet. Were I a millionaire, my most important luxury would be to have a fine string quartet in my house (I mean live people!). As it is, I listen to chamber music as often as I can, and put on a string quartet record when I want to hear music in its highest form. I truly think that, by and large, the greatest works of the greatest composers are their compositions for string quartets.

As to how serious a hi-fi fan a musician can become, I have no idea. Personally, I am *not* an extreme hi-fi hobbyist, although I have spent far more time listening to recordings than ever before, and with ever-increasing pleasure, since it became possible to hear records in my home on a machine which reproduces the kind of sounds a musician would expect to hear from an orchestra.

Although I conduct many recordings, and am most painstakingly and conscientiously giving my very best on records, to me recorded (electrically reproduced) sound is still only a shadow of live music-playing. In my home, I listen at moderate volume because I can hear the special things I am listening for much better that way.

What are the things I listen for? Music I did not hear before, or did not hear often enough; interpretations I am unfamiliar with; instruments I seldom hear live (like the harpsichord); music of far-away lands; in short, everything which has the lure of the unknown.

Rarely do I listen to my own recordings for relaxation. The obligatory, professional listening to the test pressings first, and later the finished product are enough to satisfy my curiosity completely. Besides, they remind me too vividly of the strain of their making — each time a nerve-wracking experience for an artist.

Neither do I listen much to records of the average orchestral repertoire. To me, as a performer, even the greatest rendering of any symphonic masterpiece becomes strangely stiff after having heard it 3 or 4 times on the same record. To me, there is an unnatural quality about any recording, because it repeats as often as it is played the unique quality of *one* performance! If one would hear the same great interpreter perform the same great work on three different occasions, one would hear

*Continued on page 54*





## COLLECTORS' CORNER

**T**HIS MONTH we warmly recommend: "Lily Pons Gala" (Columbia); "Complete Organ Works of Bach, Vol. 1" — Carl Weinrich (Westminster); and "Listen to the Blues" — Jimmy Rushing (Vanguard).

**T**HE BIG NEWS of the yet young record season is the substantial price reductions announced by Mercury, Columbia, and London. In line with the heretofore established price schedule set sometime ago by RCA Victor, hereafter the great majority of such superb items as the Columbia Masterworks series, Mercury's Living Presence works, and London *ffrr* classics will cost you only \$3.98 per recording.

**T**wo of the finest books ever published on the controversial subject of jazz have come out recently. "The Encyclopedia of Jazz" by Leonard Feather is a comprehensive masterpiece, containing 200 photographs and the carefully detailed biography of every important figure in jazz — 1,055 in all. At random I've checked Feather's information, and have yet to find the tiniest fault. The work that went into this invaluable book must have been enormous, for jazz artists are notable for not remembering facts and dates. Yet, at long last, this wealth of material is available under one cover, and to this party it is worth every cent of the \$10 price tag. Publisher is Horizon Press.

The second book is Orrin Keepnews and Bill Grauer's "A Pictorial History of Jazz", from Crown Publishers at \$5.95. Here in 282 pages are 625 photographs, all interestingly annotated. The book takes you in wonderful pictures from "New Orleans Joys" to "Artistry in Rhythm", and the job of gathering and editing all the pictures must have been fascinating. We have one fault to find and that is with the

quality of the paper. In such a work of this kind, only the best paper should have been used even if it meant raising the price of the work.

On the classical side, we must commend David Hall and Abner Levin for "The Disc Book", by Long Player Publications at \$7.50 with 471 pages. Into these are crammed a world of musical knowledge. The book asks, and answers, these three questions: 1) Over and above standard repertory, what lies beyond that might be worthy of your attention? 2) Of the hundreds of artists represented in the catalogs, who can be depended upon in what respects? 3) What about audio equipment? In every respect "The Disc Book" accomplishes what it sets out to do — it covers the field of long playing records of concert music in terms of the major realms of interest.

**T**HAT OLD FOX, Benny Goodman, has certainly been tooting an economically sharp clarinet these past months. For over and above the release of his Universal-International motion picture biography, four major record companies (RCA Victor, Columbia, Decca, and Capitol) have released major albums by Benny Goodman this past month. You'll find a comprehensive review of these works in the review section under jazz. Some of the behind-the-scene activities that went on to effect these recordings were out of this world. Consider:

Many of the Columbia records are taken from a period when Goodman was under exclusive contract to RCA Victor. One of the RCA albums is called "The Benny Goodman Story", and Decca (which owns U-I) has the rights to that one. The Decca sound-track album was made when Harry James was the property of Columbia. Also,

at least two members of the orchestra (Gene Krupa and Teddy Wilson) who made the Decca sound-track album belong contractually to Norman Granz, who, in return, picked up Ella Fitzgerald from Decca. The Capitol album was made before it was known that Decca would release the sound-track of the new motion picture, with Goodman leading a hand-picked group of musicians in the same songs he plays for the film. And in between all this, Goodman ran over to Columbia and recorded a small set of numbers with Rosemary Clooney. Happily, everything is now peaches among all parties concerned, which does prove that differences can be settled over the telephone. Meanwhile, Goodman is madly dashing around picking up royalty checks. Things should be more rosy than ever in the old Connecticut home-stead.

**T**HE WILLY-NILLY extension of our musical horizons as a consequence of LP has brought belated honor to dozens of latterly obscure composers. Ironically, however, percentages being inexorable, a few of the most deserving continue to suffer the ignominy of neglect. Admirers of one such — the late Sir Arnold Edward Trevor Bax, 1883-1953 — have decided to close ranks lest their hero's escutcheon be allowed to tarnish even further. For the specific purpose of underwriting a series of recordings, they have organized the Arnold Bax Society, and membership is open to all who would subscribe to copies of the projected repertory. Like Elgar before him, Bax was profoundly responsive to the sights and sounds and smells of nature, albeit more subtly, so that his music approximates a *mystique* of universal appeal, for all of its rather elusive loveliness. He is perhaps best known for those of his orchestral works that admit a debt to Celtic folklore, notably *The Garden of Fand*. This work, however, represents but one facet of the Bax esthetic. His symphonies are far more substantial contributions to the permanent literature.

Those interested in the Arnold Bax Society should contact Clifford W. Gillam, Downsview, King's Barn Lane, Steyning, Sussex, England.

# REVIEWS AND

# RATINGS



By OLIVER DANIEL, DONNA ED, PEGGY GLANVILLE-HICKS, DAVID HALL, JAMES LYONS, ROBERT PRESTEGAARD, FRED REYNOLDS, HELEN WARD

ORCHESTRA MUSIC

**BEETHOVEN: Symphony No. 5 in C Minor, Op. 67** A-A  
**SCHUBERT: Symphony No. 8 in B Minor ("Unfinished")** B-A  
 Boston Symphony Orchestra under Charles Munch  
 RCA Victor LM 1923 12''

Both of these major works have been recorded countless times in the past, but I would guess that this is the first time that they have been coupled on one recording. This is the disc that RCA Victor released in conjunction with the 75th anniversary of the Boston Symphony Orchestra, and over the years it will unquestionably be an enormous seller. In fact, for those entering the realm of classical music for the first time, it is a must. I feel that Munch was not quite dynamic enough in his reading of Beethoven's *Fifth*, but I have nothing but praise for his interpretation of Schubert's "Unfinished".



FR

**STRAVINSKY: Petrouchka (Complete)** A  
 Philharmonic Symphony Orchestra of London under Hermann Scherchen  
 Westminster W-LAB 7011 12''

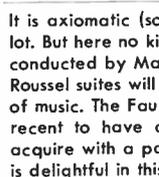


I am not given to superlatives as regards Scherchen, but interested parties are apprised that this album is the best conducted version of Stravinsky's wondrous score currently available. Happily, it is also the best performed and the best recorded. All right, you could quibble with the tempi here and there, but Scherchen's total conception is magnificent and he manages to bring it off without a hitch. We are accustomed to the superb detail of this ensemble (the Royal Philharmonic in disguise), but it does not often let go with such vitality and sweep. The sound is ultra-spacious. An unqualified triumph, and nothing less.

JL

Scherchen

**ROUSSEL: Bacchus et Ariadne, Op. 43, (Suites Nos. 1 and 2)** A-B-A  
 Orchestra des Concerts Lamoureux under Jean Martinon  
**FAURÉ: Pelléas et Mélisande, Op. 80** A-A  
**DEBUSSY: Petite Suite** B  
 Same Orchestra under Jean Fournet  
 Epic LC 3165 12''



It is axiomatic (so one usually accepts) that French orchestras are a pretty inferior lot. But here no kicks are warranted. The Lamoureux Orchestra sounds fine, whether conducted by Martinon or Fournet. This is one of the best of Epic's ventures. The two Roussel suites will hold up for many playings. They are fresh, original, and vital bits of music. The Fauré suite pales with time: it's the potted palm, the period piece, too recent to have acquired the patinated fascination that such period "do's" can acquire with a pack of years. Debussy's piece, originally composed for two pianos, is delightful in this light.

OD

Fournet

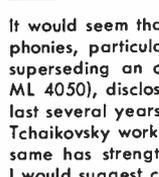
**BRUCKNER: Symphony No. 4 in E Flat Major ("Romantic")** B-A  
**WAGNER: Siegfried Idyll** B-B  
 The Vienna Philharmonic Orchestra under Hans Knappertsbusch  
 London LL 1250 2-12''



Whether you look upon Bruckner as a great symphonist, or as something of a charlatan, this performance of his *Romantic Symphony* is one of the best in many a year. Passages that once seemed naïve and superficial are given added lustre and importance under the able baton of Hans Knappertsbusch. The Vienna Philharmonic is a responsive instrument when so guided. If the music is sometimes overly grandiose and mystic, it is not the fault of the conductor, it is merely the style of the composer. The *Siegfried Idyll* is an appropriate filler for the Bruckner, and it has the gentlest of Wagnerian flairs. Handsomely packaged with good sound.

RP

**TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36** A  
 The Philadelphia Orchestra under Eugene Ormandy  
 Columbia ML 5074 12''



It would seem that we will never be done with recordings of the Tchaikovsky symphonies, particularly the *Fourth*, *Fifth*, and *Sixth*. This new edition of the *Fourth*, superseding an older recording by Ormandy and the Philadelphians (Columbia ML 4050), discloses the great advances made in acoustical reproduction over the last several years. However, the *Fourth Symphony* still appears to be the one major Tchaikovsky work of which Ormandy isn't the complete master. His interpretation of same has strength and enormous power, but it lacks subtle dramatic evaluation. I would suggest comparison with the Kubelik version on Mercury.

FR

Ormandy

**STRAVINSKY: Le Sacre du Printemps** A  
 RIAS Symphony Orchestra of Berlin under Ferenc Fricsay  
 Decca DL 9781 12''



Fricsay is one of the more enlightened maestri. He likes to throw light where it has not shone before, explore a familiar work's insides, and thus to provide us with a new look at the tried and true. Any masterpiece can withstand this kind of scrutiny, but *Le Sacre* above all has to "go", and if its propulsive thrust is not maintained the consequences, however interesting, seem to be beside the point. This performance has neither bite nor momentum, although the orchestra plays superbly. Also, the sound is not quite what it might have been. The aging Monteux revelation, along with the composer's own of more recent date, remain the best bets.

JL

## RATINGS OF CLASSICAL MUSIC

The following explanation of the Record Ratings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the left of each review.

### COMPOSITION (Top Letter)

#### A: Outstanding

Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.

#### B: Important

This rating is but slightly below the A rank.

#### C: Worthy

A composition which may merit representation in a library of the composer's works, or in a collection of that particular music.

### PERFORMANCE (Middle Letter)

#### A: Outstanding

Indicates a superb performance. Assignment of this rating is an unqualified recommendation.

#### B: Excellent

A noteworthy performance, subject only to minor criticism.

#### C: Satisfactory

A performance not without flaws, yet deserving public notice.

### RECORDING QUALITY (Bottom Letter)

#### A: Outstanding Realism

Representing the highest present attainments in acoustic and recording techniques.

#### B: Excellent Quality

Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

#### C: Acceptable Quality

Representing the current average of the better LP records.

#### R: Indicates an original 78 now re-issued as an LP record.

**Important Note:** Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here. However, the omission of a record does not mean that it was rejected, as it may not have been submitted to HI-FI MUSIC AT HOME for review.

**TCHAIKOVSKY: Symphony No. 5 in E Minor, Op. 64** A  
 Philharmonic-Symphony Orchestra of New York under Dimitri Mitrapoulas A  
 Columbia ML 5075 12"

Mitrapoulas



Of all the Tchaikovsky works, this is the one that has probably been recorded best by the greatest number of people. Yet here is another reading of the *Fifth Symphony*, able to stand side by side with the Radzinski (Westminster), Stokowski (RCA Victor), and Ormandy (Columbia) recordings. Mitrapoulas is quite content to let the work stand on its own feet, to bring to it the full expression of its deep emotion. It is a penetrating interpretation, alive with strength and drama, and splendidly played and recorded. Yet the field is so full, that you will have to be guided as to choice by your own personal taste. FR

**TCHAIKOVSKY: Suite No. 3 in G Major, Op. 55** B  
 L'Orchestre de la Société des Concerts du Conservatoire de Paris under Sir Adrian Bault A  
 London LL 1295 12"

Bault

Sir Adrian Bault directs an exuberant performance of these not entirely first rate pieces from the Tchaikovsky collection. Technically, both in execution and in the recording art, one could scarcely wish for a better job. The dynamic level of the disc, however, is a bore, staying too much within the moderate-hurry mezza-forte range, with no real repose or climax. And for two sides that is a bit too much. The fault lies in the work rather than in the performance, for Bault is a magnificent musician and conductor. PG-H



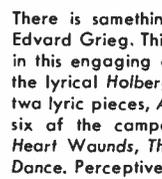
**BRAHMS: Symphony No. 4 in E Minor, Op. 98** A  
 The Detroit Symphony Orchestra under Paul Paray A  
 Mercury MG 50057 12"

Paray



Recorded last March in Detroit's Orchestra Hall, this performance of the Brahms Fourth is one of the best in sonic realization. Paray's reading of the heroic score, however, tends to make it one of the least agreeable an long play. The ever-changing moods come as no surprise, and the moments of mystery and dramatic impetus are underscored. Furthermore, Paray faces some stiff competition with the Walter and Weingartner versions on Columbia, and the Munch and Tascanini Victor recordings. Incidentally, this famed symphonic work was almost lost to the world. A friend saved it when a fire broke out in the home of the composer. RP

**GRIEG: Music for String Orchestra** B  
 The Arthur Winograd String Orchestra A  
 MGM E 3221 12"



There is something for everybody in the music of Norway's greatest composer, Edvard Grieg. This fact, the universal appeal of Grieg's music, is evident once again in this engaging album featuring the Winograd String Orchestra. Side one offers the lyrical *Holberg Suite*, Grieg's tribute to another great Scandinavian artist, and two lyric pieces, *At the Cradle*, and *Evening in the High Mountains*. Side two presents six of the composer's most appealing melodies, *Norwegian*, *The First Meeting*, *Heart Wounds*, *The Last Spring*, *In Folk Style*, and *Cow Keeper's Tune and Country Dance*. Perceptive Grieg with fine sound. RP



**BRUCKNER: Symphony No. 8 in C Minor (Version of 1890)** A  
 Pra Musica Symphony of Vienna under Jascha Harenstein B  
 Vax PL 9682 2-12"

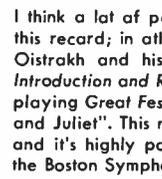
Harenstein



More and more, thanks be, the clouds are lifting from that mountain range to which all Bruckner partisans must refer, metaphorically, when discussing his massive symphonies. Harenstein, having demonstrated his advocacy with a *Ninth* of exceptional insights, now addresses himself to the *Eighth* with a conviction that is at the very least compelling—one would like to call it persuasive. Why the music of this composer should be such a hard nut for most listeners to crack, dependent sayeth not. But please file away your prejudices, if any, and hear this lofty masterpiece through. You will be rewarded, I am sure. JL

**CHAUSSON: Poème, Op. 25** A-A-A  
**SAINT-SAËNS: Introduction and Rondo Capriccioso, Op. 28** A  
**BERLIOZ: Romeo and Juliet** B  
 David Oistrakh, Violin, with the Boston Symphony Orchestra under Charles Munch  
 RCA Victor LM 1988 12"

Munch



I think a lot of people are going to become annoyed with RCA Victor for halving this record; in other words, half has Oistrakh and half doesn't. So in order to get Oistrakh and his superb readings of Chausson's *Poème* and Saint-Saëns' lively *Introduction and Rondo and Capriccioso*, you also have to take the Boston Symphony playing *Great Festivities in Capulet's Palace* and the *Love Scene* from Berlioz' "Romeo and Juliet". This nearly everyone already has in his library in one form or another, and it's highly possible you own the complete "Romeo and Juliet" by Munch and the Boston Symphony. Not cricket, RCA. DE



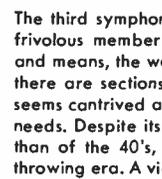
**BEETHOVEN: Symphony No. 1 in C Major; Grosse Fuge, Op. 133** A-A  
 Respectively the Vienna Symphony Orchestra and the English Baroque Orchestra under Hermann Scherchen B-A  
 Westminster WN 18034 12"

Scherchen



As James Lyons points out in his interesting program notes in this album, a quarter-century separates the writing of these two works. The difference between them is vast, indeed. While the light-hearted *C Major Symphony* is a product of the young, eager Beethoven, the mighty *Grosse Fuge* is a mature and complex work, composed only two years before the Master's death. It has never won popular acclaim, but its magnificence cannot be denied. Scherchen conducts with authority, and the recorded sound is satisfactory. The chief appeal, however, will be in comparing these two strikingly different works of Beethoven. RP

**HONEGGER: Symphony No. 3 ("Liturgique")** B  
 Orchestre de la Société des Concerts du Conservatoire de Paris under Robert Denzler C  
 London LL 1296 12"



The third symphony of the Swiss composer, written in 1945, represents this erstwhile frivolous member of "Les Six" in his profounder late mood. Well-knit as to ends and means, the work's proportions offer a satisfying balance formally speaking, and there are sections of great expressivity, though the dissonance of much of the work seems contrived as though for dissonance's sake rather than compelled by expressive needs. Despite its late date, the whole concept of this work seems of the 20's rather than of the 40's, and reaches no further than did the works of the earlier bomb-throwing era. A vigorous though not terribly subtle performance. PG-H



**FRANCK: Psyché; Rédemption; Le Chasseur Maudit** A-B-B  
 Orchestre de la Société des Conservatoire under André Cluytens A-A-A  
 A-B-A  
 Angel 35232 12"

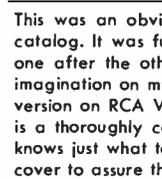
Cluytens



The distinguished French conductor, André Cluytens, is an ideal choice to interpret the calm and exalted music of César Franck. In this album, the three Franck symphonic poems are given thought, understanding, and superior playing. *Le Chasseur Maudit*, descriptive of the German legend of The Cursed Huntsman, is morbidly exciting music, but it never gains the stature of either *Rédemption* or *Psyché*. This latter work is of the same magnitude as the brilliant *D Minor Symphony*, and is perhaps the best reason of all for buying the record. Angel offers some beautiful Franck with excellent sound throughout. RP

**RIMSKY-KORSAKOV: Scheherazade** A  
 Pittsburgh Symphony Orchestra under William Steinberg A  
 Capitol P8305 12"

Steinberg



This was an obvious move by Capital, which is fast building a splendid classical catalog. It was fun to sit and listen to this and the recent Ormandy *Scheherazade* one after the other. Both discs are stunning sonically, yet, and this may be pure imagination on my part, neither seems to catch the fire and color of the Stokowski version on RCA Victor. But let's not go too far—this is a fine recording. Steinberg is a thoroughly competent conductor; he has himself a splendid orchestra, and he knows just what to do with it. And the Capitol artists knew just what to do with the cover to assure the album of receiving the attention it deserves. FR



**HAYDN: Symphony No. 96 in D ("The Miracle"); Symphony No. 102 in B Flat** A  
 B  
 B  
 Philharmonic-Symphony Orchestra of New York under Bruno Walter  
 Columbia ML 5059 12"

Walter

**CHOPIN: Les Sylphides** B-B  
**J. STRAUSS, JR.: Graduation Ball** B  
 Boston Pops Orchestra under Arthur B  
 Fiedler  
 RCA Victor LM 1919

Fiedler

**STRAVINSKY: The Fire Bird** A  
 L'Orchestre de la Suisse Romande under B  
 Ernest Ansermet A  
 London LL 1272 12"

Ansermet

**BETHOVEN: Piano Concerto No. 5 in E Flat, Op. 73 ("Emperor")** A  
 B  
 B  
 Wilhelm Kempff, Piano, with the Berlin Philharmonic Orchestra under Paul van Kempen  
 Decca DL 9741 12"



This performance was issued earlier in an album that included all five of the Beethoven concerti. For whatever reason, the individual discs have been withheld too long; collectors have been awaiting them with an impatience that may move Decca to get out the remaining ones instanter. Kempff is among the few pianists who can cope with the Emperor on its own terms. He has been identified with it for many years and it would be presumptuous to cavil at points of interpretation that so many of his admirers will go along with anyhow. The sound is considerably more hi-fi here than it was before, by the way.

CONCERTOS  
 JL

**TCHAIKOVSKY: Concerto No. 1 in B-Flat Minor, Op. 23** A  
 A  
 B  
 Emil Gilels, Piano, with the Chicago Symphony Orchestra under Fritz Reiner  
 RCA Victor LM 1969 12"

Reiner

**RACHMANINOV: Piano Concerto No. 3 in D Minor, Op. 30** A  
 C  
 C  
 Emil Gilels, Piano, with the Paris Conservatory Orchestra under André Cluytens  
 Angel 35230 12"

Gilels

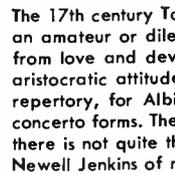


The "enhanced" re-release of Rachmaninov's miraculous performance with the Philadelphia Orchestra was bad news for all other interpreters excepting Horowitz, who has pretty much owned the work for years. The ordinarily formidable Gilels, no matter his mighty technique, fails to spark the sense of destination that is the motor of this tremendous *tour de force*. The atypical deference of Cluytens is a further liability. And on top of everything else the engineers fixed things so that the soloist and orchestra seem to be in separate rooms. In short, a near miss, but withal much closer to the mark than other versions not mentioned.

FR



**ALBINONI: Concerti a Cinque, Op. 9** A  
 Italian Baroque Ensemble under Vittorio B  
 Negri Bryks B  
 Vox DL 193 3-12"



The 17th century Tomaso Albinoni firmly declared himself—as did also Marcello—an amateur or dilettante, these terms originally meaning one who exercises his art from love and devotion rather than from professional need. From such fastidiously aristocratic attitudes came some of the important works of early Italian symphonic repertory, for Albinoni played a crucial part in the evolution of the opera and concerto forms. The performances here are excellent and the recording fine; though there is not quite the vibrant living quality in these discs that characterises those of Newell Jenkins of music of the same genre.

PG-H



**SHOSTAKOVICH: Violin Concerto, Op. 99** A  
 A  
 A  
 David Oistrakh, Violin, with the New York Philharmonic under Dimitri Mitropoulos  
 Columbia ML 5077 12"

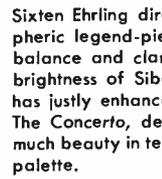
Oistrakh



It takes the romantic spirit to make an effective fiddle concerto; the clang and bang of recent styles, depending on "harmonic originality" provides no harbor for the personal melodiousness of a violin, and thus we have had few works of major scope for this instrument in recent times. Shostakovich's fertile if not always fastidious musicality here offers a rich and varied vehicle for one of the most remarkable violinists of our day. Oistrakh's technique is seemingly infallible, and with it he combines a mood of introspection, of deep emotional containment. His is the lonely, wonderful sound of a great artist playing for himself.

PG-H

**SIBELIUS: The Swan of Tuonela; The Return of Lemminkäinen; Concerto in D Minor** A-A-B  
 A-A-B  
 B  
 Camilla Wicks, Violin, with the Symphony Orchestra of Radio-Stockholm under Sixten Ehrling  
 Capitol P8327 12"



Sixten Ehrling directs a beautiful and dynamic performance of these highly atmospheric legend-pieces. Power and poetry are there, and the magnificent technical balance and clarity in this disc are like a sharp, crisp photograph of the curious brightness of Sibelius' orchestration. Camilla Wicks' performance of the Concerto has justly enhanced her reputation in the concert field as an able, young violinist. The Concerto, despite excessive length and a somewhat unshapely form, contains much beauty in terms of the cool, glassy northern sounds of the Finnish master's special palette.

PG-H



**CHAUSSON: Concerto in D, Op. 21** C-C  
**VIEUTEMPS: Violin Concerto No. 5 in A Minor, Op. 37** C-B  
 B-B  
 Yehudi Menuhin, Violin, with String and Orchestra Accompaniment  
 RCA Victor LHMV 30 12"

Menuhin



Both works featured on this disc are in their own very different ways for "specialist" listeners. The Chausson Concerto is a highly impassioned work from the pen of one of César Franck's most gifted disciples, but lacking the control of materials and medium possessed by that master at his prime. The Vieutemps is a lyrical concerto written by a top-ranking Belgian virtuoso of the last century. Though Menuhin's musicianship is impeccable, he no longer has that polish which makes the Francescatti and Heifetz recordings of these two pieces so eminently satisfying on their own terms.

DH



There are many fine recordings of Chopin works and Chopin has exerted an imaginative spell over several generations. While Fiedler has even caught some of the stylistic distortion pianists have used in interpreting Chopin, the orchestral transcriptions of the keyboard master's works are rarely successful. They, unfortunately, always sound like transcriptions, and the end result is rather cheap. *Graduation Ball* fares better and, in fact, is enhanced by the Dorati transcription, but the whole thing is a little sub-middle-brow. By the way, the latter score is cut.

OD



*The Fire Bird* was the first really modern ballet. It inaugurated Diaghilev's custom of commissioning whole ballets, and set the precedent of composer consulting both choreographer and décor artist during the writing of the work. Actually Diaghilev took a chance on Stravinsky, for the composer was quite young, but with his ballet Igor proved that the confidence had not been misplaced. This longish reading by Ansermet is the whole *Fire Bird*, not the generally played second concert suite that Stravinsky himself adapted. It is the whole that gives full meaning to the ballet, even though the music isn't always so excellent.

FR



## THE NEW MOZART RECORDINGS

Besides being the title of an orchestral suite by Tchaikovsky, "Mozartiana" serves infrequently as a generic term. To my ears it is not a pretty word, but you'd better get used to the sound because it will be coming at us from all directions in the twelvemonth that began on January 27th. That date marked the 200th anniversary of the birth, at Salzburg, of one Johannes Chrysostomus Wolfgangus Theophilus Mozart, and this year of grace will bring forth more of his music than you ever knew he composed. The record companies may be expected to take an active part in the massive commercialization. The following, just as a starter, arrived in the fortnight before bicentennial eve.

**Operas:** RCA Victor retired with honor its ancient Glyndebourne production of *The Marriage of Figaro* and has come up with a replacement (LM 6401 4-12") from the same source, albeit with an entirely different cast. Vittorio Gui conducts. The title role is sung by Sesto Bruscantini. Risè Stevens is the Cherubino, Sena Jurinac the Countess, Franco Calabrese the Almaviva, Graziella Scutti the Susanna, Hugues Cuenod the Don Basilio, and Ian Wallace the Dr. Bartolo. Now, simultaneously, London also gives us a performance of this opera in a package that includes the Boosey & Hawkes vocal score without extra charge (XLLA 35 4-12"), with Erich Kleiber conducting the Vienna Philharmonic Orchestra. Cesare Siepi is the Figaro. In the same order as before, the cast assembles Suzanne Danco, Lisa Della Casa, Alfred Poell, Hilde Gueden, Murray Dickie, and Fernando Corena. The sound is sumptuous on both sets. RCA makes some cuts, while the London contains every note. Stevens makes a more believable page, Calabrese a more convincing Almaviva, but Gueden a more expressive Susanna and Siepi a far more commanding Figaro. The Viennese orchestra is much the better and Kleiber has a keener insight into the traditions involved. Altogether I would recommend the London album, although Victor's has a warmer, more intimate flavor.

Already *Don Giovanni* has been twice represented on the winter lists. Now come two more versions. One of them, on tape, can be passed over quickly because it is a re-issue of the dated Haydn Society performance that was to be eclipsed fairly soon after its appearance. It is, however, the only one available on tape (Berkshire BH 1001, 7 1/2 ips dual track; B 9001, 3 1/4 ips dual track) and aficionados will treasure Mariano Stabile's characterization in the title role. The others in the cast are Vienna State Opera redoubtable, with the house orchestra under Hans Swarowsky. The third LP entry of the season (Cetra C 1253 3-12") is a Turin performance under Max Rudolf of the Metropolitan staff. Except for the ragged playing of the Radiotelevisione Italiana ensemble, which was not the able Rudolf's fault, this is an exciting album. Giuseppe Taddei is a prepossessing Don, Cesare Valetti a stylish Ottavio, Italo Tajo a delicious Leporello. The distaff side features Maria Curtis Verna, whose Donna Anna is decidedly superior. Much less can be said of Carla Gavazzi's Donna Elvira and Elda Ribetti's Zerlina. I am sorry to report. On the whole, therefore, my earlier preference for the set issued last fall by London remains unchanged.

**Symphonies:** RCA Victor has boxed the "Linz", No. 36, and the final three, Nos. 39-41, in magnificently streamlined performances by the Chicago Symphony Orchestra under Fritz Reiner (LM 6035 2-12"). One could cavil at numerous departures from custom as to tempi and shading, but I do not hold with the Dresden china persuasion as to Mozart; his scores can take it. Reiner tests their resilience sorely, but such sheer virtuosity as he hammers out of his ensemble is so rarely come by that one cannot dismiss the results lightly. The sound is shimmering; I doubt that any auditorium in America quite equals the recording acoustics of Chicago's Orchestra Hall. Westminster has launched its ambitious bicentennial program with the first of a series of discs that will have assembled all forty-one of the symphonies on twenty-four sides before year's end. The entire sequence will be conducted by Erich Leinsdorf, lately appointed artistic director of the New York City Opera. His forces, described for various reasons of protocol as the Philharmonic Symphony Orchestra of London, are generally known to be the superb Royal Philharmonic. On the initial evidence (WN or SWN 18116) there can be no question but that this project will become one of the more auspicious enterprises among the many

now in the works. This disc couples the "Prague" No. 38, and its sequel, No. 39, in cleancut, wholly straightforward performances, engineered to a fare thee well. The former symphony also has been paired, rather peculiarly, with the performance to be discussed in the beginning of the next paragraph; and I must say that, despite his small mannerisms, the brilliant young Igor Markevitch has coaxed some remarkably beautiful playing from the Berlin Philharmonic (Decca DL 9805 12").

**Religious Works:** Disc-mate to the foregoing is the so-called *Coronation Mass*, catalogued as K. 317. Soloists are Maria Stader soprano, Helmut Krebs tenor, Sieglinde Wagner alto, and Josef Greindl bass, with the choir of St. Hedwig's Cathedral. Sharp ears will detect a little foretaste of the Dove son from "Figaro" in the *Agnus dei* soprano solo, which Stader sings enchantingly. The whole performance, indeed, is quite moving. Still another, the unfinished *Mass in C Minor*, K. 427, has been made available finished. That's right (Epic SC 6009 2-12"). The earlier Haydn Society set observed Mozart's score to a T, but it was not too distinguished otherwise. This replacement gives us the work in its entirety, so to speak, as realized by the conductor Bernhard Paumgartner. Purists beware, but I suspect that none of them could say where Mozart stops and Paumgartner starts in lieu of musicological aid. The several soloists are variable. Theresa Stich-Randall is outstanding. Hildegard Rössl-Majdan is off her usual form, especially on the upper end. Waldemar Kmentt is heavy-handed, Walter Raninger all right. Oddly enough, the conductor is not Paumgartner but Rudolf Moralt, with the Vienna Symphony and Chamber Choir. Ringing, resonant sound. Two other albums have been issued by London to which we must address ourselves They are the *Litaniae Lauretanae*, K. 195, and the *Litaniae de Venerabili Altaris Sacramento*, K. 243 (OL 50085 and OL 50086 respectively). The performers are in either case identical: Jennifer Vyvyan soprano, Nancy Herbert contralto, William Herbert tenor, George James bass, Ralph Downes organ, and the St. Anthony Singers with the Boyd Neel Orchestra under Anthony Lewis. Both these works are early manifestations of the mystique that was to characterize Mozart's more mature writing for his church (Roman Catholic), and both are surpassingly performed.

**Concertos:** There have been two releases. On one of them (London LL 1271) the inimitable Mischa Elman joins the New Symphony Orchestra of London under Josef Krips in the K. 218 and K. 219, which are the fourth and fifth in the standard sequence. The orchestra accompanies with fine aplomb and the sound is splendid, but Elman's slithering does not become Mozart as far as I am concerned. Far more in keeping are Walter Gieseking's performances of the K. 466 and the K. 503, which are the twentieth and twenty-fifth of the standard twenty-seven (Angel 35215 12") with the Philharmonia Orchestra under Hans Rosbaud. Gieseking does not have the fingers any longer to cope with the big pages of the earlier work, but except for a certain lack of power his playing is everywhere a benediction.

**Chamber Music:** Westminster plans to encompass all of the string quartets and quintets, and the march is already well under way. In hand are the Barylli Quartet's performances of Nos. 6 to 9, being K. 159, 160, 168, and 169 (WN or SWN 18092) and also of the Nos. 10 to 12, being K. 170-172. This Viennese ensemble has vouchsafed us any number of elegant readings in the past, and it suffices to say that their latest are every bit as satisfactory. Some few may object to the slowish tempi here and there, but for identification with the true Mozart style there is not another group in the business that can match these fellows. Certainly not the New Music Quartet, which has done Nos. 2 to 5, K. 155-8, on a Columbia disc (ML 5003 12"). This ensemble has a particular predilection for the lighter Mozart, and it might be said that they are ideally cut out for these earliest of the quartets. But one misses a certain refinement that Mozart is not Mozart without. Most surprising disappointment of the lot is the Budapest collection (Columbia SL 228 2-12") of the last four quartets—Nos. 20 to 23, or K. 499, 575, 589, and 590. I have never known the Budapesters to play Mozart with such casual attention to his melodic line, and their loose reading of the *Allegretto* in K. 575 is calculated to annoy anyone who has lived with the performance of the Juilliard boys. Now there is Mozart. JL

### MOZART RECORDINGS DISCUSSED ABOVE

**The Marriage of Figaro** RCA Victor LM-6401  
**The Marriage of Figaro** London XLLA-35  
**Don Giovanni** Berkshire BH-1001

**Don Giovanni** Cetra C-1253  
**Symphonies Nos. 36, 39, 40, 41** RCA Victor LM-6035  
**Symphonies Nos. 38 & 39** Westminster SWN-18116  
**Symphony No. 38** Decca DL-9805  
**Coronation Mass** Decca DL-9805  
**Mass in C Minor** Epic SC-6009  
**Litaniae Lauretanae** Oiseau-Lyre OL-50085

**Litaniae de Venerabili Altaris Sacramento** Oiseau-Lyre OL-50086  
**Violin Concertos Nos. 4 & 5** London LL-1271  
**Piano Concertos Nos. 20 & 25** Angel 35215  
**String Quartets Nos. 6 to 12** Westminster SWN-18092  
**String Quartets Nos. 2 to 5** Columbia ML-5003  
**String Quartets Nos. 20 to 23** Columbia SL-228

**BEETHOVEN: Violin Concerto in D Major** B  
 Mischa Elman, Violin, with the London Philharmonic under Georg Solti B  
 London LL 1257 12"

Solti

Coming so soon after the superb Milstein-Steinberg Beethoven Concerto on Capitol, the Elman-Solti version will, no doubt, receive more than its fair share of comparative comment. Such is the nature of the music and record business, however, and neither the artist nor the company has any sure way of knowing when a performance will ignite in a blaze of unforgettable music. Where Milstein reached for the heavens and plucked a shining star, Elman remains in more familiar territory, playing with warmth and sincerity, if not with the indefinable spark of greatness. Good Beethoven, well-recorded, but not outstanding. RP



**JANÁČEK: Concertino; Mladi (Youth Suite, 1924) for Woodwind Sextet** C-C B-A B-B  
 Rudolf Firkusny, Piano, with the Philadelphia Woodwind Quintet and Assisting Artists  
 Columbia ML 4995 12"

Firkusny



The works of Leós Janáček are rarely heard today, but they deserve attention if only for their unusual compositional style. Janáček believed that music should be patterned upon the melodic and rhythmic elements of talking. With this in mind, the selections presented herewith are somewhat easier to digest. There is some notable playing, especially the piano of Firkusny in the *Concertino*, and the *Mladi* (Youth Suite, 1924) is a bold, penetrating work that achieves some amazing effects. Even so, a word of caution to all but Janáček followers. Listen first, and then decide. The music alone is definitely limited in appeal. RP

**BRAHMS: Clarinet Sonatas, Op. 120** A  
 Reginald Kell, Clarinet, and Joel Rosen, A  
 Piana B  
 Decca DL 9639 12"

While they last, the advertisement says, you can buy the same coupling on a Westminster disc for a dollar less, and excellent performances they are at that. Still, the straight-laced Wlach is no match for Kell at his singing best, which he emphatically is in these ever lovable little works. The latter's bittersweet tone has not always seemed to me appropriate, but it is just right for Brahms. Also, there is a romantic *jeunesse* about his playing that would be alien to the Viennese. Nice accompaniments by Rosen; "collaboration" would be too strong a word for it. Anyway, these are display pieces, not chamber music. Lustrous sound. JL



**TELEMANN: Quartet in D Minor; Sonata Polonaise No. 2; Trio Sonata in E Major; Trio in E Minor** A A A  
 Sylvia Marlowe, Harpsichord; Milton Wittgenstein, Flute; Marcel Hubert, Cello; Others  
 Westminster WN 18031 12"

Marlowe



It is curious that the prestige Telemann enjoyed in his time should have finally become so obscured that he is now almost unknown. So thoroughly has he vanished from our concert world that it is a joy to discover him on LP's. The new Telemann disc on Westminster is superbly performed and recorded. The music itself is a real joy, and the works selected here are fine examples of his writing. If some of the energy given to this Mozart year could be thinned out a bit and contributed to the cause of Telemann, we might have a richer musical season. This fine disc deserves a Bravo! OD

**GRIEG: Sonatas for Violin and Piano, No. 1 in F Major and No. 3 in C Minor** B-B-A-A B B

**BEETHOVEN: Sonatas No. 9 in A Major and No. 5 in F Major**  
 Mischa Elman, Violin; Joseph Seiger, Piano  
 London LL 1253 and 1258 Each 12" Elman

Grieg is not really a great composer, and Elman, despite his extraordinary staying power, is not really a great violinist. But he is a very good one, and here turns out a handsomely played batch of sonatas by the minor Grieg and major Beethoven on two current London platters. Such recordings—expert, authoritative—of the Grieg pieces are invaluable in completing the recorded picture of the world's music; in regard to the Beethoven, however, Mischa is in competition with the titans, and challenges them at his own risk. He is for instance totally eclipsed by Menuhin in the "Kreutzer"! PG-H



**BOCCHERINI: String Quartets in B Minor, Op. 58, No. 4; B Flat, Op. 1, No. 1; E Flat, Op. 40, No. 2; and E Flat, Op. 58, No. 2** A B B  
 New Music Quartet  
 Columbia ML 5047 12"



These performances are microgroove premières, and each of them is as welcome as the first day of spring. It has always been my contention that when you have heard one of Boccherini's string quartets or quintets you have heard all two hundred plus of the series. I do not now insist otherwise, but by the same token any work that you happen to choose is as eminently listenable as the next, and none is for a moment "dark and indistinct" as alleged by a certain silly critic. The ensemble represented herewith never has been notable for its suavity, but they certainly have the requisite Boccherini bounce. JL

**BACH: Sonata in G Minor; Partita in B Minor** A B B  
 Johanna Martzy, Violin  
 Angel 35280 12"

Martzy

This record might be a lesson to musicians, critics and record collectors alike. It proves that the capacity to play and interpret convincingly is not a monopoly by any few. Johanna Martzy plays very well indeed, and one wonders whether in a blindfold test one could identify who is playing. A guess would probably not be Martzy. These pieces, by their very nature, have a limited appeal and while they add a certain fresh note if played among other works, they cannot ever become as attractive to the general public as other works of Bach. It is a good record; the sound is pleasant. OD



**RAMEAU: The Complete Instrumental Music** A A A  
 Ruggero Gerlin, Harpsichord; Jean-Pierre Rampal, Flute; Roger Albin, Cello; and L'Ensemble Orchestral de L'Oiseau-Lyre under Louis de Froment  
 London/L'Oiseau-Lyre OL 50080/4 5-12"



Considering that he died an octogenarian, Jean Philippe Rameau (1683-1764) was not an especially prolific composer. Still, the rule of *multum in parvo* obtains with particular respect to his slender body of works for the harpsichord—solo, in ensemble, and in transcription. This omnibus collection puts the lot of them under one roof, as it were, and all serious collectors must be indebted to L'Oiseau-Lyre for such a show of enterprise. Gerlin is sometimes over-careful but he doesn't ever go pedantic, and his dedication to the project is in evidence throughout. Froment's strings have a stainless steely glister. JL

**FAURÉ: Quartet for Piano and Strings No. 1 in C Minor, Op. 15; Quartet for Piano and Strings No. 2 in G Minor, Op. 45** B-B B-B B-B  
 The Robert Masters Piano Quartet  
 Westminster WN 18093 12"

If records can be called versatile, this is one of them. The music is never obtrusive when played as background to conversation, and it is equally enjoyable for more serious, concentrated listening. Certainly it is not "great" music, but it does have subtle charm, appeal, and clear-cut melodic lines. The Robert Masters Quartet performs with ease, although a certain sameness in tone color is quite evident. This record marks the major appearance of these quartets on long play, and you should find both music and performance a refreshing change. Recorded sound is clear, with good presence. Pleasant music. RP



**PROKOFIEV: Sonata, Op. 80** B-B-B  
**LECLAIR: Sonata No. 3 in D** A  
**LOCATELLI: Sonata in F Minor** A-A-B  
 David Oistrakh, Violin; Vladimir Yampolsky, Piano  
 RCA Victor LM 1988 12"

Oistrakh



The mere fact that Oistrakh has become a vogue does not mean that each and every fiddle scrape is pure and God-given genius. His performances are fine, indeed, but the Sonata No. 1 in F Minor is not Prokofiev at his best, although the second movement has a certain Debussy or Grieg-like charm. The Leclair work is played with full-blooded enthusiasm and stylistic indifference. But Oistrakh's warm, full-bodied tone and romantic intensity should make this record of particular interest to violinists. Oistrakh has recorded both the Prokofiev and Leclair for Vanguard with better result. Such duplication seems senseless. OD

**BRAHMS: The Complete String Quartets** A  
 Budapest String Quartet A  
 Columbia ML 5052 2-12'' A



We have waited a long time for these recordings. And they are truly superb. Purer writing for the four stringed instruments can be found nowhere else in chamber-music literature, and the famed Budapest String Quartet has no equal in the world today. This is dedicated playing, from the dramatic C Minor, to the happy humor of the B-Flat, and the warm *Gemütlichkeit* of the A Minor. Side four is filled out with one of the greatest of all Haydn Quartets, the E-Flat Major, ("The Joke"). The Budapest uses, and records, on the stradivarius instruments kept in the Library of Congress, Washington, D. C. A must. RP

**Erica Morini Plays, Vol. 1** B  
 Erica Morini, Violin, with Leon Pommers, A  
 Piano B  
 Westminster WN 18087 12''

Morini

What Myra Hess is to the piano in our day, Viennese-born Erica Morini is to the violin. Like England's great lady pianist, she has been all too sparsely represented on discs with major works of the concert repertoire. So let's hope this Westminster disc of encore favorites by Fritz Kreisler, Mozart, Schubert, Tchaikovsky and others is only something to whet our appetites for major concerto and sonata readings from Mme. Morini's eloquent bow. Needless to say, she plays here with superb styling—in the Kreisler pieces especially. Recording—close-to in sound but clean and full-blooded. DH



**BRAHMS: Sonata No. 1 in E Minor; Sonata No. 2 in F Major** A  
 Pierre Fournier, Cello; Wilhelm Backhaus, A  
 Piano A  
 London LL 1264 12''

Fournier



One could scarcely wish for a more distinguished team-up for performance of these two major chamber works. The balance, tonally for performers as structurally for composers in a cello and piano work, is problematic at all times, and the onus of maintaining poise rests greatly with the pianist. The magnificent Backhaus, perhaps the greatest living exponent of pianoforte classicism, discovers with simplicity the greatness, and with greatness the utter simplicity of this music, and the result is a gem of recorded music. PG-H

VOCAL MUSIC

**PERGOLESI: La Serva Padrona (Complete)** A  
 Rosanna Carteri, Nicola Rossi-Lemeni, and B  
 the Orchestra of the Teatro alla Scala, B  
 Milan, under Carlo Maria Giulini  
 Angel 35279/L 12''

Carteri

Ye who do not "get" opera would be well advised to make another stab at it with this delicious little masterpiece. I defy anyone to resist its tunefulness; the melody just keeps coming from start to finish. There are no show-stopping arias, but the two roles are difficult to negotiate in style. Carteri is seraphic, and I must say that Rossi-Lemeni's *roué* comes closer to justifying his reputation than anything else he has done on records. Storywise this is a naughty business, sort of; the title may be translated "The Maid as Mistress". But no holds are barred on the lyric stage, so don't worry about playing this for your maiden aunt. JL



**HANDEL: Semele (Complete)** A  
 Jennifer Vyvyan, William Herbert, Helen A  
 Watts, Anna Pollak and others with the B  
 St. Anthony Singers and New Symphony  
 Orchestra of London under Anthony  
 Lewis  
 Oiseau Lyre 50098/100 3-12''



*Oh Sleep, Why dost thou leave me* and *Wher'e're you walk* from "Semele" have long been recital favorites of the Handelian repertoire; but who has ever heard the whole of this beautiful secular oratorio written two years after *Messiah*? Like *Acis* and *Galatea*, the story-line is from Greek mythology and Handel has clothed it in music rich in drama, pathos and brilliance. Jennifer Vyvyan's singing of the title role defies description in its perfection and spirit. Of similar excellence is the rest of the cast and the recording. A major addition to the disc repertoire, this! DH

**HANDEL: Sosarme (Complete)** B  
 Alfred Deller, William Herbert, Nancy A  
 Evans, Margaret Ritchie, John Kentish, B  
 Helen Watts, Ian Wallace with the St.  
 Anthony Singers and St. Cecilia Orches-  
 tra under Anthony Lewis  
 Oiseau Lyre 50091/3 3-12''

Deller

Because they call for castrato male singers in the lead roles, Handel's operas are almost never heard today, save in drastically edited versions. This Oiseau Lyre album offers the nearest approach yet to an authentic presentation of Handelian opera seria with its stylized intrigue and love among kings, princesses and their courtiers. The whole adds up to lovely music, if not as interesting as "Semele" or the great oratorios. An all-star British singing cast, headed by the superb counter-tenor, Alfred Deller, more than lives up to its collective and individual reputation. Excellent recording throughout. DH



**PERGOLESI: Stabat Mater** A  
 Teresa Stich-Randall, Elizabeth Hoengen, A  
 with Vienna Akademie Kammerchor and B  
 Vienna State Opera Orchestra under  
 Mario Rossi  
 Vanguard BG-549 12''

Rossi



A work of charming naturalness, sincerity, and melodic beauty, Pergolesi's *Stabat Mater* was composed during the last year of his life. He died at the age of 26 in 1736. This performance is an eloquent one in every respect, and all concerned deserve only the highest of praise. American-born Teresa Stich-Randall, proves once again why she won the hearts of Vienna Opera audiences. Her voice is a silvery shaft of technical perfection. Elizabeth Hoengen's expressive alto is also a pleasure to hear, and Mario Rossi directs with disciplined skill. Released under the Bach Guild, the recording was made at the Musikverein in Vienna. RP

**VERDI: Baritone Arias** A  
 Leonard Warren, Baritone B  
 RCA Victor LM 1932 12'' B

Warren

The beloved Metropolitan artist is interpretatively variable in these snippets from the tape library: *Brindisi*, *Era la notte* and *Credo* from "Otello", *Morir!* and *Urna fatale* from "La Forza del Destino", *Pari siamo* and *Cortigliani* from "Rigoletto", *Tutto è deserto, Il balen* and *Per me ora* from "Il Trovatore", *Di Provenza* from "La Traviata", *Alla via, Alzati!* and *Eri tu* from "A Masked Ball", and *E sogno?* from "Falstaff". Warren's "Forza" characterization is outstanding, his *Eri tu* a major disappointment; others run the gamut. The vocal splendors are undeniable, but opera is theater and Warren always is Warren. This will not deter too many. JL



**Lily Pons Gala** A  
 Lily Pons A  
 Columbia ML 5073 12'' B

Pons



A lovely collection indeed and a sincere tribute to the multi-talented Miss Pons. She sings the *Bell Song* from "Lakmé", *Tutte le feste al tempio* from "Rigoletto", *Una voce poco fa* from "The Barber of Seville", *Je Suis Titania* from "Mignon", *Ombre Légère* from "Dinorah", *Les Filles de Cadix*, *Fauré's Après un Rêve*, *Ponce's Estrellita* (Little Star), *Rachmaninoff's Oh, Cease Thy Singing*, *Maiden Fair*, *Chère Nuit* and *Blue Danube Waltz*. Her accompanying orchestras are directed by Pietro Cimara, André Kostelanetz, and Maurice Abravanel. I can only hope that this fair maiden will quite literally defy Rachmaninoff and never cease her magnificent singing. FR

**VERDI: Aida (Complete)** A  
 Maria Meneghini Callas, Richard Tucker, B  
 Fedora Barbieri, Tito Gobbi, Others, B  
 with the Orchestra and Chorus of La  
 Scala, Milan, under Tullio Serafin  
 Angel 3525 C/L 3-12''

Callas

There is no entirely acceptable performance on LP of this opera, more's the pity. On the whole this one is perhaps the most satisfactory. Although the big arias do not come off as they should (Tucker's *Celeste Aida* collapses under histrionics and Callas goes sour in *O patria mia*), the leading singers are elsewhere careful and communicative. Still, Milanov and Tebaldi had as much to offer in their respective ways as La Callas does; and del Monaco remains unchallenged for heroic tenoring despite his inability to spin out a *pianissimo* line. Barbieri is in good form. Gobbi has less voice than Warren but he does more with it. *Caveat emptor*. JL



**WAGNER: Die Walküre (Complete)** A  
 Martha Mödl, Leonie Rysanek, Ludwig A  
 Suthaus, Margarete Klose, Ferdinand A  
 Frantz, Others, with the Vienna Philhar-  
 monic under Wilhelm Furtwängler  
 RCA Victor LHMV 900 5-12"

Furtwängler

This may well represent RCA Victor's supreme achievement in the operatic field to date; in the opinion of this reviewer it deserves recognition as one of the truly great recorded operas. The reasons for that statement are many. Sound, by all standards, is clear and broad, and the balance throughout is splendid. The singers, while they may not be the best individually, collectively present a consistently musical and dramatic opera. But it is Furtwängler and his magnificent orchestra who earn the highest praise, for they are simply superb. This is the first LP recording of "Die Walküre" and it may stand alone for years to come. FR



**FRANZ: Lieder** A  
 Hilde Roessel-Majdan with Viktor Graef, A  
 Piano A  
 Westminster WLE 104 12"



Many thanks to Westminster for releasing this attractive album of the Robert Franz Lieder. Seldom heard in public, the songs are fresh and intimate, full of happy touches, and deeply satisfying. Perhaps the best place of all to hear them is at home, for they ask a quiet mood and consideration. Once you give it, you will be infinitely rewarded. The lovely voice of Hilde Roessel-Majdan is perfectly suited to the folk-like melodies. Like all true artists, she leaves you wishing for more. There are twenty-five songs in all, with complete text, German and English translation. A Limited Edition series, excellently recorded. RP

**KABALEVSKY: 24 Preludes, Op. 38** B  
 Nadia Reisenberg, Piano B  
 Westminster WN 18095 12" B

Reisenberg

Dmitri Kabalevsky (b. 1904) in company with his colleagues, Khachaturian and Khrennikov, is one of the most popular and successful of Russia's "second string" contemporary composers. Well known is his lively "Colas Breugnon" overture and music for "The Comedians", but it is his *Violin Concerto* (Vanguard) which shows him off best as a creator. The *Piano Preludes* pose no problems either in pianistic or for the listener, but fall easily on the ear and are idiomatically styled for the keyboard. Workmanlike performance by Miss Reisenberg—close-to, but clean piano sonics. DH



**BACH: The Goldberg Variations, Nos. 1-30** A  
 Glenn Gould, Piano A  
 Columbia ML 5060 12" A

Gould



Volumes have been written on Bach with great space given to his superb set of *Goldberg Variations*. We need add nothing here. Less has been written about Glenn Gould, but much more will be written in the future. He is an excellent pianist with great natural musicality. If he errs, it is on the side of too-glib pianism. If such a thing could be said, I might almost say he is too fluent. Both hi-fi addicts and Bach enthusiasts might relish a fascinating comparison to this recording and that of Gunnar Johansen's playing of the *Goldberg Variations* on a double keyboard piano, presented on Artist Direct label. OD

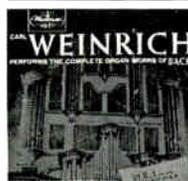
**MOUSSORGSKY: Pictures at an Exhibition** A-C  
**TCHAIKOVSKY: Piano Pieces** A-B  
 Leonard Pennario, Piano A  
 Capitol P 8323

Pennario

The *Pictures* performance apparently is the same that appeared on a 10" disc in mid-1954. Barring the stupendous Horowitz version of the 40's on sonic grounds, young Pennario's still is incomparably the most musical, most virtuosic, of the several currently available. Stunning sound. The potpourri of Tchaikovsky trifles is an innocuous enough coupling. It would be an understatement to say that the piano did not engage this composer's higher sensibilities, but you cannot write a masterpiece every time and certainly this brace of unassuming little salon numbers would have done honor to a lesser eminence. JL



**J. S. BACH: The Complete Organ Works, Vol. 1** A  
 Carl Weinrich, Organ A  
 Westminster WN 2202 2-12" A



Whether you are a Bach and/or organ fan or not will be of little import when faced by this distinguished album, for none can fail to be moved and exhilarated by the triumphant tones of Bach's great organ pieces performed on the 15th century organ in the little Church of Our Lady in Skänninge, Sweden. The tones of the ancient instrument are varied, pure and strong, and somehow breathe the very grandeur and beauty of the epoch that begot the music itself. Hats off to Westminster for a remarkable technical achievement, and to Weinrich too, for superb performances. PG-H

**SCHUMANN: Carnaval, Op. 9; Kreisleriana, Op. 16** A  
 Geza Anda, Piano B  
 Angel 35247 12" B

Anda

It was a thrilling Schumann performance—the *Études symphoniques*—that established Anda's beachhead on our shores. Alas, these sequels do not fulfill our fond expectations. His *Carnaval* is excessively mannered, and *Kreisleriana* never does get off the ground. The young man displays an enormous technique, to be sure, and his tone is as gorgeous as it was before, but to so little avail that one cannot but marvel anew at the distinguished pianism of the earlier recital. Which was the fluke? JL

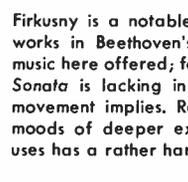


**The Siena Pianoforte:** A  
 Marisa Regules, Piano B  
 Esoteric ESP 3002 12" A



No one should fail to hear this weirdly wonderful instrument, the sound of which is every bit as unlikely as the story of its nine lives. On earlier discs in this series we have been given Scarlatti, Bach, and Mozart by other artists. The fleet-fingered Regules submits the Albéniz *Airs of Spain*, Turina's *Danzas Gitanas*, Mompou's *Scènes d'enfants*, and selections from *The Baby's Family of Villa-Lobos*. The atmosphere evoked is rather more antique than the music under hand, but it is decidedly Hispanic in substantiation of the sponsor's conviction that this piano takes on the character of whatever is played on it. Reproductively a joy, as usual with this label. JL

**BEETHOVEN: Sonata No. 14 in C Sharp Minor ("Moonlight"); Sonata No. 8 in C Minor ("Pathétique")** A  
 Rudolf Firkusny, Piano B  
 Capitol P8322 12" B



Firkusny is a notable pianist and these are undoubtedly two of the most popular works in Beethoven's pianoforte repertoire. Many will be quite happy with the music here offered; for this reviewer, the first movement of the so-called "Moonlight" Sonata is lacking in the ease and flow, the almost detached tranquility that the movement implies. Rapid sections all through are polished and fluent; it is in the moods of deeper expression that some subtle thing seems missing. The piano he uses has a rather hard tone, and it could simply be that. PG-H



**D. SCARLATTI: Sonatas for Harpsichord, Vol. 10** C  
 Fernando Valenti, Harpsichord A  
 Westminster WN 18068 12" A

Valenti



Everybody, it seems, has a project going these days, not the least of them being the Valenti-Westminster undertaking to record the five-hundred-and-fifty odd harpsichord sonatas of Scarlatti. Volume ten brings the grand total to 120, and includes Longo Nos. 140 in A Minor, 109 and 308 in D, 349 and 283 in G, 21 in E, 255 and 5 in C, 266 in D Minor, 22 in E Minor, 13 in G Minor, and 356 in C Minor. Although this project is a staggering one, there is nothing about it to daunt the youthful enthusiasm of Valenti. The goal will be reached. As always, his playing is quick, electric, and masterful. Wonderful sound. RP

KEYBOARD MUSIC

## JAZZ, THEATRE MUSIC, AND POPULAR ALBUMS

JAZZ

**Traditional Jazz, Vols. 6 & 7** A  
 Doc Evans and His Band with Knocky A  
 Parker A  
 Audiophile AP-33 & 34 12"



Ewing Nunn, lord and master of Audiophile, seems to do the impossible with Doc Evans by coming up with better records each time he records him. In these two releases, the quality, as usual, is absolutely tops, while Doc's Dixieland Seven knocks out such lovely old favorites as *See See Rider*, *Waiting for the Robert E. Lee*, *Corrine Corrina*, *Lena—She's the Queen of Palestina*, and *Song of the Islands*, with memorable assurance. It is highly professional jazz, yet it has a sparkle of enthusiasm and it is laced throughout by seeds of originality. Much credit for this must go to Knocky Parker, a two-handed pianist of wonderful simplicity and rhythmic go. FR

**Listen to the Blues** A  
 Jimmy Rushing A  
 Vanguard VRS 8505 12" A

A simply terrific album! Jimmy Rushing is unquestionably the greatest blues belter alive today, and yet he can also warm down and turn out sensitive, lovely phrases. For this LP he was backed by a rocking, driving, swinging band that is truly all-star. It includes Jo Jones, Walter Page, Freddie Green, Emmett Berry, and Buddy Tate, all of the old Count Basie band; Lawrence Brown, a Duke Ellington star; Ruby Powell, for many years a fixture with Fats Waller; and Pete Johnson, who is about the most exciting blues pianist anywhere. The rhythm, particularly, is just enormous. And Rushing is unbelievably good! My compliments to everyone on this superb disc. FR



**The Big Benny Goodman Parade** A  
**Benny Goodman—The Golden Age of Swing** A  
 RCA Victor LPT 6703 5-12" R



There is nothing like the original. As with many other things, that is true of the records of Benny Goodman. Even if Goodman was today the same exquisite, expressive jazz clarinetist that he was in the 30's and 40's, which is almost true, there is still no studio band in the world that you could get together and whip into an exact facsimile of that same cohesive, marvelous Goodman organization of yesteryear. There could not possibly be the rapport nor the swinging looseness. The ensemble exhilaration and sharpness, the cornerstone of Goodman's success, couldn't quite be as on the nose, as absolutely together. This you can prove by listening to the albums. The new LP's—the Decca and Capitol affairs—are good, and the sound, naturally, is superior to the older discs. But especially in the big ensemble drives, a kind of raggedness develops, caused by various members of each section being a fraction of a second off. Yet these LP's are Goodman as he is today,

**The Benny Goodman Story** A  
 The Sound Track Albums B  
 Decca DL 8252 & 8253 2-12" B

**The Famous 1938 Carnegie Hall Jazz Concert** A  
 Columbia CL 814-816 3-12" R

**The King of Swing** A  
 Columbia CL 817-819 3-12" R

**Let's Dance** A  
 Steve Allen and His Orchestra C  
 Coral CRL 57028 12" B

**Mr. Benny Goodman** A  
 Capitol S706 12" B

**The Benny Goodman Story** A  
 RCA Victor LPM 1099 12" R

**The Great Benny Goodman** A  
 Columbia CL 820 12" R

**The Vintage Goodman** B  
 Columbia CL 821 12" B

**Date with the King** B  
 Benny Goodman and Rosemary Clooney B  
 Columbia CL 2572 10" B

and Goodman today is still "The King of Swing". Of the two, the Decca album is best, not only because it is bigger and the sidemen were more in spirit, but also because Decca's sound is superior to Capitol's. Both the Capitol and Decca recordings have a certain shrillness to them, a harshness that isn't entirely natural. However, Decca's sound is fuller and bigger, and I recommend its set as your best buy of the 1956 Goodman band . . . In the older sets, you simply can't go wrong with RCA Victor's "Golden Age of Swing". The superbly appointed album contains 5 LP's, making 60 selections in all, not one of which has ever been issued before. These numbers are played by the orchestra, trio, and quartet, and nearly half the tunes have vocals by Helen Ward, Martha Tilton, Frances Hunt, BG, Johnny Mercer, and Joe Harris. That, however, is the way it should be, the way it was when Goodman was swinging his way across the country from the Palomar to the Madhattan Room. This wonderful album is music for dancing and music for listening; it is not a series of swing "killer-dillers". This has pace and class, and is the only album truly representing the Goodman band as it played night after night for the dancers . . . Both the Columbia "Famous 1938 Carnegie Hall Jazz Concert" and "The King of Swing" have been issued before. Both are as marvelously exciting as ever, more so, in fact, as the Columbia engineers have done further work on raising quality. Now they are available in single LP's . . . "The Vintage Goodman" is a good, but not excellent, collection of Goodman records made before he became famous. These discs have been absolutely unavailable for years and are worthwhile editions to any Goodman collection. I do feel a better selection of the old platters might have been made, but otherwise it is great to have them on tap again . . . The Victor "Benny Goodman Story" and Columbia "The Great Benny Goodman" are wrap-ups from old records of the songs that were featured in the film. These you should have for exact comparison with the Decca set . . . Rosemary Clooney's "Date with the King" comes off brilliantly. She's a perfectly swell singer, handling with ease *Memories of You* and *Goodbye*, and doing a duet with Goodman on Cole Porter's *It's Bad for Me*. The other three numbers in the LP are played by a modern day sextet, two of which have Claude Thornhill on piano . . . The Steve Allen affair is another run-down of the picture tunes, with the band sounding something like Goodman's and Steve filling in the Goodman clarinet parts on piano. FR



**Count Basie Swings—Joe Williams Sings** B  
 Count Basie and His Orchestra with Joe Williams A  
 Clef MG C678 12" C



There's very little doubt that Count Basie, now celebrating his 20th anniversary as a leader, has assembled just about the swingiest band around today. Also, that his newest vocal discovery, Joe Williams, is a "blues bawler" of all around ability. Given a list of tunes like *The Comeback*, *Alright, O.K., You Win*, *My Baby Upsets Me*, *Every Day*, *Roll 'Em, Pete*, and *Send Me Someone to Love*, and the results are bound to be memorable. They would have been an even more memorable and the disc more exciting if Norman Granz could somehow discover the secret of getting the in-person sound of the Basie band onto wax. He hasn't before and he doesn't here. FR

Basie

### RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

It must be obvious to everyone that popular music, jazz, and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

#### COMPOSITION (Top Letter)

**A: Extraordinary**

Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

**B: Good**

In general, the collection is excellent, but additions or substitutions might have made the work more attractive and more lastingly enjoyable.

**C: Satisfactory**

A collection that is highlighted by only a few numbers yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

#### PERFORMANCE (Middle Letter)

**A: Extraordinary**

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

**B: Good**

In general the performance is excellent, save that there are minor imperfections or breaches of artistry.

**C: Satisfactory**

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

#### RECORDING QUALITY

(Bottom Letter)

**A, B, C:** The same as for classical recordings.

**R:** Indicates a re-issue.

**New Orleans Jazz**  
Kid Ory's Creola Jazz Band  
Good Time Jazz L 1200B 12''

**A** The Kid must be close to 120 years old by now, yet he still blows one of the most powerful, meaningful trombones on the Dixieland jazz scene. This is a wonderfully robust collection on his band in action, highlighted by a growling version of *Tin Roof Blues*. However, the album's finest moment is when trumpeter Alvin Alcorn puts aside his jazz ambitions and blows two religious choruses of *A Closer Walk with Thee*. These, without question, are among the loveliest moments of any music, and may someday be looked upon as a model of lyrical, expressive trumpeting. These alone are worth the price of the LP. **FR**



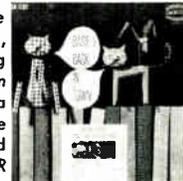
**Terry Gibbs**  
EmArcy MG 36047 12''

**B** Terry Gibbs, for those few who may not know, is a good-looking musician who plays vibes with remarkable agility. Throughout his lightning-like attacks, however, there is a marked degree of finesse that sets him apart from and above the run-of-the-mill jazz vibraphonists. In his work for this album he is ably assisted by bassist Herman Wright, drummer Nils-Bertil Dahlander, and pianist Terry Pollard. The subjects of their semi-modern jazz explorations are standards, like *Seven Come Eleven* and *Dickie's Dream*, and originals, such as *King City Stomp* and *Bless My Soles*. It all comes off very well indeed, and the sound is excellent. **FR**



**Basie's Back in Town**  
Count Basie and His Orchestra  
Epic LN 3169 12''

**B** I think it is so nice that Columbia and its little sister, Epic, can be this compatible in the matter of re-issuing fine old masters. The dozen Epic numbers all are taken from 1941, and each is more or less a prime example of that great Basie band in a solid, swinging mood. Numbers included are *Jump the Blues Away*, *Tuesday at Ten*, *Tune Town Shuffle*, *Basie Boogie*, *Fiesta in Blue*, *Platterbrains*, and *Down for Double*. The Columbia LP runs from 1940 to 1946, and although personnel changes over the years were numerous, the band never lost that clean, hard-driving sound. In addition to splendid instrumentals, there are four tunes with Jimmy Rushing vocals. **FR**



**Everybody's Happy**  
Ted Lewis and His Orchestra  
Epic LN 3170 12''

**B** You can say a lot of things derogatory about Ted Lewis, but no one should claim that he didn't hire excellent talent. And even though the talent probably didn't like what they were playing nor the way they had to play it, Ted was still a remarkably steady meal ticket. This LP contains a selected list of Lewis records, taken from 1927 to 1935, when one or more of the following were playing in his band: George Brunis, Jimmy Dorsey, Benny Goodman, Muggsy Spanier, and Jack Teagarden. Although most of the jazz is corny and ragged, the old discs are quite worthwhile, and Heaven knows they are good for a bucket of laughs. **FR**



**New Solos by an Old Master**  
Joe Sullivan  
Riverside RLP 12-202 12''

**B** In his enterprise of playing *Gin Mill Blues*, *That's A-Plenty*, *A Room with a View*, *Sweet Lorraine*, *Hangover Blues*, *Little Rock Getaway*, *Honeysuckle Rose*, *Summertime*, *Fido's Fantasy*, *My Little Pride and Joy*, *I Cover the Waterfront*, and *Farewell to Riverside*, Sullivan is assisted by Dave Lario and Smoky Stover. Joe Sullivan still plays a couple of fists full of piano, but he isn't quite the old master anymore, for a genial gent named Granddad has robbed him of that distinction. He learned from Ferd Morton and Earl Hines, and he's given so much to so many. He's still a traditional pianist of solidly rhythmic skill and he belongs in jazz's Hall of Fame. **FR**



**College Jazz: Modern**  
Johnny Eaton and His Princetonians  
Columbia CL 737

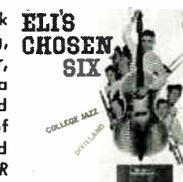
**B** Ultra modern jazz by a youthful group that stands up remarkably well along side of stiff competition like Dave Brubeck and George Shearing. Eaton plays piano, he composes, and he writes, and he seems to do all three quite well. His cohorts, particularly vibraphonist Dick Lincoln and flautist John Solum, are assured in their ventures, and they make interesting and lovely excursions around such ballads as *My Funny Valentine* and *The Nearness of You*. Occasionally, the rhythm seems to float right out of the picture, but once the Princetonians get that into its proper position, they should be a group to conjure with. Come to think of it, they are now. **FR**



Eaton

**College Jazz: Dixieland**  
Eli's Chosen Six  
Columbia CL 736 12''

**B** The men of Eli have a touch of bull dog in their playing, meaning that their bark is worse than their bite, even though their best number happens to be *Bull Dog*, written by Cole Porter when he was an undergraduate. For the main part, however, they ramble up a storm on time honored warhorses like *Wolverine Blues*, *That Da Da Strain*, and *Original Dixieland One Step*. Solos, while inclined to be wild and woolly, are not especially inspired, and Pete Williams' soprano sax reminds me of the braying of a giddy jackass. The ensemble playing, on the other hand, is spirited and I thought quite good. Let's let the Eli's mature a little more. **FR**



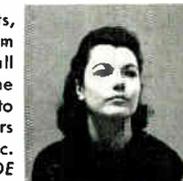
**The Firehouse Five Story**  
The Firehouse Five Plus Two  
Good Time Jazz Set B 3-12''

**A** A cartoonist and trombonist from the West Coast named Ward Kimball drove a fire engine into one of the most colorful Dixieland bands in America, and this is a musical panorama of the first five years of the Smoke Eaters' existence. Packaged in dark green and bright red, the three LP's contain 36 selections, only four of which—*I've Been Floating Down the Old Green River*, *South*, *Southern Comfort*, and *Lovin' Sam*—have not heretofore been released on 10'' long playing records. The numbers all have been re-mastered using latest audio techniques. Here is a rich and deliciously happy bundle—carefree, cocky, and slightly crazy. **FR**



**Pipe Dream**  
The Broadway Show starring Helen Traubel, William Johnson, and Judy Tyler  
RCA Victor LOC-1023 12''

**C** Laying the original cast album of "Pipe Dream" beside those of the great R&H hits, one is forced to admit that "Pipe Dream" comes in a pretty desperate last. Aside from one song, *All At Once You Love Her*, I found nothing in "Pipe Dream" that was at all comparable to Rodgers and Hammerstein's best. Nothing danced out at you from the record to send that unconscious thrill chasing up your spine. Nothing seemed to sparkle. Hammerstein's words said rather little about some trite people, and Rodgers could hardly have been inspired by the words to compose any of his loveliest music. Nor was I impressed by the cast or Robert Russell Bennett's orchestrations. **DE**



Tyler

**Kismet**  
Motion Picture starring Howard Keel, Ann Blyth, Dolores Gray, and Vic Damone with André Previn's Orchestra  
MGM E 3281 12''

**B** All of this music is taken directly from the sound track of the motion picture, and it is colorful, alive, exotic, and sometimes quite fascinating. As you no doubt know, the songs of "Kismet" were all adapted from the music of Alexander Borodin, and it is still my conviction that this music can best be enjoyed to its fullest in instrumental form. However, this competent cast has a technicolor romp with the many sparkling tunes, and the album itself acts as a splendid come-on for the film. The orchestrations by André Previn are both stimulating and rich, and sound is entirely satisfactory. **FR**



Gray

THEATRE & MOTION PICTURE

**Carousel** A  
 Motion Picture starring Gordon MacRae, B  
 Shirley Jones, and Cameron Mitchell B  
 Capitol W 694 12"

Jones



Miss Jones and Mr. MacRae are doing all right by Rodgers and Hammerstein these days, and R&H are doing all right by them too. They were splendid in "Oklahoma!"; they are good here. The "Carousel" score, however, is one of sheer beauty, of great contrasts; it requires something more than the brightness and warm clip-clop of "Oklahoma!" Neither Miss Jones nor Mr. MacRae are completely right for the recording of "Carousel"—they are charming, they sing well, but they fall just short of the heart of the lovely songs. The recent RCA Victor "Carousel" with Patrice Munsel and Robert Warren seems a better production to me. DE

POPULAR

**Sweet and Hot** A  
 Ella Fitzgerald B  
 Decca DL 8155 12" C

Fitzgerald

I quite go along with Bing Crosby in the thought that Ella Fitzgerald is a corking singer. Ever since *A-Tisket A-Tasket* she has been making bad songs good and good songs better. But Ella is not quite perfect all of the time, and some near misses are included in this album, which is a collection of 11 singles that she made over the past several years. I think that the majority of what faults there are lie largely with the various orchestras that accompany her. Too often they are too big and too loud. This destroys the superb mood that Ella can weave. But this is still Ella Fitzgerald; that in itself is a superior recommendation. FR



**Meet the Girls**  
**Have You Met Miss Carroll?** B  
 Barbara Carroll Trio A  
 RCA Victor LPM 1137 12" B

**Journey to the Sky** C  
 Martha Carson C  
 RCA Victor LPM 1145 12" B

**Bidin' My Time** B  
 Teddi King C  
 RCA Victor LPM 1147 12" B

**It's Love** A  
 Lena Horne A  
 RCA Victor LPM 1148 12" B

**The One—The Only** B  
 Kay Starr B  
 RCA Victor LPM 1149 12" B

**Lonesome Gal** B  
 Lurlean Hunter B  
 RCA Victor LPM 1151 12" B

**The Girl I Left Home For** A  
 Gwen Verdon A  
 RCA Victor LPM 1154 12" B

**Holding Hands at Midnight** A  
 Dinah Shore A  
 RCA Victor LPM 1154 12" B

**Jaye P. Morgan** A  
 RCA Victor LPM 1155 12" B  
 B



If you meet the girls in one continuous spell, as I did, then you will be engulfed in femininity for more than 4 hours and exactly 107 selections. It shakes you up. And though there is much corking stuff in these 9 albums, one doesn't enjoy being swamped. However, each album is a separate entity even though they were all released at once, and as such we'd best look them over. Best of the bunch, as far as I am concerned, are the Dinah Shore, Lena Horne, and Gwen Verdon LP's. At long last Dinah was recorded without a thunderously loud, overpowering band destroying her every mood, and it is wonderful. This small group glistens with smartness and a real affection for her singing. And sing she does, in velvet tones with splendid warmth and feeling. Songs are swell and so is Dinah. This has to be the finest album of her Victor career. Lena Horne is incredible, uncorking her music in a dusky voice that is packed with emotion and charged with electricity. Her album takes its title from the song, *It's Love*, from the show, "Wonderful Town", and she makes it jump. The other numbers in the album are drawn from all categories of Tin Pan Alley, songs that for the most part are new to Miss Horne's recorded repertory. In her hands, each is a tremendously moving experience, especially the 6-minute *Frankie and Johnny*. Backing by husband Lennie Hayton's orchestra is excellent. Gwen Verdon, that shapely bundle of dynamite from "Damn Yankees", is sexy, sassy, and entirely satisfactory socking home such delights as *Hot Night in Alaska*, *Mr. and Mrs. Fitch*, *Jenny*, *Find Me a Primitive Man*, and *Daddy*. Personally, I get quite a kick out of Gwen Verdon; she swings a wicked tune. The blurb on the back of Kay Starr's LP states: "She has wielded the greatest single influence on popular singing in the past decade." Baloney! Kay's a belter out of Oklahoma who whacks every number with the subtlety of a Rocky Marciano. On a tune like *My Buddy* this doesn't go so well; on *A Hundred Years from Today* is perfect. Musical arrangements were too much on the knockout style, which made it even more evident that what was needed here was pace. In her efforts, Jaye P. Morgan was beautifully assisted by Hugo Winterhalter leading a small, well-knit orchestra. Miss Morgan just sings; it isn't a wonderful voice, nor one that is particularly finished. But by pure honesty and enthusiasm she puts over a nifty collection of old favorites in highly pleasing fashion. Lurlean Hunter is a quiet-styled singer from Chicago, who I have known personally for some years. I'm so glad she was signed by RCA, as her ability is indeed worthy of a break like this. The songs she selected are good on the whole, and she handles the collection with warmth and detached passion. For some reason or other I just couldn't warm up to this recording by Teddi King. Maybe it was the background, that was often so modern and out of kilter as to be almost apart from Miss King's impersonal kind of singing. She's not yet a good enough singer to put over a song when the band is in the way. This kind of playing was especially in evidence in *Careless Love*, a tune with a deep blues message that Teddi didn't begin to get across. Martha Carson is for the "country-folk" fans. After all the vocalizing, it was indeed a delight to listen once again to the cool pianistics of Barbara Carroll. She's splendid, she knows the songs to play and the way to play them. And she has fine assistance from Joe Shulman and Ralph Pollack. The album covers are all knockout. FR



**I'll Cry Tomorrow** A  
 Lillian Roth A  
 Epic LN 3206 12" B

Roth



I was quite prepared to dislike this album, but Miss Roth sung me right out of that conviction. The lady may have been in deep troubles; however, today, on records, she is a pretty terrific performer. A couple of the selections are slightly over-done; the dramatic impact of the work could have been played down to more striking effect. The over-all, however, is tremendous. Lillian Roth really gets into her songs and she puts them over to you. The highpoint of the LP is surely *Happiness Is a Thing Called Joe*, with Urbie Green playing great trombone to Miss Roth's heartfelt emoting. Don Costa's orchestra is fine. FR

**The Southern Style** B  
 Jeri Southern B  
 Decca DL 8055 12" B

Southern

It has been a spell since a Jeri Southern collection was released, and this new album of hers is more pure Southern than anything she's had in the past, and hence strikes me as being her finest. This is Jeri Southern singing and playing her own piano, accompanied only by Cliff Hils on bass and Lloyd Morales on drums and bongos. Jeri's singing style, and some of her material, is rather off the beaten track, and her appeal in that sense is limited. But I can warmly recommend that you become a Jeri Southern fan, and the way to start would be with this recording. I especially like her singing of *I Hadn't Anyone Till You* and *It's De-Lovely*. FR



**Afterglow** A  
 June Hutton with Axel Stordahl and His C  
 Orchestra B  
 Capitol T643 12"

Hutton



A portfolio of simply swell songs turned out in somewhat the manner of the old Pied Pipers, with whom June used to sing after Jo Stafford branched into the single spotlight. Mrs. Stordahl (June Hutton) is a warm and even singer, only her husband managed to let her down, and that isn't like him. Axel was quite an arranger with the Tommy Dorsey band, and he did all right for Frank Sinatra, too. But in attempting this LP he seemed to get in a mess of molasses. In other words, it is all rather sticky. Fie! On Axel for sinking to this kind of conformation! He's taken his mood music much too languidly. I hope after this that June and Axel sparkle more. FR

**Sylvia Syms Sings**  
Orchestra conducted by Ralph Burns  
Decca DL 8188 12"

B  
B  
B  
  
Syms

Give Sylvia Syms a good song to sing, and she can prove herself an artist in the first few strains. Her voice is deep and warm, her manner is direct and personal, and she knows the value of simplicity. She uses no vocal tricks, Ralph Burns provides easy background music, and you should find it all thoroughly enjoyable. Furthermore, the tunes are well chosen: *My Ship, Then I'll Be Tired of You, I'm the Girl, Lilac Wine, I Don't Want to Cry Anymore, Honey in the Honeycomb, A Woman's Intuition, Experiment, Let Me Love You, We Just Couldn't Say Goodbye, I'm So Happy I Could Cry, and Down With Love*. Good songs, sound, and Syms. RP



**Steel Band Clash**  
Big Shell, Brute Force, Hell's Gate Steel Bands  
Cook 1040 12"

B  
A  
A



After his first recording session to Antigua, you can just imagine Sir Emory Cook saying, "I shall return." He did, and got another crackerjack album of music by the Big Shell Steel Band, the Hell's Gate Steel Band, and the marvelous Brute Force Steel Band. This second LP is as wonderful, as welcome, and as splendidly mellow as the first. It even includes a 15 kc cricket chorus chirping away from under the back porch of one F.V.D. Griffith. Mainly, however, it is 55-gallon drums, maraccas, and gourd making a unique brand of music that is fascinating and spellbinding. Quality of Sir Cook's new Microfusion record is remarkably smooth. FR

**Marches—Strathspeys—Reels**  
Pipe Band of Her Majesty's Scots Guard's and the City of Glasgow Police Pipe Band  
Decca DL 8184 12"

B  
B  
A

Though the Scots Guards were officially created in the year 1642, the sounds they make stretch far back across the history of Asia and Europe. The spell of this drone, the excitement of these reedy tones run like an underground river in the heart of all Celtic peoples, and such a disc as this cannot fail to stir them all. In its migration from its origin point in Western Asia, the Scottish version has lost much of the rhythmic subtlety the genre once had, and which the pipers of Asia and the Balkans retain to this day. But the cousinship is there in mood and manner. A fine recording, of a dish not for every palate. PG-H



**Jawbone of an Ass**  
Recorded in Santiago by Sam Eskin  
Cook 1083

B  
B  
A



When more unusual recordings are wanted, be assured that Cook will supply the demand. This album was brilliantly recorded in Santiago, Cuba, and, if you have a question about that eye-catching album title, it happens to be the name of a piece played by a roving carnival band. The fi is extremely hi, the rhythm instruments are beautifully recorded, and the whole thing is something like having a troupe of Latin Americans stroll into your living room for an evening of high-powered song and dance. The El Rancho Night Club Band, the Trio Lissabet, a Siboney Band, and a street trio are also represented. RP

**BACH and HAYDN: Concerti**  
Helmuth Wobitsch, Trumpet; Frank Koch, Horn; Anton Heiller, Conductor  
7 1/2 ips Dual Track  
Berkshire BH 1003

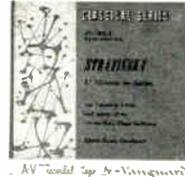
B  
B  
C

The compositions here recorded are not the finest masterpieces of either Bach or Haydn, and the performances seem to proceed with a kind of grim determination. The soloists excel, but nowhere do the accompaniments rise above a plain, pedestrian level. It is perhaps too much to expect these works to have a great impact, but what one does demand, particularly on tape, is a more expansive sound than these works present. One might quibble and say they have a chamber sound, but to my ears the chamber is a little crowded. Dullness is the label for the two Haydn concerti, at least sonically. OD



**STRAVINSKY: L'Histoire du Soldat**  
Jan Tomasow, Violin, and soloists of the Vienna State Opera Orchestra under Mario Rossi  
7 1/2 ips Double Track  
AV 1523 B

A  
A  
A



It seems to me that I enjoy everything that this man has ever written. *L'Histoire* is no exception. Stravinsky managed to get the complete picture of the soldier into his music, the drudgery of it, the hurry-up-and-wait routine, the indifferent romance of it, the conformity to regulation and the love of parade. Maybe even the pride too. The Messers Tomasow and Rossi give a delightful performance, full of charm and sheer fun. Tomasow gets wonderfully descriptive notes from his instrument, making the whole picture come into sharp focus. This has a sequence or two in it for everyone, and I advise a listen. FR

**Elizabethan Love Songs**  
Hugues Cuenod with Claude Jeon Chiosson, Harpsichord  
7 1/2 ips Double Track  
Lyricord LY 5-3

C  
C  
B

This tape consists of *Drink to Me Only with Thine Eyes, The Falle of the Leafe, Have You Seen But a Whyte Lilly Grow, The Primrose, Sorrow, Sorrow Stay, Tower Hill, Away with These Self-loving Lads, When Laura Smiles, Galiardo, Why Does Thou Turn Away, The Lord of Salisbury his Pavin, Underneath a Cypress Tree, and The King's Morisco*. Maybe you have to have an affinity for this stuff, but I think it is terribly dull. Claude Jeon plays splendid harpsichord, but Hugues, a gentleman, monoges to croon the tunes with little expression and warmth in some pretty frightful old Chaucerish English. Anybody want my copy for free? FR



**Jazz at Storyville**  
Wild Bill—Pee Wee—Vic  
7 1/2 ips Double Track  
AV 705 B

B  
B  
A



The Band: Wild Bill Davison trumpet, Pee Wee Russell clarinet, Vic Dickenson trombone, George Wein piano, Stan Wheeler boss, and Buzzy Drooton drums. The songs: *The Lady's in Love with You, She's Funny that Way, Louise, If I Had You, Back in Your Own Backyard, I Want a Little Girl, and Sweet Georgia Brown*. Dandy stuff, this, and the star is one Vic Dickenson who plays his horn with sincere, warm ease. Davison is a very gutty trumpet man, especially for these slow pieces, but he does have a world of drive. In all, the Dixieland is professionally good, but it isn't quite like being at Storyville or Condon's. DE

**Mambo Madness**  
Tito Rodriguez and His Orchestra  
7 1/2 ips Double Track  
Tico TI 5-6

B  
B  
C

For this particular tape, Tito Rodriguez and his orchestra, who apparently have a very good thing in this Latin American business, play *La Enganadora, Mambo Manila, Harlem Nightmare, Mambo La Libertad, Joe Lustig Mambo, Donde Estabas Tu, Che Cher en Guma, Esto Es Felicidad, Piel Canela, and Chiqui-Bop*. While the quality of the tape itself is OK, the balance is way off, and so is the audio-istics of the original recording. For this sounds like it was taken off a rodio (AM) broadcast. It is musty in spots, and the high notes all blur down into a common whole. Not a very good tape, I'm afraid. FR



**Folk Songs and Ballads**  
Cynthia Gooding  
7 1/2 ips Double Track  
AV 802 B

B  
B  
B



The *Queen of Hearts*, and a sizable group of other folk songs and ballads, whose titles completely escape me (they were not listed), are given rather a quick, ordinary run-through by Cynthia Gooding, whoever she may be. The lady is accompanied by a guitarist, who knows his business. Cynthia is an unchanging girl; she tackles each ditty with precisely the same emotion and expression. It's a throaty voice, quite appealing, but she surely could stand a lesson in diction. Actually, this is pretty tough stuff for a girl. Cynthia makes a worm tape, but she's nothing very special. FR

MISCELLANY

TAPES



# GROWING UP WITH HI-FI

Part 3: Preparing to move into new homes where there would be more space, Jack and Larry worked out plans for hi-fi systems which, at first, would include only a phonograph and FM radio, yet accommodate the addition of TV and tape equipment later. You can have a complete system in your home by using one of the four basic plans shown here

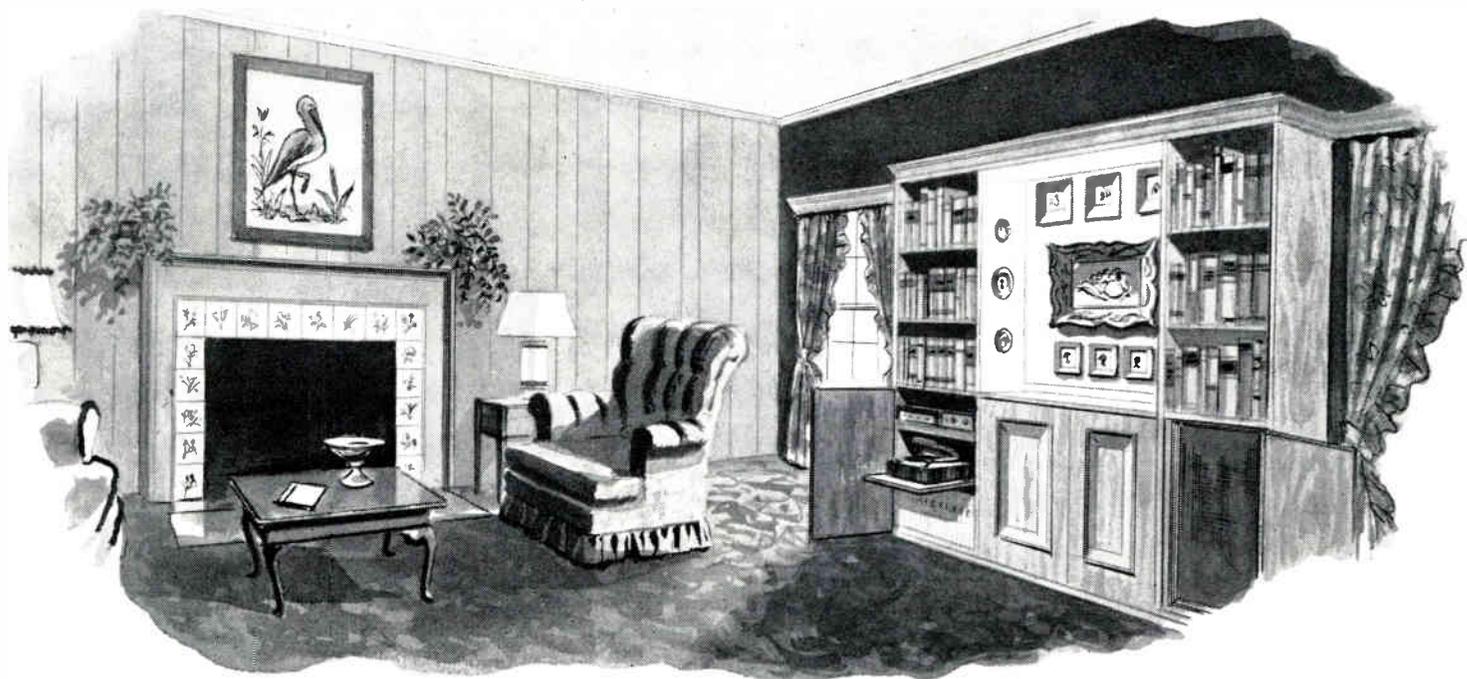
Jack and Larry sat down to lunch, each with a gleam in his eye that presaged the disclosure of something important. Jack said: "I have news for you. We've sold our little house, and we bought a bigger place where we'll have more space to move around. Now, I'm going to build a whole new hi-fi installation!"

Larry grinned broadly. "I have news for you, too. We

have just rented an apartment in a swanky building that was recently completed. We needed more room for the children, and this apartment has a living room that calls for a whole new hi-fi setup. I haven't decided what to get, but I'm about to make up my mind."

These announcements started a discussion in the course of which the back of the menu and then the tablecloth

*Fig. 13. Jack found that plan D was best suited for installing the radio and phonograph in this cabinet initially, and adding tape and TV later*





were decorated liberally with diagrams and sketches of proposed installations. While their requirements differed in detail, they were in agreement on one point. They wanted to plan their new systems in such a way as to provide for maximum flexibility. Faced with extra expense involved in moving, they wanted to keep down the initial cost, but provide for future expansion.

Jack said: "We want to get a tape recorder as soon as possible, and eventually we'll have to have a television set. So what we buy now must serve as a control center for tape and TV later."

Larry: "We've been thinking along the same line, except that we'll add television first, on account of the children. While we're buying new audio equipment, we don't want to get something now that we'll have to replace because it won't take care of TV and tape when we can afford to add them."

You can see in Figs. 13 and 14 how they finally worked out their plans, while Fig. 15 shows the four basic combinations of equipment they arrived at the day they had lunch together. These basic arrangements can be applied to an infinite variety of installations, according to the requirements of specific rooms, furnishings, wall space,

and area. Using any one of these plans, you can start out with a single service, such as a phonograph or FM radio, and add the others when you choose. Or you can have a phonograph, FM radio, tape machine, and hi-fi audio for your television set right from the beginning. Standard components in great variety and a wide price range are available to suit each of the four plans shown in Fig. 15.

#### Explanation of the Diagrams

Each diagram in Fig. 15 provides for a turntable or record changer (or both), an FM or FM-AM tuner, a tape machine to play back tapes or to record radio programs, and the audio channel of a TV set, together with the controls to select any one of those program sources, and to operate it through the single hi-fi system. Let's see how these arrangements differ, and then go into the details of the specific equipment required for each one.

PLAN A: In this case, the controls are all located at the tuner, which also contains a preamplifier with volume and tone controls, and the power amplifier. A very compact installation can be made with this type of tuner. The wiring is simplified, and the number of separate units is reduced to the minimum. Only disadvantage is that the

Fig. 14. Larry decided on Plan B, since he could mount a tape machine on the room-divider later on, and put a TV chassis above the speaker

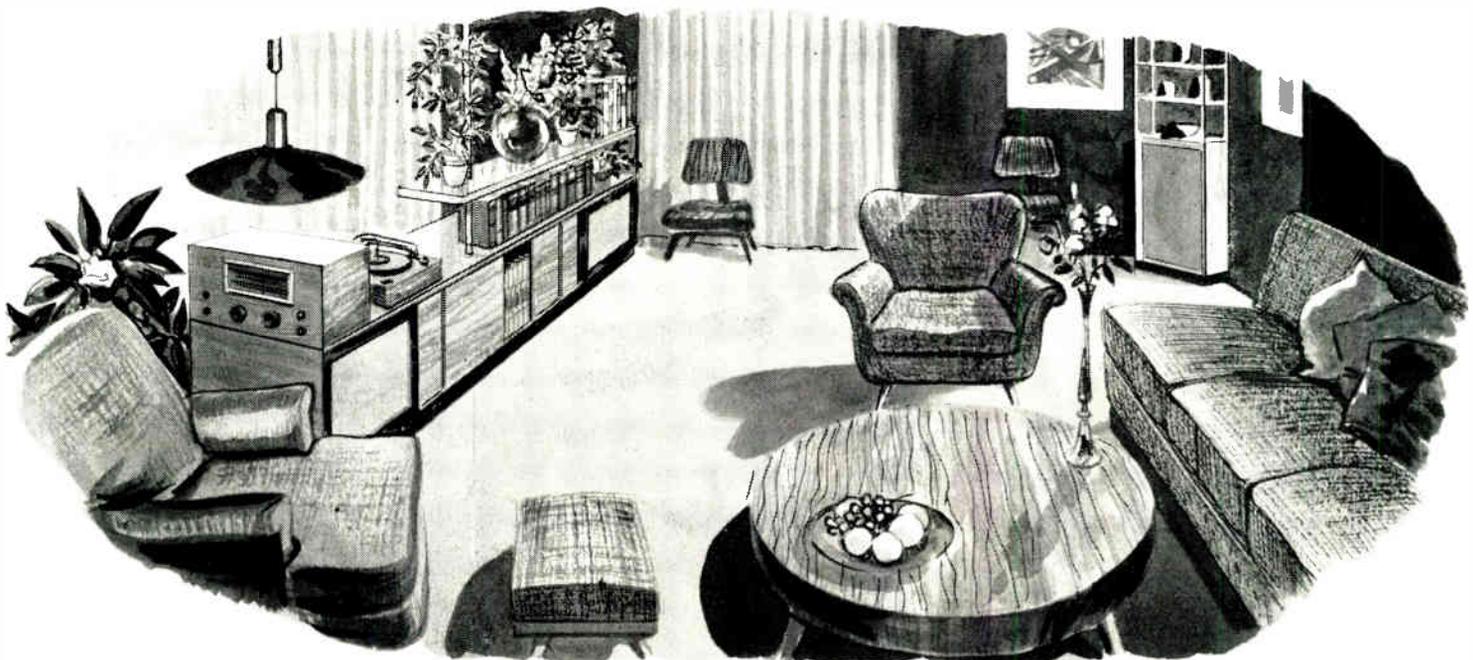




Fig. 16. Joan didn't want to use counter-top space for her kitchen speaker, so Jack suspended it from the ceiling, and added a plant shelf

tuner, preamp, and amplifier cannot be replaced independently at some future time. The diagram shows a turntable and a changer, but either or both can be used.

**SPECIAL NOTES:** The tape machine can be used to play tapes over the audio system, and for recording off the air or from a microphone. Individual components can be placed for most convenient operation, except for the speaker, which should be directly above or below the television screen or the place where the TV chassis will be mounted later. Since considerable heat is generated by all the tubes in the tuner, it is absolutely essential to provide good ventilation at this point.

The exact connections are not shown, since they are marked clearly on the terminals of each instrument, and detailed information can be obtained from the dealer or mail order house. It is important, however, to make sure that the tuner you select can perform all the switching functions necessary, and that the volume control on the front of the tuner will regulate the volume from all the program sources. By all means, use an antenna with the FM tuner, preferably an outdoor type.

**PLAN B:** This arrangement is similar to Plan A in that all controls are on the front panel of the tuner. However, the tuner includes only the preamp, working into a separate power amplifier. Also, the preamp can be connected to a VAN-AMP and individual amplifiers for the low and high frequencies. Since the power amplifier is separate from the tuner, it can be replaced if there is ever a reason

for doing so. If mounting space is limited where the control center is to be located, the other components can be mounted at a distance of several feet, but if the leads are excessively long, there may be trouble from hum pickup, or loss of the high frequencies. Instructions furnished with the components generally specify maximum recommended lead lengths.

Ventilation is necessary for the amplifier because of the heat from the power tubes and, to a lesser degree, for the tuner. The Special Notes in Plan A also apply to Plan B.

**PLAN C:** Here a combined preamp-amplifier unit is used as the control center, while the tuner has no amplification at all. Preamp-amplifiers are available with output power of 10 to 30 watts, the choice depending upon the speaker or speaker system you plan to use. There is no specific advantage to this plan over the others, except as it may be better suited to the way in which you want to locate or operate the components.

Since the power tubes are located in the control center, ample ventilation is required. The Special Notes in Plan A also apply to Plan C.

**PLAN D:** If you are the experimenter type, and are likely to try out new equipment as it comes along, Plan D is recommended. The preamp serves as a control center, with the tuner and power amplifier separate. This adds up to seven individual components if you use both a turntable and record-changer, compared to five in Plan A. While this complicates the wiring and the mounting, it leaves you free to put in a new tuner, preamp, or power amplifier at any time, as to use a VAN-AMP with two amplifiers. The total cost of the components will be somewhat higher, but you may feel that the difference is justified by the greater flexibility.

Again, remember that the tuner and preamp must be ventilated, and ample provision must be made for dissipating heat from the power amplifier. The Special Notes in Plan A also apply to Plan D.

### Suggestions about the Components

**TV RECEIVER:** Some standard TV sets are now equipped with output terminals so that you can connect the audio channel to a hi-fi system without using the amplifier or speaker in the cabinet. In others, it is possible to change the connections on the chassis for this purpose, but there are models in which such a change is rather complicated. Unless you are really expert with TV circuits, it is wise to consult your serviceman about connecting the set to your audio system, or to check with your dealer on this point if you are going to buy a new television receiver. In the latter case, insist that, if changes are necessary, they be made before the set is delivered to your home. Otherwise, the dealer may forget that he promised to do this work for you, and you may find he forgot because it wasn't practical to do it on the particular model he sold you. Perhaps the best idea is to buy one of the special TV chassis already designed for use with a separate audio system, provided you can handle the work of mounting it, or you have someone available to do the work for you. This probably sounds more complicated than it really is. Anyway, you will be well repaid for your efforts, because the

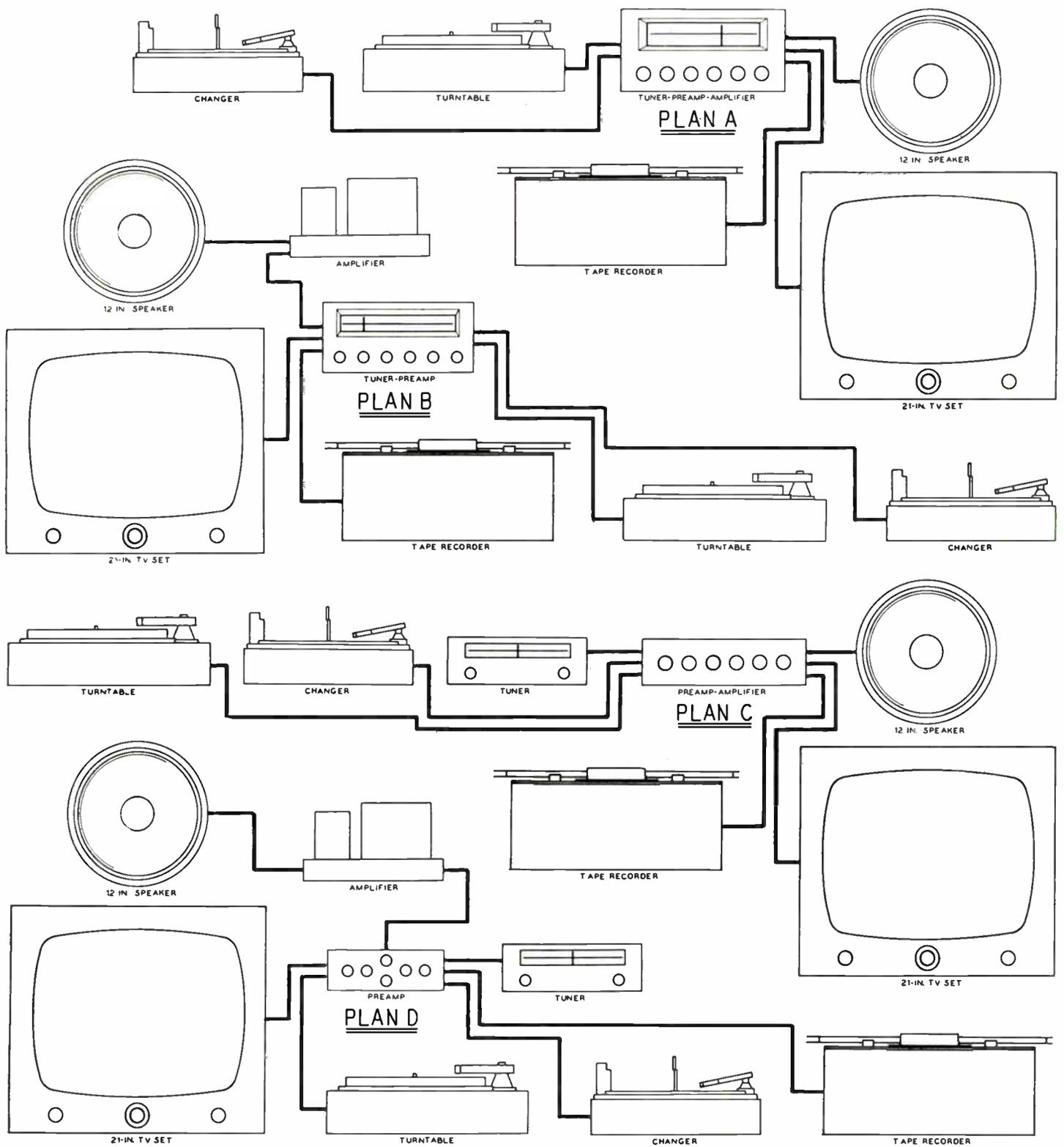


Fig. 15. These are the four basic arrangements for an initial radio or phonograph installation that can be expanded to include tape and TV

audio quality from most TV sets is poor indeed compared to what you will hear over a hi-fi installation.

**FM OR FM-AM TUNER:** All the FM or FM-AM tuners suitable for use in Plan A or B are excellent electrically and mechanically. They differ, however, in the connections and controls for TV, records, and tape. It is important, therefore, to explain, before you make your selection, that you will use all three external programs sources initially or eventually, and to get a diagram showing exactly how the connections will be made. If you can't get the complete

information, the reason is liable to be that the tuner won't do just what you want, but the dealer would like to sell it to you, anyway! As for a straight tuner to use in Plan C or D, the best are not too high in price.

**PREAMP OR PREAMP-AMPLIFIER:** There are many preamps and single-unit preamp-amplifiers, but not all have the connections and switches called for in Plans C and D. As explained above, you must check carefully to see which will perform all the functions for handling radio, TV, tape, and phonograph. If you want to use a turntable plus

a changer, you may find that you must install a separate switch to connect one or the other. That is easy to do. In most cases, the straight preamp has more complete and flexible control facilities, with the added advantage that, since it works into a separate amplifier, you can substitute a different amplifier, or one of higher power, at any time without disrupting the rest of your system.

**TAPE RECORDER:** Do you plan to use a tape machine for recording as well as playback, or for playback only? It is well to decide on this point in advance. If you are going to record off the air, or with a microphone, you must be certain that your control center can switch from playback over your audio system to record from radio reception. If you use a microphone, you will probably just remove the record input on the tape machine. Or there may be terminals on the machine so that you can leave both connected at all times. Look into this, because there is no standard arrangement.

Incidentally, if you intend to add a tape recorder at some later date, bear in mind that some recorders come in portable cases, and some without. The latter are for permanent mounting and, if that is your choice, you must consider in advance just where and how you will install yours. A portable model, presumably, can be set up in a temporary fashion when you want to connect it to your hi-fi installation.

**PHONOGRAPH:** There are no particular circuit problems involved in the wiring of a turntable or changer. Practically every tuner or preamp intended as a control center has terminals for both high-output and low-output pickups, accommodating whatever type of pickup you use

*Fig. 17. Lindy selected a cabinet for a speaker and a stand to take a pancake amplifier, which Jack connected to a changer in the closet*



now, or may use later. The only real problem has to do with plugging into the AC, so you can be sure the motor will be shut off when it is not in use. This point is discussed farther on. If you want to keep track of the number of hours your stylus has been used, consider the installation of an elapsed-time meter connected in the motor circuit.

**AMPLIFIER:** Plans B and D call for a separate amplifier. No controls or adjustments are needed on this unit, since they are all located at the control center. The particular model you select is entirely a matter of personal preference, except that you must be sure the power is adequate to drive your speaker system. You have, of course, the alternative of using a VAN-AMP variable network to feed two amplifiers, one for the high and one for the low frequencies. Use of the VAN-AMP does not affect the requirements for the control center, since it is connected to the control center where you would otherwise connect a single amplifier.

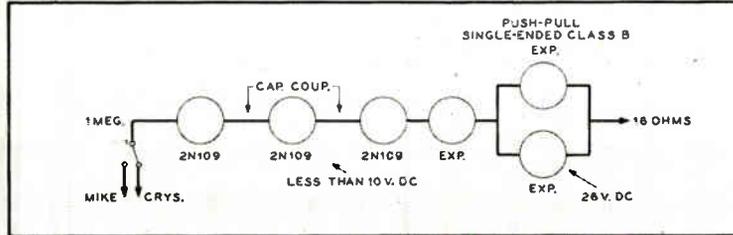
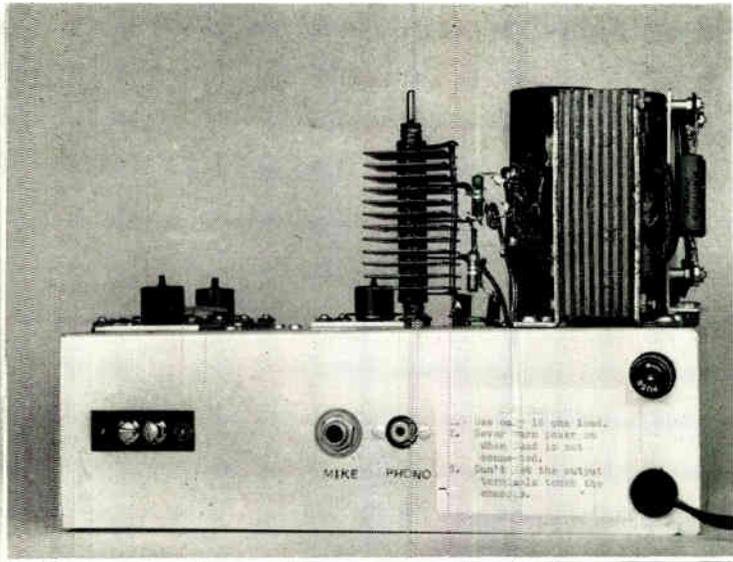
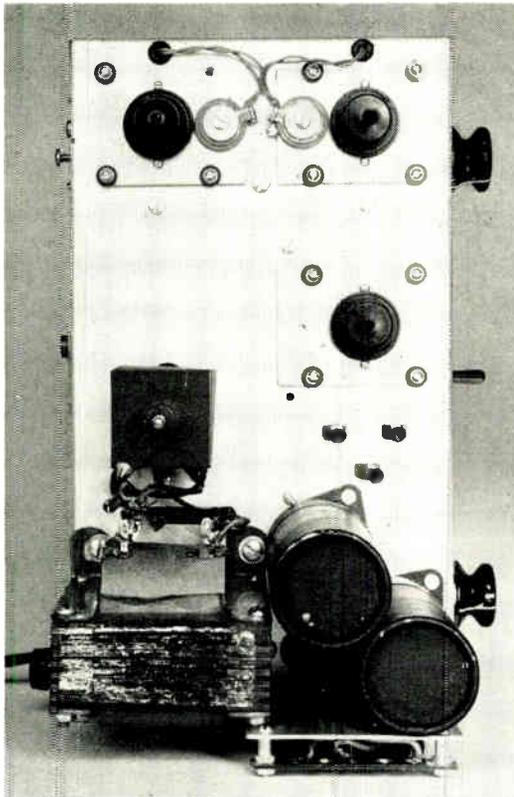
**AC LINE CONNECTIONS:** All the audio equipment you will use at any one time will not put any considerable load on the line, and since most of the components nowadays are fused individually, no special problems should arise concerning the AC circuits except for one thing: It is advisable to connect the individual components so that they can all be turned off at one master switch. And at that switch there should be a pilot light. Frequently, the volume is turned down but the equipment is not switched off, as when a telephone call comes on. Or someone may switch off the turntable or record-player and forget that the amplifier is still running. Good equipment, provided it is well ventilated, is not damaged when it is allowed to run for 24 hours or more, but if the circulation of air is not adequate, serious harm may result. It is better not to test it in that way. Hence the recommendation of a master switch and pilot light. As an alternate, if your equipment is mounted behind cabinet doors, you can use a door-operated master switch, with the pilot light outside.

Some of the units which serve as control centers have an on-off switch on the front panel which switches one AC outlet at the rear of the chassis, in addition to one or two outlets that are not switched. You may find that you can control the entire system if it is all connected through that one switched outlet, if you prefer this arrangement to a master switch.

#### How Jack and Larry Did It

All the points covered in the preceding paragraphs were discussed by Jack and Larry when they sketched out the basic plans shown in Fig. 15. Jack decided on Plan D, because his new living room had a built-in cabinet and bookshelf, Fig. 13. So he mounted a pancake-type tuner and a preamp at the left, with the record-player below. Then he put the speaker in the lower section at the right, figuring that he could rearrange the shelves above to take a TV chassis. No space was provided for mounting a tape machine, as he wanted a portable model.

Larry's installation was a compromise between his ideas for the hi-fi installation, and Lindy's insistence on the room-divider shown in Fig. 14. So he settled on Plan B. Thus he could have the tuner-preamp *Continued on page 55*



## 20-W. TRANSISTOR AMPLIFIER

*It's Possible to Build a Transistor Amplifier, but Don't Plan to Buy One*

Now that we have pocket radio sets in which transistors replace the long-familiar vacuum tubes, it is natural that the question is being asked: When will we have audio equipment with transistors?

It's really too soon to ask the question that way. Rather, we should ask: Are the characteristics of transistors suited to the requirements of audio equipment and, if so, have suitable transistors been developed to a point where they can be put into production?

Of course, engineers are not willing, in these times, to say that anything is impossible. Neither are they prepared to say that transistor development has progressed to the point where they will replace tubes in audio equipment in the near future. However, the possibility is being explored. Recently, H. C. Lin and Bernard Slade, of the RCA Laboratories at Princeton, N. J., demonstrated an experimental all-transistor amplifier of a type intended for use in public address systems before a meeting of the Radio Club of America, in New York City. Mr. Lin emphasized the fact that this model was built for laboratory use, and not for public inspection.

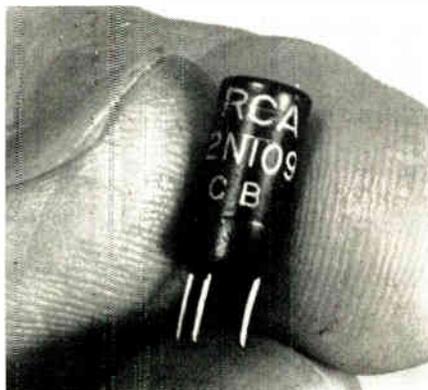
However, it performed creditably. Measurements which had been made

indicated less than 5% distortion at 20 watts output, and less than 3% at 10 watts. The plan of the circuit is shown above.

Three standard RCA 2N109 transistors can be seen at the right of the rectifier stack. One of these is shown below at about twice actual size. Two of the experimental power types appear at the top of the chassis in the left hand picture, and a third at the center right.

You will note immediately the absence of an output transformer. It is not needed because the output transistors feed directly into a 16-ohm speaker. There is only a power transformer for the rectifier circuit which supplies about 10 volts to the 2N109's, and 26 volts to the experimental power transistors.

There, in brief, you have the story of what is probably the first transistor-type power amplifier. The information is not complete because complete information is not available at this time. So it can be said only that it is possible to make transistors for this use. But no one is prepared to say if or when they will be produced in such quantities and at such prices that transistor amplifiers will replace tube-operated types. Chances are, however, that we'll have to wait quite awhile.





*This illustration was made from an actual frame clipped from the Todd-AO film of "Oklahoma!" The width is more than twice the height*

## OKLAHOMA COMES TO HI-FI

*Six Sound Tracks and 24 Speakers Produce Top Audio Quality for This Picture — By Bert Eunis*

SEVERAL YEARS ago, I made the mistake of mentioning motion picture sound to a group of hi-fi enthusiasts. Right then and there, I learned that I had ventured on to a subject about which the less said the better, in such company. So why bring it up now, in a magazine devoted specifically to subjects in which this group is particularly interested? Because of some remarks I heard recently as I walked out of the Rivoli Theatre in New York. They went like this:

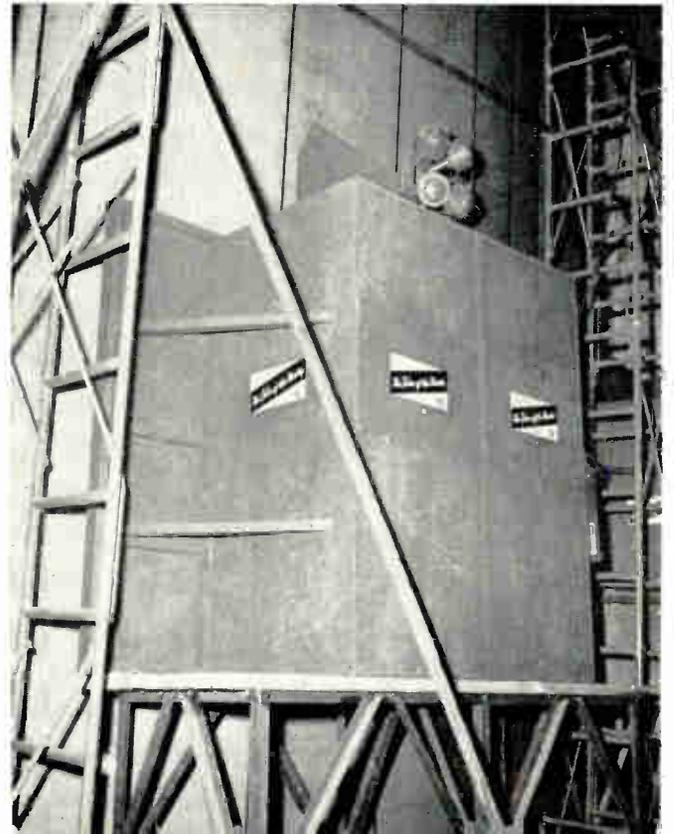
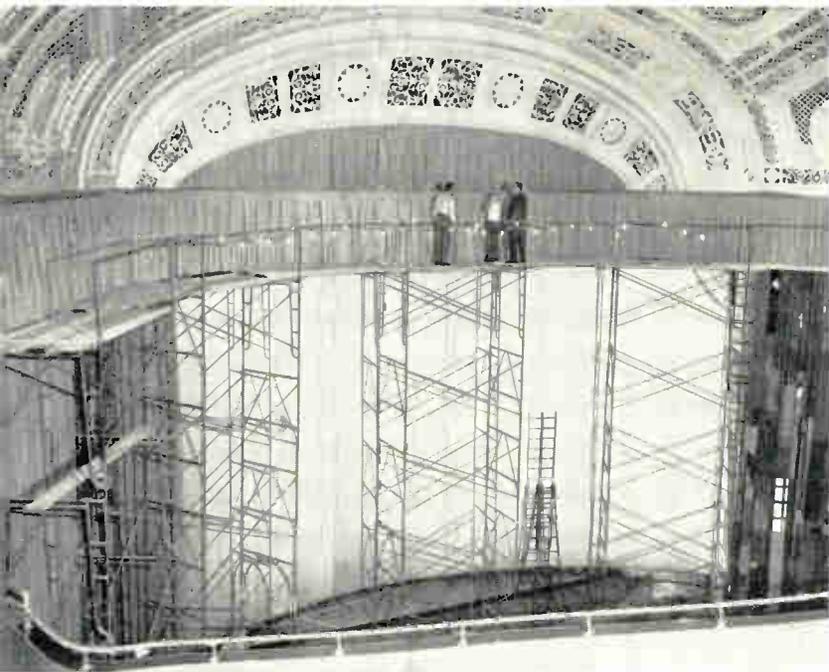
"At last the hi-fi influence has soaked into the movie industry."

"Oh, they had to come to it. Maybe some of the top brass at Todd-AO have hi-fi installations, so they know how music reproduction ought to sound."

"Well, I don't know the reason, but I've never heard anything like the quality there was with this picture."

Obviously, these were critical listeners. I stood near them to eavesdrop as they waited in the lobby for another

*Left: The curved screen newly installed at the Rivoli. Right: There are five of these huge loudspeakers, each weighing a ton, behind the screen*



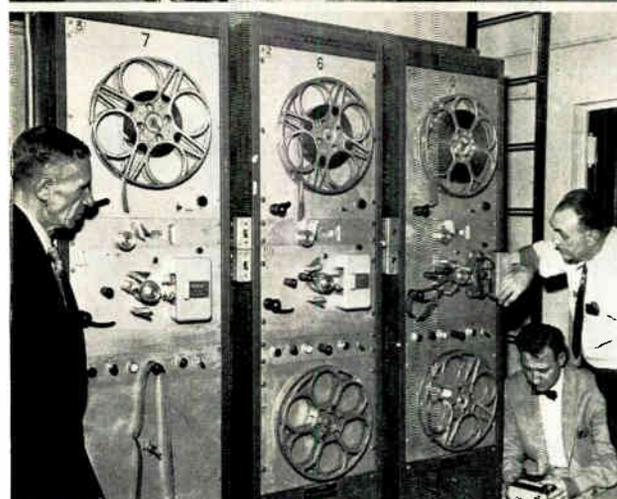
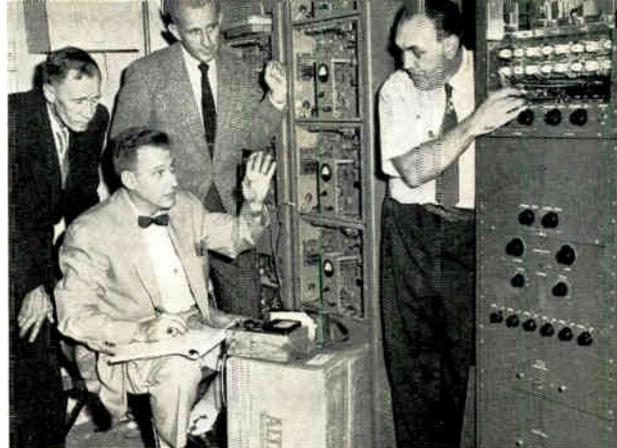
member of their party. The last remark I heard: "For a movie, the audio range was out of this world. But it wasn't just the sound track. I'd like to know what they used for a speaker system." And that was what prompted this article about the special installation made at the Rivoli Theatre for the wide-screen picture "Oklahoma!"

If you have seen it already, you, too, may have speculated as to the types of speakers and their location. If not, you have a new listening experience coming, both as to the quality of the sound, and the effects created by the sound distribution due to stereophonic recording, and also the placement of the speakers.

The system is not adaptable to home use, because there are six sound tracks. These, as you will see from the illustrations, are not on the picture film, but are run separately and locked in electrically so as to keep the picture and sound track in perfect synchronism. However, you are bound to start thinking about sound distribution and the possibilities of multiple speakers when you see and hear "Oklahoma!"

Effects of location and movement are due to five stereophonic tracks, fed through 120-watt amplifiers to five enormous Voice of the Theatre speakers, each weighing one ton, distributed laterally behind the screen. They have multiple tweeters feeding a multicellular horn, plus four woofers. The sixth sound track drives 15 Altec 604-C duplex speakers mounted under the balcony and pointed down on the orchestra, as well as A-7 speakers at each side of the balcony at the rear, and on each side of the stage on a level with the balcony. This group of speakers is driven by another 120-watt amplifier. Altogether, then, there are 24 speakers to take full advantage of the marvellous quality of the recording. None of the amplifiers is ever operated near its full output. Most of the time they loaf along at a few watts.

The result is more than just stereophonic sound. The sixth track, working into the 19 widely-distributed speak-

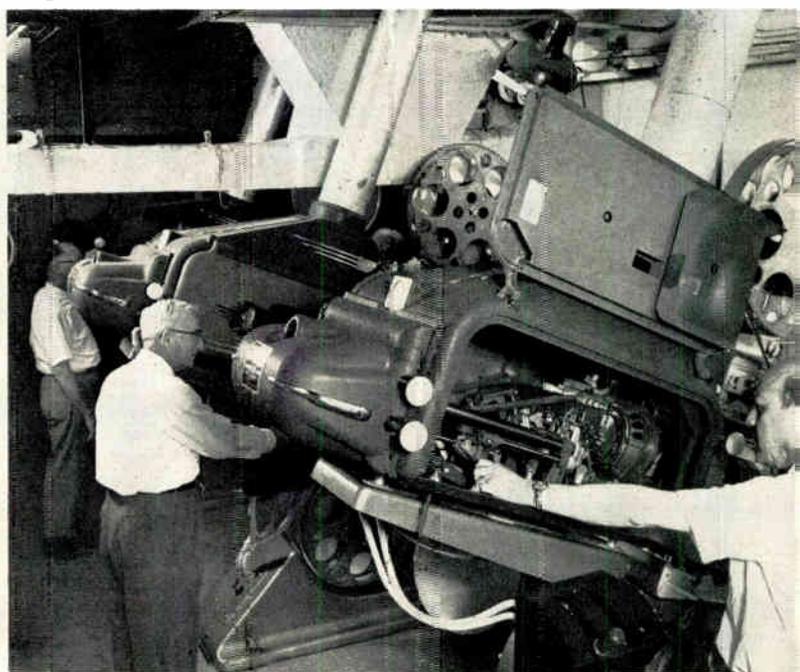
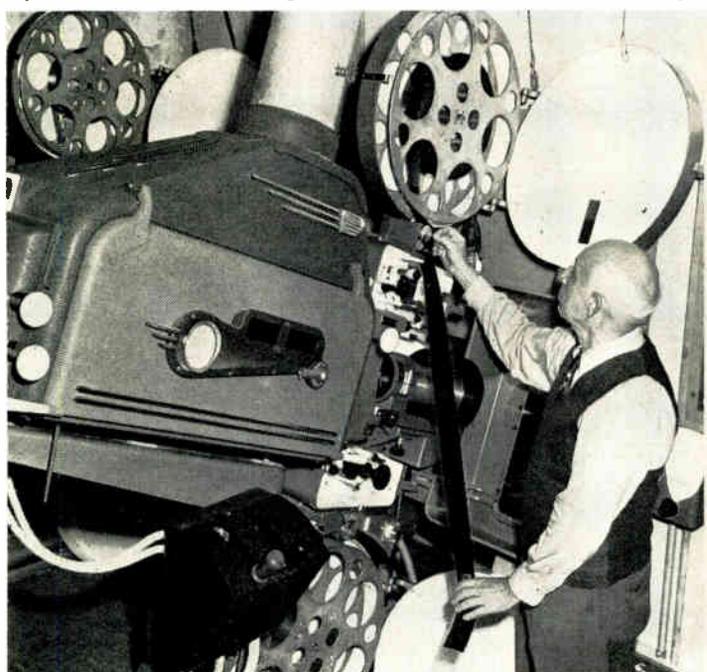


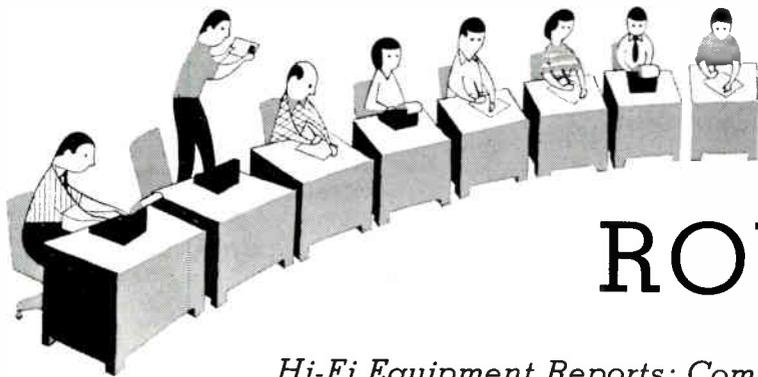
*Above: Checking the 120-watt rack-mounted amplifiers in the projection room. Below: Two of the three six-track tape machines are used alternately. Each can be synchronized precisely with the motion picture film*

ers, each set at low level, provides reinforcement such that, at times, a whispered passage can be heard distinctly, and at other times there is the effect of an orchestra separate from and somewhere in front of the screen.

On my first visit to the Rivoli, I paid more attention to the picture than the sound. Then, having heard the comments of those hi-fi enthusiasts, I *Continued on page 54*

*Left: In this view, you can get an idea of the width of the picture film. Right: The battery of three special projectors used at the Rivoli*





# READERS' ROUNDTABLE

*Hi-Fi Equipment Reports: Comments from Readers Expressing Their Ideas and Opinions on Various Aspects of This Very Interesting Subject*

WE EXPECTED that there would be a considerable response to the suggestion made in the last issue that we have a roundtable discussion of "Hi-Fi Equipment Reports". However, we are surprised at the number of letters still coming in, and the amount of thoughtful consideration given to this subject. Also, we are a little dismayed to find ourselves in such a crossfire of divergent opinions, many of them expressed as very positive convictions! We had asked for it, though, and it only emphasizes the importance of our finding the right answer. If we can do that, everyone will be satisfied.

## Character of the Recommendations

That this is not a simple subject to explore is indicated by the length of the letters. Many ran to four single-spaced typewritten pages. Most of the plans for equipment reports were elaborate, some calling for juries made up of composers, musicians, conductors, and engineers. Some of the procedures outlined for making tests and compiling data would run from \$1,000 to \$2,500 for each piece of equipment, and at least two pages in this Magazine would be needed to present a single report. These plans were highly commendable for their thoroughness but, economically, they were not practical. It was even suggested that the tests be repeated in twelve months to check on factors of stability; also that several units of a given model be tested to check the uniformity of production.

No two letters offered identical plans, yet there was considerable agreement on certain points. There were also sharp differences. J. H. MacPherson, Berkeley, Calif., explained: "I am a research engineer, and I have spent many hours organizing and analyzing technical data." He then proceeded to outline a very thorough plan for obtaining, analyzing, and presenting performance data on audio equipment. On the other hand, this from Fred Popovitch, West Point Pleasant, N.J.: "I don't believe there is anyone, short of an audio engineer, who likes to read through reams of technical data. Therefore, simplicity is necessary." And the Reverend Mark G. Paulsen, Stonington,

Conn.: "First, let me say that I appreciate your problem. For 42 years, I was the rector of various churches. Now retired, I play with hi-fi as my means permit." Perhaps he was thinking that considerable amount of Divine Guidance will be required to resolve the task we have undertaken!

## Roundtable Roundup

Space does not permit publication of letters in full, nor is that really necessary because outlines of test procedures followed a general pattern, differing principally in details. However, specific suggestions were made which warrant special consideration. For example:

**George Chapman, Evanston, Ill.** — An overall review should be made within price categories. This price-category system would enable the reader to give consideration to a total installation of high quality within his means. It would also prevent an unfavorable comparison of a good, lower-price component with a superb, expensive one. Each may be excellent within its class, but cannot be intelligently compared.

**E. C. McGregor, Vancouver, B. C.** — It would not be good business to say that brand A is superior to brand B. Not only would the makers of the equipment take a dim view of the practice, but you would probably be snowed under with mail from persons who disagree with you. As you pointed out, every hi-fi enthusiast thinks his choice of equipment is second to none.

**Stanley Lichtenstein, Norwich, Conn.** — The evaluation of the electronic components can usually be handled adequately by means of various meters, and a noting of conveniences and gimmicks. Fundamentally, there is little difference among these components with regard to quality. (Then the writer detailed a listening procedure for judging speaker performance.) If, for any reason the (listening) safeguards mentioned cannot be carried out, I suggest you omit evaluations of the sound quality of instruments you test.

**H. C. Coleman, New Haven, Conn.** — If only ethical manufacturers are allowed to advertise in HFM, then surely accurate

reports on their equipment should uncover no instances of misrepresentation, inferior quality, or other dishonesties. If an advertiser's product under review has an undesirable feature, he might be glad to know about it in advance, and correct it before publication. If he knows about it and doesn't correct it, he certainly is not the type of advertiser we want in *our* magazine, is he?"

**Bill Van Schoick, Walnut Creek, Calif.** — I personally do not believe that a report department is necessary, or even desirable in your fine Magazine. There are two reasons:

1. I purchased a tape recorder that was OKed by one magazine. I do not remember the exact length of time this model had been tested. It was either three days or possibly three weeks. Regardless of the time, I had nothing but trouble with my recorder. The first one was replaced rather than having me wait for adjustments and repairs. If I had been the only person who had experienced difficulty with this make of machine, I would have thought I had got hold of a lemon, but I know others who encountered the same troubles. The point is this: how can any report on any piece of equipment be factual if the element of time does not enter into the picture? Let us say that you are testing a new amplifier. Audio tests lead the tester to believe that the amplifier lives up to its advertising claims, and the test equipment bears this out. Fine. But what about six months or a year from now? It appears that the amplifier passed with flying colors, and the man who made the tests gave his honest opinion. Some novice reads the report and buys the amplifier. Two months later, some bug shows up. So your tester has holes in his head; your Magazine only gave a favorable report because the manufacturer advertises with you!

2. An equipment report can be of true value only when some basis of comparison can be made. Let us assume that this comparison is made; how is the reader to come to a conclusion without hearing the component? Performance is one thing on paper, and sometimes quite another thing is actuality. Then, too, the part that appealed

to the tester might leave the reader cold. This was well pointed out in the article "Planning a Phonograph System" (January-February 1956). Two perhaps trifling examples of this: Oliver Daniel has an Ampex stereo system, and appears happy with the speaker-amplifier combination. I much prefer the 8-in. Electro-Voice that I use in my binaural system. A friend of mine would not have anything but a GE cartridge, while I would not have anything but a Pickering.

From my point of view, too much personal bias enters into equipment reports — both on the part of the tester and the readers — to make such a department truly worthwhile. Another magazine that has become an expensive catalog gives the impression that they will only publish such reports as can be favorable, rather than risk offending one of their advertisers.

**Abbott W. Lahti**, Newport, R. I. — Two or three price ranges should be established for each type of equipment, such as amplifiers, changers, etc., and within each price range there should be a "standard" which would be a well-known, reliable item that can be found in most audio stores. This "standard" would represent a performance level for its price range. Speaker systems would need further modification within the price ranges for "need of corner" or corner not needed.

The evaluating board should consist of at least three people, and one of these should be well-informed technically. Each member ought to live with the item under consideration as long as possible, and should have access to A-B comparison tests with the "standards". All equipment would be reported as to its price category, and compared with its "standard" or the "standard" of a higher or lower group if necessary. Evaluating components will mean that the board and the publisher might have to stick their necks out at times, but if readers are to receive honest reports, this will be necessary. It will also aid in bridging the gap between advertised figures and actual performance.

**Pete Weinberg**, New York City — Have the manufacturer, when he submits the equipment, state in 150 words or less "Why our company manufactured this unit". Too many units are tested in terms of "luxury" standards, when the manufacturer had intended the units to fit in with a more modest hi-fi system, or visa versa. This statement would precede your test report, and you would grade the unit in terms of how well the manufacturer succeeded in accomplishing what he set out to do.

**Edward G. Hustad**, Montevideo, Minn. — I agree that the subjective opinion of the individual tester is not the final answer to the problem. Most of us are familiar, I believe, with the fact that in the past testing organizations did, on occasion, highly recommend some piece of equipment or combination of components when, in retrospect, it was evident that

such recommendations were not entirely sound. Probably one of the commonest errors is to consider some particular piece of equipment of good quality a better buy than some other component of vastly better quality but slightly higher in price. On the other hand, there can be no objection to having the tester express his personal opinion if it is accompanied by a complete and factual report on the item under consideration.

**Alben Philips**, Brooklyn, N. Y. — This may seem like a radical solution to your problem of equipment testing, but I think it has merit. In one word: Don't.

It is true, as you point out, that subjective reactions in listening tests may, and often do, differ significantly from what instruments indicate. It is also true that the tester may have a personal axe to grind, even if only unconsciously. And it is difficult, even with the best intentions in the world, to pan the product of a heavy advertiser, no matter how well-deserved it may be. An equipment-testing feature in the Magazine may thus become suspect. I can certainly say that some such articles have left me skeptical and annoyed, to put it politely.

There are too many factors working against coldly impartial, strictly scientific testing by a popular magazine. And the space you would use trying to do it could be used to better advantages. A forthright statement to that effect would hold a lot of confidence.

**Prof. R. H. Shevenell**, University of Ottawa, Canada — What ever you do about equipment reports, don't give up "Inside Information". This is a unique service to your readers. I read equipment reports in five other publications, but I study the photos in your Magazine; they save me a trip to the dealer, and they give me a chance to study the equipment *at my leisure*. Again, whatever you decide about testing in the home, or in the garage, don't give up "Inside Information". P.S. Your formula for "Record Reviews and Ratings" is triple A. Neatest one in the books.

**Keith Conrad**, Wayland, N. Y. — You mention that many subscribers have shown interest in equipment reports, but that the problem of fairness to both subscribers and advertisers has prevented you from attempting such a program. May I congratulate you for your ethics in this matter. It would seem to me that you would do better to continue as you are. After all, your "Inside Information" section seems to fill the space nicely from a publishing point of view, and with no problem of conflicting loyalties.

As for my fellow subscribers who are interested in equipment reports, I would suggest that they subscribe to the *Audio League Report*, Box 55, Pleasantville, N. Y. This is a sort of audiophiles' "Consumer Research" devoted entirely to audio equipment, and with no advertising or other affiliation with any manufacturers of audio equipment. The price is 50¢ a copy, or \$4

for 12 issues. Their reports contain thorough, detailed discussions for the high-level audiophile or professional, as well as simple summaries for non-technical readers who want more of a good-or-bad-for-the-price answer.

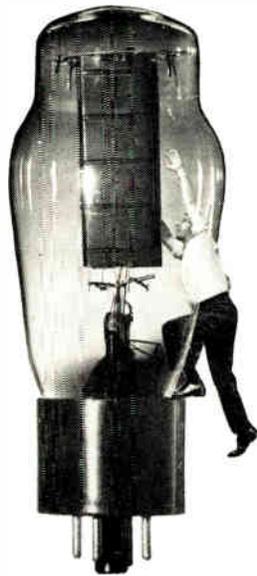
**Allan R. Kulman**, Marietta, Pa. — Have each item rated at the top of the report, similar to your "Record Reviews and Ratings", for example, as to audio quality, electrical quality, and mechanical quality. Incorporate the reports with the excellent "Inside Information" section. Incidentally, I get more out of this section as it stands now than I do out of the equipment reports in most other magazines. Publish in advance what units you are going to report on, so that those who own them can write you their opinions. This would be especially helpful on FM tuners, as their performance varies throughout the Country.

**Arthur Kramer**, Flushing, N. Y. — Editorial honesty as expressed in your article on testing hi-fi equipment is quite rare; in fact it's virtually unknown. All the reports I have read to date have one thing in common: everything is good, all equipment is swell, it's all a great buy for the money, and offers quality second to none. This sort of approach is both tiresome and worthless, smelling to high heaven of advertising patronage.

Since the opinion of any one "expert" on the merits of a piece of equipment is open to question, we must first analyze the source of the doubt on the part of the reader. There are two basic fears involved. One is distrust due to advertising pressures; the second is that the reader just doesn't trust the taste of any one man. If he asks his friends for their opinions, he will then accept or reject them on the basis of what he knows about their tastes. Some people like smooth response, while others tend toward more heroic and brittle renditions. There's just no way to know what a reviewer has in mind when he calls a piece of equipment "good".

#### Second Series of Prizes

There you have a challenging collection of widely divergent views, opening up so much food for further thought that we don't want to end this roundtable discussion on March 15, as we had planned. Therefore, in addition to the \$50 first prize and the 12 lifetime subscriptions to be awarded for letters received up to March 15, similar awards will be made for letters received from March 15 to April 30. Winners in the first group will be notified by mail on March 15, and their names will appear in the May-June issue. Letters submitted for the second group of prizes may express original ideas, or comment on the excerpts from letters published here. If you do not have a copy of January-February, in which the matter of equipment reports was first brought up, we'll be glad to send a copy on request, without charge. We want *your* views on this subject.



*You Can't Judge a Book By Its Cover,  
nor Hi-Fi Equipment By Its  
Outward Appearance. Here Are  
Photographs Showing the Actual  
Inside Construction of New Equipment*

**“INSIDE**

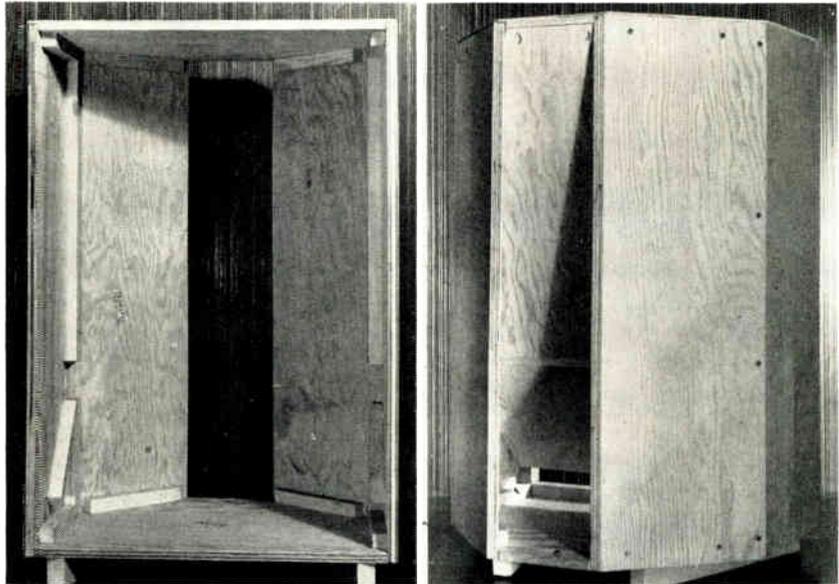
**INFORMATION”**

**ELECTRO-VOICE** Aristocrat Klipsch-design corner speaker enclosure kit. For anyone who can handle a screwdriver and follow instructions, this kit provides a way to own an excellent speaker enclosure at very moderate cost.

Fig. 1 shows the kit, including the squeeze-bottle of glue and a bag-full of screws, nails, and hardware. In the first assembly steps, strips are fastened to the base, top plate, and sides, Fig. 2.

Fig. 3, left, shows the front of the enclosure ready for the upper and lower angle plates which form the horn. Those pieces are in place in the rear view, right. If, at any point, the pieces don't seem to fit, study the instructions again, because they will if you put them in place correctly.

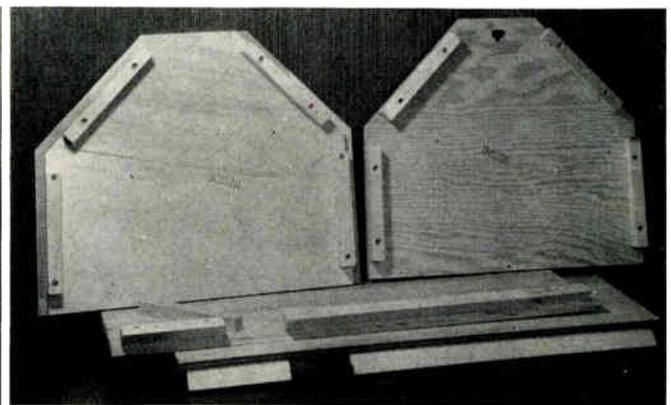
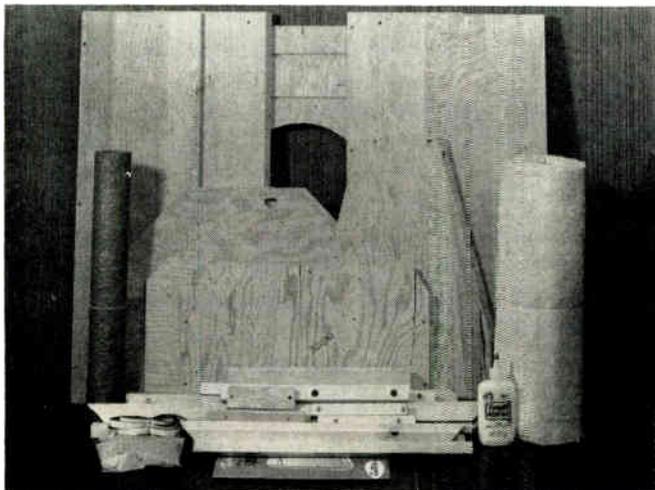
The speaker mounting-board, not shown here, has an opening cut for a 12-in. speaker. Openings are not cut out for the tweeters, but rectangles are routed out for them, so that they can be cut through easily with a keyhole saw. Grille cloth and mitred pieces to frame the front of the enclosure are supplied and, if you do the work carefully, the finished job will be equivalent in performance and appearance to the much more expensive factory-built prod-



uct. All joints are secured with glue and screws to eliminate vibrations.

Your wrist may be tired from putting in all the screws used to hold the pieces of wood together, but the experience will help you to understand the amount of labor

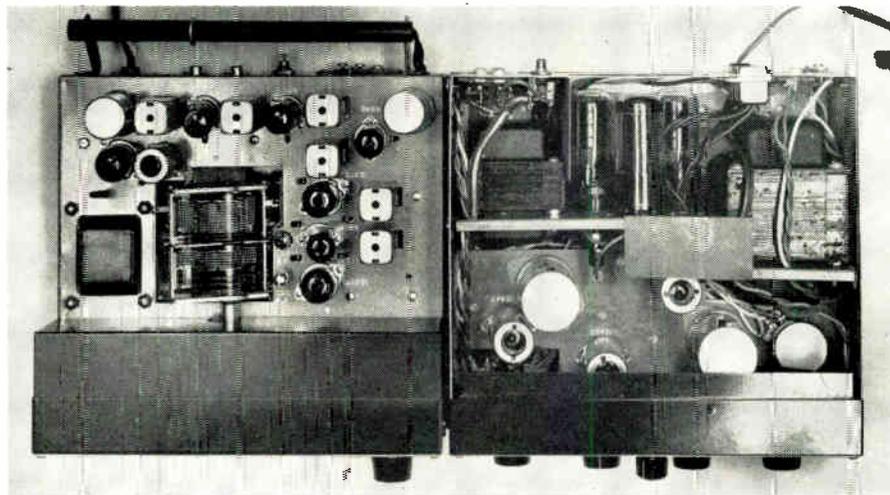
that goes into the construction of a well-built cabinet, and the reason why finished cabinet work is so expensive compared to the price of the materials supplied in the construction kit. *Electro-Voice, Inc., Buchanan, Mich.*



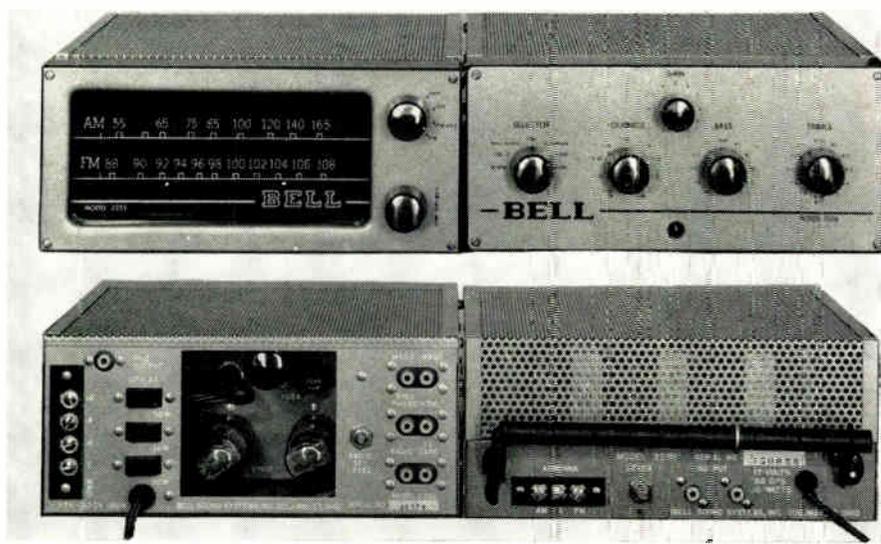
*Fig. 1, left: The kit includes every item required. Fig. 2, right: First stages of assembly. Fig. 3, above: Front of cabinet before, and rear after, the pieces forming the horn were put in place*

BELL tuner and preamp-amplifier. Illustrated here are the model 2255 FM-AM tuner and the 2256 preamp-amplifier, rated at 12 watts output. (There is also a straight FM tuner model 2254, of similar appearance, not shown.) These units are attractive in appearance, the electrical design has been worked out skillfully, and many features of expensive equipment have been incorporated with careful regard for compromises dictated by the modest prices.

On the tuner, the upper knob has positions marked OFF, AM, FM, FM-AFC. The lower knob is for tuning. At the rear there are two output jacks, one for connection to the preamp-amplifier, and the other to the input of a tape recorder for off-the-air recording. Output for both jacks is controlled by a level adjustment



Above: Top views of the Bell FM-AM tuner, and the preamp and 12-watt amplifier. Below: Front and rear views of the same components



to prevent overloading from strong signals.

We would like to take exception to the statement in the instructions that "A 48-inch length of wire will prove sufficient FM antenna for all but the most difficult locations." At any location, many more stations can be brought in with complete noise limiting if a good FM antenna is used.

Five front panel controls on the amplifier are: selector with 5 equalizer positions plus tape and radio, loudness, gain, bass, and treble. At the rear there are four phono jacks: for a pickup rated at 30 millivolts or more, with a load resistor of 27,000 ohms; for a pickup rated at 10 millivolts, with a load resistor of 47,000 ohms; a crystal or ceramic pickup; and for such special types as the Weathers. There are also input jacks for radio and tape or TV, an output jack for tape, speaker terminals of 4, 8, and 16

Concluded on page 54

McINTOSH model MC-30 30-watt amplifier. Following is an explanation of the theory of the McIntosh circuit used in this unit: In the conventional push-pull amplifier, the output transformer has a split primary. One half of the primary is across the plate and filament of one output tube, and the other across the plate and filament of the second tube, as in Fig. 1. One tube

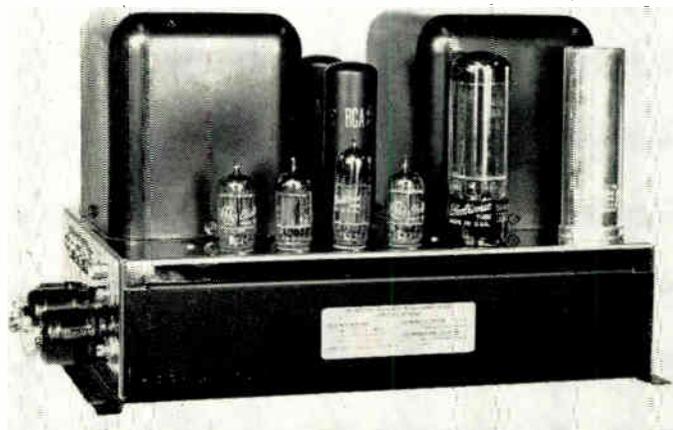
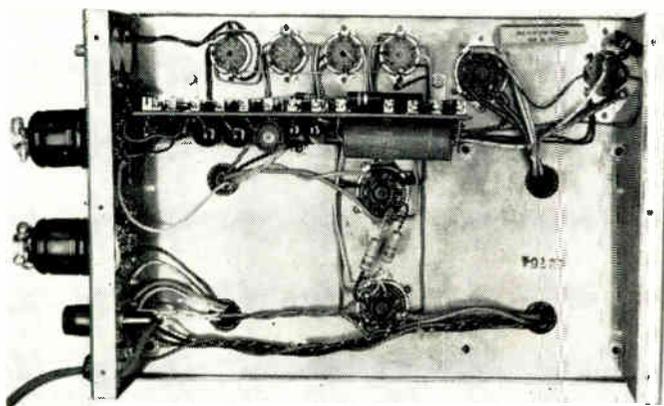
conducts current during the first half of the audio-frequency cycle, and the other tube during the opposite half of the cycle, thus inducing current in the secondary of the output transformer which is connected to the loudspeaker.

At the end of the conducting half-cycle, as the current cuts off, an effect occurs which causes a current to continue to flow

in the direction it was flowing. This current flows for a short interval and reverses, due to the collapse of the leakage magnetic field. If a transformer of this type could be built with unity coupling between the two halves of the primary, this effect would not take place.

The result of that extra current flow is to cause a discontinuity in what should

The 30-watt McIntosh amplifier, and a view of the chassis with the bottom plate removed. This unit also powers the separate preamp



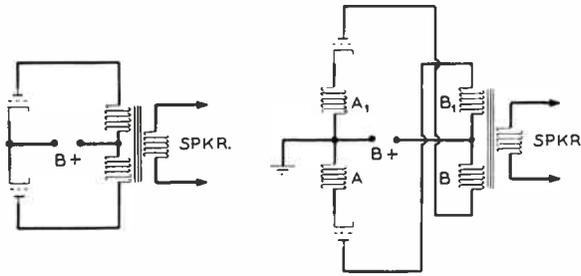


Fig. 1, left: Connections for a conventional push-pull output transformer. Fig. 2, right: Method of connecting the double primary of the McIntosh transformer

be a smooth transition of current flow from one tube to the other.

To overcome this effect, the output transformer on the McIntosh amplifier has a double primary, consisting of two wires

wound side by side. These are shown in Fig. 2, where A, A<sub>1</sub> is one primary, and B, B<sub>1</sub> the other. You will see that one output tube is connected through B<sub>1</sub> and A, while the other is connected through B

and A<sub>1</sub>. This provides such close coupling (virtually unity coupling) that there is no leakage magnetic field to cause the discontinuity explained above. This result is similar to the action of a class A amplifier, but it is obtained without the higher cost of a class A circuit.

Tubes: 12AX7 preamp, 12AU7 phase inverter, 12BH7 voltage amplifier, 12AX7 drive, output two 1614's; inputs, .5 meg for .5 volt input signal, and .13 meg for 2.5 volts; outputs, 4, 8, 16, and 600 ohms balanced to ground; power is provided for a separate preamplifier; size, 13½ ins. long, 8 wide, 8 high; weight 30½ lbs. McIntosh Laboratories, Inc., 327 Water St., Binghamton, N. Y.

HEATH model SS-1 speaker system is furnished in kit form, complete with a Jensen speaker and tweeter, and an adjustable balance control. The accompanying photographs were taken in the course of assembling one of these kits. All parts and hardware were supplied, including hookup wire, grille cloth, and a recessed mounting plate for the balance control. To assure the attractive appearance of the front, the frame which fits over the grille cloth comes assembled, glued, and rubbed smooth.

All the parts fitted together perfectly, and the instructions were so clear that

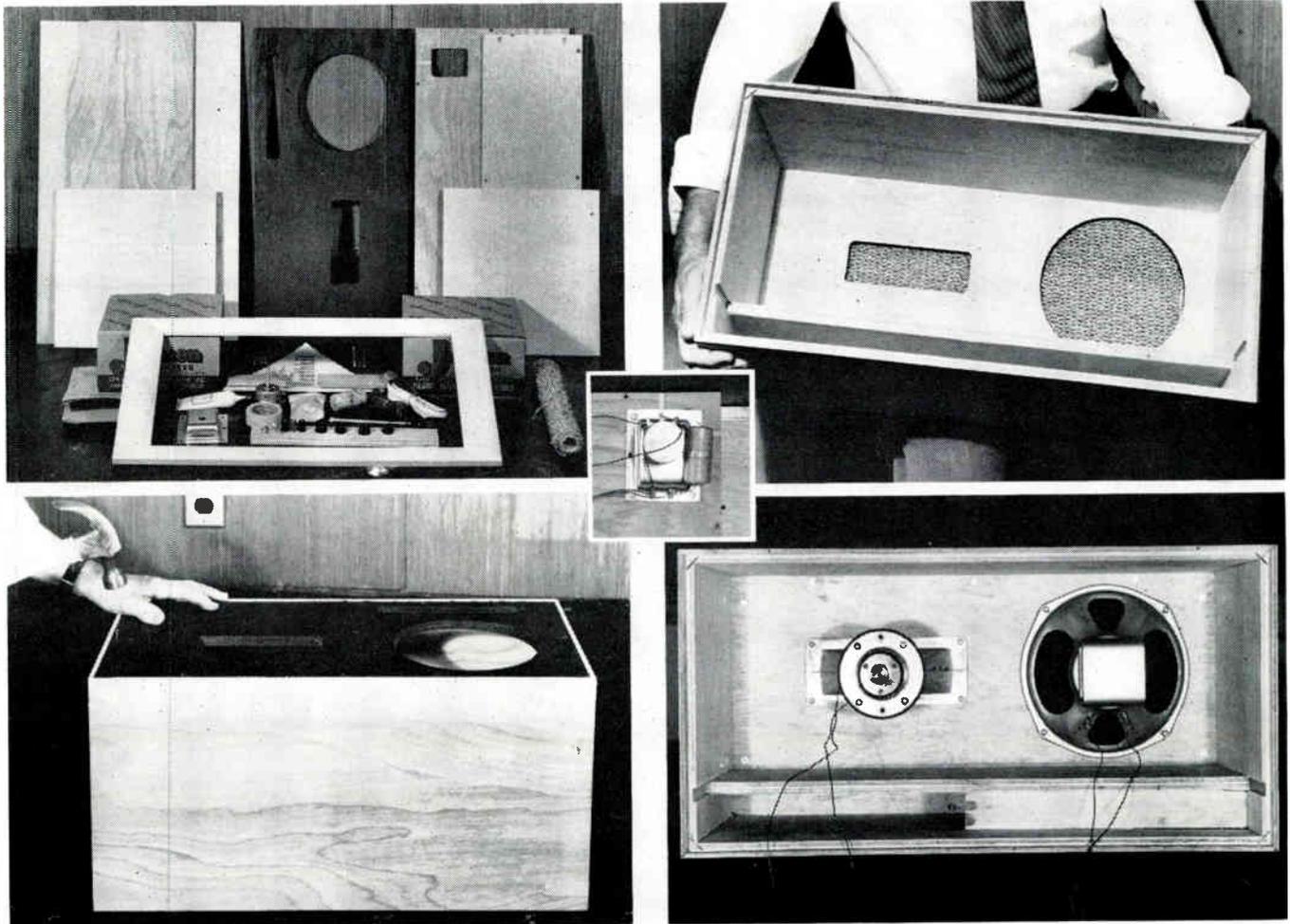
there was no excuse for the one mistake we made in the assembly. That was due to haste. As a result, the board which slides into the grooves in the ends of the cabinet was put in backwards. By the time the mistake was discovered, the glue had set.

A roll of strong masking tape is furnished. This proved very useful for holding the ends of the cabinet to the top and bottom, keeping the bevelled edges tightly together until the glue set. The lower left hand picture shows the front panel in place, before the cloth and the frame were put on; the right hand photos show the

cabinet before the speakers were mounted, and the finished job except for the back plate. There is a port below the speaker, although it cannot be seen because of the short strip between the shelf and the bottom of the cabinet. The insert shows the inside of the back plate, and the mounting of the balance control.

At the price of \$39.95 for the complete kit, the performance must be considered excellent. It will be possible to extend the range by adding a super tweeter, woofer, and network to be available in the near future. Heath Company, Benton Harbor, Mich.

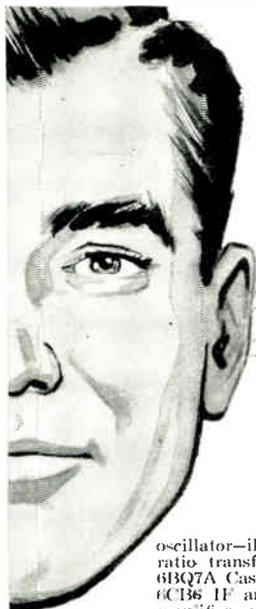
Kit of parts for the Heath speaker enclosure, and three stages of assembly. The center insert shows the control mounted on the rear



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**1 Heathkit FM TUNER KIT**

Features brand new circuit and physical design. Matches WA-P2 Preamplifier. Modern tube line-up provides better than 10 uv. sensitivity for 20 db of quieting. Built-in power supply. Incorporates automatic gain control—highly stabilized oscillator—illuminated tuning dial—pre-aligned IF and ratio transformers and front end tuning unit. Uses 6BQ7A Cascode RF stage, 6U8 oscillator—mixer, two 6CB6 IF amplifiers, 6AL5 ratio detector, 6C4 audio amplifier, and 6X4 rectifier.

MODEL FM-3  
\$24.50  
Shpg. Wt. 7 Lbs.

**2 Heathkit 25-Watt HIGH FIDELITY AMPLIFIER KIT**

Features a new-design Peerless output transformer and KT66 output tubes. Frequency response within  $\pm 1$  db from 5 cps to 160 Kc at 1 watt. Harmonic distortion only 1% at 25 watts, 20-20,000 cps. IM distortion only 1% at 20 watts, 4, 8, or 16 ohms output. Hum and noise, 99 db below rated output. Uses 2-12AU7's, 2-KT66's and 5R4GY. Attractive physical appearance harmonizes with WA-P2 Preamplifier. Kit combinations:

**W-5M AMPLIFIER KIT:** Consists of main amplifier and power supply, all on one chassis. Shpg. Wt. 31 Lbs. Express only.

\$59.75

**W-5 COMBINATION AMPLIFIER KIT:** Consists of W-5M amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. wt. 38 Lbs. Express only.

\$79.50

**3 Heathkit HIGH FIDELITY PREAMPLIFIER KIT**

Designed specifically for use with the Williamson Type Amplifiers, the WA-P2 features 5 separate switch-selected input channels, each with its own input control—full record equalization with turnover and rolloff controls—separate bass and treble tone controls—and many other desirable features. Frequency response is within  $\pm 1$  db from 25 to 30,000 cps. Beautiful satin-gold finish. Power requirements from the Heathkit Williamson Type Amplifier.

MODEL WA-P2  
\$19.75  
Shpg. Wt. 7 Lbs.

**4 Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT**

This amplifier employs the famous Acrosound TO-300 "Ultra Linear" output transformer, and has a frequency response within  $\pm 1$  db from 6 cps to 150 Kc at 1 watt. Harmonic distortion only 1% at 21 watts. IM distortion at 20 watts only 1.3%. Power output 20 watts, 4, 8, or 16 ohms output. Hum and noise, 88 db below 20 watts. Uses 2-6SN7's, 2-5881's and 5V4G. Kit combinations:

**W-3M AMPLIFIER KIT:** Consists of main amplifier and power supply for separate chassis construction. Shpg. Wt. 29 lbs. Express only.

\$49.75

**W-3 COMBINATION AMPLIFIER KIT:** Consists of W-3M amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. Wt. 37 lbs. Express only.

\$69.50

**5 Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT**

This is the lowest price Williamson type amplifier ever offered in kit form, and yet it retains all the usual Williamson features. Employs Chicago output transformer. Frequency response, within  $\pm 1$  db from 10 cps to 100 Kc at 1 watt. Harmonic distortion only 1.5% at 20 watts. IM distortion at rated output 2.7%. Power output 20 watts, 4, 8, or 16 ohms output. Hum and noise, 95 db below 20 watts, uses 2-6SN7's, 2-5881's, and 5V4G. An exceptional dollar value by any standard. Kit combinations:

**W-4AM AMPLIFIER KIT:** Consists of main amplifier and power supply for single chassis construction. Shpg. Wt. 28 lbs. Express only.

\$39.75

**W-4A COMBINATION AMPLIFIER KIT:** Consists of W-4AM amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. Wt. 35 lbs. Express only.

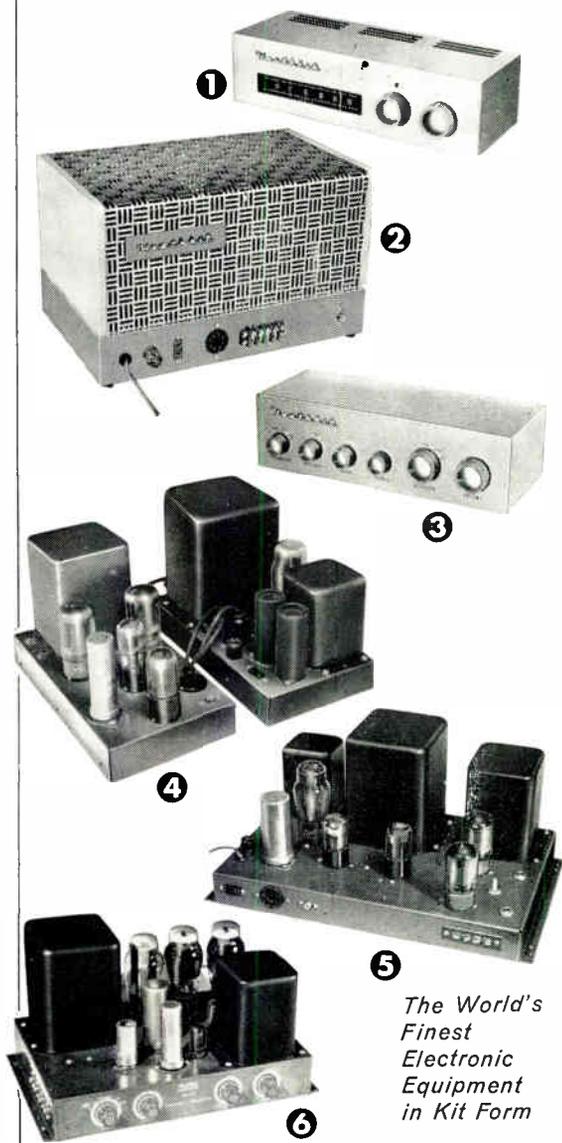
\$59.50

**6 Heathkit 20-Watt HIGH FIDELITY AMPLIFIER KIT**

This model represents the least expensive route to high fidelity performance. Frequency response is  $\pm 1$  db from 20-20,000 cps. Features full 20 watt output using push-pull 6L6's and has separate bass and treble tone controls. Preamplifier and main amplifier on same chassis. Four switch-selected inputs, and separate bass and treble tone controls provided. Employs miniature tube types for low hum and noise. Excellent for home or PA applications.

MODEL A-9B  
\$35.50  
Shpg. Wt. 23 Lbs.

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Pilot AM-FM Tuners

Pilot Amplifiers

Pilot Component-Console Systems

Name.....

Address.....

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

## "INSIDE INFORMATION"

Continued from page 51

ohms, and three AC receptacles connected to the on-off switch on the treble control.

Receiver tubes are: two 12AT7's, 6BA6, two 6AU6's, 6AL5, 6BE6, and 12AU7. Amplifier tubes are: three 12AX7's, two 6V6GT's, and a 5Y3GT rectifier. The metal cabinets for the receiver and amplifier are 4<sup>3</sup>/<sub>16</sub> ins. high, 8<sup>1</sup>/<sub>2</sub> ins. wide, and the overall depth of the tuner, including the AM loopstick, is 10 ins. *Bell Sound Systems, Inc., 563 Marion Rd., Columbus 7, Ohio.*

## HI-FI IN OKLAHOMA

Continued from page 47

went back as soon as I could to listen rather than look, and to compare the theatre sound quality with the best home reproduction. The more I listened, the more I became intrigued with the possibilities of multiple speakers for home systems. Not that I think "Oklahoma!" results can be obtained from records or even stereo tapes, but I am going to have some fun experimenting, at least. You will probably have the same urge when you have "heard" this remarkable picture. It is playing in Hollywood, too, and by the time you read this magazine, it should be in Chicago and Detroit, Baltimore, and San Francisco. By the end of the year, it is expected that some 50 additional theatres will be equipped to handle the sound for this and other Todd-AO films. Perhaps this new kind of reproduction will have an influence on future hi-fi home installations.

## MUSIC IN MY HOME

Continued from page 27

certainly the same kind of performance, but with minute (but very important) differences, dictated by the moods of the moment. A record heard three times, however, gives not three performances, but one performance repeated three times — something which cannot happen in a concert hall.

For this inevitable limitation of all recorded music there can be, however, a compensating advantage which I would like to point out to those music lovers who hear their music mostly through records. By all means, take advantage of the many different recordings of the same works. If you have a favorite piece of music, acquire not one but several renderings of it, and listen to them in succession. Not to criticize each of them — buy first those you like best — but to get away from the repetition of one performance, and observe the ideas of different interpretations of that particular work.

If, by this or any other way, you preserve the eternal freshness of musical performance and musical enjoyment, then listening to good recorded music will open rich new horizons to you, since you can truly make your own home the musical

Concluded on page 55

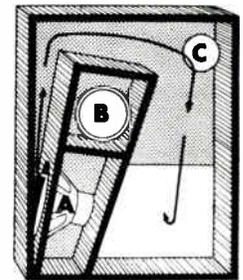


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## MUSIC IN MY HOME

Continued from page 54

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## GROWING UP WITH HI-FI

Continued from page 44

as a control center near his favorite chair, the record-player nearby, and the speaker across the room in a cabinet with space above where he would eventually put his TV chassis. When he drew up the plan for the room-divider, he made the plant shelf short enough to leave space for a permanently-mounted tape machine at the right of the record-player. And he put the power amplifier in a well-ventilated compartment below the tuner.

Part 2 of this series showed, in Fig. 9, how Jack installed a second amplifier and  
*Concluded on page 56*

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

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

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

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

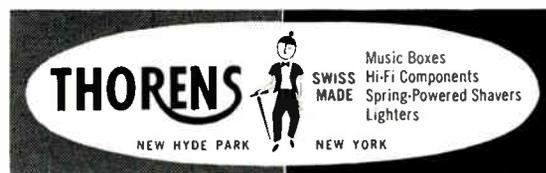
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## GROWING UP WITH HI-FI

*Continued from page 55*

speaker so that Joan could hear the radio or phonograph in the kitchen. That was all right when it was only a few steps from the kitchen to the living room, but in their larger apartment, Joan wanted a changer that she could load with records, and have music in the kitchen, without having to go to the control center to switch the equipment on or off. Accordingly, Jack installed a changer and 10-watt amplifier in the least-used corner, but he couldn't put the speaker in one of the cabinets, as before, because these were all of steel construction. Fig. 16 shows how he solved this problem. Since Joan refused to give up any of the working area for the speaker, he suspended it from the ceiling!

Lindy, too, had some ideas of her own. She had enjoyed her bedside speaker, and the convenience of the master switch extension, but sometimes Larry sat up to listen to radio programs when she wanted a little quiet phonograph music when she was reading in bed. Before Larry had decided what to do about this, she found a wall cabinet and a bedside stand that were exactly to her liking. When they were delivered, she told her husband: "You just put a small speaker in the cabinet, and an amplifier in the stand, and I'll be perfectly happy." Fig. 17 shows the way they solved that problem!

*Part 4, concluding this series, will illustrate and discuss more elaborate installations. It will appear in a forthcoming issue.*

## POP GOES THE FIEDLER

*Continued from page 26*

an application for renewal of the license to dispense alcoholic beverages. Whether or not any untoward incident was behind this is not recorded, but it can be stated that the term "Pops", which became the official name of the orchestra as of its removal to Symphony Hall in 1900, did not derive from the ubiquitous sound of popping corks on the parquet. At least, that is what the historians say. Their story is that Pops (no quotation marks necessary from here on out) simply is a diminutive plural of "Popular". It was Max Zach, the leader in that early uptown period, who saw that the foreshortened form was destined for adoption and ordered its usage on printed matter. The Pops has been nothing but the Pops ever since.

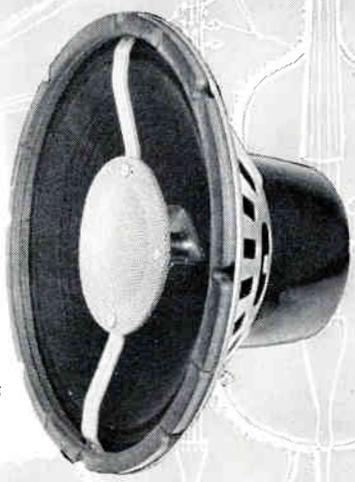
Something like twenty per cent of the orchestra's span having been skimmed over this far, it goes without saying that the Pops was an instantaneous hit, and continued to be. Bostonians, however, are apt to hold innovations suspect indefinitely. This one, involving as it did a negation of firmly entrenched protocol, had to demonstrate its worthiness over many years before it gained acceptance. Granted that one man's notion of "the best" is subjectively just as good as another's, the Pops arrived

*Continued on page 57*

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## POP GOES THE FIEDLER

Continued from page 56

at its ideal balance of the "popular" and "classical" best rather late. Until well into our century, when a standard concerto was ventured, it was usually to the extent of a single movement. And the songs of the day would have lost much of their freshness by the time they reached Symphony Hall.

Inevitably, it took a single brilliant mind to work out the perfect formula. Yes, Fiedler! Consider. In a place so heavy with history is it not easy to achieve institutional status in a mere few decades. But the Pops, mostly in the past 30 years, has done just that. Moreover, it has become a fixed luminary in the national firmament through its hundreds of RCA Victor recordings — indeed, it is the only orchestra on the Red Seal list to have sold more than a million copies of a single issue (Gade's *Jalousie*), and in all it has been responsible for fully fifteen of the label's hundred all-time best sellers. Also, as the Boston Promenade Orchestra, so identified in deference to foreign tastes, the Pops has become a leading export commodity. Its home city, a crossroads of world trade, confers no more precious an honor, and is otherwise proprietary in the extreme about its cultural properties.

As a plain matter of fact the Pops, on the eve of its seventy-first season, is without a doubt the boomingest enterprise on the musical scene. And what with the red carpet treatment accorded its touring namesake (a carefully picked group, but not *the* Pops, which is the Symphony minus vacationing first desks) it is not unlikely that the very lifeblood of the far-flung concert circuit henceforth will be composed partly of Boston blue even to its uttermost arteries.

As indicated, the prime mover in all of this has been Arthur Fiedler, whose Pops leadership is now in its 27th calendar year. What manner of man is this who so effortlessly performs these musical miracles? To start with, the effortlessness is of course the consolidated gain of something over a half-century of immersion in music, and the miracles are nothing less than a consequence of perspiration and inspiration in about the usual proportions. At sixty-two, Fiedler may be the personification of what has come to be called the man of distinction type, but behind that urbane, field marshal exterior there smolders a particle of near-cosmic energy.

He was born to music. Fiedler *père* at the time was concertmaster of the Boston Symphony. His son, named after the illustrious conductor Artur Nikisch, entered this busy world on December 17, 1894, in the very Back Bay section that would be the scene of his triumphs.

For the benefit of anyone who did not attend one of Boston's 38 colleges and universities, or who has not read *The Late*

Continued on page 58

March-April 1956

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**POP GOES THE FIEDLER**

*Continued from page 57*

George Apley, this storied neighborhood stretches southward from the edge of the Public Gardens along the "alphabet" streets (Arlington, Berkeley, Clarendon, Dartmouth, *et al*) and includes most of the cultural institutions for which the metropolis is justly famed. Among these are the Hatch Shell on the Charles River Esplanade, where Fiedler has conducted outdoor concerts since 1929, and Symphony Hall itself, where he has been employed, man and boy, since the eve of World War I.

Fiedler's antecedents were Austrian, and he was introduced to his heritage firsthand at an early age. He was attending Boston Latin School when the elder Fiedler retired after 25 years with the Symphony, and repaired to Vienna with his family. But even in that center of the musical universe, and even with a proficiency in piano and violin that befitted the scion of a musical household, the fifteen-year-old Arthur was not interested in entering his father's profession. Quite another of the Muses, it seemed, had won his allegiance. What he really wanted was to become a great publisher. Accordingly, he took a menial job in one of the Viennese book houses. Fortunately all around, the apprenticeship was enough to dissuade the would-be Macmillan. In 1911, having made up his mind, Fiedler was one of four out of 54 applicants to be admitted to the Royal Academy of Music at Berlin. His major: conducting.

It happened that the Fiedlers were ensconced at a resort in the Bohemian Alps on the black day when a shot fired at Sarajevo changed the map of Europe. The family got back to Berlin just as the Central Powers declared war on the Allies, which did not then include the United States. Clouds soon darkened over Germany, but the boy continued his studies. Then came the news of the Lusitania torpedoing. Properly concerned, the Fiedlers went to Ambassador Gerard, who agreed that Arthur should take immediate advantage of his American citizenship and head for home. Passage was hurriedly booked out of Amsterdam, and by July of 1915 the burgeoning conductor was safely settled with an uncle in Nantucket. In the years following he tried repeatedly to get into one or another of our armed forces. None would take him. Then he succumbed to the draft, only to be discharged within a few weeks because military doctors decided he was too short and too thin. After that ignominy, Fiedler stopped trying.

It was prior to this stillborn Army career that he had made his official debut with the Boston Symphony, playing second fiddle briefly under Karl Muck (who was to make the very first RCA Victor recording with the Orchestra in 1917, a partial performance of the Tchaikovsky *Fourth*).

*Continued on page 59*

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## POP GOES THE FIEDLER

Continued from page 58

But now that he was out of uniform, the position was no longer his. Whereupon he went to Rockport, that lovely seacoast town on Cape Ann, north of Gloucester, with the intention of waiting out the hostilities. It was during this relatively idyllic interval that Fiedler had his one and only brush with the law, but only indirectly. The short of it is that his bread used to arrive from the bakery bisected; it took him a while to figure out that he was being regarded as a suspicious character, and that this precaution apparently was contrived to forestall any espionage activity.

With the Armistice he was back in Boston, and now a desk was found for him in the Symphony. That is not literally the size of it; "several desks" would be more like it. Fiedler was unquestionably the busiest man in the Orchestra during the next few seasons. He played, among other instruments, the viola, the celesta, the organ, and even an occasional piano solo. Ironically, the violin had long since passed out of his ken, although his surname itself is derived from the word "fiddle" in the language of his ancestors.

Actually, Fiedler's basic propensity had been eating at him more and more, to the point, that, in 1925, he organized the so-called Boston Sinfonietta with a view to earning recognition of his conducting abilities. It was not long in coming. The press and other "right people" began to talk about his "hidden" talent.

The day came — it was the 12th of July in 1926 — when *The Christian Science Monitor* could report that "Arthur Fiedler, Boston-born musician is being considered for permanent appointment to conduct the Pops next season. Mr. Fiedler was called to take the baton on the night of July 3, the closing night of the Pops season, after Agide Jacchia had resigned and declined to finish the engagement. This was Mr. Fiedler's first opportunity to prove his ability as conductor of the Pops."

Sad to relate, the willing young aspirant did not get the job — just yet. It was not until after he had done so well with his Esplanade concerts that the Pops management (that is, the Boston Symphony) became convinced that he was their man. Anyone who could attract 20,000 listeners nightly, free or not . . .

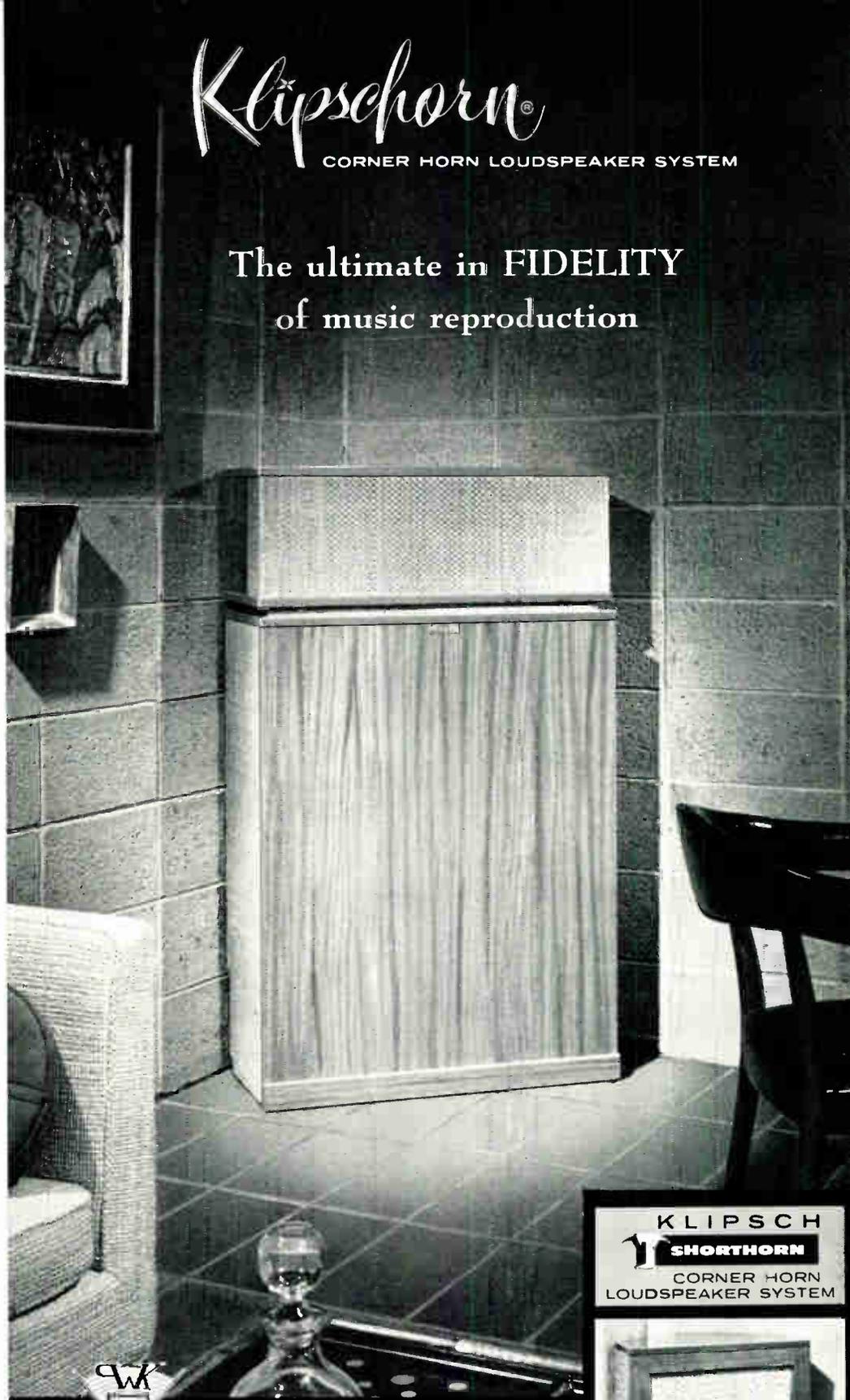
And so, in May of 1930, he ascended the Pops podium. Note the date. That was a grim spring. Dollars were in short supply, and music was supposed to be a luxury. But was it? Fiedler set out to persuade Boston otherwise. He succeeded. By dint of superior programming and sheer personality, he made music a necessity in that depression-daunted city. That was miracle number one, and in retrospect it is not difficult to believe that all the other miracles proceeded from this, his most sensa-

Continued on page 60

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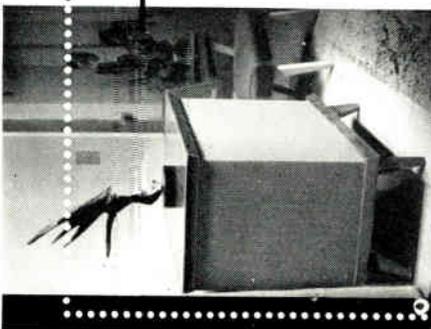
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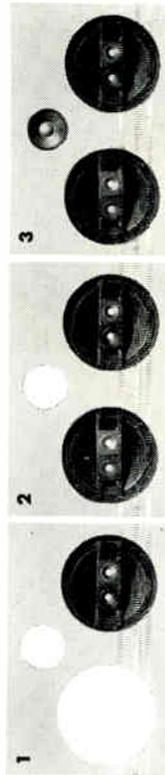
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## POP GOES THE FIEDLER

*Continued from page 59*

tional proof of the yearning for "a pre-established harmony".

Now, then, you might imagine that an evening at the Pops would be easy to describe, as I propose to do herewith. If the following does not convey its magic, however, do remember that one symphony orchestra after another has failed abysmally to equal Boston's success, despite the simplicity of the format. Basically, that format is the same as ever it was. The walls of Symphony Hall are painted a sea-misty pastel, in contrast to the winter red. The platforms providing graduated elevation are removed so that the floor is flat. Instead of aisles, as such, there are rows of miniature tables, each with five places. Smoking is permitted, and other diversions like eating and drinking (beer and wine only) are encouraged because the house makes a tidy profit on them. The balcony audience has its refreshment bar, too, but upstairs patrons have to forego their libations except at intermission. Save for the music, these are the components of the somehow unique Pops atmosphere. Sounds simple, doesn't it?

There is one question that nobody seems to be able to answer effectively, and doubtless it contains the explanation for all the unavailing imitations. It is this: How do the musicians play so magnificently well with all that racket going on, and how are they heard so magnificently well by the customers who are making the most noise? Symphony Hall's acoustics deserve the credit, needless to say. Engineers elsewhere never have been successful in trying to duplicate its unique sonic characteristics. Virtually none of the floor noise permeates the stage, and the orchestra nevertheless sounds wonderful down below, no matter how voluble one's neighbors.

In kind, Pops programs do not vary much, for all the vastness of the repertoire. There is always a serious work, the shorter the better, ordinarily an overture or two of the raucous variety, and invariably some sumptuously-attired popular tune or medley. On the evening I dropped by to visit with Fiedler in the green room last season, the fairly typical program assembled Schubert's *Marche Militaire*, the overture to "Der Freischütz", Chaminade's *Concertino for Flute*, the Richard Strauss *Burleske*, a potpourri from "Le Prophète", Gershwin's *Strike up the Band*, selections from current Broadway productions, the theme song from Georges Auric's score for the film "Moulin Rouge", and *The Glow-Worm Turns* by Peter Bodge of the Pops second violins. A bit of the best of everything, as you can see.

Fiedler is downright adamant about approaching such music with as much care as he would invest in the most formidable works, and he has conducted the latter in guest engagements with the finest en-

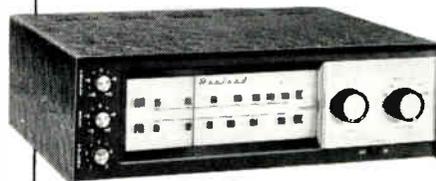
*Concluded on page 61*

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## POP GOES THE FIEDLER

*Continued from page 60*

sembles across the nation, including the Boston Symphony itself. "A Strauss waltz", he will tell you, "is as good a thing of its kind as a Beethoven symphony. It's nice to eat a good chunk of beef, but you want a slice of good dessert too." And the consummation devoutly to be wished is a perfect dessert: "I'm very particular about that."

Speaking of being particular, Fiedler has especially pleased his home town in his personal life, about which that proper community can be more particular than any other. The conductor is Jewish-born, and his marriage to Ellen Bottomley, a prominent Roman Catholic socialite, lifted many an eyebrow some years back. The union has been as blissful as a fairy story. Mrs. Fiedler is today as familiar to local television and newspaper audiences as is her distinguished husband, and their three youngsters are a continuing refutation of the snobbery that once looked over its lognette at the couple.

Withal, Fiedler's life is pretty much bound up in his orchestra and his family, but he still finds time for one hobby of long standing. To put it in the vernacular, he is a "spark". That is to say, he chases fires. His convertible, which he drives with the top down even in the dead of winter, is equipped with short-wave radio so that he is never out of touch with the Boston Fire Department. It also boasts a siren, and it is a rare conflagration that does not lure the august maestro almost as fast as the smoke-eaters. A hot number every which way, this phenomenon known as Arthur Fiedler.

## HE CAME TO BOSTON

*Continued from page 24*

meant also that the four Munch sons were drafted into the German army, and for his four years' service Charles Munch makes no apology. Albert Schweitzer was taken from his medical mission in a French colony and imprisoned, and former foreign minister Robert Schuman was drafted into the German armament factories because of their Alsatian birth. The unwilling obligations of the Munches to their temporary German nationality ended, Charles took up his career in music again, not in the opera house that has been the way to the podium for most European conductors, but as an orchestra man, first as assistant and then concertmaster at Strasbourg and professor at the Conservatory, and then as concertmaster at the Gewandhaus in Leipzig, under the late Wilhelm Furtwängler and Bruno Walter.

Munch, as a leading violinist, had an important part in Leipzig's musical life, but he left in 1932 when the Nazis were coming to power and trying to force him in the process into declaring himself a German citizen. He had not studied conducting at the conservatory, though he admits to having firmly anchored in his

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mind the idea that one day he would mount the podium. He studied the techniques of his father, conductors Ropartz and Bastide at Strasbourg, and Furtwängler in Leipzig, "with the attention of an entomologist who studies the behavior of insects."

From his first appearance on the podium, he was a great success, and was in demand first in Paris, and soon around the world. Munch says that happy chance ("I was too stupid to be anything else.") brought him to the podium. Actually, it was a long, hard, and thorough schooling in the orchestra. And what lies behind his acknowledged greatness as a conductor has been his penetrating musicianship, his devotion to the composers' ideas, his magnetism as a conductor, and his ability to impart to his musicians and thus to the

public the ideal that is constantly before him.

From his first concert with the Straram Orchestra in Paris in November, 1932, he went on to lead the Lamoureux Orchestra, then the orchestra which he founded and called the Paris Philharmonic, and, in 1937, France's oldest and most distinguished orchestra, the Société des Concerts du Conservatoire. Munch's appointment as conductor of this famous official orchestra, and as professor at the Conservatoire, was quite extraordinary and at the time it took on almost the dimensions of *un scandale*. His career on the podium was only five years old, yet this was the summit of achievement for a French conductor. However, the talk died down quickly enough,

*Continued on page 62*



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## HE CAME TO BOSTON

*Continued from page 61*

and for the next eight years he led this orchestra even through the German occupation, when he kept together his musicians and resisted all Nazi efforts at intimidation. Munch is no politician, but the Germans never understood his cold and utter correctness, nor his refusal to be considered German because of his Alsatian birth. They probably still don't understand his continued unwillingness to conduct in Germany, his insistence on dropping the *umlaut* from his name, which even in French is customary, and his prohibition of the Muench spelling. For his services to music and his very important assistance to the Resistance during the war, Munch was given the red ribbon of the Legion d'Honneur in 1945, and made a Commander in 1952.

The handsome Charles Munch had become very quickly "Le Beau Charles" in the Paris press, something of a matinee idol with a corps of feminine admirers known as "Les Munchettes", an accolade unsought and unusual for a serious musician utterly without pretension or flamboyance. Even today he enjoys the sort of status in France that only a national hero or popular crooner attains here.

It was principally his dislike of being tied to tiresome administrative detail that led Munch to resign from the Conservatory in 1945, to begin his still unceasing round of guest engagements. He was the first musician allowed to leave Paris after the liberation, when he flew to England to conduct concerts of the London Philharmonic and BBC Orchestras, and he has since then conducted most of the world's major orchestras. Munch likes to conduct, and mid-season vacations in Boston will find him conducting in Montreal or Paris, and during his brief respites in early and late summer, at Strasbourg, or Bordeaux, or Salzburg, where last summer he led the Furtwängler memorial concerts. He thinks it important to bring great music to the widest possible audience.

The tall dignified figure with the thick silvery hair, striding across the stage to the podium, has become a familiar figure on the American musical scene. But the audiences who see the well-tailored back and the expressive, well-shaped hands, and hear the music he draws from his orchestra miss one of the most fascinating aspects of Munch the conductor. The music is written upon his face as upon the scores in front of his musicians. The extreme mobility, the expressive power of his countenance, is transformed into a mirror reflecting a thousand shades of feeling. His musicians speak of his Berlioz with a special awe, for in this music even more than any other, he transforms himself into the composer himself. Every performance, whether it is the wildly romantic *Symphonic Fantastique* or the reverent *Requiem*,

*Continued on page 63*

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## HE CAME TO BOSTON

*Continued from page 62*

Munch is like a man imbued with the life and spirit of another. And since the composer no less than the conductor is likely to have different feelings on different days, details of the performance are rarely the same.

Off the podium, Munch is a shy and modest man who has always preferred to let his music speak for him. Two years ago, however, an enterprising French publisher prevailed upon him to personalize his profession in a small book, one of the collection "Mon Metiers" in which leading French figures were represented. Last year "Je Suis Chef d'Orchestre" was published here as "I Am A Conductor," an admirable English translation<sup>2</sup> that keeps all the wit and charm of the French edition, and with an excellent introduction. Anyone interested in music and what goes into the making of a conductor will find it fascinating.

There are no more severe critics of a conductor than the musicians who work for him. Musicians have analyzed Munch carefully. Their universal feeling is something close to adoration, with the utmost respect for his musicianship. He is very fair, but he expects and gets accuracy. He insists members study scores and warm up before he appears for rehearsal. New works are played through once to get the general idea, then the difficult sections worked over, and finally the whole is put together again. Old works are rehearsed by touching up a few difficult spots. There is no elaborate polishing of detail. His men are accomplished musicians and adults, not to be treated as children, repeating a detail over and over and learning by rote. And "a musician is a musician, not a race", as he said during the war, nor a sex for that matter, for in his French orchestras there were women, and he has brought two, one a first desk "man", into the once-sacred male purlieu of the Boston Orchestra. After his first appearances with the New York Philharmonic-Symphony in January and February, 1947, the members of the orchestra gave him a farewell unprecedented in the long history of that organization: members themselves gave a party for him on the stage following his final concert.

Munch is extraordinarily sensitive and, if a musician flubs, he does not look at him until the poor man has recovered from his embarrassment. But he can also cast a gimlet eye at an ill-prepared or sleepy instrumentalist. He often illustrates by singing, and even during a performance his pleasant baritone can sometimes be heard over the orchestra. He has temperament and temper, but when he is angry he freezes up and is very inclined to blame

<sup>1</sup> "I Am a Conductor", by Charles Munch. Translated from the French by Leonard Burkat. Oxford University Press, 1955.

*Continued on page 64*

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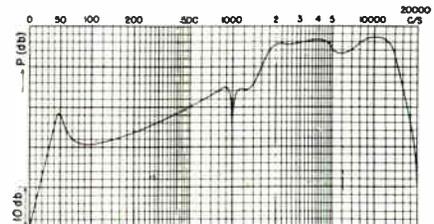
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## HE CAME TO BOSTON

*Continued from page 63*

himself, taking out his temper on himself in the privacy of his study.

Munch is a man of that genuine humility one hears about but so rarely encounters. He is deeply studious and tries unceasingly to achieve the perfect performance, but he will take advice on musical matters if, having thought it over, he thinks it good. Unlike most in his profession, he admires other conductors. Two, he says, are masters; Toscanini and Monteux. "When Toscanini is in front of an orchestra, it is suddenly transformed way beyond its usual capacities. He can no more be succeeded than Beethoven or Ravel or Monet." The story has often been told of his once playing under Toscanini's wrathful eye with the wrong edition of the score in front of him. It was Munch who brought Pierre Monteux back to the Boston podium for the first time since his difficult, strike-torn days as the orchestra's regular conductor. Munch has shared the podium with Monteux for all the tours, and will again this year in Europe.

Munch's shyness leads him to avoid parties, and even to leave Symphony Hall before any of the audience has time to come around to the Green Room. When he first came to Boston, there were social obligations to attend to, and the story is told of Munch at tea parties, sitting for an hour very amiably and saying not a word. His friends understand this, but it must have puzzled Boston hostesses. His English is still on the rudimentary side, but even in French (which he speaks with the most Parisian of accents while his German has a French accent) he is the least voluble of men, preferring to sit happily listening to his friends, or playing a cut-throat brand of *belotte* with his musicians, who are his greatest friends. He often drops in to visit them, and enjoys small dinners at their homes. And he adores their children.

No one is more aware of the duties of a conductor and his prerogatives when in front of an orchestra, but Munch regards himself as part of the orchestra and wants to be accepted as such. It was his own idea to share the discomforts of the French Radio Orchestra's rugged two-month bus tour of America, though he was the Government-appointed conductor. He takes upon himself none of the privileges and none of the customary flamboyance of a great conductor. His attitude toward applause is characteristic of this feeling. One somewhat perfunctory bow to acknowledge the applause that greets his appearance, then he mounts the podium and proceeds without more ado. At the conclusion of the number, he steps down and from the front of the orchestra makes his bow, then gestures to the orchestra to rise and indicates that the applause is for them.

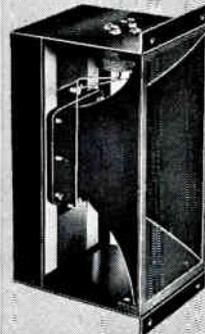
Munch has an instinctive love for beauty and an informed taste that has led

*Continued on page 65*

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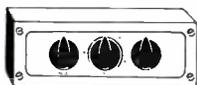
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**HE CAME TO BOSTON**

Continued from page 64

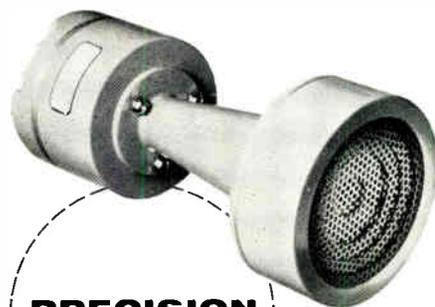
him to become a notable collector. His knowledge of painting is that of the expert. He is a cultured and urbane man of great charm and, apart from his collections, of simple tastes—in food, in drink (Scotch, Alsatian wines, and beer, which he often drinks after a concert unlike Sir Thomas Beecham. "He drinks champagne, I drink beer.") He is very generous with his time. For all his fantastically busy schedule he finds time always for students and embryo composers, often extending a helping hand to a needy musician, or contributing to something that interests him. (He and Toscanini were the largest contributors to the Symphony of the Air when NBC's orphans decided to stay in being.) He has a passion for authenticity that once induced him to find some real church bells in Paris to replace what he considered the unsatisfactory chimes used in the last movement of the Berlioz *Symphonie Fantastique*.

A year ago, at the invitation of Mayor Hynes, Munch conducted a mammoth choir of high school students in a concert of Christmas carols at the plaza in front of City Hall. It is the sort of civic occasion that the Boston conductor always leads, and Munch loved it, perhaps most of all the screaming sirens of the police escort that sped him to City Hall. Munch is a real speed demon and has been known to complain of the American laws that make speed so difficult. Both Munch and his chauffeur-valet Roger have garnered quite a few tickets. Once, with Roger driving "Faster! Faster!" down the parkway to New York, they were stopped by the police. While Roger was palavering with authority, Munch disappeared. The dignified conductor of a great orchestra was found, back of the police car, impishly letting air out of its tires. That little joke earned the two a long delay and many explanations in a local police court, and a fine neither will admit.

Munch is a deeply studious man. He spends much of his time reading scores, especially new scores. Periods of relaxation will find him in an antique shop or an art gallery or playing golf. One story of Munch the golfer has been amusing the Berkshires for years. The pro at the country club where he plays daily once told him firmly, "Relax, maestro, relax like you were conducting your orchestra." He did not realize that that is something Munch does not do on the podium.

As a musician, Munch is both technician and artist. The first guards the second, and the second inspires the first. He used to tell his students at the Paris Conservatory: "Remember this: the ears and the heart as well as the arms have their part in your conducting." He prefers a fine, thin sound, one not so big or wide as to obscure neatness and facility. His interpretations have

Concluded on page 66



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## HE CAME TO BOSTON

Continued from page 65

eloquence and vitality, and driving force and vigor. He has an imagination and intensity that make his readings of French music electrifying, and works like the Tchaikovsky *Pathetique* passion and despair incarnate. He has the thorough schooling and taste that give his interpretations of classical music style and care for its inwardness and structural design. He is a very flexible musician and much moved by his feelings, so that interpretations are likely to differ in detail from performance to performance, and even from rehearsal to performance. His taste in music is eclectic and cosmopolitan although, like many French conductors, he avoids most Russian music.

Munch has two homes these days. For his seven or eight months in Boston he lives in nearby Milton, in a simple grey, stucco house that belongs to the family of the late Episcopal Bishop Lawrence. In the winter his wife is usually there with him. She is the former Genevieve Maury, a writer and granddaughter of the founder of the Nestlé Chocolate Company. They were married in 1933 after what must have been one of the longest courtships on record. He first met the Mme. Munch-to-be in Paris in 1912 when he was studying there with Lucien Capet; they corresponded through the Red Cross during the first war, and kept it up through the years, but it did not end in marriage until Munch was firmly established as a conductor.

Spring and late summer find the Munches in their spacious apartment in the luxurious 16th arrondissement in Paris, a large apartment filled with beauty, priceless pictures, sculpture, and carefully kept books that bespeak the well-rounded mind and elegant taste. During the Berkshire Festival he stays at a once-famous country house, now a very quiet but swank inn. Roger, the chauffeur-valet-handv man is always with him, as he's been for some 25 years, and if ever an ancient cliché was disproved, it is by Roger's worship of his "boss".

Munch has brought honors to the Boston Symphony — two Grand Prix du Disques awards, for the Brahms *Fourth Symphony* and for the magnificent Berlioz "Romeo and Juliet". His period there has been another golden age of the Boston Symphony Orchestra, characterized by the brilliant and extraordinarily well balanced orchestra, the sheen of its tone, and a vigor and youthful sound, with an extraordinarily large, varied and always interesting repertory.

The Board of Directors of the orchestra has been happy in its choice of conductors. The warmth of regard and the spirit of co-operation between the Board and Munch has been unheard of in all the history of such organizations. It will continue, too, for Munch recently signed another three-year contract to take effect next season.

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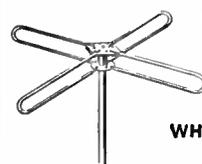
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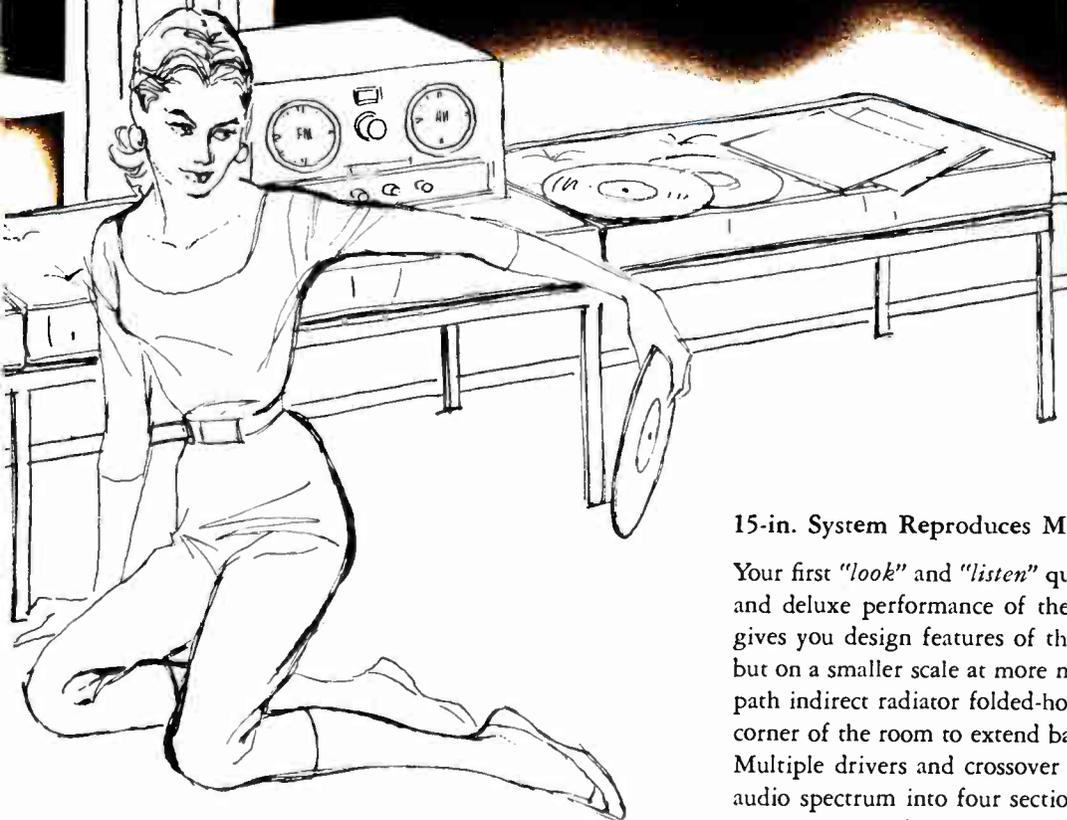
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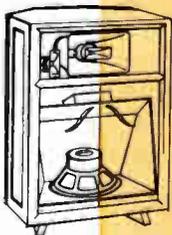


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