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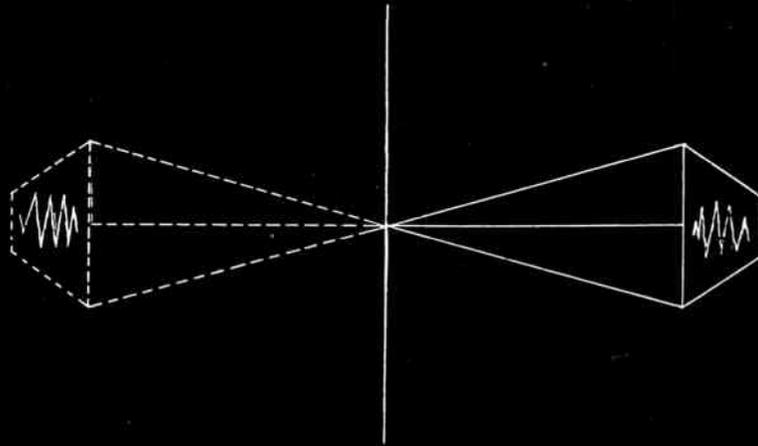
HI-FI *Music* AT HOME



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SYMPHONIC TRIUMPHS

BEETHOVEN: Symphony No. 5 in C Minor, Op. 67—Philharmonic Symphony Orchestra of London; Rodzinski, cond. SWB 8015

TCHAIKOVSKY: Nutcracker Ballet—Philharmonic Symphony Orch. of London; Rodzinski, cond. SWB 9002

TCHAIKOVSKY: Symphony No. 4 in E Minor, Op. 36—Philharmonic Symphony Orchestra of London; Rodzinski, cond. SWB 9001

OTHER SONOTAPE STEREOS

BACH: Toccata and Fugue in D Minor; Passacaglia and Fugue in C Minor—Carl Weinrich, organ of Varfrukyrka in Skänninge, Sweden SWB 8001

BEETHOVEN: Sonata in C Sharp Minor, Op. 27, No. 2 ("Moonlight"); Sonata in C Minor, Op. 13 ("Pathétique")—Raymond Lewenthal, piano SWB 8002

BEETHOVEN: Sonata in F Minor, Op. 57 ("Appassionata")—Egon Petri, piano SWB 8010

FESTIVAL MUSIC FOR ORGAN (Works by Roget, Mulet, Boëllmann, Büsser, and Karg-Elert)—Robert Owen, organ SWB 8009

STRAVINSKY: L'Histoire du Soldat—Ars Nova; Mandell, cond. SWB 8003

TCHAIKOVSKY: Quartet No. 1 in D Major, Op. 11—Curtis String Quartet SWB 8014

TOCCATAS FOR ORGAN (Works by Widor, Vierne, Mulet, and Boëllmann)—Robert Owen, organ SWB 8004

BELLS OF ST. MARY'S (Carillon And Organ Music For Inspiration)—Robert Locksmith, Carillon; Robert Owen, organ SWB 8011

CHRISTMAS AT RADIO CITY—Dick Leibert, organ SWB 8008

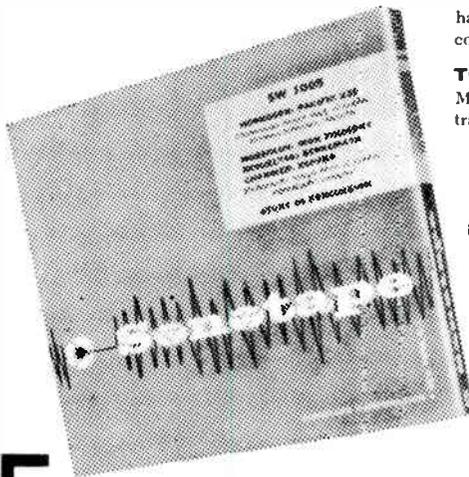
LATIN-AMERICAN ADVENTURE (Sounds Unbelievable)—Ferrante and Teicher SWB 8005

LEIBERT TAKES A HOLIDAY ON THE MIGHTY WURLITZER ORGAN—Dick Leibert, Organ of the Byrd Theater in Richmond, Virginia SWB 8012

LEIBERT TAKES RICHMOND—Dick Leibert, Organ of the Byrd Theater in Richmond, Virginia SWB 8006

SOUNDPROOF!—Ferrante and Teicher SWB 8007

SOUNDS OF THE SUBWAY SWB 8013

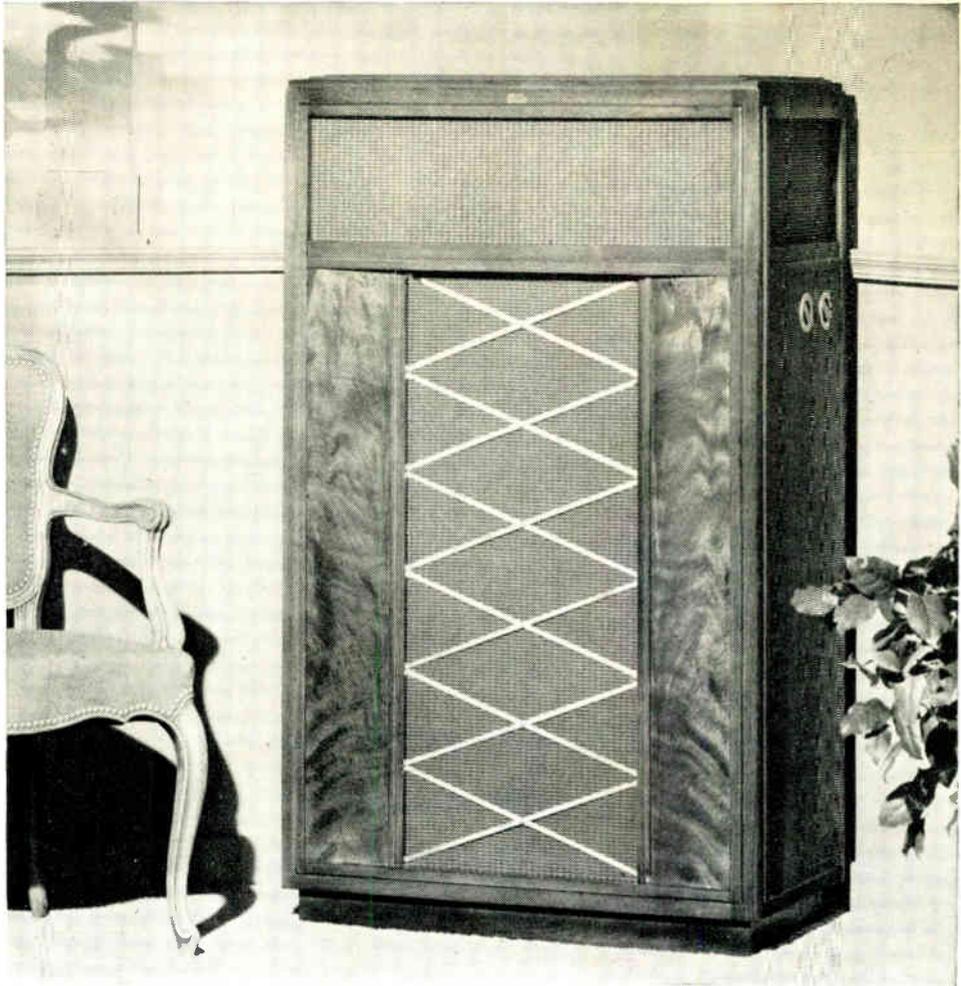


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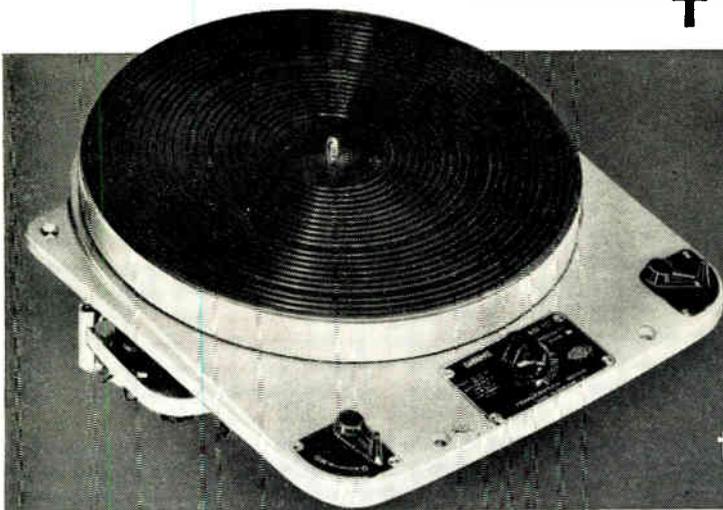
The same carefully preselected loudspeaker elements and accessories that go into the Imperial are available separately in the Jensen KT-31 Kit. Now you can build your own Imperial system and save more than \$250! Send 50¢ for Manual 1060 which gives complete plans for building the Imperial in free standing cabinet or wall-integrated form. Or if you prefer, use Jensen-designed Cabinart K-101 Basic Cabinet Kit (\$89) with or without Cabinart P-201 Cabinet Dress Kit (\$54) in your choice of fully prefinished ribbon striped mahogany or korina blonde mahogany finishes. Write for complete information. (Manual 1060 also includes 15 other plans for loudspeaker systems. Send 50¢ for your copy.)



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March-April 1957

TEST RESULTS



model **301**
GARRARD
World's Finest
 transcription turntable

TESTED: for performance by Audio Instrument Company, Inc., an independent laboratory.

RESULTS: Garrard Model 301 tested even better than most professional disc recording turntables...sets a new standard for transcription machines!

Read Mr. LeBel's report below

3 Stock machines selected at random!

Gentlemen:
 We have tested the three Garrard Model 301 Turntables which the undersigned selected at random from sealed unopened cartons in your warehouse stock. These three bore the following serial numbers: 867, 937, 3019. We used a standard Model WB-301 mounting base without modification, a Leak tone arm fitted with their LP cartridge, and a complete Leak preamplifier and power amplifier, model TL/10.

Pickup and amplifier system conformed in response to the RIAA-new AES-new NARTB curve within ± 1 db.

Standards referred to below are sections of the latest edition, National Association of Radio & Television Broadcasters Recording and Reproducing Standards. Our conclusions are as follows:

Turntable easily adjusted to exact speed!

Measurements were made in accordance with NARTB specification 1.05.01, using a stroboscope disc. In every case, speed could be adjusted to be in compliance with section 1.05, i.e. within 0.3%. In fact, it could easily be adjusted to be exactly correct.

WOW less than NARTB specifications!

Measurements were made at 33 $\frac{1}{3}$ rpm in accordance with NARTB specification 1.11, which calls for not over 0.20% deviation. These values substantially agreed with those given on Garrard's individual test sheets which are included with each motor.

| Garrard Serial No. | % |
|--------------------|-----|
| 867 | .17 |
| 937 | .13 |
| 3019 | .12 |

Rumble less than most professional recording turntables!

Measurements were made in accordance with sections 1.12 and 1.12.01, using a 10 to 250 cps band pass filter, and a VU meter for indication. Attenuation was the specified 12 db per octave above 500 cps and 6 db per octave below 10 cps. Speed was 33 $\frac{1}{3}$ rpm.

Signal to Rumble Ratio Using Reference Velocity of 7 cm/sec at 500 cps

This reference velocity corresponds to the NARTB value of 1.4 cm/sec at 100 cps.

| Garrard Serial No. | DB |
|--------------------|----|
| 867 | 52 |
| 937 | 49 |
| 3019 | 49 |

The results shown are all better than the 35 db broadcast reproducing turntable minimum set by NARTB section 1.12. In fact they are better than most professional disc recording turntables.

Signal to Rumble Ratio Using Reference Velocity of 20 cm/sec at 500 cps

| Garrard Serial No. | DB |
|--------------------|----|
| 867 | 61 |
| 937 | 58 |
| 3019 | 58 |

We include this second table to facilitate comparison because some turntable manufacturers have used their own non-standard reference velocity of 20 cm/sec, at an unstated frequency. If this 20 cm/sec were taken at 100 cps instead, we would add an additional 23.1 db to the figures just above. This would then show serial number 867 to be 84.1 db.

It will be seen from the above that no rumble figures are meaningful unless related to the reference velocity and the reference frequency. Furthermore, as stated in NARTB specification 1.12.01, results depend on the equalizer and pickup characteristics, as well as on the turntable itself. Thus, it is further necessary to indicate, as we have done, the components used in making the test. For example, a preamplifier with extremely poor low frequency response would appear to wipe out all rumble and lead to the erroneous conclusion that the turntable is better than it actually is. One other factor to consider is the method by which the turntable is mounted when the test is made. That is why our tests were made on an ordinary mounting base available to the consumer.

Rumble: checked by official NARTB standard method (—35 db. min.) —52 db.!

Rumble: checked by Manufacturer A's methods —61 db.!

Rumble: checked by Manufacturer B's methods —84.1 db.!

Of greatest importance! Always consider these vital factors to evaluate any manufacturer's claim.



Now there's a Garrard for every high-fidelity system

| | | | | |
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| RC98 Super Changer \$67.50 | RC98 Deluxe Changer \$54.50 | RC121 Mixer Changer \$42.50 | 301 Turntable \$89.00 | Model T Manual Player \$32.50 |

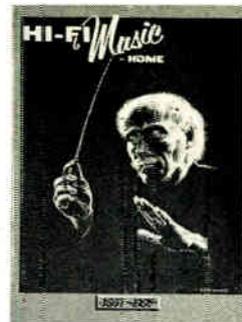
Very truly yours,
C. J. LeBel

AUDIO INSTRUMENT COMPANY, INC. C. J. LeBel

Write for free High-Fidelity Plan Book, Dept. GC 37, Garrard Sales Corp., Port Washington, N. Y.

Hi-Fi Music at Home

HI-FI Music AT HOME



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

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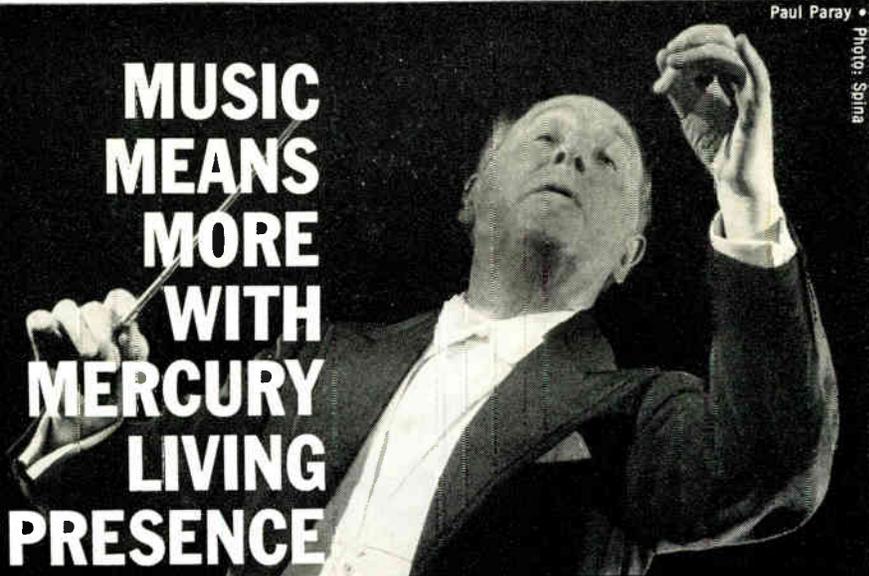
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Sleeper Publications, Inc.
105 E. 35th St., at Park Ave., N. Y. 16, N. Y.

Milton B. Sleeper, *President and Treasurer*
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COVER Richard Burhans' portrait of Toscanini won high praise from those who knew the Maestro, to whom we showed it prior to publication. Comment from those who knew him only from photographs was generally: "There is a strange feeling about this portrait. I don't know what it is, but the artist has done something that grows on me, the more I look at it." What do you think? Immediately after this work was finished, Richard Burhans was called into the Army.

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Paul Paray •

Photo: Spina

The important thing is what you hear!

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A: PARAY Mass Commemorating the 500th Anniversary of the Death of Joan of Arc. Frances Yeend, soprano; Frances Bible, mezzo-soprano; David Lloyd, tenor; Yi-Kwei-Sze, bass. Detroit Symphony and Rackham Symphony Choir, Paul Paray conducting. MG50128 •

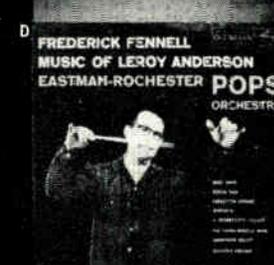
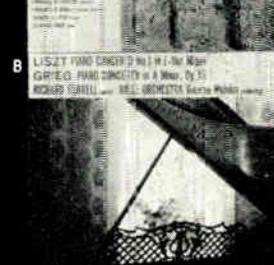
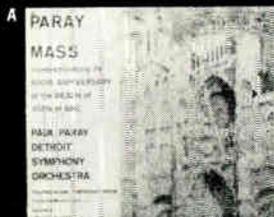
B: LISZT Piano Concerto No. 1 in E-flat; **GRIEG** Piano Concerto in A Minor. Richard Farrell, piano. Halle Orchestra, George Weldon conducting. MG50126 •

C: CHOPIN Les Sylphides; **DUKAS** La Peri. Halle Orchestra, George Weldon conducting. MG50117 •

D: FREDERICK FENNELL conducts the MUSIC OF LEROY ANDERSON. Eastman-Rochester "POPS" Orchestra, Frederick Fennell conducting. MG50130 •

E: VIENNESE NIGHT AT THE "PROMS" The Gypsy Baron Overture; Die Fledermaus Overture; Tales of the Vienna Woods; Blue Danube Waltz; Pizzicato Polka; Perpetual Motion; Annen Polka; Radetzky March. Halle Orchestra, Sir John Barbirolli conducting. MG50124

HIGH FIDELITY
OLYMPIAN
LIVING PRESENCE



RECORDS TAPE AND FM RADIO



Hi-Fi Shows

Dates are now being set for fall and winter shows. The list below will be supplemented in future issues as fast as information is received.

PITTSBURGH, Sheraton Penn Hotel, Mar. 8-10.

BALTIMORE, Hotel Baltimore, Mar. 29-31.

PHILADELPHIA, Hotel Ben Franklin, Apr. 5-7.

LONDON, ENGLAND, Waldolf Hotel, Aldwych, April 12-15.

CHICAGO, Palmer House, Sept. 13-15.

CINCINNATI, Sheraton-Gibson Hotel, Sept. 20-22.

MIAMI, McAllister Hotel, Oct. 18-20.

DALLAS, Adolphus Hotel, Nov. 15-17.

ST. LOUIS, Statler Hotel, Nov. 22-24.

FM Sets for Automobiles

For some reason that no one has explained, American manufacturers have not developed FM-AM receivers for automobiles. Rather, they have allowed us to infer that, for some reason, it is not possible or practical to build such sets.

We were amazed, therefore, during a recent trip to California, to learn that Becker FM-AM auto radios are being imported from Germany, and to hear not only beautiful FM reception on them, but better AM than we have ever heard on any domestic models. FM is first choice, of course, for the signals do not drop out as they do on AM. Over and under bridges, or even inside a steel-framed garage, with the car stopped adjacent to a bank of fluorescent lights, the FM signals were steady and clear. There are parts of the country, of course, not covered by FM broadcasting, so there is an advantage in having AM also, at least in the daytime.

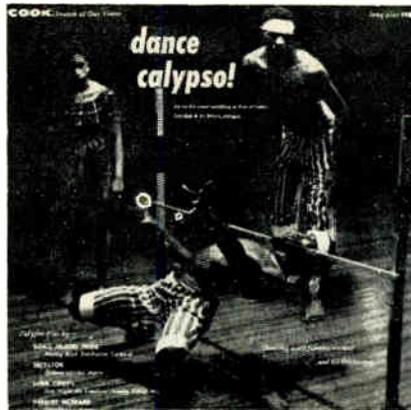
The Becker sets were first brought to this Country for use in Jaguars and Volkswagens. However, they are suitable for mounting in the radio space provided in all American cars. They are beautifully designed, with the power supply and amplifier in a small separate unit, easily secured

Continued on page 8

1 BRUTE FORCE STEELBANDS—The record which started a national trend. The 3 top bands of Antigua: mambos, sambas, rumbas, calypsos—& B.W.I. crickets. #1042 \$4.98



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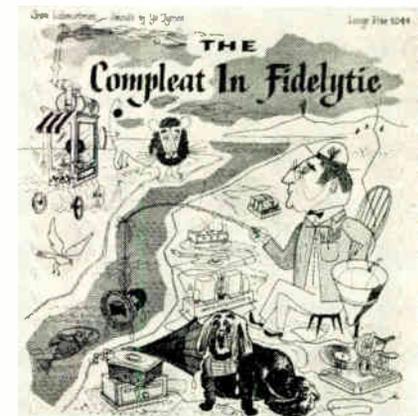


5 THE SEVEN LAST WORDS (Dubois)—Reginald Foort, F.R.C.O. organist; Boston Choral & soloists conducted by Willis Page. "Grandeur of Sound." *Sat. Rev.* #1094 \$4.98

6 MUSIC BOXES, CAROUSELS, & OLD HAND ORGAN—A fairyland fantasy of gay, nostalgic, and often lovely sounds of other times. #10120 \$4.98



7 THE COMPLEAT IN FIDELITYE—The ultimate high fidelity demonstration record: jets, trains, babies—something to frighten everyone #1044 \$4.98



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to
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POPULAR

HI-FI ACCORDION: Tommy Gumina; 'Cherokee,' 'Waltz In C Sharp Minor,' 'Flight Of The Bumble Bee,' 'Lover,' 'How High The Moon,' etc. DL 8404

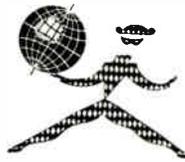
CLASSICAL

LISZT: Hungarian Rhapsodies; RIAS and Bamberg Symphonies, Fricsay, Cond. **KODALY:** Galanta Dances; RIAS Symphony, Fricsay, Cond. DL 9870*

*Recorded in Europe by Deutsche Grammophon.

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a New World of Sound®

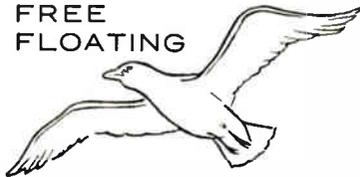


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RECORDS, TAPE, AND FM

Continued from page 4

under the dash. After you have heard one of these FM-AM models, you won't want another AM-only set in your car.

Ionized Air for Speakers

We've been hearing about the use of ionized air as a means of creating sound waves, to do the work of the conventional diaphragm. In theory, it appears to be an ideal method, but its exponents have run into practical difficulties. Now, however, Dukane Corporation, St. Charles, Ill., claims to have perfected the Ionovac, "the first practical use of ionized air to replace diaphragms in loudspeakers". We haven't seen or heard this device, but Dukane is a long-established concern in the public address system. Maybe they have something. You might write for information.

FM Station Status

In December and January, the FCC granted applications for 8 new FM stations, and authorized the deletion of 1, making a net gain of 7

Pasadena, Calif. — 89.3 mc., 175 watts, Dr. W. B. Langsdorf, Pasadena Junior College District, 1570 Colorado Blvd.

South Hadley, Mass. — 89.1 mc., 10 watts, Ralph Robinson, Mt. Holyoke College, South Hadley

Richmond, Va. — 89.1 mc., 10 watts, Dr. R. W. Kilpatrick, Union Theological Seminary, 3401 Brook Rd., Richmond 27

Lockport, N. Y. — 99.3 mc., 750 watts, Lockport Union Sun & Journal Inc., 142 Main St., Lockport

Dallas, Tex. — 105.3 mc., 11,000 watts, Metropolitan Bcstg., Inc., 3707 Gaston

Los Angeles, Calif. — 105.1 mc., 17,000 watts, WHM Bcstg. Co., Radio Square, Santa Barbara

Macon, Ga. — 96.9 mc., 4,100 watts, A. Lowe, Macon Bcstg. Co., Macon

Red Bank, N. J. — 100.3 mc., 1,800 watts, Frank H. Acorsi, 157 Broad St.

Deleted — KFSA, Ft. Smith, Ark.

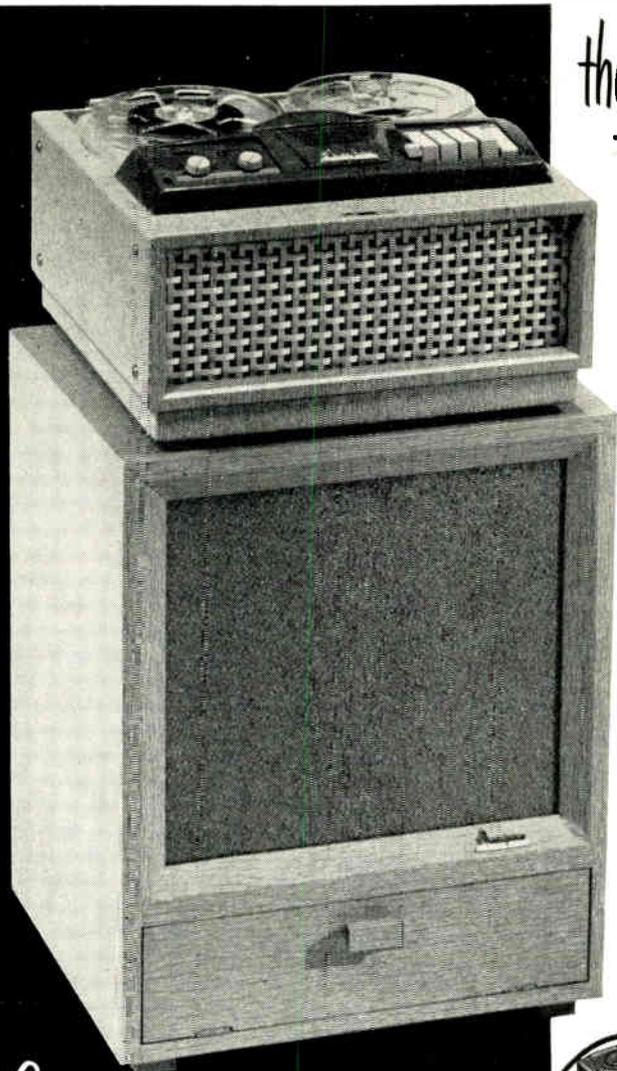
Record-Pressing Business

New Microfusion equipment for pressing high-quality vinyl records is now available of such simplified design that anyone with a little space in his home or garage can go into this business! The technique and machinery have been developed by recordman Emory Cook and Lawrence Scully of cutting-lathe fame, in association with John O'Sullivan, entrepreneur of Papermate pens.

Two small automatic presses of aluminum construction are required — one heated by electricity and the other run cold. The dies for pressing the records are small and light. The correct amount of powder to fill them is sifted in from a vibrating device. A bench trimmer to smooth the edges of the records, and an

Continued on page 14

the **AMPRO** Hi-Fi TAPE RECORDING SYSTEM



The Ampro Hi-Fi is more than a tape recorder. It is the basis of a complete system for enjoying to the full the wonderful world of sound. Starting with the basic Ampro Hi-Fi tape recording unit, a number of accessories can be added at any time to extend its versatility and high fidelity reproduction.

The matching Console Speaker, for instance, is probably the first accessory you'll want to add in order to attain outstanding tonal quality over the complete audio range. The Console consists of a 12-inch "woofer" and a 3-inch "tweeter" in an acoustically designed cabinet that provides concert hall realism right in the living room.

For Dictating and Transcribing, Too!

Add a Forward-Reverse Foot Control, a Remote Control Microphone, and a Monitoring and Transcribing Earphone, and the Ampro Hi-Fi is an ideal instrument for office or home dictation and transcription. The Ampro Hi-Fi Tape Recording System is the most complete and versatile in the medium price field. No other can do so much at so moderate a cost. See and hear it at your Graflex or Ampro dealers.

Ampro HI-FI HAS TRUE HIGH FIDELITY FEATURES!

- Frequency response—40 to 15,000 cycles per second at less than ± 3 distortion
- Two-speaker crossover network system —"woofer" for bass, "tweeter" for high notes
- 100% solenoid-operated Push-Button Controls
- Two Speed Operation—3.75 i.p.s. and 7.5 i.p.s.
- Amplifier by-pass for high fidelity systems
- Electronic Recording Level Eye
- Complete automatic shut-off of recorder at end of tape
- Automatic selection locator
- Provision for mixing or monitoring
- Fast Forward Key—72 inches per second
- Fast Rewind Key—120 inches per second

GRAFLEX®

Graflex, Inc., Rochester 8, N. Y.



TWO-WAY ELECTRONIC FOOT CONTROL

This accessory is extremely useful for recording voice and in eliminating radio or TV commercials from your tape record. It provides you with foot-controlled instant Start, Stop and Rewind from a remote position.

\$29.50



REMOTE CONTROL MICROPHONE

Operating the recorder from a remote position with Start-Stop switch located on the microphone, this accessory permits stopping tape travel during interruptions while recording. A great time-saver!

\$22.50



MONITORING & TRANSCRIBING EARPHONE

Permits listening to material being recorded or played back without distracting others. Reversible to fit either ear.

\$12.50

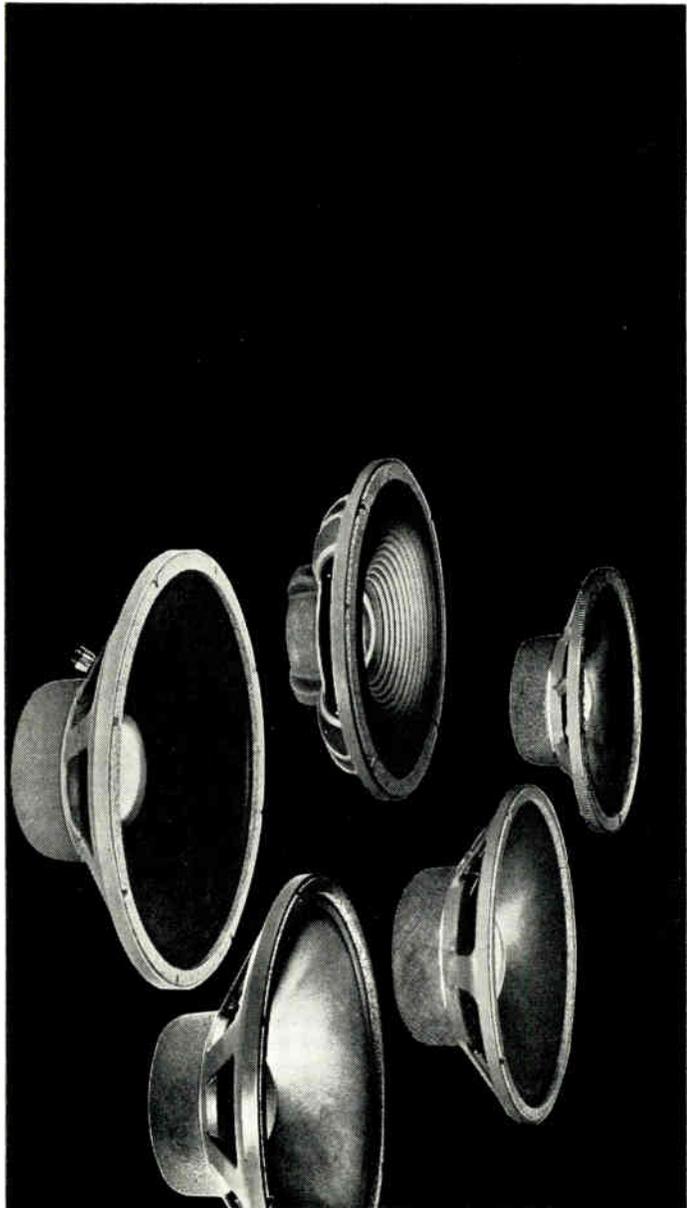
| | |
|--|----------|
| Hi-Fi Two Speed Tape Recorder..... | \$249.95 |
| Hi-Fi Two Speed Tape Recorder with AM Radio..... | 284.45 |
| Matching Console Speaker..... | 69.95 |

Prices include federal tax where applicable and are subject to change without notice.

Price-Winning Cameras and Equipment

A SUBSIDIARY OF





ALL THAT IT TAKES TO MAKE A SPEAKER GREAT

A great loudspeaker preserves the essence of high fidelity. This essence is the accurate reproduction of complex sound waves of varying magnitudes without distortion. What you hear is lifelike reproduction. It is achieved by thorough acoustical research and engineering, excellent basic design, precision manufacture and assembly, meticulous attention to detail.

JBL Signature Loudspeakers are built around the four-inch voice coil. The coil is made of wire ribbon wound on its narrower edge. Frames are rigid castings. Magnetic circuitry is designed to make maximum use of magnet materials, to eschew superfluous metal, and to avoid stray magnetic fields.

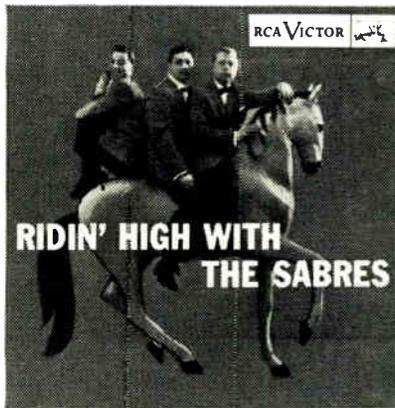
Added to these more obvious differences in JBL Signature Speaker construction are the constant refining of each minute detail, the unflagging, meticulous care with which the precision parts are assembled. These are details you cannot see, but they are most important to what you hear.

These are the reasons why JBL Signature Loudspeakers are the most efficient to be found anywhere. These are the reasons why JBL Signature Speakers cover the audio spectrum with such outstanding smoothness...why they make of "every note a perfect quote." Excellent design, painstaking care—these are what it takes to make a speaker great. There is no short cut.

For free catalog and technical bulletins describing JBL Signature Loudspeakers, write to James B. Lansing Sound, Inc. 2439 Fletcher Drive, Los Angeles 39, California.

"JBL" means James B. Lansing Sound, Inc.

INTRODUCING THE SABRES!
MOST SENSATIONAL NEW SINGING
GROUP IN AMERICA TODAY!



***RIDIN' HIGH WITH THE SABRES.** The first album for this supercharged vocal group. Packed with talent and high-voltage enthusiasm, they add new bounce and sparkle to your favorite music. With Dennis Farnon and His Orch.

***SWINGIN' SINGIN'.** Randy van Horne and His Swinging Chorus. An album that really *moves*: mood music, blithe ballads, a vivacious beat, and exciting touches of modern jazz. Fresh, new boy/girl music.

***UNDER ANALYSIS.** Eddie Sauter and Bill Finegan psychoanalyze some big-band hits of the past, and come up with stunning new musical treatments. These are the modern hi-fi sounds you like — adding up to an unforgettable musical experience.

NEW
SENSATIONS
IN SOUND
FOR MARCH

from

RCA VICTOR

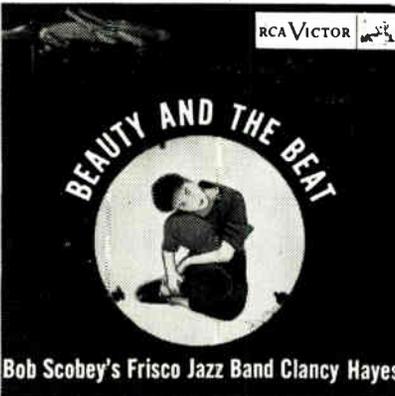
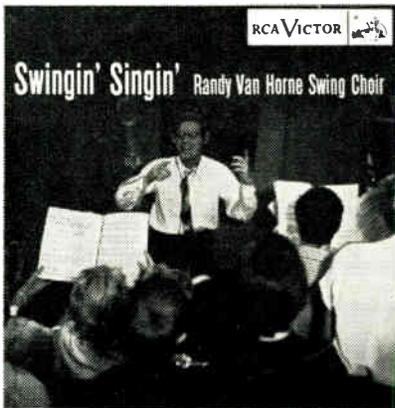
***Brilliant New Orthophonic High Fidelity recordings. Only \$3.98 for each Long Play; 45 EP versions at the new low price... only \$1.29 ea.**

***MIDNIGHT FOR TWO.** Here's an album that has everything!—the great talent of The Three Suns combined with Ray Bohr at the pipe organ. New moods in mood music plus an electrifying sound that makes each selection a new adventure in high fidelity!

***BEAUTY AND THE BEAT.** Bob Scobey's Frisco Jazz Band with a bright, free-swinging style that's not tied to any "school" lines. 12 "pretty girl" tunes set to a solid jazz beat.

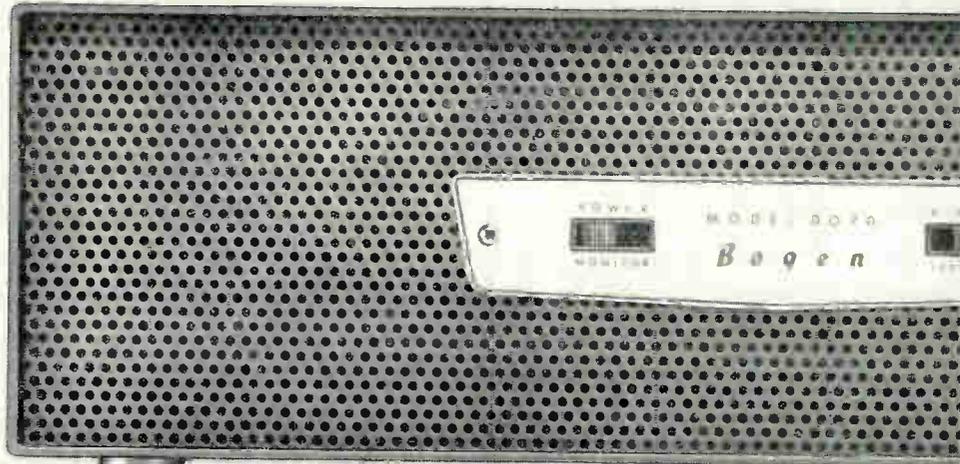
***MAGOO IN HI-FI.** Mister Magoo tells his hilarious experiences as a hi-fi do-it-yourselfer. Serves as a showcase for exciting hi-fi sounds and fresh original music. A great party record, a riot of fun for all.

***MELACHRINO ON BROADWAY.** What could be more natural than to combine the sweeping sounds of the Melachrino Orch. with the sweeping melodies of Broadway's big-hit shows! My Fair Lady, Guys and Dolls, The King and I, Damn Yankees, South Pacific, Carousel, Can Can.

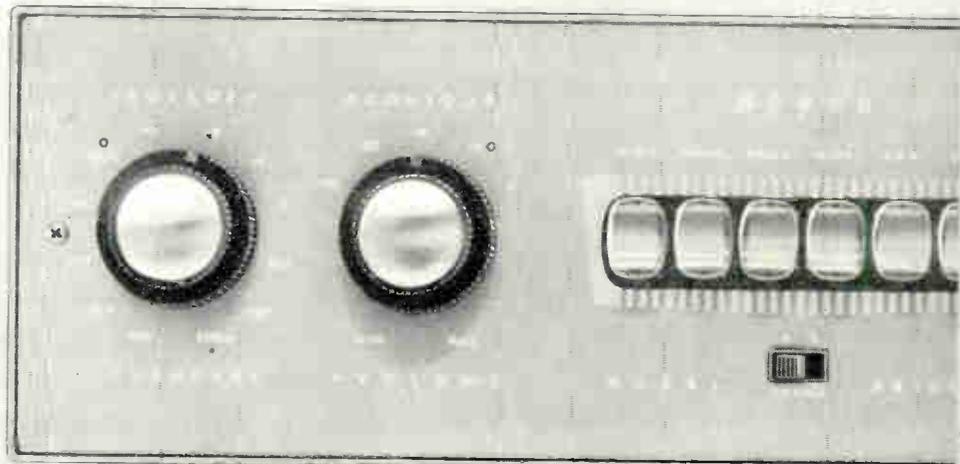


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 *Hear these exciting albums best on an RCA Victor New Orthophonic High Fidelity "Victrola."®

Bogen

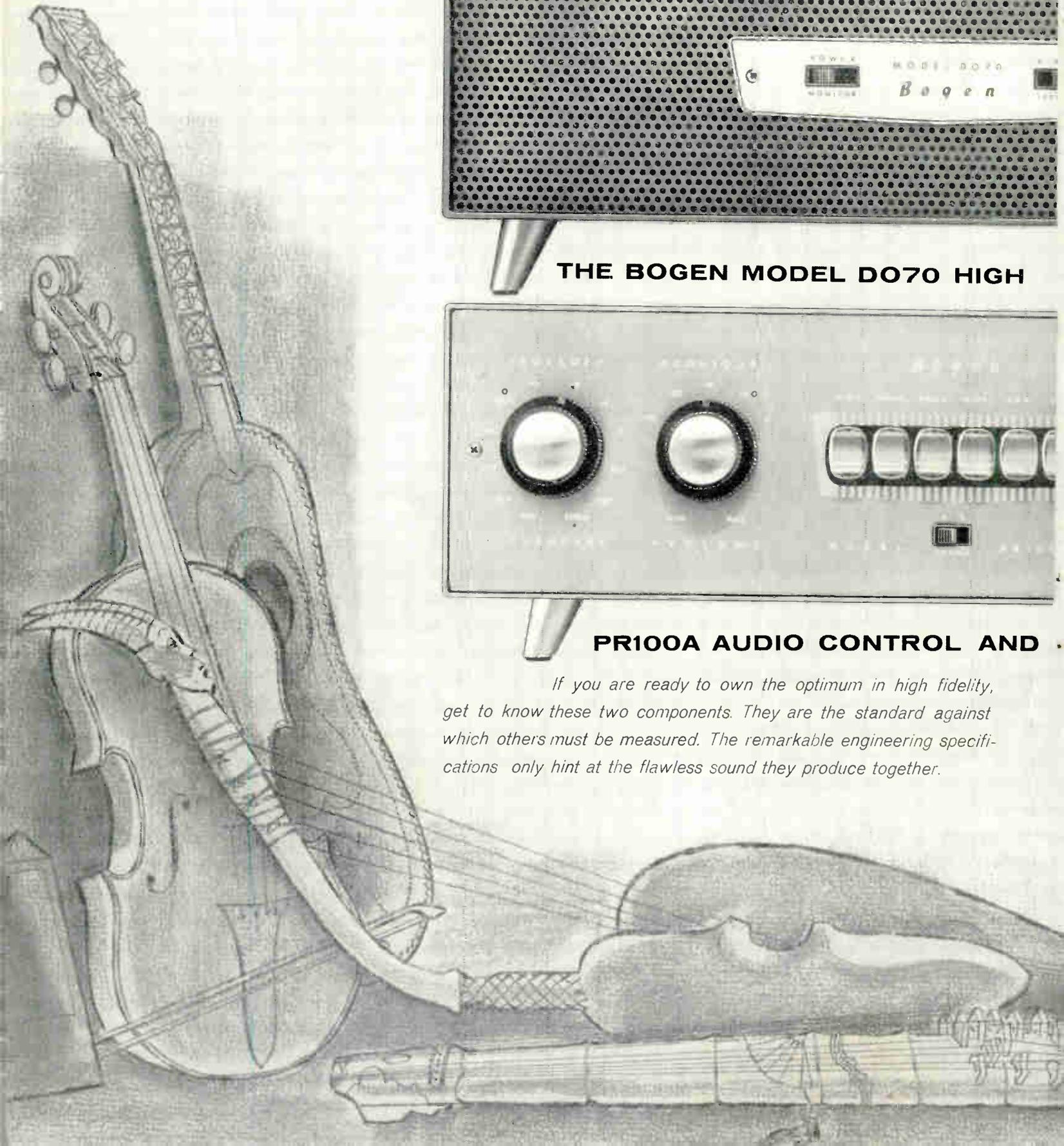


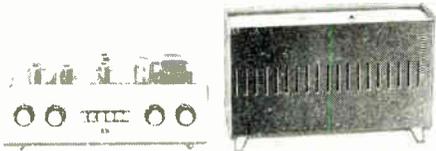
THE BOGEN MODEL D070 HIGH



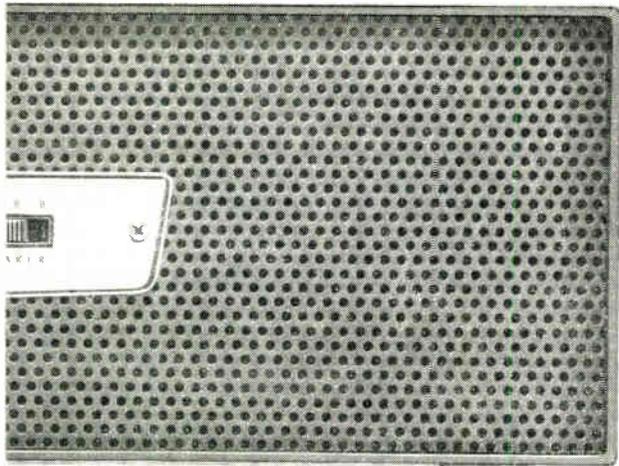
PR100A AUDIO CONTROL AND

If you are ready to own the optimum in high fidelity, get to know these two components. They are the standard against which others must be measured. The remarkable engineering specifications only hint at the flawless sound they produce together.

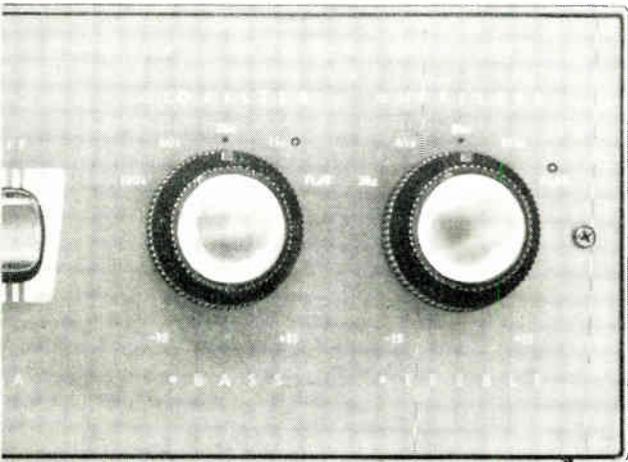




because it sounds better...



POWER AMPLIFIER



PREAMPLIFIER

THE DO70—POWER OUTPUT: 70 WATTS; TONE BURST PEAK POWER: 300 WATTS; DISTORTION: 1.0% AT 80 WATTS, 0.5% AT 70 WATTS; 0.125% AT 10 WATTS; FREQUENCY RESPONSE: 5 TO 100,000 CPS, WITHIN 0.5 DB; SENSITIVITY: 1 VOLT INPUT FOR 70 WATTS; GAIN: 76 DB; HUM AND NOISE: 100 DB BELOW RATED OUTPUT; DAMPING FACTOR: VARIABLE FROM 0.1 THROUGH ∞ TO -1.5; BUILT IN 2 POS SPEAKER-SELECTOR SWITCH WITH BLONDE OR MAHOGANY FINISHED METAL ENCLOSURE: \$129.50.

THE PR100A — DISTORTION: VIRTUALLY UNMEASURABLE; FREQUENCY RESPONSE: 10 TO 130,000 CYCLES ±0.5 DB; 10 FRONT PANEL CONTROLS: HIGH FREQUENCY ROLL-OFF (6 POSITIONS), LOW FREQUENCY TURNOVER (6 POSITIONS), PHONO SELECTOR (2 POSITIONS), BASS, TREBLE, LO FILTER (5 POSITIONS), HIGH FILTER (5 POSITIONS), VOLUME, LOUDNESS CONTOUR SELECTOR (5 POSITIONS), INPUT SELECTOR (6 PUSH-BUTTON SWITCHES); POWER OFF, MON, PHONO, RADIO, TAPE, AUX; 4 CHASSIS CONTROLS: LEVEL ADJUST FOR PHONO B INPUTS, TAPE INPUT, TUNER INPUT, AUX INPUT. EXCLUSIVE "TAPE-MONITOR" PERMITS MONITORING RECORDED SIGNAL WHILE RECORDING. CHASSIS: \$109.00. BLONDE OR MAHOGANY-FINISHED ENCLOSURE: \$7.50.

Bogen
HIGH FIDELITY

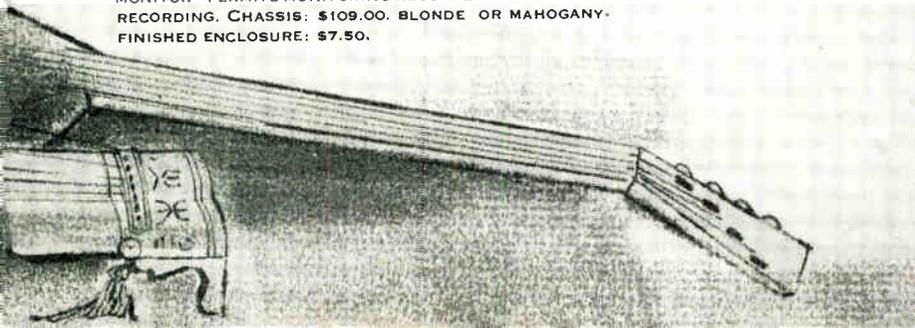
A UNITRONICS CORPORATION AFFILIATE

what the 'sound men' say...

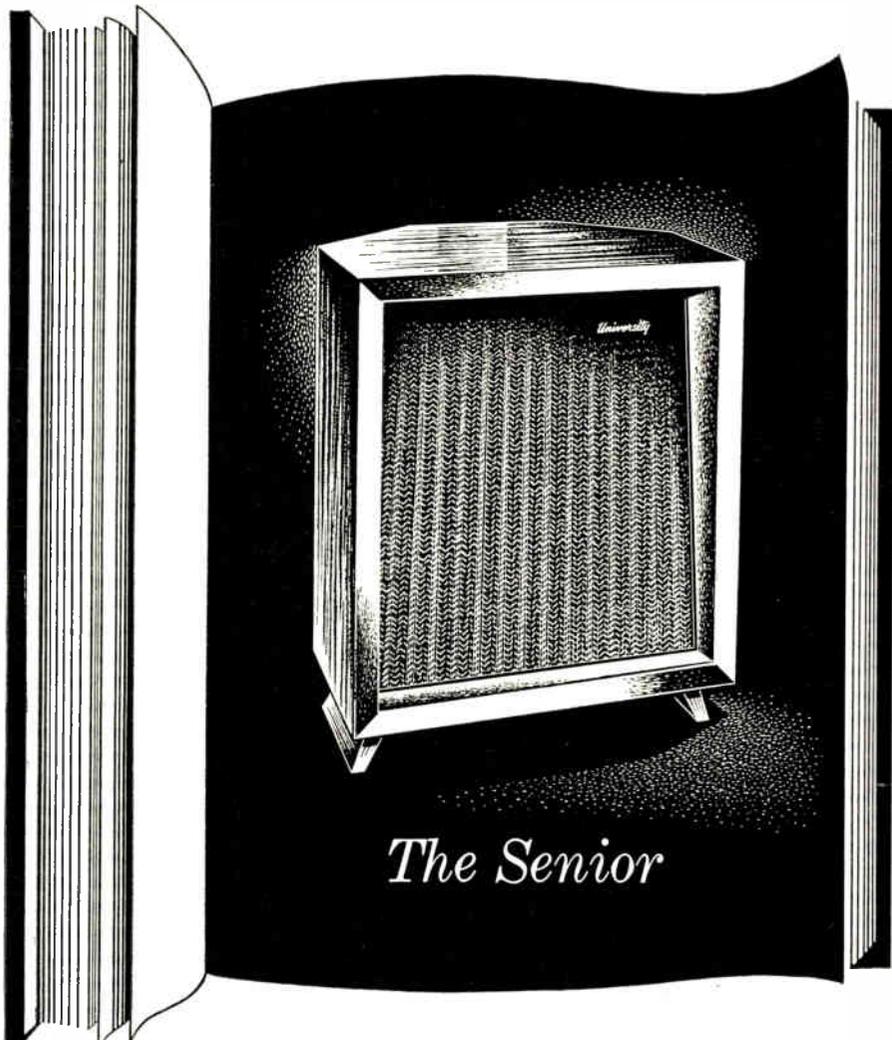
"I get lots of calls for Bogen equipment here at Newark's in Chicago. I like Bogen's broad line, especially the moderately priced DB115 amplifier and its companion R620 tuner. They make a fine pair for those beginning in hi-fi.

"I have also found that the audio quality of Bogen's premium line of amplifiers, tuners, receivers, and turntables satisfies the most discriminating listener. The fact that Bogen equipment can fill most every hi-fi need both in price and features, has sold me on Bogen."

Richard B. Roetter, Newark Electric Company, Chicago, Illinois. (Dick is widely known among Chicago-area audiophiles as one of the mid-West's leading hi-fi consultants.)



Send 25¢ for new 56-page "Understanding High Fidelity".
David Bogen Co., Inc., Box 500, Paramus, N.J.



... Head of its class

There's *one* in every group that stands out... that is literally at the head of its class. Among moderate priced 3-way systems, the SENIOR is the outstanding example of what superb audio engineering can achieve.

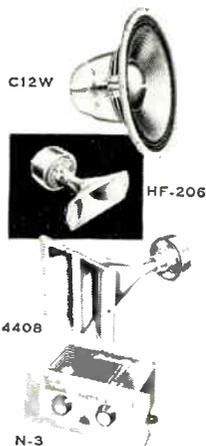
Each component of the SENIOR has passed the most rigid tests and has earned its right to be part of this outstanding system. The result is a thrilling sensation of sound which seems to surround you... *amazing* in a system of this size.

Treat yourself to the full-bodied lows of the powerful 12" woofer, the undistorted mid-range of the "reciprocating flare" horn speaker and the brilliant highs of the super-tweeter, all kept in perfect balance by the Acoustic Baton network with its "Presence" and "Brilliance" controls.

The SENIOR enclosure is a beautiful piece of furniture that will enhance any room. Rigid, completely braced construction and the finest acoustic principles of phase inversion, direct radiation and rear horn loading result in a smooth, natural reproduction of music and speech.

Don't wait... ask to see and hear the sensational SENIOR at your Hi-Fi center. A delightful experience is in store for you!

UNIVERSITY LOUDSPEAKERS, Inc., 80 So. Kensico Ave., White Plains, N. Y.



Power Capacity: 30 Watts
Integrated Program

Dimensions:
30"Hx21 1/2"Wx15 3/4"D

Shipping Weight: 95 lbs.

Price: Mahogany \$185.00
Blond 188.50

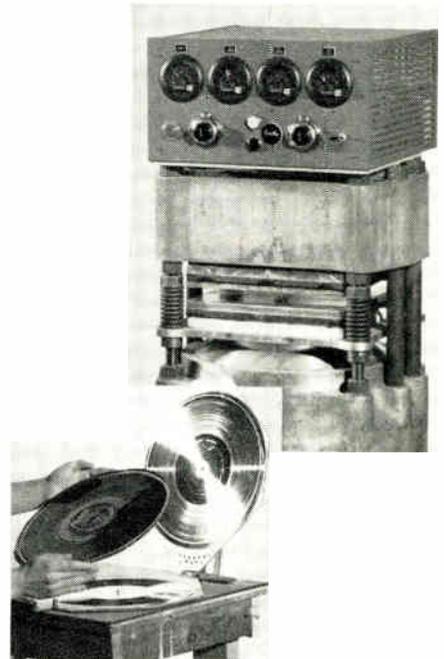
RECORDS, TAPE, AND FM

Continued from page 8

air compressor such as garages use to inflate tires are also required.

Such an installation can produce about five hundred 12-in. LP's in an 8-hour day, with only 3% rejections. The dies, or stampers, wear indefinitely, because they are not subject to the high pressure employed in conventional pressing methods. Operation is so simple that dies can be shifted from one record to another, on small quantities, without interrupting production.

A complete pressing plant can be installed at a cost of \$7,500. According to the



data provided, a gross profit of \$15,000 per year can be realized on this investment if the machinery is operated 40 hours per week to turn out 12-in. LP's, sold at 50¢ each.

We learned also that tapes can be sent to Cook Laboratories, Inc. Stamford, Conn., where they make master records and stampers, and produce finished Micro-fusion records in small or large quantities at very nominal prices.

Everett Cobb

Owner of FM station KNEV Reno: "Most AM stations are being programmed as if the owners assume that everyone is looking at television."

FM Stereo Broadcasting

Probably the first stereo broadcasting from two FM stations was the series started last November by James Goodwillie of the Hi-Fi Center, over Milwaukee stations WFMR and WHAD. Then came the first of such programs in Los Angeles over KCBH and KHOF, sponsored by Arthur Crawford of Crawford's of Beverly Hills. Now we hear

Concluded on page 15

LISTEN

University sounds better



RECORDS, TAPE, AND FM

Continued from page 14

that Ted Deglin of WBAI, and T. Mitchell Hastings of WFMX are planning all-FM stereo programs for New York City as soon as the latter station, now completing its final checkup, is in regular operation!

Reviewer Reviewed

From Dr. Kurt List, musical director of Sonotapes: "The January-February issue of Hi-Fi Music carried a review of the Sonotape release of Stravinsky's *L'Histoire de Soldat* in which the following is stated: 'Westminster missed a sterling opportunity here. The very sketchy program notes say: "A narrator, unnecessary except for stage performance, has been omitted from the recording." Besides the narrator, there are in fact two actors, and to say that they are unnecessary is like saying that "Don Giovanni" on records is better off without singers.'

"Ward Botsford, who wrote this, was apparently ignorant of the following: Stravinsky himself not only approved this concert version without spoken parts, but recorded it twice, as did Leonard Bernstein. We did not miss a sterling opportunity because we plan, in the future, to release the complete score with spoken parts.

"The reviewer is an executive of the Vox Recording Company which has recorded this work with spoken parts. We surmise that Mr. Botsford influenced the Vox decision to record this version. The fact that this represents his preference does not necessarily mean that this is the only acceptable version of this work."

Institute of Hi-Fi Manufacturers

New officers are Leonard Carduner secretary, Milton Thalberg treasurer; two-year directors Walter O. Stanton, Joseph N. Benjamin, William Grommes, Lawrence Epstein; one-year director Bernard Cirlin.

Completing their two-year terms in 1957 are George Silber president, W. Walter Jablon vice president, Avery Fisher Chairman of the board, and Sidney Harmon director.

No FM Radiation Interference

Some time ago, the FCC clamped down on radiation from FM receivers. We were interested to note, therefore, that all Newcomb tuners now carry the notice: "The oscillator radiation of this receiver is certified to be below the limits specified in Part 15 of the FCC Regulations."

Source of Foreign Records

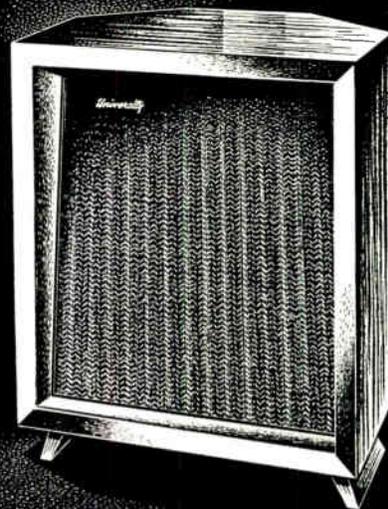
Word from our FYI Department is that Gramophone Exchange Ltd. specializes in shipping English and European records to all parts of the world. We suggest that if you are seeking foreign labels not available in the US, that you inquire of this company. The address is 121 Shaftsbury Avenue, London, W.C. 2, England.

Or have fun...save money



The SENIOR speaker system is the outstanding example of what superb audio engineering can achieve... It stands out at the head of its class producing a thrilling sensation of sound that's amazing in a system of this size. It uses the powerful C12W woofer for full-bodied lows, the 1408 "reciprocating flare" horn speaker for undistorted mid-range, the HF286 Super-tweeter for brilliant highs and the N5 Acoustic Baton 3-way network to keep them in perfect balance. Enclosure is a beautiful piece of furniture embracing the finest principles of phase inversion, direct radiation and rear horn loading. Mahogany \$185.00, Blond \$188.50.

**BUILD THIS
AMAZING
SPEAKER
SYSTEM...**
It's so simple!



The Senior

"DO-IT-YOURSELF" KWIKITS — All you need is a free evening, a "KwiKit," a screw-driver and you can assemble your own version of the famous SENIOR. The KEN-12 kit is the best of its kind on the market today... a truly fine piece of workmanship.

Except for a simplified front frame design, the KEN-12 is identical in acoustic design to the SENIOR speaker system. Finest grade 3/4" Birch used for all finishing surfaces, 3/4" cabinet plywood used throughout. Kit contains: all pre-machined and pre-shaped wood sections; glue; hardware; plastic wood; sandpaper; easy-to-follow instructions. *If you like to build your own and save money then the KwiKit is made to order for you.*

KEN-12 KwiKit \$39.95 net.

THE EN-12 ENCLOSURE is the same enclosure used in the famous SENIOR speaker system without the speaker components. This enclosure is perfect for those who either have speakers or who intend to build toward the SENIOR in successive steps, via P·S·E.

Mahogany \$75.00 net. Blond \$78.50 net. Unfinished \$64.50 net.

THE P·S·E STORY

P·S·E-Progressive Speaker Expansion Plan (a concept first introduced by University) is the most revolutionary development in speaker history.

University speaker components, enclosures and networks have been so uniquely designed that it is possible to start an excellent basic system at low cost, and add to it later—while enjoying immediate listening satisfaction.

P·S·E makes it possible to build up to the MASTER (or any other fine system) in successive, inexpensive steps, using the KEN-15 KwiKit and EN-15.

For the complete, fascinating story of P·S·E please send for FREE illustrated brochure.



University offers the largest selection of speakers and components to meet every size and budget requirement

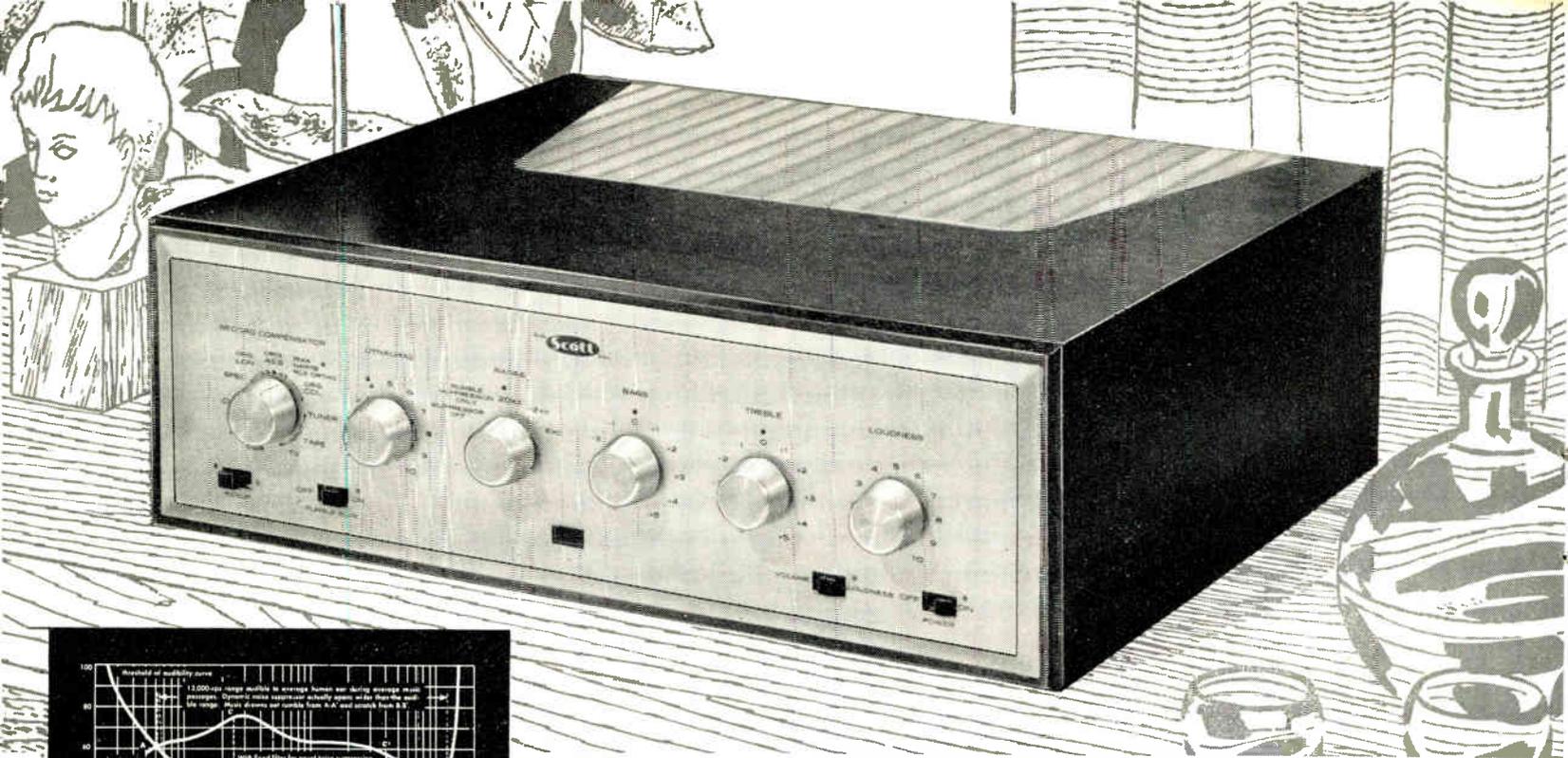


UNIVERSITY LOUDSPEAKERS, INC., 80 SO KENSICO AVENUE, WHITE PLAINS, N. Y.

LISTEN

University sounds better





H. H. Scott Model 210-E 30 watt complete amplifier 15 1/2 x 5 x 12 1/2 in mahogany case \$179.95 (Mahogany Case \$19.95) All prices slightly higher west of rockies.

**Exclusive dynamic noise suppressor . . .
new green-dot controls . . .**

Most Versatile . . . Most Complete Combination Amplifier Made Today

Includes 30 watt power amplifier, complete preamplifier, and Dynamic Noise Suppressor.

Dynamic Noise Suppressor makes old and worn records sound new again, protects investments in precious record libraries.

Complete tape facilities: Two special tape output connections that let you record with or without the noise suppressor in the circuit. A Scott owner reports "The noise suppressor lets me record noisy radio broadcasts on tape with perfect results, because with the suppressor I get rid of all the background noise on the broadcast". NARTB pre-recorded tape play-back channel lets you play back direct from tape heads.

Two magnetic cartridge inputs so you can connect both a changer and a turntable to the 210-E. Front-panel switch lets you select between the two.

Variable Damping Control assures a perfect match between speaker and amplifier.

Green Dot Controls simplify your high fidelity installation by marking each control with the best average setting. Anyone in your family can enjoy your music system . . . they just turn to the green dots and play!

Many More Exclusive Features

- Separate three-channel Bass and Treble Controls so you can adjust the sound to room acoustics
- Loudness Control lets you enjoy all the music even at low volume levels
- Frequency response flat from 19 cps to 35,000 cps
- Harmonic Distortion less than 0.5%.

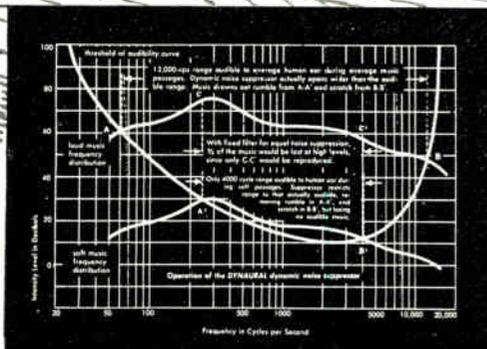
Write for Complete Technical Specifications!



H. H. Scott, Inc.
385 Putnam Avenue, Cambridge, Mass.

Rush me your new catalog MAH-3, showing the complete H. H. Scott line for 1957, including question and answer selection explaining hi-fi.

Name _____
Address _____
City _____ State _____



Dynamic Noise Suppressor Knocks Out Noise . . . NOT Music!

Some manufacturers offer fixed filters to remove record scratch and turntable rumble. But these cut off music as well as the noise. H. H. Scott's exclusive Dynamic Noise Suppressor works differently. On quiet and low level musical passages, when noise is noticeable, the suppressor cuts off at noise frequencies. When music becomes loud enough to mask noise, the suppressor automatically and instantaneously lets all the music through. If you are playing a noisy record and have two piano notes with silence between, the suppressor lets the notes through, but filters out the scratch and rumble in the silence between.

WHAT LEADING AUTHORITIES SAY ABOUT H. H. SCOTT COMPONENTS

" . . . any true high fidelity system . . . should include dynamic noise suppression when the ultimate in record reproduction is required."

Harold Weiler, Author
HIGH FIDELITY SIMPLIFIED

" . . . the 310-A seems as close to perfection as is practical at this time."

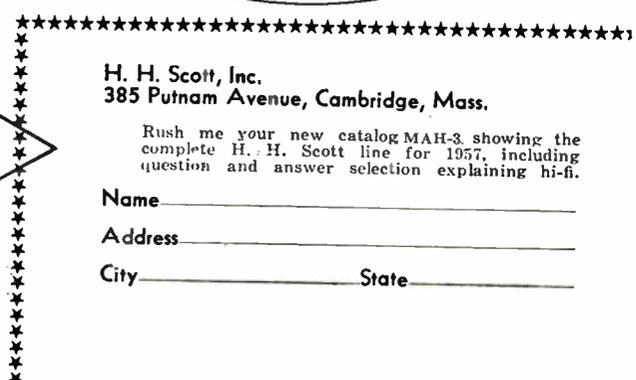
Tested in the Home Report
HIGH FIDELITY Magazine

" . . . it is the selectivity of the new Scott, its competence in choosing among the many the one station wanted, that has excited the greatest admiration for that unit."

SATURDAY REVIEW
Home Book, 2nd Edition

**FREE! Send for H. H. Scott's
Informative Photo-Catalog Today!**

Export Dept.: Telesco International Corp., 36 West 40th Street, New York 18, N.Y.



* simple installation

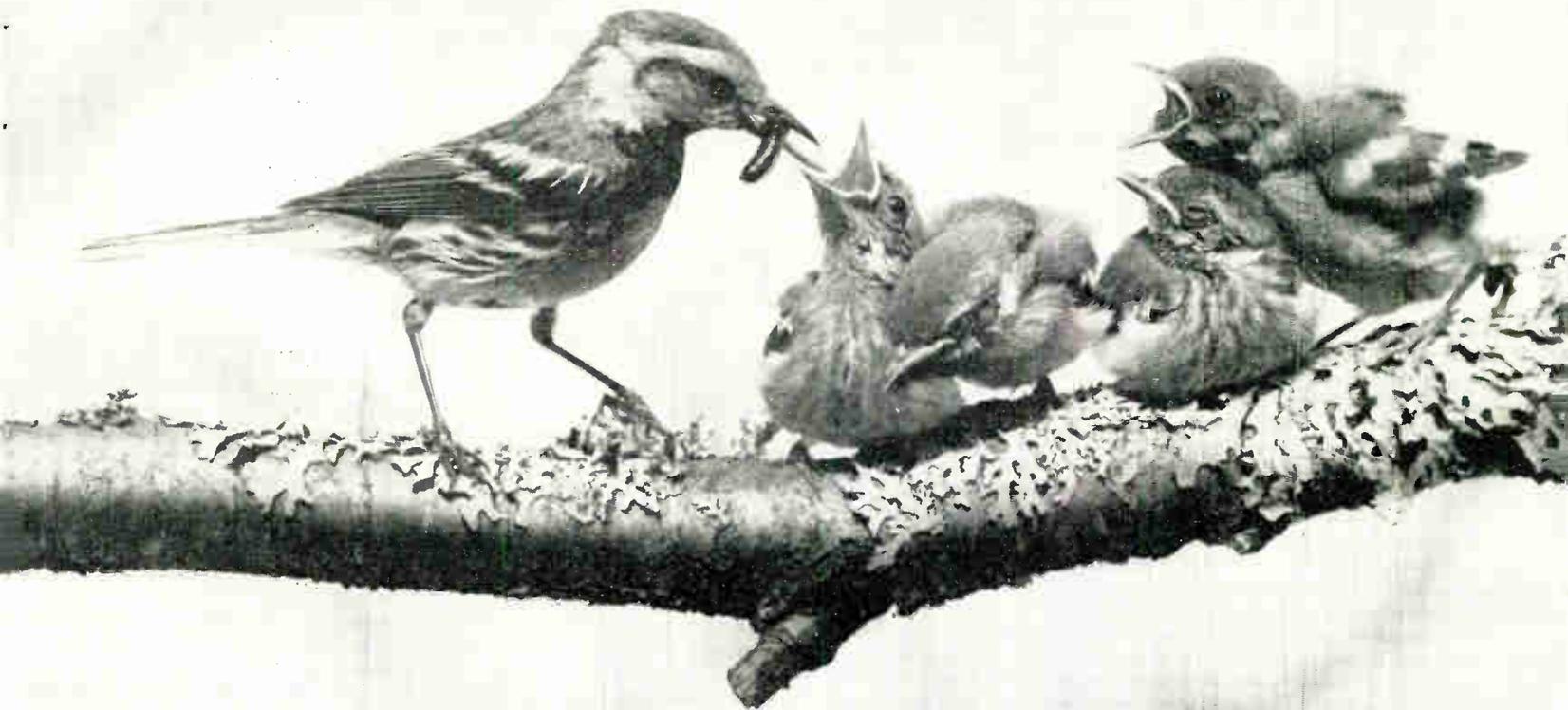


PHOTO BY ALLAN D. CRUICKSHANK



*Another reason why today's fastest
selling high fidelity record changer is* **Collaro**

* Simple Installation —

the pre-wired audio cable and
the power cord with standard plugs eliminate
need for making solder connections.
Pre-cut mounting board
available.



For other features and new popular price, see your hi-fi dealer or write Dept. QC-5

ROCKBAR CORPORATION 650 Halstead Avenue, Mamaroneck, N. Y.

ENJOY THE DIFFERENCE SOON!

Electro-Voice® HIGH FIDELITY EQUIPMENT IS AVAILABLE AT:

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AUDIO DIS. & SUPPLY CO.
125-27 W. 10th St.
Birmingham:
TANNER COMM. CO.
304 N. 26th St.
Tuscaloosa:
SCOTT RECORDING LAB.
Municipal Airport

ARKANSAS

Little Rock:
MOSES MELODY SHOP
311 Main St.

CALIFORNIA

Bakersfield:
BAKERSFIELD AUDIO &
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Burbank:
VALLEY ELECTRONIC
SUPPLY CO.
1302 W. Magnolia
Hollywood:
HOLLYWOOD ELECTRONICS
7460 Melrose Ave.
WESTERN STATES ELECTRONICS
1509 N. Western Ave.
Inglewood:
INGLEWOOD ELECTRONIC
SUPPLY
836 S. LaBrea Ave.
NEWARK ELECTRIC CO.
4736 W. Century Blvd.
Los Angeles:
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22 S. School St.
Los Angeles:
CRINSHAW HI-FI CENTER
107 Santa Barbara Pl.
HOLLYWOOD
11240 W. Olympic
Mentlo Park:
HIGH FIDELITY UNLIMITED
935 El Camino Real
Oakland:
COAST ELECTRONICS
4166 Broadway
Pasadena:
DOW RADIO INC.
1759 E. Colorado St.
High-Fidelity House
536 S. Fair Oaks
San Bernardino:
HOLLYWOOD HI-FI SHOP
1839 E St.
San Francisco:
THE LISTENING POST
2290 Fillmore St.
SAN FRANCISCO RADIO
SUPPLY
1284 Market St.
TELEVISION RADIO SUPPLY
1321 Mission St.
San Rafael:
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Santa Ana:
LOWENSTFINS
1508 S. Main St.
Santa Monica:
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Rochester:
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MISSOURI
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840 W. Central
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Winston-Salem:
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WOLTER ELECTRONIC CO.
402 N. P. Ave.

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Norfolk:
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CO.
316 W. Olney Road

WASHINGTON

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CO.
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The Incomparable Patrician

**THERE IS A DIFFERENCE
IN HIGH-FIDELITY EQUIPMENT!**

Hear it!
See it!
Thrill to it!

it's **Electro-Voice**



The **Patrician IV** is designed for enduring beauty. It is custom-crafted of selected hardwoods with exquisite mahogany or blonde veneers and inlays in hand-rubbed Heirloom finish. Size: 62" high, 39" wide, 29" deep. The Patrician IV comes complete with 4-way loudspeaker system wired and installed. Impedance is 16 ohms. Power handling capacity: 35 watts of program material; 70

watts on peaks. Mahogany, Net \$865.00. Blonde (Limed Oak), Net \$885.00. Walnut, Net \$958.00. The Patrician IV 4-way speaker units are available separately as the working combination 103C, Net \$493.00. The interior horn assembly is available separately as the Model 115, Net \$200.00. Patrician IV Ready-to-Assemble Interior Horn Assembly Kit, the KDI, Net \$118.00.

In loudspeakers, in loudspeaker systems, THE PATRICIAN IV dramatizes imposingly the differences, the benefits, that are yours in Electro-Voice research, design, development. THE PATRICIAN IV is the difference in high fidelity music reproduction with its 18-inch low, low frequency driver; two unique horns for the rhythmic mid-bass range; diffraction horn for the vital, presence range; VHF driver for silky highs. THE PATRICIAN IV is the speaker system that reproduces more than nine of the ten octaves heard by the human ear.

The Patrician IV 4-Way Loudspeaker System . . .

Low-Bass Section. The Patrician IV utilizes a "K" type indirect radiator folded-horn and an E-V Model 18WK low-frequency driver for frequencies up to 200 cps. In a corner, the folded throat of the bass horn becomes part of the entire room to extend bass reproduction below 30 cps.

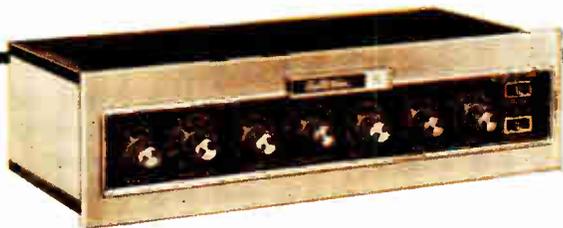
Mid-Bass Section. Two E-V 828HF mid bass drivers with A8419LF phenolic horn sections handle the 200 cps to 600 cps range. The horn load for the intermediate bass drivers is made of wood and phenolic tubes to reproduce this important mid-bass range.

Treble Section. The Electro-Voice Model T25A Treble Driver with the Model 614D Diffraction Horn covers the 600 cps to 3,500 cps range. This diffraction horn, employing principles of optical diffraction to disperse high frequencies uniformly, assures complete and proper transmission of the vital "presence" range.

Very-High Range. The Electro-Voice Model T35 Super-Sonax Very-High-Frequency Driver, which utilizes an integral diffraction horn, reproduces the remaining octaves of the audible range above 3,500 cps with almost no measurable distortion.

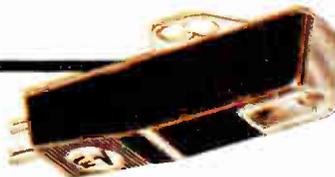
Crossover Network. The Electro-Voice Model X2635 Crossover Network divides the amplifier power into four separate portions. It eliminates harmonic and intermodulation distortion from one driver in the region covered by the next.

Listening Character. Careful compensation has been made for the sensitivity of the human ear when high orchestral volumes are played back at those levels permissible in your living room. Three level controls permit complete compatibility to any room size or condition for flawless, life-like fidelity.



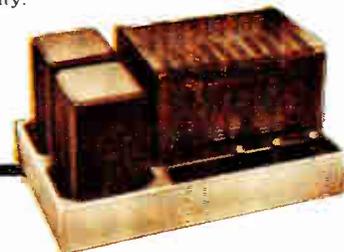
Model PC1 Music Control Center.

Beautiful preamplifier-equalizer unit for use with all amplifiers. Has self-contained, shielded, low-noise power supply. Controls include: (1) Power (2) Playing Selector: tuner, tape, TV, aux., 6-position phono-equalizer. (3) Volume. (4) Loudness. (5) Exclusive Vital "Presence." (6) Treble. (7) Bass. (8) 3-position scratch filter. (9) 3-position rumble filter. Response: ± 1 db 20 to 20,000 cps. Distortion: Harmonic, less than 0.3%; I.M., less than 0.5%. Hum and noise: 75 db below rated output. Net \$99.50*.



Model 84D Ultra-Linear Ceramic Phono Cartridge

with a 1-mil natural diamond playing tip has high compliance, wide-range response, no hum pickup, highest signal-to-scratch ratio and lowest intermodulation distortion. It improves even the finest high-fidelity systems. Net \$23.10.



Model A50 Circotron High-Fidelity Amplifier

has no collapsing current in the output transformer . . . you get NO switching transients and NO listening fatigue. Model A50 is an excellent companion unit to the PC1 preamplifier. Power output: 50 watts rated, 100 watts on peaks. Response: ± 0.5 db 20—75,000 cps. Harmonic distortion at rated output, less than 0.5%. I.M. distortion at rated output, less than 1%. Hum and noise: 85 db below rated output. Output impedances: 4, 8, 16 ohms; 70-volt line balanced. Feedback: 30 db negative. Controls: (1) Power. (2) Critical Damping (adjustable between 0.1 and 10). (3) Input Level. Net \$169.00*.

NO FINER CHOICE THAN

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ELECTRO-VOICE, INC. • BUCHANAN, MICHIGAN

Canada: E-V of Canada Ltd., 75 Crookford Boulevard, Scarborough, Ontario. Export: 13 East 40th Street, New York 16, U.S.A. Cable: ARLAB

*Slightly higher in the West.

Electro-Voice, manufacturer of the most complete high-fidelity product range—speakers, speaker enclosures, systems, amplifiers, preamps, tuners, phono cartridges, Do-It-Yourself enclosure kits and microphones. Available everywhere.

MODERN HIGH FIDELITY by *Pilot*

Born of 37 years experience in electronics



CHOOSING YOUR TUNER

Sensitivity and Distortion

Sensitivity and distortion are major considerations in determining tuner quality, and for comparing one with another. Yet, specifications rarely provide sufficient data to do either.

Distortion claims that fail to specify 'percentage of modulation' are meaningless. One doesn't even have to understand what 'percentage of modulation' means. It is enough to know that at 30% modulation, distortion may be quite low; whereas at 100% it may be intolerable. While most FM broadcasters operate with approximately 30 to 60% modulation, they go to 100% and beyond on peaks.

Similarly, the statement that a given tuner has 'X microvolt sensitivity for 20db quieting' is equally inadequate, unless the percentage of modulation is given. At 100% modulation, the sensitivity will 'look better' than at 30%. It is good engineering practice to measure sensitivity at 30% modulation, and the manufacturer who bases his sensitivity claims upon measurements made at 100%—without saying so—is introducing confusion.

Note these Pilot tuner specifications. They are clear and concise. And note too, that even the cathode follower impedances are given, for at higher impedances—2,000 or more ohms—the effectiveness of the cathode follower is sharply diminished.

| | FM-530* FM only | FA-540* FM-AM | FA-550* FM-AM with Preamp |
|--|--------------------|------------------|---------------------------------|
|--|--------------------|------------------|---------------------------------|

| | | | |
|---|--------------------------|--------------------------|--------------------------|
| FM SENSITIVITY for 20db quieting with 30% modulation | less than 3.5 μ v | less than 3.5 μ v | less than 3.0 μ v |
| DISTORTION at 5 μv input with 100% modulation with 60% modulation | less than 1% 0.5% | less than 1% 0.5% | less than 1% 0.5% |
| CATHODE FOLLOWER Output impedance | 500 ohms | 500 ohms | 500 ohms |
| PRICE <i>slightly higher west of Rockies</i> | \$79.50 | \$109.50 | \$159.50 |

*All Pilot Tuners feature the Beacon tuning indicator.

There is the promise of flawless reception in these figures upon which you can always rely in choosing your tuner — a promise that will be fulfilled the very moment the tuner is turned on in your high fidelity system.

And as an added reward for your choice of Pilot, you will enjoy styling that will be as modern tomorrow as it is today. A Pilot Tuner and Pilot Amplifier, make an attractive pair alongside each other on an open shelf or table — each housed in a handsome metal cabinet, finished in brushed brass, and trimmed in contrasting burgundy.

See your hi-fi dealer or write to Dept. KC-3

Pilot

RADIO CORPORATION 37-06 36th Street, Long Island City 1, N. Y.
IN CANADA: Atlas Radio Corp., 50 Wingold Avenue, Toronto 10, Ontario





Milton Sleeper discusses

MUSIC IN YOUR HOME

TWELVE MONTHS from now, we will think back and say: "FM broadcasting really got off the ground in 1957, and made a definite start toward replacing AM." Already, we know that, while TV has won many listeners away from AM broadcasting, FM is winning viewers away from TV. Television has been described as "radio with pictures". But hi-fi music on FM needs no pictures, any more than phonograph records or recorded tapes!

Changes are taking place at the independent FM and FM-AM stations that will be very interesting to follow. Despite completely inaccurate statements in such usually authoritative publications as *Time* and the *Wall Street Journal*, the number of FM stations on the air is increasing steadily. That's the first change. Next, the number of FM stations operating at a profit is increasing, also.

Now, many owners of FM stations are discovering that hi-fi music programs can compete successfully against TV and AM, and that listeners won by hi-fi FM music programs are in the upper intellectual and income brackets.

It has taken the independent FM stations a long time to discover that they can cure people of the TV or AM habit by giving them superior programs. Since they learned this basic fact, they are not only providing the best audio quality available from LP's and tapes, but they are learning more about listeners' tastes as to the choice of music, and times of the day when the different types of music are most acceptable. Also, a start has been made on stereo transmission from two FM stations, as reported elsewhere in this issue.

You will notice that the most successful FM stations are going back to the original format of selling programs, instead of spot announcements, as in the early days of AM, when sponsors bought complete programs which became identified with their names or trademarks. For example, there were the "A & P Gypsies" and the "Cluquot Club Eskimos". The commercials were an integral part of the programs.

Then spot announcements were invented as quickies that could be sandwiched in between the end of one program and the beginning of the next. This meant added income to the stations, and spots were a good buy for advertisers since they involved no expense for programs, but took advantage of the programs paid for by others. To listeners, they were annoying interruptions because they were not related to the preceding or succeeding shows.

Today, however, the old format has broken down completely on AM. Stations or networks are providing the programs, and most sponsors are buying only spots. Thus, the programs are not related to the sponsors. Instead, they are interrupted in a most annoying way by nerve-jangling commercials which are not only incongruous and discordant but, in many instances, are in poor taste!

It has been a slow and costly job for the hi-fi FM stations to revive the idea of buying complete programs, but to the extent that they are successful in this undertaking, they are building loyal, grateful audiences and producing exceptionally high results for sponsors.

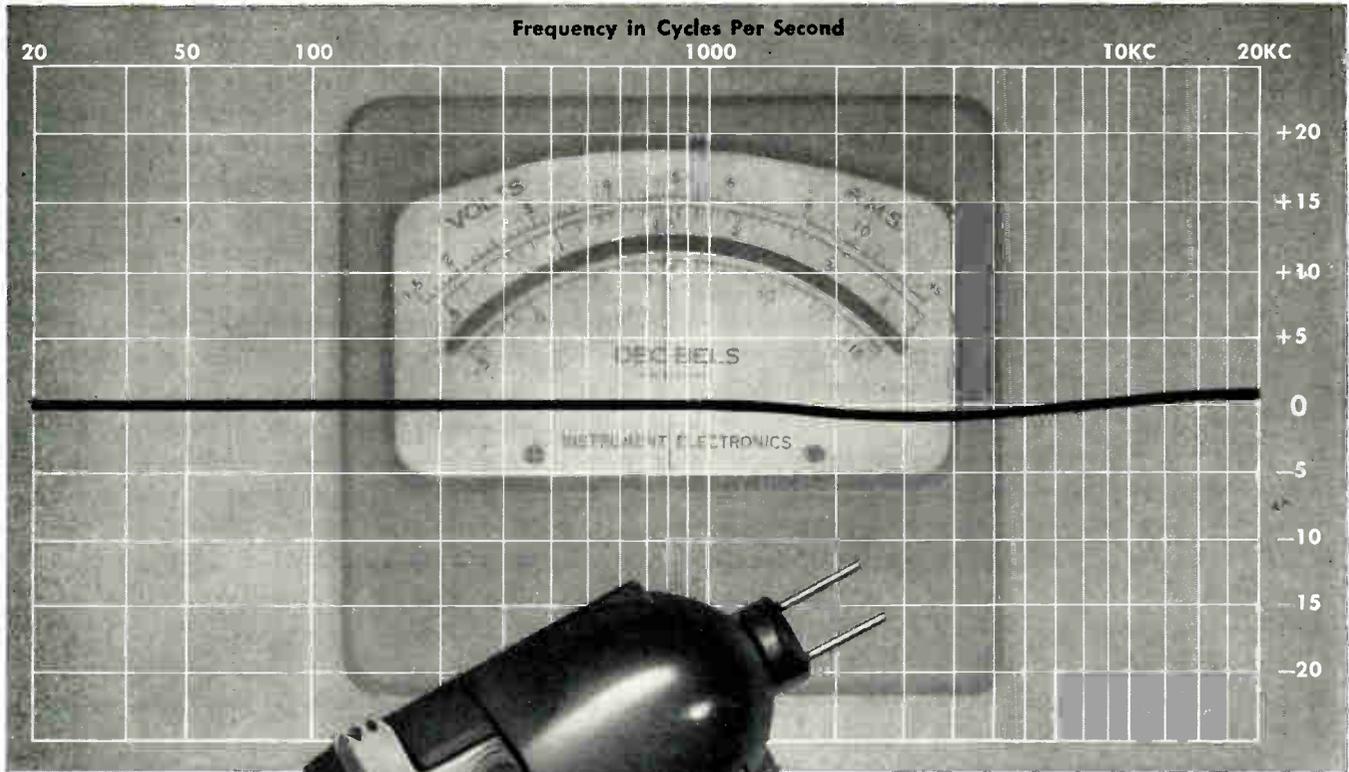
SOMETHING has been added to our "Inside Information" department. You will see there the new Hi-Fi Music Commendation Seals bearing the words "A commended design in its price class", together with the related model numbers of equipment described. The purpose is to anticipate the many letters we receive asking: "Will you please give me your frank opinion of . . ."

The limitation "in its price class" is used for the very practical reason that price as well as design must be considered in expressing an opinion of any instrument. The design of a \$400 speaker in a cabinet should be decidedly superior to one selling for \$150. If it is not, it is overpriced, and not worthy of commendation. On the other hand, there are \$150 speakers and enclosures that deserve identification as "A commended design in its price class", while others at that price would not.

We would like to emphasize the fact that the commendation applies to overall design quality, and not to performance alone. Some manufacturers offer speakers with a choice of unfinished or very handsomely finished cabinets. The performance would be the same, but not the prices. Again, two tuners could be equal in performance, yet a more expensive type of construction in one might be ample justification for a substantially higher price. A third model might have the same specifications, yet be built in such a way that it could not maintain its initial performance.

We shall be greatly interested in your comments on this plan, and your ideas as to its usefulness, particularly to the newcomers who need guidance in the selection of hi-fi equipment.

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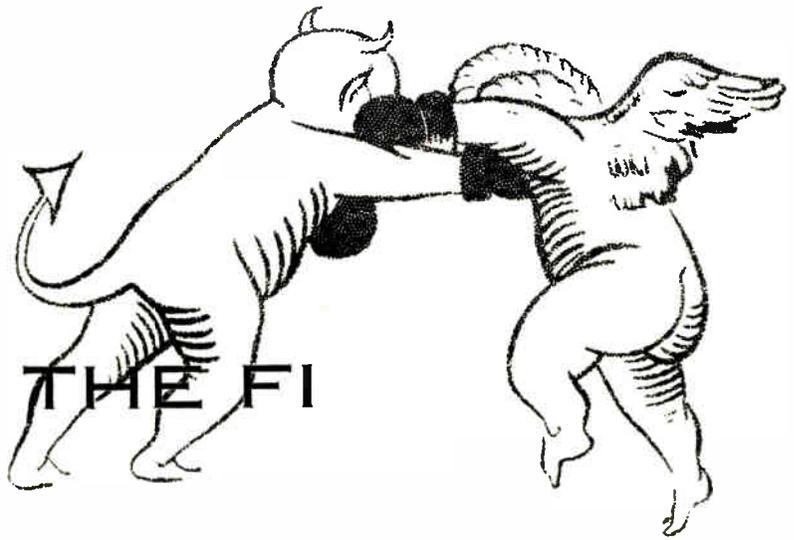


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THE HI AND THE FI

THE ART OF Arturo Toscanini was unique. Fortunately much of it is preserved on recordings. In a subsequent issue you will read a comprehensive analysis of this legacy by B. H. Haggin, author of several widely known books on music and for two decades the respected critic of *The Nation*. Until then, listeners are directed for collateral reading to "The Maestro" by Howard Taubman (still the best popular book available), "Toscanini and Great Music" by the late Lawrence Gilman (purple but sometimes penetrating prose), and with strong reservations to a pair of recent arrivals: "Toscanini and the Art of Orchestral Performance" by Robert C. Marsh, and "Toscanini—An Intimate Portrait" by Samuel Chotzinoff.

MULTIPLE AFFILIATIONS bring the best of nearly every foreign label to our corner record shop. There has been one among the missing, however, and that is Supraphon, which boasts what is probably the finest list in Central Europe. A sampling recently arrived for review and will be dealt with in the next issue. Meanwhile any interested parties may have the complete catalogue and the schedule of prices by writing to Jindřich Elbl, Music and Artists Division, Artia Ltd., 30 Ve Smečkách, Praha II (Prague), Czechoslovakia P. O. B.

FOND FELICITATIONS to John Coveney of Capitol Records, who has moved up to National Sales Manager (Classical) at a time when the label's serious lists are becoming just as formidable as its popular ones — which is an augury of high promise, indeed. The recent signing of Leopold Stokowski is but one omen of delights to come from Hollywood's famous tower.

FROM "DOWN EAST" in Portland, Maine, surgeon Richard B. Stephenson chides the undersigned "learned editor" for an alleged "first-class boner" — my having urged Victor to reissue the original Boston Symphony recordings of the Tchaikovsky *Fourth*, Mendelssohn's *Italian*, and Ravel's second "Daphnis et Chloé" suite. The good doctor insists that all three already have been reissued on the Camden label.

My correspondent should have aimed before he pulled his trigger. I was at pains

to specify the "early recordings (not the later ones)". Taking the three works in the above order, CAL-109 is the former LM-1008, CAL-146 the former LM-1797, and CAL-156 the former DM-1129 (side one) and DM-1108 (side two). My source for this double-checked information: Victor itself.

The performances I had in mind, and do still, are respectively DM-327, DM-294, and singles 7143/4. None ever reached LP.

I must wholeheartedly agree with Dr. Stephenson, on principle, that the bargain Camden label is the place for such reissues. In all fairness to Victor, however, the time and effort involved in bringing these aged issues up to today's minimal standard more than justifies the asking price — for the more successful restorations, anyhow.

OFF-THE-AIR partisans are apprised that Olga Koussevitzky, widow of the late and great conductor, is particularly anxious to acquire copies of any tapes that may have been made of his broadcast Boston Symphony performances. Please contact the Music Editor if you can oblige.

FANNY BUTCHER, Literary Editor of The Chicago *Tribune*, writes in *Publishers' Weekly* that "there was no outstanding contribution in 1956 . . . to the shelf of books about music". Is it possible that "The Symphonies of Joseph Haydn" by H. C. Robbins-Landon (Macmillan) did not reach the Windy City? A masterpiece of scholarship, this, and nothing less. The year also brought "Modest Mussorgsky" by M. D. Calvocoressi, a truly superb study, published by Essential.

Other variously valuable books that appeared in 1956 were "Corelli" by Marc Pincherle (Norton), the immensely erudite "Early Medieval Music" by Don Anselm Hughes (Oxford), Jacques Barzun's new translation of Berlioz' "Evenings with the Orchestra" (Knopf), and Sam Morgenstern's rewarding anthology entitled "Composers on Music" (Pantheon) — not to mention a plethora of really worth-while additions to the jazz library: "The Story of Jazz" by Marshall Stearns (Oxford) and our Leonard Feather's "Encyclopedia of Jazz" (Horizon) most notably.

Every one of the foregoing was a fine

contribution, and several are outstanding by any criteria except, apparently, those of The Chicago *Tribune*. Midwestern music lovers please note, according to their interests.

SPEAKING OF BOOKS, several members of the Hi-Fi Music family will be ensconced between hard covers this year. Leonard Feather's aforementioned tome will be followed by "The Encyclopedia Yearbook of Jazz", which is to be an annual proposition. Your Music Editor, in collaboration with the noted music historian John Tasker Howard, has written a slender volume entitled "Modern Music", which will be published by Crowell in April. And at least two other staffers are busily completing books — David Randolph for McGraw-Hill (a primer for the layman based on his enormously successful lecture series) and Allen Hughes (a biographical and critical study of Francis Poulenc) tentatively to be brought out by Oxford University Press.

SOONER OR LATER, I suppose, some psychiatrist was bound to postulate a "sonic" neurosis. It has finally happened under relatively favorable circumstances, which is to say that the inevitable has come, at least, from a medic who is himself a victim. He is Dr. Henry Angus Bowes, psychiatric chief of staff at Ste. Anne de Bellevue, Quebec, and he calls his discovery "audiophilia".

Dr. Bowes recently told the American Psychiatric Association that most of us neurotics (presumably the "us" is all right with you) are middle-aged, male, and intelligent. Occupationally we are most likely to be ministers, accountants, or physicians. Our predictable syndrome: an excessive passion for hi-fi sound and equipment.

At the worst, we tend to "become preoccupied with, and dependent upon, the bizarre recorded sounds . . . combined with the urgency of the need [is the] insufficiency of all attempts to satisfy it . . . One addict told me he would not be satisfied until he could hear the drop of saliva from the French horns."

Clearly, I would say, Dr. Bowes' practice does not include many apartment dwellers. — J. L.

The American musical has proved to be an effective force for cultural understanding even beyond the Iron Curtain. Newest vehicle of good will, Harold Arlen's "Blues Opera," will open this spring in Europe. Here is the story of its genesis — By Edward Jablonski

Blues



Everyone knows Blues in the Night and That Old Black Magic, to mention two of Harold Arlen's songs, but surprisingly few know he wrote them

WHEN ROBERT BREEN, co-producer and director of the famed "Porgy and Bess" export company, was seeking companion pieces for the Gershwin opera (hoping thereby to take a step toward his dream of forming an American lyric theater repertory), he found himself discussing the idea with conductor Alexander Smallens. Smallens suggested commissioning a prominent "serious" composer but Breen disagreed, feeling that the kind of opera to be produced by the Everyman Opera Company, while not to be "written down" in any way, should be accessible to literally everyone. He based his dissent on the paucity of melody or "singability" in modern works, and the constricted appeal of the self-consciously esoteric. The sort of work he had in mind, Breen explained, must be filled with memorable, viable, melodies. He began to expatiate his point by making a list of such songs that he felt exhibited this quality and also evidenced idiomatic authenticity, a rightness of mood, for the kind of musical he had in mind. Breen showed the list to Cab Calloway, then playing the role of Sporting Life in "Porgy and Bess", who surprised him by noting that *all* the songs — eight

in number — were the work of one man. The composer: Harold Arlen.

Breen, though familiar with the name, had not connected Arlen with the songs. Calloway remembered him as the composer of the famous numbers for the Cotton Club revues of the '30s (*Stormy Weather*, *Ill Wind*, *I Got a Right to Sing the Blues*) but thought that sometime in the mid-thirties Arlen had disappeared into the vacuum of Hollywood. Breen then wrote to lyricist Ira Gershwin in Beverly Hills, asking him if he knew where Harold Arlen could be found. He did. At the time — 1953 — he and Arlen were collaborating on the songs for the Judy Garland film, "A Star Is Born".

The inexplicable lacuna in Breen's musical education (and one he shared with many informed people) now was filled in: Harold Arlen, for all his anonymity, was the composer of some of the finest songs written since 1929, the year of his first hit, *Get Happy*. It turned out, too, that Arlen had composed the score of "The Wizard of Oz", from which came the memorable *Over The Rainbow*; and there were other popular — and good — songs like *Blues*.

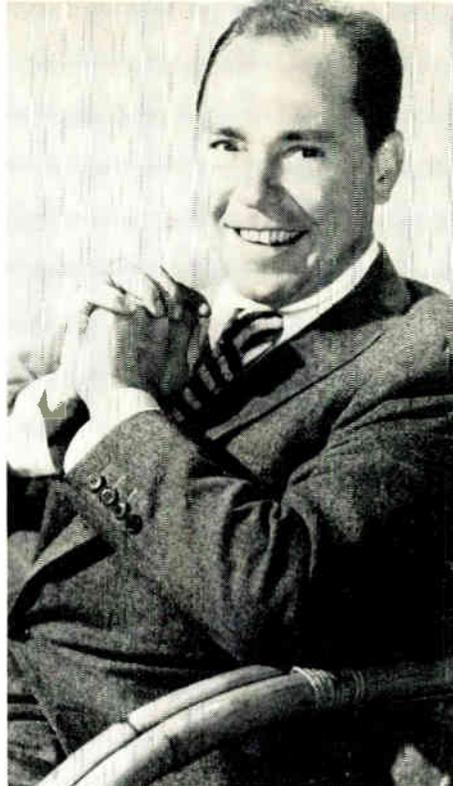
Opera

In The Night, That Old Black Magic, My Shining Hour, One for my Baby, Ac-cent-tchu-ate the Positive, and Come Rain Or Come Shine, to scratch the surface.

In 1954 Harold Arlen came east to work on the musical, "House of Flowers". He and Robert Breen were then able to get together to discuss their project. At first a completely new show was considered, to be built around Arlen songs, but Arlen's involvement with "House of Flowers" canceled out the idea momentarily and, worse, the composer became seriously ill, necessitating an emergency operation, hospitalization, and extended treatment. In Arlen's room at Doctors Hospital work continued, nevertheless. Between transfusions and the visits of physicians, Arlen collaborated with Truman Capote on the lyrics for "House of Flowers" and talked with Breen about the contemplated new work. They considered an adaptation of the John Henry folk tale; then "The Madwoman of Chaillot", "Mrs. McThing", and other fanciful possibilities.

Finally, Betty Comden brought to Breen's attention the score of "St. Louis Woman", a neglected Arlen-Mercer musical of 1946, by playing Capitol's original cast album. The show had run a mere 131 performances before sinking into undeserved oblivion, taking with it one of Harold Arlen's most inspired scores and one of the finest ever written for a Broadway musical. It isn't surprising that Miss Comden, a song writer herself, should have known about "St. Louis Woman", the score has been a special favorite of composers and musicians for years. Breen had missed the musical during its brief Broadway run. (He was executive director of ANTA at the time and so tied up with his work that he was unable to see all the shows and generally left the musicals for last. *Continued on page 54*

An excerpt from the second act of "Blues Opera" in the composer's autograph. This is one of the new melodies written for use as recitative



Johnny Mercer, lyricist of "Li'l Abner", wrote the beautiful colloquial poetry for "Blues Opera". Below: Harold Arlen and Ira Gershwin in Russia last year



• HAROLD ARLEN

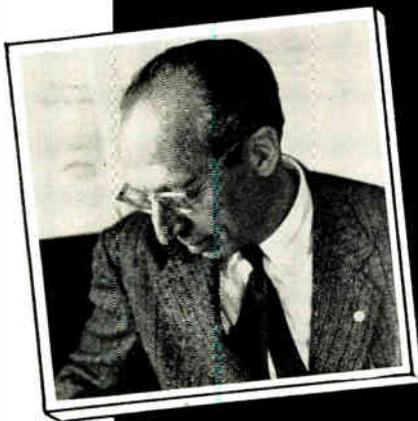
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AARON COPLAND

Suggests a basic Mahler library

Of all living composers, the distinguished American master Aaron Copland has most freely acknowledged a debt to that strange and controversial musician on the threshold of modernism, Gustav Mahler (1860–1911). From among the song cycles and symphonies of this singular genius, Mr. Copland recommends to record collectors a nucleus of five especially noteworthy and influential works.

Notes and Comments by Jack Diether

Guide to Record Collecting

MODERN MUSIC has many roots in the art of Gustav Mahler — as musicologists have convincingly demonstrated, as composers have conceded, and as the general public is only now beginning to realize and appreciate. For the subtlety and complexity of Mahler's music are not revealed on casual acquaintance, but rather to the intensive familiarity which the composers and musicologists acquire through the printed score, and which more people are now beginning to acquire through recordings.

Since he himself destroyed all his formative work (as many lesser composers have not), Mahler's published output is not very large: 11 symphonies (including "The Song of the Earth"), a cantata ("The Song of Lament"), two song-cycles with orchestra, 17 individual songs with orchestra and 14 with piano. Common to all these is the composer's regard for contrapuntal clarity, so that hand-in-hand with his ever-increasing complexity of line and texture goes a corresponding refinement of orchestration. There are no minor works of Mahler in existence; each one from the tiniest song on up represents an important aspect of his development. From among these works, Aaron Copland has singled out the following five: "Das Lied von der Erde" (1908–9), "Kindertotenlieder" (1901–4), *Symphony No. 9* (1909–10) especially the first movement, *Symphony No. 4* (1892–1900) especially the last movement, and *Symphony No. 1* (1885–8). This, as we see, covers the entire span of Mahler's symphonic output, and we shall deal with them here in the order given.

By November 1953, all of Mahler's published works had been recorded by American companies. This was made possible only by the development of the LP, which thus accomplished in six years what decades of previous recording activity had failed to do. Another cause for rejoicing is that in all but two of the existing Mahler recordings, not a single bar has been cut!

DAS LIED VON DER ERDE

Ferrier, Patzak, Walter; Vienna, London set LL-625/6 Cavelti, Dermota, Klemperer; Vienna, Vox PL-7000

The first of the five works named by Copland, and obviously his favorite, is "Das Lied von der Erde" ("The Song of the Earth"). It was in the summer following the completion of his *Eighth Symphony* that a tragic alteration occurred in Mahler's life. In that summer his five-year-old elder daughter died of scarlet fever, and also he learned of the heart condition which was to poison his remaining years. The change is reflected in the relative introspection and pessimism of his last three works (none of which he himself ever heard in concert), but in addition there is a refinement and a spiritualization in his mature style paralleling to some degree the case of the last five quartets of Beethoven.

Of those final works, the first is "The Song of the Earth", subtitled "A Symphony for Tenor, Alto (or Baritone) and Orchestra." The use of the baritone in this work has virtually ceased to be current, owing to the greater appeal of the alternating sexes, but the composer's widow states that she prefers this timbre, and it should be recorded that way at least once. There are six songs or movements, beginning with one for the tenor and alternating each time. The texts are selected from Hans Bethge's "The Chinese Flute", a book containing distinctly Germanic treatments of poems of drunkenness and loneliness by Li Po and other great Chinese poets of the 7th and 8th Centuries. In this work Mahler has used a larger orchestra than in his other songs and song cycles, but he has used it in an exceedingly restrained and soloistic manner. The lengths of phrases, vocal and instrumental, are freer and more irregular than heretofore, and the liberal use of the pentatonic and whole-tone scales give the work a unique flavor that is recognizably Mahlerian, yet of a world apart. (These scales are anticipated in the semi-Oriental sections of the *Eighth Symphony*.) The long

sixth movement, *The Farewell*, moves in a rarefied region of utter rhythmic and tonal freedom.

In addition to the two LP's listed above, there was an older Walter recording, made in Vienna on seven 78-rpm records, with Kerstin Thorborg and Charles Kullman. All three versions, alas, have been technically rather bad. The London is by far the best, but it suffers from serious distortion near the end which mars an artistically almost perfect occasion. The 1936 Columbia suffered from concert-performance difficulties for which Walter was moved to apologize in the album notes. The Vox recording is clear in wind texture, but sadly lacking in the bass. Klemperer chooses tempi which are too fast in the outer movements, and which in the case of the orchestral dirge near the end can only be termed impolite. Walter has not changed the essentials of his interpretation during the 16 years between his two recordings, and it is a splendid one. (The finest "Lied von der Erde" I have yet heard was Sir Adrian Boult's unrecorded performance of 1945.)

"KINDERTOTENLIEDER"

Fischer-Dieskau, Kempe; Berlin, RCA Victor LM-6050
Ferrier, Walter; Vienna, Columbia ML-4980
Foster, Horenstein; Bamberg, Vox PL-9100
Schey, Van Otterloo; The Hague, Epic SC-6001
Rosza, Fekete; Vienna, Mercury 10103
Anderson, Monteux; San Francisco, RCA Victor LM-1146
Lail, Kleinert; Berlin, Urania 7016

Mr. Copland's second choice is the "Kindertotenlieder", one of Mahler's two integrated song-cycles. Turning from popular lore for his song material at the turn of the century, Mahler began to explore the literary world of Friedrich Rückert, and the result was the composition of ten songs, consisting of five separate ones and the present cycle of five selected from the literally hundreds of "Songs for Dead Children" which the poet Rückert had penned in his personal grief. Mahler's cycle

Continued on page 66



At Walthamstow Assembly Hall, outside London, Sir Adrian Boult conducted the Philharmonic Promenade Orchestra in a recording of *Young Person's Guide to the Orchestra*. On the other side of the disk, you can hear all that went on during the rehearsal.

Hi-Fi in the Making

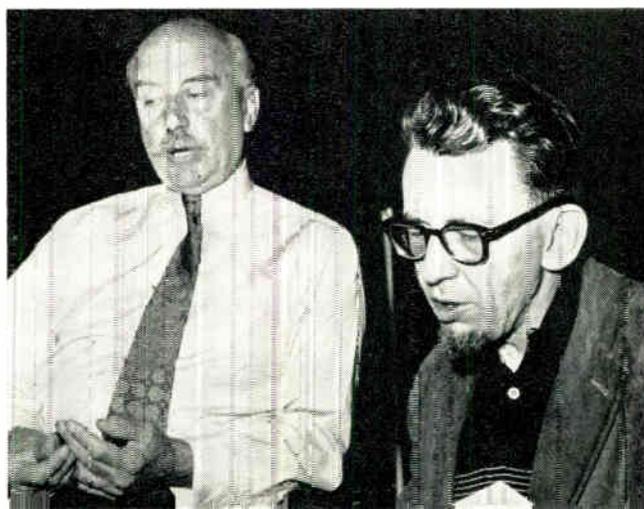
How an Engineers' Prank Became an Unusually Interesting Record — By Kurt List

LATE in 1956, while finishing the last of three dozen recordings with Sir Adrian Boult and the Philharmonic Promenade Orchestra in London, the Westminster engineering staff prepared a unique surprise for me. Without letting anyone else in on their plan, the engineers taped the entire rehearsal of Benjamin Britten's *Young Person's Guide to the Orchestra*. Later, this tape was given to me as a present they had made just for fun. But I was struck by the interesting wealth of material it contained, for it included all the parts of the session ordinarily cut out in editing. Here was not only the superb artistry of Sir Adrian in the working state, so to speak, but also (because of the fortunate choice of the composition which spotlights each instrumental choir in turn) the story of a hi-fi recording *par excellence* in the making. So we finally decided to release part of the lengthy rehearsal, uncut and unedited, for the benefit of those who have so enjoyed Sir Adrian's fine recordings in the usual, carefully edited form. Thus it came about that the record of *Young Person's Guide to the Orchestra* has, on the first side, the sound story of the rehearsal.

Playback: Sir Adrian Boult listens, while the author checks the score

The rehearsal itself needs no explanation, since what is going on is quite clear as you listen to the record. But a few words about the working methods seem in order.

Recording sessions are handled in various ways. Particularly in the matter of balance, it is sometimes considered safe to trust to luck. At the other extreme, the most painstaking care may be used in setting balances among different parts of the orchestra as the rehearsals progress. The latter method was em- *Continued on page 63*



High Hat to Hi-Fi . . .

AS RECENTLY as three centuries ago, unless you were a ruling monarch or had a wealthy relative, "opera" would have been only a word to you, designating the kind of expensive, dilettante affair with which your betters could afford to amuse themselves. Perhaps a few snatches of the melodies would filter through the baronial kitchens to your ears. Later, you and your friends could get together, adapt the tunes to suit yourselves, make up some words, and sing along to the accompaniment of some home-made, guitar-like instruments. But opera itself? That wasn't for you. It was out of your class!

Times have changed. Today, opera of all kinds is no farther away from anybody in the world than the nearest record shop. With the help of hi-fi, the walls of your home can resound to performances that would have been the envy of those early kings and queens, while you lounge about in comforts and luxuries they never knew.

Just when, where, or even how opera was conceived no one knows. It seems to have been born around the beginning of the 17th century "someplace in Italy". Anything we say about the origin of opera is pure conjecture, except that the credit is given to Jacopo Peri and Claudio Monteverdi. One seems to be responsible for the birth; the other has come to be known as the "father" of opera.

In the year 1597 a delighted audience in Florence, Italy, went home after a performance of the strange hodgepodge called "Dafne" with the feeling that they had witnessed the resurrection of the genuine and original form of the Greek drama, whereas what they had attended was actually the earliest public appearance of opera. We don't know too much about "Dafne" except that it was a great success. The music was by Peri and the libretto by the poet Ottavio Rinuccini. Most of the score has been lost, but Signor Peri's next venture, "Euridice", is still in existence and will most probably find its way between the covers of a record album some day. Meantime we can get a good idea of what was going on operatically in those days from yet another source. In another part of Italy a greater and even more imaginative musical genius by the name of Claudio Monteverdi took the same popular story of Orpheus and Eurydice and, in 1607, set it to music in such a way as to win for its composer the title of "The Father of Opera".

By the end of the 17th Century the "strange Italian novelty" known as opera was the rage of the entire cultural world, though we have it on good authority that there were certain husbands even then who declared they'd

rather be dead than sit through an evening of that "Italian tra-la-la-ing". During the time of Louis XIV (1643-1715) a great battle developed over the relative merits of French opera and Italian opera — ironically enough, since the father of French opera was an Italian! The Chevalier de Guise had come across a little street urchin in Florence, during the Carnival of 1646, who had a nice voice and was a wonder at dancing and inventing tunes. So the Chevalier took young Giovanni Battista Lulli back to France with him, gave him a musical education, and at the end of seven short years Jean-Baptiste Lully (as he came to be called) composed the music for a ballet that so delighted the King that he made the youthful composer Superintendent of the Royal Music. But the august members of the Royal Orchestra knew nothing of the business of note-reading, for they had always played by ear! So the Italian boy taught the Frenchmen to read musical scores. He also succeeded in introducing women on the stage, but only in his ballets. That was as far as he dared to go. The roles of women in opera continued to be interpreted by emasculated males. This explains why the earliest operas have to be rewritten in order to be produced today. There are no normal voices that can be expected to sustain the unnatural, high *tessitura*. But in Lully's day such voices were to be found among men in Italy.

The controversy over the relative merits of Italian and French opera had developed to such a pitch by the time Pergolesi's "La Serva Padrona" was heard in Paris in 1752 that patrons had to be careful to make sure where they sat. One side of the house was known as "the King's corner" and all those who sat there were in favor of opera in French; the other side, "the Queen's corner", championed opera in Italian. But the arrival of Christoph Willibald Gluck changed the picture completely: he swept Paris off its feet with his Viennese opera. He knew his way around the salons and was socially very charming, but as a conductor he seems to have been a Prussian drill master. He was a perfectionist who easily lost his temper and swore at orchestra and singers alike. Although there were no unions in those days, it is said that musicians insisted on being paid extra to attend M. Gluck's rehearsals, as compensation for the insults they had to endure in a conglomerated mixture of Viennese and French.

In 1637, Venice built an Opera Theater; Hamburg followed suit in 1678; the Grand Opéra in Paris opened in 1672; the Royal Academy of Music in London was inaugurated in 1720; and even here in the New World opera had

Opera has passed through a whole series of transitions, affecting and affected by social conditions.

Latest phase is the new interest resulting from the convenient availability of operatic performances on LP's, for enjoyment at home

By Ruby Mercer

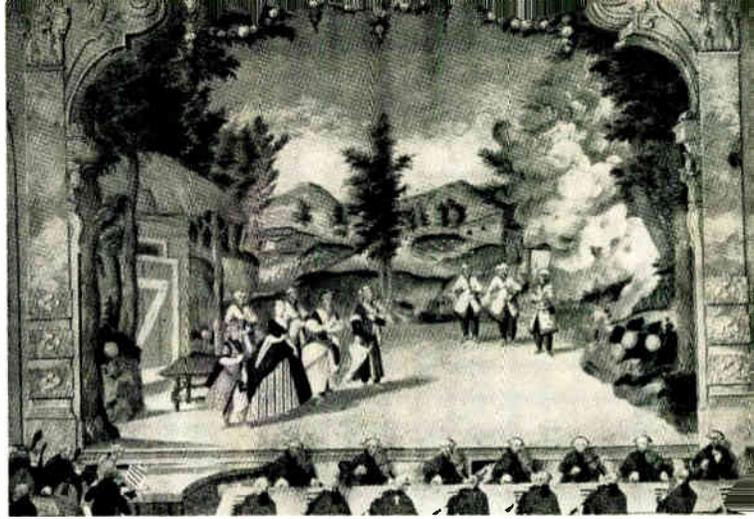
her special theaters. But the fare was different. The first ballad opera, so called, was staged in 1735 at Charleston, South Carolina (prophetically, the locale of "Porgy and Bess" two centuries later). New York City had its ballad operas as early as 1732.

This new fad was universal. While any nobleman worthy of the name continued to support his own private theater complete with musicians, performers, and composer-conductors, the masses of the people were developing their own version of the new entertainment, which became known as the "ballad opera". It was through this poverty-ridden relative that the opera of royal birth became known to the Italian muleteer, the vineyard grower, tailor, cook, baker, and artisan. They took to the infectious, new melodies of the ballad operas as we take to the tunes of "My Fair Lady", "Oklahoma!", or "Most Happy Fella".

We don't know much about the development of ballad opera because the people responsible for it knew nothing of transcribing music, and the ruling classes didn't care what the lesser orders did on their own to amuse themselves. It's quite possible that some of those early musical plays would have greatly enriched our literature had they been recorded. But the common folk thought only of the moment and of amusement. Their lot was hard; hope was something of which they had very little. The ghastly poverty in Italy as late as 1800 is attested to by the fact that parents were willing to have their children mutilated on the one-in-a-thousand chance that they might someday be great singers! Such was the desperation and such the lack of opportunity for a career for a musically ambitious Italian boy in those days.

The masses had no reason for pretense or show; there were no social rules to follow. If a performance didn't amuse them, they made no bones about noisily voicing their disapproval. On the other hand, if they were pleased they were equally vociferous in their acclaim. For instance, on January 29, 1728 "The Beggar's Opera" (the one famous ballad opera extant) was presented for the first time in London with such enormous success that it ran for two solid months! John Gay had concocted the story, which was embellished with English folk tunes, popular French airs, and a sprinkling of music from the works of Purcell, Bononcini, Carey, and Handel as arranged by Dr. Johann Christopher Pepusch (a German-born musician who, like Handel, lived in London).

When Monteverdi composed "Orfeo" there weren't even any decent instruments from which to form an or-



chestra. The young man from Cremona, home of the great violin makers, had to see to it that some better orchestral instruments were made. He attacked opera from the instrumentalists' viewpoint rather than that of the singer. He set the operatic stage for the rococo period that flourished during the greater part of the 18th Century. Everything was in the grand style. For the privileged few, life was one elegant piece of intricate, colorful, and expensive brocade. Even so, once the performance was over and the performers had acknowledged the compliments and applause, they retired to the kitchen for such food as the servants chose to put before them. And that even applied to Wolfgang Amadeus Mozart!

But opera was democratic at heart. Little jokes and harmless jibes between servant and master were incorporated in parodies of real life. Eventually, these jokes and jibes became more pointed and were taken seriously. As the times changed, opera had a hand in the inevitable result: the whole social structure on which the rococo style rested began to topple, and a new spirit came into power. It was the spirit of independence, revolution, and individual expression. A new music began to evolve. Opera got a new start in life. Beethoven was the bridge to a new kind of music.

You have only to compare the early songs of Beethoven (so like Mozart in style) with his opera "Fidelio" to see that he was on a new path. Next came Weber, and after him a whole procession of names well known to us today. Many of them were not appreciated in their own time; many were discouraged, poor, and comparatively unnoticed. But the years have sat in judgment and today, among the names dating from that time in opera's Hall of Fame, we find Meyerbeer, Cherubini, Rossini, Donizetti; then Bellini, Berlioz, Offenbach, Bizet, Délibes, Gounod, Schubert, Nicolai, Millöcker, Cornelius; followed by Saint-Saëns, Massenet, Debussy, Charpentier, Ravel, Wagner, Verdi, and Richard Strauss; and recognition was demanded by new-sounding names: Tchaikovsky, Borodin, Mussorgsky, Rimsky-Korsakov, Smetana, Dvořák, and Janáček, all marching proudly into the 20th Century.

In the year 1957 we have the privilege, unique in history, of enjoying command performances of the outstanding works of all of these great composers, thanks to the invention of the long-playing record. The accompanying list was selected as representing the best recordings of operas that you can enjoy today in the comfort of your own home.

See page 60 for recommended opera recordings

Tape Reviews and Ratings

For Names of Reviewers and Explanation of Ratings, See the Record Review Section

- | | | |
|---|------------|---|
| Overtures | A | Three of Weber's best ("Euryanthe", "Oberon", and "Der Freischütz"), two of Mendelssohn's ("Ruy Blas" and <i>The Hebrides</i>) and Schubert's "Rosamunde", all played as well as the Bambergers can, which is quite well indeed when they are playing for Perlea. The more I hear of this conductor's work, the more I like him. The contents of this tape are identical with that of Vox disc PL-9590. Good sound. JL |
| Bamberg Symphony under Jonel Perlea | B | |
| 7½ ips. Double Track | B | |
| Phonotapes-Sonore PM-138 | | |
| BEETHOVEN: Septet in E flat, Op. 20 | B | The minuet of this pleasant Beethoven work contains the melodic material that Fritz Kreisler revamped into a charming <i>Rondino</i> for violin and piano. It was subsequently rearranged by the piano virtuoso Leopold Godowsky as a Beethoven-Kreisler-Godowsky opus. As a keyboard piece it has considerable charm and, in fact, it is almost more pleasurable than the original version. For the original Septet is minor Beethoven, about which one need not become too excited. The performance here, however, is fine indeed, and the work still has some quite lovely moments. The recorded sound is quite life-like. OD |
| Barylli String Ensemble; Vienna Philharmonic Wind Group | A | |
| 7½ ips. Double Track | B | |
| Sonotape (Westminster) SW-3007 | | |
| | |  |
| | Barylli | |
| BEETHOVEN: Symphony No. 9 in D Minor, Op. 125 ("Choral") | A | This is not an economy performance, although the format on a single disc or a single 7" tape is more economical than a decent Ninth ever has been. The interpretation is broad, well balanced, lofty, and unhurried. The playing and singing are praiseworthy; the vocal quartet and the chorus compare favorably with the best on records. On the disc, there is some deterioration of sound quality in the choral movement, not disqualifying but noticeable. The tape has splendid clarity throughout, plus a higher volume level than the disc. It is difficult, indeed, to deny pleased amazement at this achievement by Vox and Phonotapes. WDM |
| Lipp, Hängen, Patzak, Wiener, Singers of Gesellschaft der Musikfreunde, Pro Musica Symphony under Jascha Horenstein | A | |
| Vox PL-10,000 12" | B | |
| 7½ ips. Double Track | A | |
| Phonotapes-Sonore PM-150 | | |
| | Lipp |  |
| BIZET: "L'Arlésienne" Suites | B | Suite No. 1 consists of four numbers, selected and orchestrated by Bizet himself. A friend of the composer, Ernest Guiraud, pieced together some of the remaining music, spliced in the <i>Menuet from "The Fair Maid of Perth"</i> and did quite a bit of additional arranging to make up the co-called Suite No. 2. Artur Rodzinski's performances are spirited and sonorous. Westminster's engineers do them full justice. WDM |
| Philharmonic Symphony of London | A | |
| 7½ ips. Double Track | A | |
| Sonotape (Westminster) SW-1033 | | |
| BORODIN: Polovtsian Dances | B | Once again, Perlea conducts a collection of numbers by different composers. This time, the common bond is membership in the "Mighty Five", that group which labored fruitfully to Russify the formal music of their native land. Only Rimsky-Korsakov is missing from this tape and he is well represented on others. Perlea's performances are typical. They are solid and musicianly and sympathetic to the music, without quirks, always forward-moving with no stopping by the wayside for the inspection of individual details. He lets the melodies of these very tuneful compositions sing appealingly and the bright recording is a considerable asset. WDM |
| MUSSORGSKY: Night on Bald Mountain | B | |
| CUI: Tarantella | A | |
| BALAKIREV: Tamar | A | |
| Bamberg Symphony under Jonel Perlea | | |
| 7½ ips. Double Track | | |
| Phonotapes-Sonore (Vox) PM-145 | Mussorgsky |  |
| CHOPIN: Piano Concerto, No. 2 in F minor, Op. 21 | A | The art of playing Chopin is not learned out of books or by imitation. The music of the mercurial, introspective Pole makes devilish interpretative demands. Playing the notes, even purely, is only a part of the problem. And to judge from some magnificent performances I have heard where as many notes fell under the piano as were played above, it seems the minor part. Badura-Skoda plays accurately and elegantly; every note is in place and not one of them is harsh. The concerto comes through all right, but with no magical moments. Clearly this soloist is no born Chopin player. The orchestra performs well and the recording is splendid. WDM |
| Paul Badura-Skoda, pianist; Vienna State Opera Orchestra under Artur Rodzinski | B | |
| 7½ ips. Double Track | A | |
| Sonotape (Westminster) SW-1013 | | |
| | Chopin |  |
| FRANCK: Symphonic Variations | A-B | Fortunate the soloist who draws Rodzinski for his collaborator. He is assured a performance in which the orchestral details possess inner balance and an equitable relationship to the solo instrument. When the orchestra carries the melodic line, it is beautifully arched; when the soloist has it, the orchestral fabric is sensitively transparent. Badura-Skoda's playing is as neat as ever and livelier than usual. This is music with which he has more rapport than he has with a "big" concerto like the Tchaikovsky. Both of these works are played with enthusiasm and vitality. The recording is a sample of Sonotape's indubitable expertness. WDM |
| RIMSKY-KORSAKOV: Piano Concerto | B-A | |
| Paul Badura-Skoda, pianist, Philharmonic Symphony Orchestra under Artur Rodzinski | A-A | |
| 7½ ips. Double Track | | |
| Sonotape (Westminster) SW-1035 | Rimsky |  |
| IPPOLITOV-IVANOV: Caucasian Sketches | B | One of the amazing aspects of this LP and tape era is the resurrection of compositions that departed from the concert stage many years back. The <i>Caucasian Sketches</i> are hardly ever played; even in pops concerts, only one or two of the four movements occasionally is scheduled. Yet today there are ten recordings available, in addition to a tape or two. The Borodin is hardier stuff and it has received even more attention in the recording studios. Rodzinski is one of the most dependable conductors alive; potboiler or masterpiece, music always receives his best and that is better than most conductors can attain. Excellent sound. WDM |
| BORODIN: Polovtsian Dances | A | |
| Philharmonic Symphony Orchestra of London under Artur Rodzinski | | |
| 7½ ips. Double Track | | |
| Sonotape (Westminster) SW 1029 | Borodin |  |
| LISZT: Piano Concerto No. 2 in A | B | The second of Liszt's piano concerti has been called an extended <i>Liebesraum</i> , and in truth it does have much in common with the popular piece bearing that name. It makes for pleasant listening when well played, and here the playing does the century-old composition justice. Entremont's range of feeling parallels the music from the soulful melodic to the bravura rhapsodic. The piano tone is refined and round, and recorded with veracity. Goehr's contribution is commendable; he leads the orchestra in a performance that meshes very well with the soloist's and the taping faithfully reflects the excellence of their collective endeavors. WDM |
| Philippe Entremont, pianist; Radio Zurich Orchestra under Walter Goehr | B | |
| 7½ ips. Stereo | A | |
| Concert Hall Society CHT/BN-6 | Entremont |  |

MOZART: Requiem in D minor, K.626 A
 Wilma Lipp, Elisabeth Höngen, Murray A
 Dickie, Ludwig Weber, Singers of Ge- A
 sellschaft der Musikfreunde, Pro Musica
 Symphony under Jascha Horenstein.
 7½ ips. Double Track
 Phonotapes-Sonore (Vox) PM-153
 Höngen



All things considered, this seems to me the best presentation of Mozart's noble Requiem. Horenstein exhibits rare restraint and control in his handling of the tonal texture, and his group works well together. The music emerges with dignity, serenity, and yet with momentum. The vocal soloists, while no heaven-sent quartet, prove themselves able and, in ensemble, particularly appealing. This is a difficult work to record, but Vox has come through in fine style. There is good separation of vocal and instrumental timbres and for the most part a becoming transparency, even in forte passages. CJI

MOZART: Symphony No. 25 in G minor; Symphony No. 29 in A; Symphony No. 33 in B Flat B
 B
 Vienna State Philharmonic under Joel Perlea
 7½ ips. Double Track
 Phonotapes-Sonore (Vox) PM-144
 Perlea

The lesser symphonies of Mozart are heard more frequently today than ever before, thanks to LP and the recent bicentennial. The "little" G minor is a restless work. It portrays the composer in a mood that our ancestors never cared to believe him capable of. More credit to us for viewing him as a man rather than a perpetual prodigy. Perlea conducts with authority and vitality. His performance of the G minor is taut and a little wayward. In the two other symphonies, he unbends with the mood and they bubble along winningly with only an occasional serious moment. The sound is bright and well balanced in each of the performances. WDM

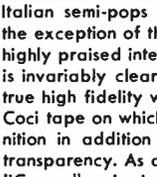


PROKOFIEV: Classical Symphony A
 Concerts Colonne Orchestra under Jascha B
 Horenstein A
 7½ ips. Double Track
 Phonotapes-Sonore (Vox) PMC-1002



The feature of these "Cameo" tapes is the price: \$2.98 per reel. At this figure, they compete with the ten-inch records released by a few of the major companies. These are not samplers. Phonotapes' announced policy is to present only complete compositions in the best performances available to it, even to culling the outstanding work from a miscellaneous program. In addition to these three tapes, the initial release offers Mozart's *Eine Kleine Nachtmusik* by the Pro Musica Chamber Orchestra under Rolf Reinhardt (PMC-1001), Borodin's *Polavtsian Dances* and Cui's *Tarantella* by the Bamberg Symphony under Jonel Perlea (PMC-1006), and *Holiday in Naples*, seven

BACH: Toccata and Fugue in D Minor; Come, Savior of the Gentiles A
 B
 Claire Coci, organist A
 7½ ips. Double Track Horenstein
 Phonotapes-Sonore (Vox) PMC-1003



Italian semi-pops played by Gianni Monese and his orchestra (PMC-1005). With the exception of the last, a bid to the mood music coterie, these are among the most highly praised interpretations to be found in the Vox catalog. The sound of the tapes is invariably clear and undistorted, noticeably cleaner than their disc counterparts, true high fidelity when reproduced on good equipment. A case in point is the Claire Coci tape on which the gigantic West Point organ has a reasonable degree of definition in addition to sheer volume. And in the orchestral tapes, there is superior transparency. As an effort to break the price barrier in the recorded tape field, the "Cameo" series is most welcome. WDM



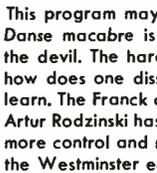
GRIEG: Norwegian Dances, Opus 35 A
 Bamberg Symphony under Edouard van A
 Remoortel A
 7½ ips. Double Track
 Phonotapes-Sonore (Vox) PMC-1004 Coci

RAVEL: Bolero A-A
DEBUSSY: Prelude to the Afternoon of a Faun A-A
 A-A
 Boston Symphony Orchestra under Charles Munch
 7½ ips. Stereo
 RCA Victor CCS/CCSD-21
 Munch



Last summer RCA issued a peach of an LP entitled "The Virtuoso Orchestra". The two performances herewith are drawn from that program, which included also Ravel's *Rapsodie espagnole* and *La Valse*. The Bolero he had done several years ago for London frrr and that version was quite something in its time. By direct comparison, however, you can get a pretty good idea of the strides that have been made in orchestral reproduction. The sound emanating from Symphony Hall is simply sensational, the playing of course beyond criticism. The same goes for the Debussy; you keep expecting to see a faun glide right out of the speaker. JL

SAINT-SAËNS: Danse macabre B-B-B
DUKAS: The Sorcerer's Apprentice B-B-A
 A-A-A
FRANCK: Le Chasseur Maudit
 Various orchestras.
 7½ ips. Double Track
 Sonotape (Westminster) SW-1020
 Rodzinski



This program may be a warning against violating some of our favorite taboos. The Danse macabre is a serio-comic tableau of skeletons cavorting to the fiddling of the devil. The hard lesson learned by the disobedient apprentice (since "Fantasia", how does one dissociate him from Mickey Mouse?) is one many of us have had to learn. The Franck depicts the punishment that befalls those who go hunting on Sunday. Artur Rodzinski has less grateful music to deal with than Argeo Quadri, but he exhibits more control and more tension. Whether they feed on roast beef or *Wienerschnitzel*, the Westminster engineers maintain their customary efficiency. WDM

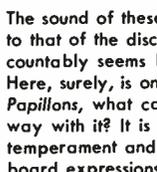


SCHUBERT: Piano Quintet in A, Op. 114 ("The Trout") A
 Anton Kamper, violinist; Erich Weiss, violist; Franz Kworda, cellist; Josef Hermann, double bass; Paul Badura-Skoda, pianist A
 7½ ips. Double Track
 Sonotape (Westminster) SW-3008 Skoda



The simple goodness that flows through and from Schubert's music is a rare and comforting phenomenon; and that it survives so touchingly through electronic and mechanical processes is a tribute to the spirit that still sings sweetly on our vibrant air. Schubert's lovely *Lied* about a trout is a masterpiece of the 8-tone scale and it flits about beautifully in the andantino and variations of the Quintet. The players all (but particularly Paul Badura-Skoda) perform with full appreciation of the lyric qualities of Schubert and never let their approach be dulled by the ponderous North German pedantry that Schnabel, for instance, inflicted on their naive lyricism. OD

SCHUMANN: Carnaval, Op. 9; Papillons, Op. 2 A-A
 B-A
 Guiomar Novaes, pianist A-A
 7½ ips. Double Track
 Phonotapes-Sonore (Vox) PM-152
 Novaes



The sound of these performances by Novaes is strikingly superior in this tape edition to that of the disc version. So much so that the Carnaval yields more pleasure, uncountably seems better played, indeed, than one listener had originally believed. Here, surely, is one of the superior postwar presentations of this masterwork. As for *Papillons*, what can one say that has not been said about Mme. Novaes' engaging way with it? It is one of the few triumphant demonstrations during recent years of temperament and technique matching to perfection one of the great Schumann keyboard expressions. CJI



The Red Norvo Quintette A to C
 7½ ips. Stereo B
 Jemo JJ1-S A
 Norvo



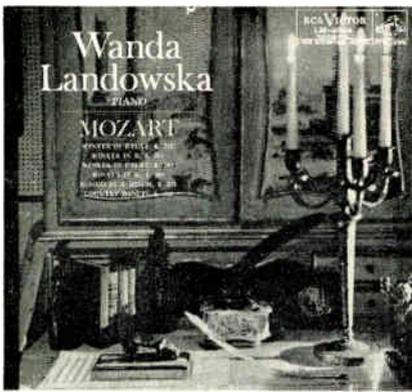
The cover announces: "It's new! It's nice! It's Norvo!" That sums it up more or less fairly. Tunes are *Stella by Starlight*, *Funny Valentine*, *Lullaby of Birdland*, *Tenderly*, *I'll Remember April*, *Love for Sale* — all sure-fire material — plus one of Norvo's own, *Spider's Web*. Personnel: the boss on vibes, Bob Drasin on flute-alto, Jim Wyble on guitar, Buddy Clark on bass, and Bill Douglass on drums. The session was recorded only last November in Hollywood, which causes one to wonder why the NARTB curve was elected when the RIAA "new orthophonic" had become the industry standard. But a little dial-twirling puts the sound aright. Easy listening. JL

In Old Bavaria A
 Franz Schermann and the Alpiners A
 7½ ips. Double Track A
 Bel Canto 301

This one probably would go better along with a mug of beer, especially if it were the fourth or fifth. The Alpiners play and yodel zestfully; indeed, such heartiness can become exhausting to the listener who has been neglecting his exercise. The *Clarinet Polka*, *Jolly Peter*, and the *San Diego Polka* (Bavarian?) establish the mood, and there are seven others. The recorded sound leaves nothing to the imagination. WDM

Play, Gypsy, Play A
 Antal Kocze and his band A
 7½ ips. Double Track A
 Sonotape (Westminster) SW-1032

The King of the Gypsies leads his ensemble in eight Hungarian numbers, most of them bearing simple descriptive names like *Hungarian Dance*, *Magyar Dance*, *Hungarian Song*. The music follows the usual pattern — gay, sad, fast, slow. Slurring, scooping, lengthy retards, frantic accelerations — all the tricks and characteristics are employed with surpassing skill to create a variety of moods. Excellent sound. WDM



COLLECTORS' CORNER

CONTRACTS

THE LADIES HAVE IT this time around. Our choice for the bimonthly best falls first and easiest on the Wanda Landowska recital of Mozartiana (RCA Victor LM-6044), for all her interpretative liberties, one of the great piano recordings of all time.

Runner-up is a record that comes in a jacket depicting a pretty thing whose name we know not, but her *Giaconda* smile adorns, appropriately, the new Mercury recording of Elgar's *Enigma Variations* (MG-50125). It is a superb performance by the Hallé Orchestra under Sir John Barbirolli, whose own tasteful setting of six Purcell pieces is coupled in a belated LP première.

Other outstanding releases: the Milhaud under Milhaud issue on Capitol; the last three Tchaikovsky symphonies on Decca; Flagstad's "Wesendonck Songs" on London; the Sibelius orchestral omnibus on Vanguard.

FOR THIS ISSUE, the remainder of our "Collectors' Corner" is devoted to the following communique from our overseas correspondent, Dennis Andrews, who is London critic for *The Liverpool Daily Post*:

SYMPHONIC BOA-CONSTRICTORS" they were called, and by no less a person than Herr Johannes Brahms, *Komponist*. Small wonder that the nine symphonies of Anton Bruckner have taken so unconscionable a time to become accepted as household pets! In the last three years, however, the LP catalogue has embraced seven of these extraordinary works and, with the appearance now of No. 5 in B flat, all the important ones are on records, some in several versions. It is hard to see why the *Fifth Symphony* has been left so long, unless it is because the conflict between "original" and "revised" editions is here at its fiercest. Did Bruckner sanction Franz Schalk's introduction of an additional brass contingent in the finale of this work? He was certainly alive at the time of the first performance in 1894 when Schalk did this, although ill and unable to attend

the concert. Probably we shall never know, but who feels like arguing when, as in this recording (which unblushingly follows the revised score and makes extra cuts) the Vienna brass blazes out so magnificently into the tremendous, broad chorale which crowns this monumental symphony?

No boa-constrictor this, but a sweeping Altdorfer landscape, under whose dramatically lit skies blue mountain ranges set with lakes stretch to the distant horizons. The foreground is patterned with forests, and punctuated by frowning castle battlements. Only incidentally, it seems, is this awe-inspiring vision of nature peopled by a hunting party or a marauding band of soldiers. Such a picture requires relaxed contemplation if it is to yield up its full magic, and so does Bruckner's music. Hans Knappertsbusch's spacious and illuminating reading (only occasionally is there a hint of undue haste) and the rich playing of the Vienna Philharmonic Orchestra are splendidly served by Decca's engineers. Completing the two discs are two orchestral excerpts from Wagner's "Götterdämmerung" — *Dawn and Siegfried's Rhine Journey* and the *Funeral Music*. They remind us that Knappertsbusch is now unrivalled as a Wagner conductor. The warmth and beauty of sound of these performances are in every way remarkable.

ROUSSEL is yet another composer whose major works are undeservedly neglected. A certain biting acidity of harmony, a neoclassical economy of means, a gaiety that is crisp and uncompromising are hardly despicable qualities in an over-indulgent age, though they may have only limited appeal. But what other composer combines such taut logic and clarity of texture, gives such an effect of space, air and light, radiates such cleanness and buoyancy, and generates such an invigorating rhythmic drive? This is music of the sea, a bracing tonic which blows a refreshing breeze through the conventions of

symphonic form. Till now only the *Fourth Symphony* was available on LP's. Now Decca has brought out both the *Third* and the *Fourth* in performances by Ernest Ansermet and the Orchestre de la Suisse Romande.

I believe M. Ansermet to be an admirable recording conductor — that is to say, he can balance his orchestra so acutely as to simplify considerably the work of the engineers. In complex, romantic scores — Rachmaninov's *Isle of the Dead* for example — the advantages of such a conductor are obvious; one sees both the woods and the trees. In Roussel, however, there is no over-lushness of sound, no over-loaded orchestration, only a lithe frame with sinews already stretched, into which the magic breath of life has to be breathed. It is here that Mr. Ansermet fails — he seems hesitant, indecisive, tired even, and the playing suffers as a result. Lack of precision and real thinness of string tone are unforgivable in such works, although the *Fourth Symphony* fares distinctly better than the *Third* in this respect. The quality of the recording, too, is not up to the best Decca standards. A great disappointment this, all round.

RECORD companies continue to catch up on works neglected for reasons of fashion, economics, or simply for no good reason at all. The music of Franz Berwald, the 19th Century Swedish composer, must surely head this last category. D.G.G. have drawn attention to and partly remedied this intriguing gap by issuing Berwald's *Second* and *Third Symphonies*, scored for normal large symphony orchestras, in performances by the Berlin Philharmonic Orchestra under Igor Markevitch. It is fun to trace influences — Schubert in modulations, Berlioz in general craftsmanship, Beethoven too, perhaps, in his working-out passages. But this done, a remarkably personal voice still persists, and one that was seemingly ahead of its time. The extreme interest of the music outweighs for the moment criticism of the performances, which appear rather too glossy. The orchestral playing is excellent and the recording good, if somewhat over-resonant at the *tuttis*.

SIR ADRIAN BOULT has recorded Schubert's *Ninth Symphony*, a particular favourite of his, for Pye-Nixa. Like Klemperer, Boult has an acute feeling for structure, wedded in his case to a rocklike determination never to obliterate the composer's personality with his own. Here, then, is a straightforward, vigorous and wholly consistent performance, quite well captured by the engineers, and adequately if no better played by the Philharmonic Promenade Orchestra.

LESS on the beaten track is "Music from Sicily", played by the Hamburg Philharmonic Orchestra under the Italian
Continued on page 62

Record Reviews and Ratings

BOARD OF REVIEWERS: Ward Botsford • Jean Bowen • Eugene Bruck • Oliver Daniel • Warren DeMotte • Leonard Feather • Shirley Fleming • Charles Graham • David Hall • Peggy Glanville-Hicks • Allen Hughes • Edward Jablonski • Alfred Kaine • Richard L. Kaye • Ezra Laderman • C. J. Luten • James Lyons • George Louis Mayer • Ruby Mercer • David H. Miller • Robert Prestegaard • David Randolph • Richard RePass • Fred Reynolds • Abraham Skulsky • Sheldon Soffer • Walter Stegman • Saul Taishoff

BEETHOVEN: The Symphonies A
London Symphony, London Philharmonic, A
Royal Philharmonic, and Vienna R
Philharmonic Orchestras under Felix
Weingartner
Entré set E7L-55 7-12''

Beethoven

Felix Weingartner is fifteen years dead and he had recorded most of these performances long before that. Their fi, accordingly, is decidedly not hi. But neither is the price, please note; where else can the complete "Nine" be had for \$14? Bargain-conscious beginners are in luck, for this conductor's way with Beethoven was, as it is said, history, and the fact is that his conception of the symphonies is worth a premium by comparison with others that are selling briskly at the going rate. The first and last of the series are treasures, the others at least treasurable. If you can afford to duplicate, acquire this omnibus reissue instanter. JL



BEETHOVEN: Symphony No. 6 in F, Op. 68 ("Pastorale") A
Berlin Philharmonic Orchestra under A
Eugen Jochum
Decca DL-9892 12''

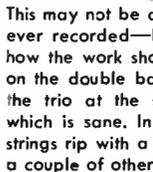
Jochum



"Slow" is one word with which to describe this performance. But unlike Furtwängler, who uses similar tempi, Jochum does not treat the music with a heavy hand. There is grace, style, and beauty of phrasing here, along with the warmth—effective, yet not overdone—that is essential to this music. The Cluytens version has the same orchestra, and a recording which is superior for its clarity; at the same time, it is rather too objective in interpretation. If you yearn for a more conventionally paced performance, try the excellent recordings of Kleiber or Walter. Decca's recording is rich, with emphasis on ensemble rather than individual voices. DHM

BEETHOVEN: Symphony No. 7 in A, Op. 92 A
Philharmonia Orchestra under B
Otto Klemperer
Angel 35330 12''

Klemperer



This may not be as extra special as the Klemperer *Eroica*—which is nearly the finest ever recorded—but it is certainly awfully good. Klemperer has his own notion of how the work should go. In the second movement he puts the accents very heavily on the double basses. In the third the timpani are outstanding in the trio. He takes the trio at the slower—I am almost tempted to say the Weingartner—tempo, which is sane. In the Finale he is not afraid, as are many conductors, to let the strings rip with a sound of savagery where needed. Put this on the shelf, along with a couple of others, as the best available. WB



BRUCKNER: Symphony No. 5 in B flat A-A
WAGNER: "Götterdämmerung"— B-A
Orchestral excerpts A-A
Vienna Philharmonic Orchestra under
Hans Knappertsbusch
London LL-1527/8 12''

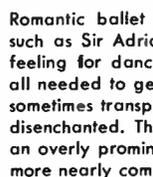
Knappertsbusch



The *Fifth* is an extraordinarily powerful work, even for Bruckner. High hopes were raised when this issue was announced, and in terms of performance they have been realized. Knappertsbusch and the orchestra are superb. But—and it is a big "but"—the conductor has for some unfathomable reason elected the much revised and cut version made by hands other than Bruckner's, published after his death. I disapprove most emphatically. The interested reader should give his attention to the *Urania* forces which, if not so spectacular, at least play what Bruckner wrote. The "Götterdämmerung" excerpts are the usual ones; they are very well performed. ST

DÉLIBES: Suite from "Coppélia"; A-B-B
Suite from "Sylvia"; Naisa Waltz C
Philharmonic Promenade Orchestra B
under Sir Adrian Boult
Westminster XWN-18241 12''

Délibes



Romantic ballet music presents few technical difficulties and any fine conductor, such as Sir Adrian, can easily perform it with accuracy and taste. Still, an innate feeling for dance movement, a sure theatrical instinct, and a touch of magic are all needed to get Délibes' scores off the ground. Boult's readings are always clear, sometimes transparent, and generally pert, but for me they remain earthbound and disenchanting. The excerpts are the conventional ones. Excellent sound except for an overly prominent violin solo. If you are shopping this repertory don't miss Irving's more nearly complete highlights on two Victor discs. GLM



DVOŘÁK: Symphonic Variations, B-A
Op. 73; Scherzo Capriccioso, A-A
Op. 66 A-A
Philharmonia Orchestra of Hamburg
under Arthur Winograd
M-G-M E-3438 12''

Winograd



This music probably does not carry with it the artistic weight of the *Fourth* and *Fifth Symphonies*; yet it is pleasant and richly colored. Winograd brings tenderness and imagination to these scores, and surprisingly a bit more warmth to the *Variations* than does Beecham in his competing version. The *Scherzo Capriccioso* is one of the loveliest short orchestral compositions by any composer, and the performance here is sweet and lyrical, as it should be. Hamburg's orchestra is decidedly not the world's best, but it seems responsive under Winograd's capable baton. The recording is clear and brilliant, with somewhat over-exaggerated highs. DHM

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 a re-issue.**

Important Notes: 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.

ELGAR: Enigma Variations, Op. 36 A-A
PURCELL: Suite for Strings (orr. Barbirolli) A-A
 Hallé Orchestra under Sir John Barbirolli
 Mercury MG-50125 12"

Barbirolli

HAYDN: Symphony No. 100 in G; Symphony No. 101 in D A-A B-C
 Vienna State Opera Orchestra B-B
 under Mogens Wöldike
 Vanguard VRS-492 12"

Wöldike

IBERT: Suite Symphonique, "Impressions of Paris" B-A B
RIETI: Madrigale B
 M-G-M Chamber Orchestra under Arthur Winograd
 M-G-M E-3414 12"

Rieti

KODÁLY: Háy János Suite B-B
STRAVINSKY: Divertimento B-A
KODÁLY: Galanta Dances B-B
LISZT: Hungaria; 2 Rhapsodies B-C-C
 RIAS Symphony Orchestra under Ferenc Fricsay; Bamberg Symphony Orchestra under Ferdinand Leitner
 Decca DL-9855, -9870 12" each Kodály

MILHAUD: Suite Provençole; Saudades do Brasil A-A A
 Concert Arts Orchestra under Darius Milhaud
 Capitol P-8358 12"

Milhaud

MOZART: Divertimento in D Major, K.131; Cossation in B Flat Major, K.99 A-A C-A B-A
 America Chamber Orchestra under Robert Scholz
 Westminster XWN-18261 12"

Scholz

MOZART: Symphony No. 39 in E flat, K.543; Clarinet Concerto in A, K.622 A-A B-B A-B
 Philharmonia Orchestra under Herbert von Karajan; Bernard Walton, clarinetist
 Angel 35323 12"

Karajan

RACHMANINOV: Symphony No. 2 A
 Leningrad Philharmonic Orchestra under Kurt Sanderling
 Decca DL-9874 12"

Sanderling

RIMSKY-KORSAKOV: Scheherazade, Op. 35 A B
 Concertgebouw Orchestra of Amsterdam under Eduard van Beinum
 Epic LC-3300 12"

Beinum

SANTA-CRUZ: Sinfonia No. 2, Op. 25 B-A
VILLA-LOBOS: Bachianas Brasileiras No. 9 B-B B-B
 The M-G-M String Orchestra under Carlos Surinach
 M-G-M E-3444 12"

Villa-Lobos

I would hesitantly call this one of the best ten records of the season. The Elgar has never had so sympathetic a spokesman—and this includes Sir John's old HMV recording on 78's. Frankly, I love the *Enigma*, from pompous old "E.D.U." himself to flighty "Dorabella" and of course "Nimrod". It is a genuine masterpiece and the orchestra and conductor play it grandly. The Purcell also was recorded before by Sir John, with the New York Philharmonic for Victor many years ago. Besides strings he uses horn, flutes and a cor Anglais. It is a tastefully arranged suite, although Sir John here and there discloses his Latin blood. Perfect recording. WB



This is the first of three discs devoted to the last six symphonies of Haydn. The editions used are Haydn's little known autographs. The Danish conductor Wöldike is a fine musician whose best work has been accomplished in German music predating Haydn. For this composer he offers insufficient vigor, dramatic contrast, and elative spirit. The orchestra plays well for him in the *Military* and, everything considered, this is a better than adequate statement of the work. There are, however, some ragged moments in the *Clock*, and here Wöldike's shortcomings seem most pronounced. Unusually penetrating program notes by H. C. Robbins Landon. CJI

The *Madrigale*, harking back to early Italian times, has a warmth one so often misses in much neoclassicism. Ibert's "Impressions of Paris" have the nice, bright splash of the travel brochure. We spend a few minutes each conjuring up the *Métro*, the *Faubourgs*, the *Paris Mosque*, a "restaurant au Bois de Boulogne," the packet-boat "Ile de France," and *Parade Forain*. Winograd does a fine job with both works. Soundwise they are on the non-resonant side. Anyone surfeited with the roll of the echo chamber will find M-G-M releases quite faithful to actual instrumental timbre. Musicians may appreciate their clarity. Hi-fi addicts may not. OD



The picaresque adventures of Kodály's Magyar hero are most effective when performed with gusto. Fricsay's drive makes the good-humored boasting of his countryman sound more garrulous than imaginative, although the quieter passages are rendered with sympathetic sensitivity. The brilliantly performed *Divertimento* is a suite drawn from the ballet *Le Baiser de la Fée*; it is based on Tchaikovsky themes as strained through Stravinsky's intellect. The *Galanta Dances* are vivacious and are so played. But *Hungaria* is a creaking oldster made palatable only by Leitner's skill. In the familiar *Rhapsodies* (Nos. 1 and 2), Fricsay exhibits unusual geniality. WDM

Marvelous works, both, and perfectly done. Milhaud's jacket note is a review in itself: "I had to wait thirty-five years before a possibility of recording the *Saudades do Brasil* was offered me. This should be encouraging for young composers who wish to have their works recorded as soon as they are written. . . . Although you don't expect from a composer the technique of professionals of the baton, I think it is worth while to have the composer's tempi and interpretation." Golschmann's version of the suite, latterly in disguise on Camden, now may be retired with honor. The souvenir of World War I Rio will be greeted, I hope, as the masterpiece it is. JI



Robert Scholz and his first-rate ensemble give a quite good account of themselves in these two light hearted Mozart works. However, their approach to the *Divertimento* is one of extreme caution. So that, while every note is in its place, while there is some magnificent playing by the horns, the work as a whole fails to come to life. In particular the beautiful second movement (already an Adagio) seems too slow. By contrast the *Cassation* gets a full bodied and spirited performance. I have the impression that Scholz felt more at home in this work, where the pure Mozartean elements are less apparent than in the *Divertimento*. AS

The characteristics of a Mozart performance by Karajan are by now rather well known. They are a compound of steadiness, restraint, sensitivity, and a kind of impersonal warmth. In short supply most of the time are really wide dynamic range, ample rhythmic tension, and a full measure of expressive power. The two presentations herewith are no exception to the established pattern. They are easy to listen to, probably easy to live with; however, they do not seem ideal to me. This is particularly true of the concerto; Walton, the Philharmonia's first-desk clarinetist, plays with great refinement but little vigor. CJI



The Russians claim to have the world's finest orchestra in the Leningrad Philharmonic. Judging from this recording, with its lush strings, its full and expressive brass and its unity of ensemble, their claim may not be totally unjustified. This is a juicy performance; but then, this is juicy music. There is also a suggestion of profundity in it which may come as a surprise to those who know only the more popular piano concerti. It can be a rewarding experience, especially when played by an orchestra which feels the music so intensely. The recording was made in Berlin—a fortunate thing, remembering the many inferior Russian tapes. DHM



This is number twenty, or it may be twenty-one, or even twenty-two; I've lost count. But this does not mean that I am indifferent to *Scheherazade*. By no means; I am indifferent only to mediocre performances. As so late a date no one has to be told that the Concertgebouw is as fine an orchestra as there is, or that Beinum is a most expert conductor. So why isn't this a superlative *Scheherazade*? Maybe the music does not possess the conductor or maybe he does not possess the music; it is hard to say. Put it down as accurate and dull. Fair but dull recording too. Try Ansermet on London or Morton Gould on Victor. WB



Domingo Santa-Cruz is a Chilean composer until now quite unknown in this country. His *Sinfonia*, scored for string orchestra, is an example of competent craftsmanship with very little real invention or imagination. The style can be best described as neoclassicism of Hindemithian origin, although in his expression the composer tends toward neoromanticism. Everybody is kept busy constantly and, after more than half an hour, the total effect can be very tiresome indeed. By direct comparison the slender Villa-Lobos piece is like a ray of sunshine with its color, its invention, and its conciseness. The playing is uniformly good, the sound rather dry. AS

SHUMANN: *Symphony No. 3 in E Flat* A
 ("Rhenish"); *Manfred Overture* B
 Israel Philharmonic under Paul Kletzki C
 Angel 35374 12"

Kletzki



Recording companies did precious little to celebrate the Schumann centenary. No "Manfred" complete. No "Genoveva". Angel at least made a gesture. Not having heard the other symphonies of this now completed set I can only answer for the *Rhenish*. It reminds me that Schumann is out of style today. He represents an era which our mechanized age mistrusts. It takes a conductor with his roots in Romanticism to conduct Schumann. Such a conductor is Bruno Walter, who once made a very fine *Rhenish* for Columbia. It is to be hoped that he'll repeat, for Kletzki's is a humdrum performance not helped by dull recording. WB

SHOSTAKOVICH: *Symphony No. 1* A-B
 (With Prokofiev's *Scythian Suite* and/or B-B
 Kabalevsky's "Colas Breugnon" Suite) B-C
 Radiodiffusion Orchestra under Igor A-C
 Markevitch; St. Louis Symphony under A-A
 Vladimir Golschmann A-A
 Angel 35361 12"
 Columbia ML-5142 12" Golschmann

Golschmann

Columbia has been telling everyone about the beer hall in St. Louis which has such fine acoustics. Well, so it has. Good marks for the recording. Excellent performance, too. Columbia is to be congratulated on the acquisition of the fine St. Louis group, which gives us the best Shostakovich *First* on records. The Kabalevsky suite is, to me, easily the loudest, dullest music in existence. Markevitch is hampered by an orchestra inferior to his demands. The *Scythian Suite* is marred by especially poor recording; in the final movement a tambourine goes off with a sound of a hungry rattlesnake. This is hi-fi? WB



SIBELIUS: *The Tone Poems* A
 Philharmonic Promenade Orchestra of A
 London under Sir Adrian Boult A
 Vanguard set VRS-489/490 2-12"

Sibelius



This is a most important issue, for Sibelius remains not only the century's greatest Symphonist but also, as this album proves, its greatest composer of musical landscapes. These records contain the following pieces in their first LP appearances: *The Bard*, *Nightride* and *Sunrise*, and *Oceanides*. Besides these there are: *En Saga*, *The Swan of Tuonela*, *Lemminkäinen's Homecoming*, *Pohjola's Daughter*, *Finlandia*, *Prelude to "The Tempest"* and *Tapiola*. Rather than repetitions of the more familiar works we should have had a first recording of Luonnottar. Still, I am most thankful for *Oceanides*, which betters both in musical lore and decibels Boult's old Sibelius

Society set. What an utterly fantastic, yet perfect, creation! The same can be said in only slightly lesser degree for *Nightride* with its sunrise of ice. *The Bard*, too, is a wonderfully unfamiliar work of great rough poetry. On the whole all the program is excellently conducted and expertly played by the orchestra (which is really the London Philharmonic). Only *En Saga* struck me as a mite too fast in tempo. I remember the lift of Beecham's performance as being more appropriate. The recordings are uniformly good, and Vanguard is to be thanked for the excellent notes by Abraham Veinus and the superb illustrations by Finland's great painter, Akseli Gallen-Kallela, in excellent reproductions. WB



R. STRAUSS: *Tod und Verklärung*; A
Don Juan (or) *Till Eulenspiegel* A-C
 Vienna Philharmonic Orchestra under A
 Fritz Reiner; Paris Conservatory A
 Orchestra under Hans Knappertsbusch
 RCA Victor LM-2077 12"
 London LL-1478 12" Reiner

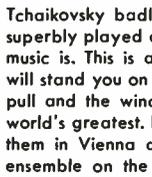
Reiner



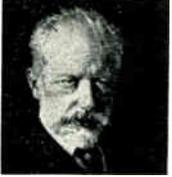
Both scores are given the slow, microscopic treatment by Knappertsbusch, and both emerge well played but dramatically pallid. Reiner's performances are all that the others aren't. His *Till* leaves absolutely nothing to be desired. All of the chivalry, the mock pomposity, the Chaplin-like subtlety, and the belly laughs are there. As for Reiner's *Tod und Verklärung*: suffice it to say that I had imagined myself beyond reacting to such a thrice-heard warhorse, but that the goosepimples just grew and grew. It's really unbelievably moving. No small credit is due the peerless Viennese, who play like angels. Fine sound in both releases. AK

TCHAIKOVSKY: *The Lost Three Symphonies* A
 Leningrad Philharmonic Orchestra under A
 Kurt Sanderling
 and Eugene Mravinsky
 Decca set DXE-142 3-12"

Tchaikovsky



Tchaikovsky badly conducted or badly played is a confounded bore. Tchaikovsky superbly played and conducted, especially these symphonies, can be thrilling as little music is. This is an absolutely thrilling set from every point of view. The recording will stand you on your ear. Such brass! I have never heard the like. The strings really pull and the winds are excellent. Obviously the Leningrad Orchestra is one of the world's greatest. Decca, via Deutsche Grammophon, seized the opportunity to record them in Vienna during a recent visit. Naturally, no one can completely judge an ensemble on the basis of three records, but Tchaikovsky is an acid test for any



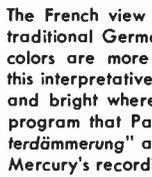
orchestra and conductor. Sanderling, who conducts only the *Symphony No. 4*, impressed me most. This is one of the finest recordings we have of this much maligned work, and it's an unusual reading which quite bowls you over. Sanderling clearly is a masterful conductor; it would be a pleasure to hear him in other music. Mravinsky, who conducts the last two works, also makes a strong impression. His *Fifth* is the better of the pair, full to overflowing with poetry and feeling. The *Pathétique* is good but it cannot challenge Furtwängler's which, by the way, Victor should have put on LP long ago. In all, a marvelously provocative issue. WB



Mravinsky

WAGNER: *Dawn & Siegfried's Rhine Journey*; *Siegfried Idyll*; *Prelude to "Parsifal"*; *Prelude to Act 3 of "Tristan und Isolde"* A
 Detroit Symphony Orchestra under Paul A
 Paray
 Mercury MG-50107 12" Paray

Paray



The French view of Wagner's music is more lucid and more transparent than the traditional German one. The harmonic web is woven of finer strands and the tonal colors are more sharply delineated. With a master's hand wielding the baton, this interpretative style may be quite exhilarating and the music made to seem airy and bright where it otherwise sounds heavy and thick. This is the third Wagnerian program that Paray has recorded for Mercury. His *Idyll* has tenderness, his "Götterdämmerung" ardor, the "Parsifal" exaltation and the "Tristan" an air of nostalgia. Mercury's recording splendidly communicates the vitality of these readings. WDM



Contemporary Music for Strings A to B
 (Martin: *Passacaille for String Orchestra*; Hindemith: *Five Pieces for String Orchestra*; Berkeley: *Serenade for Strings*; Barber: *Adagio for Strings*, Op. 11)
 Stuttgart Chamber Orchestra
 London LL-1395 12" Martin

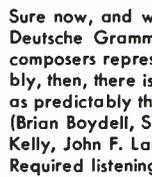
Martin



This is a collection of very fine pieces indeed. Martin's *Passacaille*, originally written for organ in 1944, is typical of the composer's music. It is solidly constructed and expresses a mood of sadness and resignation. Hindemith's educational pieces are well known already. They combine functional and creative elements in the most marvelous fashion. Berkeley's *Serenade*, while in a lighter vein, is perhaps the most attractive piece of the collection. It combines French clarity of expression with originality of texture. As to Barber's *Adagio*, nothing much is left to be said about it. Karl Münchinger and his men perform everything to perfection. AS

New Music from Old Erin A to C
 Radio Eireann Symphony Orchestra A
 under Milan Horvat A
 Decca DL-9843/4 2-12"

Horvat



Sure now, and who would have expected the likes of this to arrive from Dublin via Deutsche Grammophon, conducted by a Yugoslavian if you please? Of the seven composers represented the oldest was born in 1884, the youngest in 1933. Predictably, then, there is a half-century of successive styles involved in the sampling. But just as predictably there is a pervading nationalism that dilutes the individualities on view (Brian Boydell, Seoirse Bodley, and Frederick May in Vol. I; A. J. Potter, Thomas C. Kelly, John F. Larchet, and Arthur Duff in Vol. II) even as it accounts for their vigor. Required listening, in any event, for all modern ears. JL



C. P. E. BACH: Flute Concertos in A and G A
 Jean Pierre Rampal, flautist; orchestra A
 under Louis De Frament A
 London, /L'Oiseau-Lyre OL-50121 12''

C. P. E. Bach

The "Hamburg" Bach was not only a great composer but also he was a very practical composer. Both concerti are written so that the solo part may be taken by any wind, string, or clavier soloist. In this case the wonderful, eccentric Rampal has made the concerti appear to have been conceived with the solo flute in mind. And rightly so, for Frederick the Great, Bach's patron, loved to play both works. The recording has great drive in the rondo movements and an ethereal tenderness in the ariosos. One reservation—some of the *subito pianos* sound as if they were tailored for audio rather than concert performance. Otherwise, a brilliant execution. EL



BOCCHERINI: Cello Concerto in D, Op. 34; Guitur Quintet in E minor, Op. 50, No. 3 A-A
 A
 A

August Wenzinger, cellist; Concert Ensemble of the Schola Cantorum Basiliensis under Joseph Bopp
 Decca Archive ARC-3057 12''

Boccherini

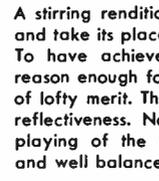


How should the humble guitar behave in the august company of a string quartet? Boccherini's answer: it may agree or object, as the mood takes it; it may assert its voice or retire to earnest accompaniment; it may speak gaily or somberly. And all these things it does, in one of the most engaging musical conversations overheard anywhere. The noteworthy aspect of the cello concerto is not the taxing role of the solo, which one expects from a composer writing for his own instrument, but the attention paid to the woodwinds and horns in the orchestra. Performances are excellent, with a little sympathy demanded for the cello in the high registers. SF

BRAHMS: Piano Concerto No. 1 in D minor, Op. 15 A
 A

Rudolf Firkusny, pianist; Pittsburgh Symphony Orchestra under William Steinberg
 Capitol P-8356 12''

Firkusny



A stirring rendition this, of great depth, and one that may well hold its head high and take its place alongside those featuring such as Serkin, Rubinstein and Bachaus. To have achieved the finger dexterity demanded by this technical monster is reason enough for commendation. But Firkusny makes it a text for poetic exposition of lofty merit. The second movement in particular is warm and gentle in its somber reflectiveness. No small credit must be given to Steinberg and also to the fine playing of the Pittsburghers. Their collaboration is ideal. The sonics are clean and well balanced, as usual with Capitol. AK



CASTELNUOVO-TEDESCO: Violin Concerto No. 2 ("The Prophets") A-A
 A-A

R. STRAUSS: Violin Sonata in E Flat
 A-A
 Jascha Heifetz, violinist; Brooks Smith, pianist; Los Angeles Philharmonic Orchestra under Alfred Wallenstein
 RCA Victor LM-2050 12''

Castelnuovo-Tedesco

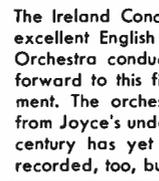


This Concerto is as bracing as an ocean view and seems almost as vast and romantic. Composed in 1931, it does little that is new, in a strict sense; yet C.T.'s evident grasp of everything previously accomplished in concerto writing contributes remarkably to a work that is individual in style and expression. The Strauss Sonata demonstrates in one not-so-easy lesson that a composer inalienably associated with orchestral magnitude can channel his ideas into frailer mediums just as convincingly. Heifetz outdoes even Heifetz, for in these performances one senses an involvement on his part somewhat lacking in the recent Beethoven Concerto. SF

IRELAND: Piano Concerto in E Flat A-C
BRITTEN: Holiday Diary, Op. 5 (solo piano) C-A
 B-A

Sondra Bianca, pianist; Philharmonia Orchestra of Hamburg under Hans-Jurgen Walther
 M-G-M E-3366 12''

Bianca



The Ireland Concerto is a very tuneful affair. I have enjoyed it for years via the excellent English Columbia recording, which features Eileen Joyce with the Hallé Orchestra conducted by the late lamented Leslie Heward. Consequently I looked forward to this first LP recording. Unfortunately, it is substandard in every department. The orchestra is the villain of the piece, although Miss Bianca is leagues from Joyce's understanding of what is as charming a piano concerto as the twentieth century has yet produced. The early Britten work is better played, and better recorded, too, but the music is very minor. WB



LAMBERT: Concerto for Solo Piano and Nine Pleyers; Eight Songs by Li-Po B-A
 B-B
 B-A

Gordon Watson, piano; Alexander Young, tenor; Argo Chamber Ensemble under Charles Groves
 Westminster XWN-18254 12''

Lambert

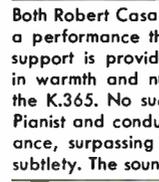


Constant Lambert was, during his short span of life, almost as versatile a musician as our own Leonard Bernstein. Whether, among his many admirable facets, he can be ranked as a first-rate composer, is on the whole questionable. His own style was very much derivative of Debussy and Ravel, and in his Concerto he tries to blend this with a very strong jazz element. Well, it just doesn't work; the whole thing sounds very much outdated and the overlengthy structure of the work is of no help either. The songs are of a much higher quality. While not strongly original, they are nevertheless expressive and refined. The performances are rather perfunctory. AS

MOZART: Concerto in E Flat for Two Pianos, K. 365; Concerto No. 12 in A, K. 414 A-A
 B-A
 A-A

Robert and Gaby Casadesus, duopianists; Robert Casadesus, pianist; Columbia Symphony Orchestra under George Szell
 Columbia ML-5151 12''

Szell



Both Robert Casadesus and his gifted wife, Gaby, are in top form here. They present a performance that is cheerful in mood and impressive in balance. Firm orchestral support is provided by Szell. However, I found him rather academic and lacking in warmth and nuance at times, particularly in the beautiful second movement of the K.365. No such objection can be raised anywhere in this version of the K.414. Pianist and conductor collaborate in a wonderfully exuberant and colorful performance, surpassing Lili Kraus and Monteux, their closest competitors, in humor and subtlety. The sound is better on the Columbia disc, too. AK



RACHMANINOV: Rhapsody on a Theme by Paganini, Op. 43; Concerto No. 4 in G minor, Op. 40 B-C
 B-B
 B-B

Yakov Zak, pianist; State Symphony Orchestra and Moscow Youth Symphony under Kiril Kondrashin
 Westminster XWN-18335 12''

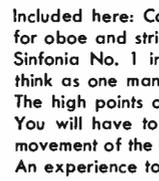
Rachmaninov



Still another Russian pianist "arrives" in America. If he is not in the star category he cannot be too far from it, to judge from these recordings. Zak plays with a wide dynamic span, a firm tone, and a good deal of nuance. The sound, though hardly of the first quality, does betray the smallish size and somewhat undernourished tone of the two accompanying ensembles. I must add that Kondrashin's contributions can be considered no more than routine. Future releases by Zak will be eagerly anticipated and, on the evidence of this debut disc, will deserve attention. C.J.L.

VIVALDI: Concerti and Sinfonios A
 Solisti di Zagreb under Antonio Janigro; A
 André Lardot, oboist; Rudolf Klepac, A
 bassoonist; Anton Heiller, harpsichordist
 Vanguard BG-560 12''

Janigro



Included here: Concerto in G for strings and cembalo, "Alla Rustica"; two concerti for oboe and strings, in D minor and F; Concerto for bassoon and strings in E minor; Sinfonia No. 1 in C, and No. 2 in G. Not only do the members of the ensemble think as one man, but also the oboist in particular displays breath-taking virtuosity. The high points of the record are the D minor and F major concerti featuring him. You will have to search far and wide for music of greater beauty than the slow movement of the latter, in which the oboe and unison strings sing in exalted dialogue. An experience to hear. The sound is full, clear, and very well balanced. SF



Vivaldi: 18 Flute Concertos A
 Gastone Tassinari, flautist; I Musici Virtuosi A
 De Milano A
 Vox DL 353 3-12''

Vivaldi



This forbidding package is in fact a heavenly joy. There is so much variety, so much wonderful music that the listening hours fly by. And the student can trace the evolution of Vivaldi's contribution to the concerto form: From the concerted music of No. 3 in G, Op. 10, to the flamboyant creation of No. 7 in D, Op. 44R, there is the constant emergence of the soloist as the musical figure of the 18th century. Tassinari is most dependable, and often he generates excitement. What he lacks as a technician, he more than makes up for in musicality. The string group with its harpsichord continuo performs with taste, and all is engineered with sensitivity. EL

BLOCH: Suite for Viola; Suite Hébraïque; Meditation and Processional A-A-A
 William Primrose, violist; David Stimer, pianist
 Capitol P-B355 12''

Primrose

COWELL: 6 Piano Works etc. A to C
HOVHANESS: Duet for Violin and Harpsichord A
PINKHAM: Concerto for Celesta and Harpsichord Soli etc. A
 Various artists
 Composers Recordings CRI-109

Cowell

KIRCHNER: Trio for Violin, Cello and Piano; Sonata Concertante for Violin and Piano A-A
 Nathan Rubin and Eudice Shapiro, violinists; George Neikrug, cellist; Leon Kirchner, pianist
 Epic LC-3306 12''

Kirchner

MARAIS: Suite for Violin D B-A
COUPERIN: Pièce in B minor A-A
 Wenzinger, viol; Neumeyer, harpsichord
 Decca Archive ARC-3056 12''

MOZART: Sonata in B Flat, K. 454; Sonata in A, K. 526 A
 Arthur Grumiaux, violinist; Clara Haskil, pianist
 Epic LC-3299 12''

Haskil

RAVEL: Trio in A minor A-A
FAURÉ: Trio in D minor A-B
 Beaux-Arts Trio
 M-G-M E-3455 12''

Fauré

SCHUBERT: String Quartet No. 14 in D minor ("Death and the Maiden") A
 Hollywood String Quartet
 Capitol P-B359 12''

Schubert

TARTINI: 6 Sonatas B
 Peter Rybar, violinist; Franz Holetschek, harpsichordist
 Westminster XWN-1B172 12''

TARTINI: "Devil's Trill" Sonata A-A
MOZART: Violin Sonata in B Flat, K. 454 A
 David Oistrakh, violinist; Vladimir Yampolsky, pianist
 Angel 35356 12''

D. Oistrakh

Contemporary French Wind Music B to C
 (Ibert: Three Short Pieces; Damase: Seventeen Variations; Tomasi: Variations on a Corsican Theme; Arrieu: Quintet in C)
 London L'Oiseau-Lyre OL-50122

Ibert

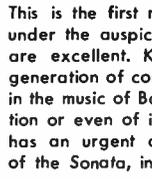
The Violinist Composer A-C
 David Oistrakh, violinist; Vladimir Yampolsky, pianist
 Decca DL-9BB2 12''

Paganini

It is not meant as an oversimplification of Bloch (heaven forbid) to say that if one of his works "speaks" to you, all of them will. These remarkable pieces for viola display the same melodic power and fantastic intensity as do the quartets, and the same capacity to gain shape and take hold of one the more one listens. In a day when intellectuality is at a premium, here is a composer with the courage and the creative wherewithal to reveal a vision that is personal and at the same time broadly significant. The viola is superbly suited to carrying the burden of these revelations, and Primrose to transmitting them. The sound is close and clear. SF



The same Cowell pieces for piano were among the twenty he recorded for Circle years ago. I understand that Peter Bartók has acquired the latter tapes and will reissue the remainder shortly. No need to hesitate, therefore, as to these new performances. Also included: Cowell's *Prelude* for violin and harpsichord and, for the same instruments, the *Duet* of Hovhaness and the *Cantilena* and *Capriccio* of harpsichordist Pinkham. Composers C. and P. are joined by violinist Robert Brink and Edward Low, celesta. Any who doubt Cowell's stature are commended to *The Tides of Manaunau*. It was written in 1912; today it is still the music of tomorrow. JL



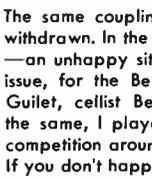
This is the first recording in the Twentieth Century Composers Series to be issued under the auspices of the Fromm Music Foundation, and welcome it is. Both works are excellent. Kirchner is unquestionably a leading figure among the younger generation of composers. While the roots of his style and structure are to be found in the music of Bartók, Schönberg and Sessions, there is never the feeling of derivation or even of influence; his expressive intensity is uniquely his own and his music has an urgent and uncompromising quality. Of the performances I prefer that of the *Sonata*, in which Eudice Shapira does some extraordinary playing. AS



As befitting music composed for the court of Louis XIV, Marais' *Suite* is satisfactorily polished throughout its fifteen short movements; when compared to the gamba suites of Bach it reveals in a nutshell the differences between the Galant style and the "old fashioned" Baroque. The Couperin is a bit more closely allied to the older style. August Wenzinger and Fritz Neumeyer, respectively, do well by both. SF



This is one Mozart record not to be missed. With perfect understanding, of each other and of the composer, Arthur Grumiaux and Clara Haskil give a performance of memorable beauty. Standing midway between the slash-and-grind school and the ruffle-and-frill Mozartians, they present these late sonatas—so well developed in respect to violin-piano balance and pure musical expressiveness—in a style that balances boldness with the most perceptive phrasing. The spiritual element does not escape them; the reflective slow movement of the *B Flat* comes through with a rare poignancy. One is tempted to say that Mozart playing can reach no higher. SF



The same coupling was offered by the Albeniz on an early Mercury long since withdrawn. In the interim there has been no recording of the Fauré in the catalogues—an unhappy situation now put even more right than it had been by the previous issue, for the Beaux-Arts threesome is a really superb ensemble (violinist Daniel Guilet, cellist Bernard Greenhouse, pianist Menahem Pressler—virtuosi all). Just the same, I played the overture with some trepidation in view of the formidable competition around. Lo, these fellows give the big names a fine run for your money. If you don't happen to own the Ravel, this version is as good as any. JL



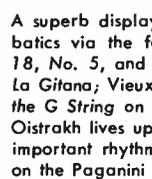
This is a disappointing release. The drive and precision of the opening measures are exciting, but the shallow treatment of the inner voices and the unfeeling solo playing deprive the music of its serious character. This is most obvious in the vital slow movement, in which the melodic line is broken by awkward phrasing; the variations of the sobriquet seem listless and dull here. The recording itself is as smooth as glass. In fact, "glassy" seems to sum up the entire production. As for comparisons, the Budapesters and Viennese on Columbia and Westminster have much the best of the Hollywood four. EB

A bargain re-release of two 1951 discs: the Sonatas in B minor, A, A minor, and G minor were on WL-5141, the E minor and E major on WL-511B. They are not tremendously well favored by violinist Rybar's somewhat prosaic approach and choice of monotonously unvarying tempos, but otherwise his technique is sure and his tone full. The dearth of Baroque sparkle is not entirely the performer's fault. SF

The "Devil's Trill" Sonata, that longtime separator of the men from the boys, leaves no doubt as to the group in which to find Oistrakh, and his location will come as a surprise to nobody. He does far more than merely account for the notes, as is so often the case, and achieves a rhythmic drive that builds up a harrowing kind of excitement. The Mozart is very good indeed, yet to me the Grumiaux performance (see above) is a shade more profound and more telling. Oistrakh's phrasing is not quite so refined, nor his dynamic shaping so effective. Yampolsky's accompaniment is solid and respectable, but Haskil's greater in musical stature. Sound is fine. SF



The French have always produced top-notch wind players. It should not surprise us, therefore, that the French Wind Quintet gives beautifully balanced, well articulated, virtuoso performances. France is noted also for the fluff and fuss of its clever composers. Again, this is a most representative batch. The music is terribly idiomatic, and it shines brightly. It honestly does not attempt more. Its entertainment quotient is high; its intellectual level, its emotional content, nil. To be sure, this has its advantages over the complex-happy Germanic heritage, and the lesson is being well learned by American composers. Fine studio sound. EL



A superb display of virtuosity, humor, caricature, melancholy, and high-wire acrobatics via the following: *Ysaye—Elegiac Poem, Op. 12; Wieniawski—Etude, Op. 18, No. 5, and Légende, Op. 17; Sarasate—Zortzico (Spanish Dance); Kreisler—La Gitana; Vieuxtemps—Romances Op. 17, Nos. 2 and 3; Paganini—Variations on the G String on Rossini's "Moses"*. A rare time for the fiddle and for fiddlers and Oistrakh lives up to every minute of it. The piano is woefully under-recorded, and important rhythmic figures sometimes lost as a result. But Oistrakh's daredevil act on the Paganini G string is worth the whole show. SF



BOITO: Mefistofele A
 Boris Christoff, Giacinta Prandelli, Orietta B
 Moscucci, Rome Opera House Orchestra B
 and Chorus under Vittorio Gui
 RCA Victor set LM-6049 2-12"

Boito



This release has the considerable talents of Christoff and the vigorous, if not overly subtle conducting of Gui. In many places the Bulgarian bass sounds like his great predecessor in the role, Chaliapin, though his characterization as a whole is imperfectly realized. Signorina Moscucci, making her recorded debut, displays a small, rather shrill soprano voice; she manages nevertheless to sing an affecting *L'altra notte*. Prandelli is a lightweight Faust, good in ensemble passages, not so good when he is on his own. There are a number of cuts, most notably the entire Classical Sabbath scene. A very good uncut version is put out by Urania. RR

CHARPENTIER: Louise B
 Berthe Monmart, André Laroze, Solange C
 Michel, Louis Musy, Orchestra and B
 Chorus of the Opéra-Comique under
 Jean Fournet
 Epic set SC-6018 3-12"

Charpentier

Epic has gone to considerable pains to package this album as befits a favorite in the regular repertoire of the Opéra-Comique in Paris, and Jean Fournet's conducting catches the spirit of the work. But the cast is undistinguished, the sound poorly balanced and distorted. Berthe Monmart was a poor choice for this recording; her *Depuis le jour* is barely adequate at best. Solange Michel and Louis Musy are more successful as Louise's parents. Again, André Laroze is uneven as Julien. Comparatively speaking, the minor roles are in better hands: listen especially for the tenor voice of Louis Rialland as the Noctambulist. RM



**GLUCK: Orpheus and Eurydice (in A
 French)** A
 Leopold Simoneau, Suzanne Danco, Pier- B
 rette Alarie, Orchestre des Concerts
 Lamoureux, Blanchard Vocal Ensemble
 under Hans Rasbaud
 Epic set SC-6019 2-12"

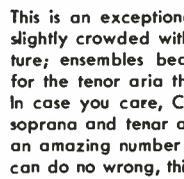
Gluck



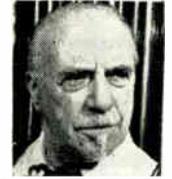
Great care has been taken to reproduce this eighteenth-century masterpiece as faithfully as possible in the 1774 version that Gluck rearranged for presentation in Paris. The result is a vibrant, alive, and exciting performance. The title role, originally intended for a male alto but usually sung today by a mezzo soprano, is safely entrusted to the tenor Leopold Simoneau. His beauty of tone, easy vocalism, and refined sensitivity are climaxed by moving pathos in the famed *J'ai perdu mon Eurydice*. Suzanne Danco is a good match for him as Eurydice. Alarie also is satisfactory. The choral work is outstanding. An excellent recording. RM

**MOZART: Die Entführung aus dem A
 Serail** B
 Gottlob Frick, Lois Marshall, Leopold A
 Simoneau, Ilse Hollweg, Gerhard Unger,
 Royal Philharmonic, Beecham Choral
 Group under Sir Thomas Beecham
 Angel set 3555B/L 2-12"

Beecham



This is an exceptionally life-like recording both instrumentally and vocally, though slightly crowded within the confines of four sides. Magnificent reading of the overture; ensembles beautifully balanced. The opera is performed complete except for the tenor aria that opens Act III and some drastic cuts in the spoken dialogue. In case you care, Constanze's Act I aria has been lowered a whole tone; the big soprano and tenor arias from Act II are now in Act III; and the singers are allowed an amazing number of rubati and ritards. But if you are one for whom Sir Thomas can do no wrong, this won't bother you. RM



PERGOLESI: Il Maestro di Musica B
 Elisabeth Söderström, Karin Sellergren, B
 Arne Ohlson, Carl-Axel Hallgren, Drott-
 ningholm Theatre Chamber Orchestra
 under Lamberto Gardelli
 Westminster XWN-18262 12"

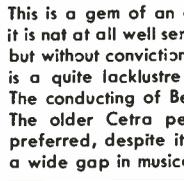
Pergolesi



The Swedish performers romp with high spirits through this eighteenth-century *pasticcio*. Although long attributed to Pergolesi, the work actually was composed by Pietro Auletta. To his original there were additions by a handful of contemporaries—including Pergolesi, who continues to get the credit for simplicity's sake. The slight, agreeable music is sung here with taste and enthusiasm; my only major criticism would be directed at the deplorable standard of Italian enunciation. However, although this is the third performance of "The Music Master" on LP it is the first, I believe, to be sung in the original language. RR

PUCCINI: Il Tabarro A
 Tito Gobbi, Margaret Mas, Giacinto C
 Prandelli, Rome Opera House Chorus B
 and Orchestra under Vincenzo Bellezza
 RCA Victor LM-2057 12"

Puccini



This is a gem of an opera, and all too seldom heard in this country. Unfortunately, it is not at all well served by this mediocre performance. Gobbi sings with intelligence but without conviction in a role that demands a maximum of verisimilitude. Prandelli is a quite lackluster Luigi. Mas is a shrill and thoroughly unconvincing Giorgetta. The conducting of Bellezza is routine at best, and in truth a bit on the sloppy side. The older Cetra performance starring Reali, Petrella et al., is definitely to be preferred, despite its admittedly inferior recorded sound. Hi-fi cannot bridge such a wide gap in musical values. RR



**Albanese sings Puccini: (Arias from "Le A
 Villi", "La Rondine", others)** A
 Licia Albanese, soprano; various arches- B
 tras and conductors
 RCA Victor LM-2033 12"

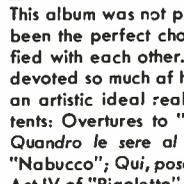
Albanese



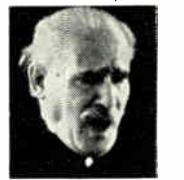
Pathos surrounds Puccini's memorable heroines, most of whom love greatly and die loving still. To capture the essence of these endearing women an artist with heart and imagination is required, and among recent singers no one has been able to surpass Albanese in just these qualities. She is troubled vocally at times, but her instinctive sense of when to pull and when to ease a phrase is unerring, as is her wonderful ability to color her voice as the dramatic situation demands. As a result, she is able to communicate to a unique degree and she remains a moving artist and a superb interpreter of Puccini's music. Acceptable sound. JB

Verdi and Toscanini A to C
 Various works; see right A
 Soloists, Westminster Choir, NBC Sym- C to R
 phony Orchestra under Arturo
 Toscanini
 RCA Victor set LM-6041 2-12"

Verdi



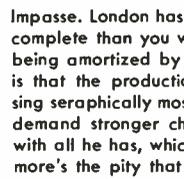
This album was not planned as a memorial issue, to be sure. And yet it would have been the perfect choice, for no composer and conductor were so irrevocably identified with each other. Verdi never had a more gifted advocate, and Toscanini never devoted so much of his genius to any other's music. "Verdi and Toscanini", then, spells an artistic ideal realized—the perfect rapport of creator and interpreter. The contents: Overtures to "I Vespri Siciliani", "La Forza del Destino", and "Luisa Miller"; *Quando le sere al placido* from the last-listed; *Va, pensiero sull'ali dorate* from "Nabucco"; *Qui, posa il fianco* from "I Lombardi"; the dances from Act III of "Otello"; Act IV of "Rigoletto" (the unbelievable 1944 Red Cross benefit performance recorded



at Madison Square Garden); and finally *Hymn of the Nations*, that altruistically conceived but withal rather dreadful cantata as edited by The Maestro for a wartime propaganda film, this reissue (the only item in the collection not new to LP if I be not mistaken) having derived from the OWI's sound track. Victor's engineers have done their best to efface one's memory of the acoustical horror that was Studio 8-H (the unfortunate venue of so many NBC Symphony recording sessions); even the uncontrollable expanse of Madison Square Garden provided much better sonic circumstances. At that, sad to say, the trashy *Hymn* comes off best of all. JL

VERDI: Il Trovatore A
 Renata Tebaldi, Mario del Monaco, Giu- B
 lietta Simonato, others, Maggio Musi- A
 cale Fiorentino Chorus, L'Orchestre de
 la Suisse Romande under Alberto Erede
 London set XLLA-50 3-12"

Tebaldi



Impasse. London has restored so many traditional cuts that this version is more nearly complete than you will ever hear in any opera house, the consequently higher price being amortized by the inclusion of a vocal score at no extra charge. Fine. Trouble is that the production itself is not, on the whole, up to *ffrr* standards. The ladies sing seraphically most of the time, but always like ladies; Leonora and surely Azucena demand stronger characterization. Contrariwise, Del Monaco is forever letting go with all he has, which is sometimes too much. Plenty of sparks fly (no pun intended); more's the pity that the performance never quite takes fire. JL



BRAHMS: Ein Deutsches Requiem A-A
MAHLER: Kindertotenlieder A-A
 Dietrich Fischer-Dieskau, Elisabeth Grümmer, St. Hedwig's Cathedral Choir, Berlin Philharmonic Orchestra under Rudolf Kempe (in both)
 RCA Victor LM-6050 2-12''

Kempe

GIBBONS: Anthems, Madrigals and Fantasies A
 A
 Deller Consort; Consort of Viols of the Schola Cantorum Basiliensis
 Decca Archive ARC-3053 12''

Gibbons

ISAAK: Motets from Choralis Constantinus, Book III A
 A
 (Ruffo: *Adoramus Te*; Tallis: *Magnificat*; Des Près: *Misericordias Domini*; Hassler: *Ad Dominum cum Tribulärer Clamavi*; Palestrina: *Exultate Deo*)
 Renaissance Chorus under Harold Brown
 Esoteric ES-546 12''

Brown

KILLMAYER: Missa Brevis B-A
HARRISON: Mass A-A
 New York Concert Choir and Orchestra under Margaret Hillis
 Epic LC-3307 12''

Hillis

MOZART: 12 Songs; 2 Comic Ensembles B
 C
 Guillaume, Wolf-Matthäus, Krebs, Wunderlich, Nöcker, soloists; Fritz Neumeyer, pianist
 Decca Archive ARC-3061 12''

Mozart

SCHÖNBERG: 15 Poems from "Das Buch der Hängenden Gärten" of Stefan George, Op. 15 A
 A
 Lina Dauby, soprano; Paul Collaer, pianist
 London/L'Oiseau-Lyre DL-53006 10''

Schönberg

SCHUMANN: Liederkreis A
WOLF: Märke Lieder A
 Gérard Souzay, baritone; Dalton Baldwin, pianist
 London LL-1476 12''

Souzay

TANSMAN: Isaiah, the Prophet A
 Hilversum Radio Philharmonic Orchestra and Choir under Paul van Kempen
 Epic LC-3298 12''

Tansman

WAGNER: Wesendonck Lieder; Arias from "Lohengrin", "Parsifal", "Walküre" A to B
 A
 Kirsten Flagstad, soprano; Vienna Philharmonic Orchestra under Hans Knappertsbusch
 London LL-1533 12''

Flagstad

Ivan Skobtsov Sings Russian Folk Songs A
 A
 Monitor MC-2001 12''

Skobtsov

This is a fine performance of the *Requiem*. Kempe never forgets that Johannes Brahms wrote this music; a recent recording of the work by the same chorus and orchestra under the late Fritz Lehmann tended to confuse him with Gabriel Fauré. The soloists do an excellent job, although Grümmer's creditable singing does not efface memories of Maria Stader, who was the glory of the earlier set. Fischer-Dieskau's reputation as an artist of the first rank is enhanced here; he is especially effective in Mahler's masterpiece, where he has the field to himself. The recorded balance is not quite ideal, but the sound on both works is the best to date. ST



In view of the rarity and the beauty of the music, and in view of the care with which the record was made and annotated (we are even told where, when and by whom each of the instruments was made) one can only be grateful for this disc. The performances are beautifully poised and the sound, too, is excellent. However, the admittedly beautiful voice of Alfred Deller does not blend with those of the other singers in the group. His "straight", relatively vibrato-less tone is inconsistent with the more modern style of tone production employed by his fellow performers. Still, a most welcome issue. DR



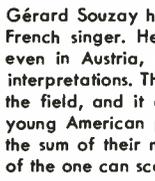
This is yet another issue in the series sponsored by the Fromm Music Foundation. It is difficult to imagine two Masses of more contrasting nature. Killmayer's is an angry one; it is violent and dramatic to the extreme. On first hearing his style may seem daring and imaginative; in fact, however, the shadow of Orff's "Catulli Carmina" looms very much in this work. Killmayer knows his Orff very well. Lou Harrison's Mass, in contrast, is pure devotion in all its aspects. To achieve this, the composer uncompromisingly adopts the language of Machaut. The result is a piece of extreme beauty in its purity of design. I cast my vote for Harrison. AS



Warmth, humor and the salt of good fellowship combine in these vocal works that date from Mozart's maturity. One is aware, too, of his growing understanding of the song as a means of capturing a moment of intense emotion or of evoking a mood. It is a pity that the performances here recorded are inadequate. Not only do vocal flaws mar the quality of sound produced, but also inaccurate pitch and misapplied rubato take their toll. In ensemble the score is better; here the group achieves balance and rhythmic solidarity. But the lovely "pianoforte", whose delicate sound so well suits this music, is the most winning. Sound is kind to all concerned. JB



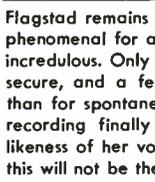
This song cycle, composed in 1908 at the beginning of Schönberg's atonal period, is unquestionably a masterpiece. Schönberg appears here as one of the great lyricists of our century. The expressive range is wide within his harmonic language. Constantly inventive, the composer succeeds in conveying fully the various moods of the poems. Both performers are Belgian. Lina Dauby, apart from possessing a beautiful voice, interprets the work with the deepest understanding of its nature. One comprehends, in fact, every single word that she enunciates. Paul Collaer is an excellent pianist long known for his specialization in contemporary music. AS



Gérard Souzay has accomplished what would seem to be virtually impossible for a French singer. He has become one of the world's leading *Lieder* artists, lauded even in Austria, the source and seat of the German-language art song, for his interpretations. This recording gives further eloquent evidence of his achievement in the field, and it documents, as well, the considerable gifts of Dalton Baldwin, the young American pianist who serves as the baritone's regular accompanist. Indeed, the sum of their musical talents is so impressive that the interpretative contributions of the one can scarcely be isolated from those of the other. AH



Completed in 1950, this is a massive, seven-movement oratorio for mixed chorus and orchestra. It is based on passages from the Bible. There are four sections from the book of Isaiah sung in French, one from Leviticus sung in Hebrew, and then there are two purely orchestral movements of which one is a brilliant fugue. The work starts slowly and gathers momentum and power, building to a fine climax. Tansman's skill at orchestration and choral writing is always evident, with melody and dissonance nicely balanced. The late Paul van Kempen conducts with devotion and intensity, and the recording, which favors the orchestra, is amply spacious. WDM



Flagstad remains the supreme vocal wonder of the day. Her singing here would be phenomenal for a vocalist half her years. At 61, she sings in a way that leaves one incredulous. Only an occasional note above the staff that does not seem absolutely secure, and a few tempi that have been chosen with greater regard for safety than for spontaneity, betray this superb artist's years. It is cause for rejoicing that recording finally has come abreast of her fabulous instrument; this is the best likeness of her voice to date. Happily she receives exemplary support here. Surely this will not be the last disc from Flagstad and Knappertsbusch. CJL



On the evidence of this recording Ivan Skobtsov is a basso in the great Russian tradition. As befits a member of the Bolshoi Theatre roster, he has a rich voice that is warm throughout an extensive range and expressively most flexible. Oh, how easily it falls on the ear! In all he offers nine songs, notably *Down Petersburg Road* and *Danube, My Danube* among the outgoing ones. The more moody numbers are projected with equal effectiveness. A particular asset to this recital is the authentic folk-orchestra accompaniment—domras, balalaikas, and so forth. The imported tape has been quite successfully processed. In all, a happy augury for this new label. WS

KEYBOARD MUSIC

BACH: Goldberg Variations A
James Friskin, pianist B
Vanguard/Bach Guild BG-55B 12'' B

Friskin

It seems to me that Friskin has failed here to substantiate his fine reputation as a Bach interpreter. His touch lacks firmness, especially in soft passages, and it sounds to me as if the piano itself were somewhat at fault. On the credit side, Friskin has a wonderful way with inner voices; they shine through the complex fabric with ease. The recording is rich and mellow almost to a fault. But I recommend Landowska. This remarkable woman makes history every time she sits down to a keyboard, and her *Goldberg Variations* is no exception. Gould's version is remarkable for a pianist so young, although it lacks real mature insight. DHM



BEETHOVEN: Sonatas in C minor, Op. 13 ("Pathétique"); C Sharp minor, Op. 27, No. 2 ("Moonlight"); F minor, Op. 57 ("Appassionata") B-B-A
A-A-A
A-A-A

Egon Petri, pianist
Westminster XWN-1B255 12''

Petri



This is strong playing. Petri's pianism always was large in scale and it is no less big now, in the twilight of his career. Past three score and ten, he plays with understanding, affection and authority. Many a younger artist may well envy his digital agility and control, particularly as each sonata is a single play-through rather than a series of edited tapings. This provides an honest portrait of his performances, not an electronic idealization. On the concert stage, this is invariably so. In the recording studio, it takes a Petri to do himself justice and to maintain his artistic integrity. Westminster's usual proficiency prevails. WDM

BEETHOVEN: Sonata in D minor, Op. 31, No. 2 ("The Tempest"); Sonata in E Flat, Op. 31, No. 3 A-B
B-A
A-A

Walter Giesecking, pianist
Angel 35352 12''

Giesecking

These were taped on the eve of Giesecking's fatal illness. Unfortunately, he did not live to record the complete cycle of Beethoven sonatas. The *E Flat* is not a dramatic piece; its hallmarks are elegance and charm. The Giesecking style is very apt here; there is elegance and charm to spare; also refinement, wit, and deftly graded dynamics. The performance of the *D minor* lacks intensity; there is little of the needed restive brooding. This is not the Giesecking interpretation of the 7Bs recorded a quarter of a century ago; that had storm and passion. Angel's excellent recording is fully responsive to the subtle shadings in his playing. WDM



BÖHM: Partita on "Freu' dich sehr, O meine Seele"; 2 Chorale-Preludes A
B

BUXTEHUDE: Fantasia on "Ich ruf zu dir"; 2 Chorale-Preludes; Canzona in C; Prelude and Fugue in A minor A
A

Luther Noss, organist (Holtkamp Organ, Battell Chapel, Yale University)
Overtone 12''

Noss

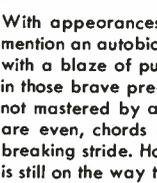


As a former organist himself (until fairly recently) this reviewer is highly sympathetic with those who have seized upon high-fidelity LP recordings as an ideal means of revealing to the public hitherto unfamiliar riches of the Baroque organ literature. And because of that very sympathy, he is much disturbed by releases such as this one. Noss, who is Dean of the Yale School of Music, plays with an aggressive efficiency and a metronomic rigidity that are utterly chilling in effect. This is a pity, for "Baroque" certainly is not synonymous with "bloodless". Here, then, is absolute technical perfection—for those who want to live with it. AH

CHOPIN: 24 Etudes, Op. 10, Op. 25; 4 Impromptus A
B
A

Ruth Slenczynska, pianist
Decca DL-9B90,-9B91 2-12''

Slenczynska



With appearances on television and a revealing article in *The New Yorker*, not to mention an autobiography in process, Slenczynska is progressing into her adult career with a blaze of publicity reminiscent of her prodigy days. She was quite a sensation in those brave pre-atom years. Her Decca debut is a courageous one; the *Études* are not mastered by any run-of-mine pianist. Technically, she does a very good job; runs are even, chords are firm, and the more difficult passages are tossed off without breaking stride. However, there is more to the *Études* than technique and Slenczynska is still on the way to plumbing their emotional and stylistic profundities. WDM



HINDEMITH: Piano Sonatas, Nos. 1 and 3 A
A
A

Paul Badura-Skoda, pianist
Westminster XWN-1B200

Hindemith

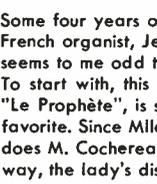


It is a tribute to Hindemith that these works, after twenty years, still retain the freshness of invention that brought them such ready acceptance in 1946. Badura-Skoda has an obvious sympathy for them, for he plays both with a dynamic flair entirely different from his familiar Mozartean approach. The sometimes treacherous technical hurdles, particularly those of the final movements in either sonata, are whipped off with gratifying virtuosity. The sound is well-balanced and clean throughout. Those who still find the Hindemith esthetic something of a puzzler are commended to the excellent program notes by our own James Lyons. AK

LISZT: Fantasia and Fugue on "Ad nos, ad salutarem undam" C
B
B

Pierre Cochereau, organist (Cavaillé-Coll Organ, Cathedral of Notre Dame, Paris)
London/L'Oiseau-Lyre OL-50126 12''

Liszt



Some four years ago London issued a recording of this piece as played by another French organist, Jeanne Demessieux, and it was quite a good one. That being so, it seems to me odd that the same company has bothered to bring out another version. To start with, this sprawling work, based on a theme borrowed from Meyerbeer's "Le Prophète", is scarcely one of Liszt's finest and can hardly be called a popular favorite. Since Mlle. Demessieux gets through all of it faster and more brilliantly than does M. Cochereau, and since the Notre Dame organ doesn't sound very good anyway, the lady's disc is still this listener's choice. AH



LISZT: Sonata in B minor; Bénédiction de Dieu dans la solitude A
A
A

Ernst Levy, pianist
Unicorn UNLP-1035 12''

Levy

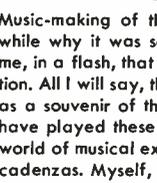


Oh, how the ladies must have swooned when the magician Liszt played the *B minor*. If any music proclaims masculine supremacy and eager feminine acquiescence, this is it. But it is more; it is the personal credo of a complex mind, an autobiography of a soul. It thunders, it shouts, it carresses and loves, and beneath it all there is the struggle of self, and the final release to God. Another time the musically formal aspects will be divulged, but this recording reads like a Zola novel, with Ernst Levy the brilliant narrator. Handsomely recorded by Peter Bartók, this disc ranks high in the checkered history of piano recordings. EL

MOZART: Sonatas in B Flat, K. 333; in D, K. 311; in E Flat, K. 282; and in G, K. 283; Rondo in A minor, K. 511; Country Dances, K. 606 A
A
A
A

Wanda Landowska, pianist
RCA Victor set LM-6044 2-12''

Landowska



Music-making of this order is so rarely come by that I couldn't understand for a while why it was so difficult to write a review. After several false starts it came to me, in a flash, that the critical patois is always inadequate in the presence of perfection. All I will say, therefore, is that this is the one set you must own if you own no other as a souvenir of the Mozart Bicentennial. It is sublimity and no other word will do. I have played these recordings through at least a dozen times; each hearing is a new world of musical experience. Let the fools stoop to cavil over the ornamentation or the cadenzas. Myself, I am only grateful. JL



MOZART: Sonata No. 12 in F, K. 332; No. 13 in B Flat, K. 333; No. 14 in C minor, K. 457; No. 17 ("Trumpet") in D, K. 576 A
B to C
A

Robert Casadesus, pianist
Columbia ML-5149 12''

Casadesus



It is with the hauntingly beautiful *C minor* Sonata that Casadesus has the greatest success. The gravely tender *adagio* is spun with touching simplicity; the *allegro assai* is played with a satisfying vigor. But less obvious to him are the heart and soul of those works in major keys. One feels that the eminent Frenchman has not searched deeply enough, for he does not play them with any real conviction, however brilliantly. His broad virtuoso approach is more suited to Beethoven, especially as to the earliest pair. Here, too, he exhibits a rather driven tone, and tends to accelerate certain more technically demanding passages, making for a restless quality. Fine sound. AK

Music of the Bach Family, A
 Soloists, Boston University Chorus, Zimmler A
 Sinfonietta under Richard Burgin A
 Boston set BUA-1 4-12''

J. S. Bach

Scores for all twenty-seven of these works comprise Karl Geiringer's anthology of the same title recently published by the Harvard University Press. In tandem, a feast for connoisseurs. Fully five generations of the incredible Bach dynasty are represented — fourteen estimable composers, sans only the famous Johann Sebastian. This omnibus, then, spans two and a half centuries. That the quality of the music sampled remains medium-high throughout may or may not bear witness to the notion of genetic genius, but it certainly is a revelation and a joy — diminished somewhat by the generally poor solo singing. Still, not to be missed. JL



Panorama of Musique Concrète —
 (Works by Henry, Schaeffer, and Arthuys) —
 London/Ducretet-Thomson DTL-93090 12'' A



For the adventuresome, especially those who have learned to live with the Innovations disc entitled "Tape Recorder Music" (by Otto Luening and Vladimir Ussachevsky). Already much, much purple ink has been spilled over *musique concrète*, which may be defined more or less accurately as the electronic reorganization of commonplace sounds. In terms of esthetic theory, it may be the one promising new horizon toward which composition can go. In point of fact, the terra incognita thus far penetrated has been pretty forbidding. Pierre Schaeffer is the big name here, although Pierre Henry's "The Veil of Orpheus" is the big piece. Listen if you dare. JL

The Song of Songs A
 Morris Carnovsky, Carol Veazie, Anne A
 Meacham, Henry Bate A
 Expériences Anonymes EA-0011 12''

The most beautiful extended poem in the Bible is recited in Hebrew by Morris Carnovsky on one side of this record. On the other side, he repeats it, still in Hebrew, while simultaneously the King James English translation is recited by Carol Veazie, Anne Meacham and Henry Bate, sometimes in unison and sometimes individually. Carnovsky's Hebrew rolls out with grand effect and the English is read expressively. The simultaneous tongues seem a Babel at first, but the ear quickly attunes to the difference in languages and soon has no difficulty in isolating either at will. The recording is crystal-clear and the production is a triumph. WDM



Intermission at the Mosque B
 Reginald Foort, Organist C
 Cook 1059X 12'' A

Foort



Reginald Foort, the famous BBC organist, here performs on the great Wurlitzer of the Mosque Theatre a light program of popular favorites — *She Didn't Say Yes*, *Mood Indigo*, *Valencia*, *Laura*, *12th Street Rag*, *My Hero*, *Kiss of Fire*, *Blue Moon*, *Canadian Capers*, *Doll Dance*, *Lullaby of Broadway*, and *Deep Purple*. The sound is the thing on this record, and Emory Cook has engineered a disc of supreme smoothness and beautiful depth. Foort, however, is just not my cup of tea — a capable technician with little feeling for pop music. He sure can push down the keys in the proper order, but he swings not at all. FR

Songs of the Pogo A
 Sung by Walt Kelly, Fia Karin, Mike Stew- A
 art and Bob Miller; orchestra and chorus A
 under Jimmy Carroll
 Simon and Schuster (not numbered) 12''

The most important record of the year, or any year — at least to us Pogo lovers. The tunes, the lyrics, and even some of the singing are mostly by Walt Kelly, the sole creator of Pogo and his pals. Seriously, if it's possible to be serious about Pogo or Kelly, this record is a lot of fun. Here are eighteen simple ballads such as *The Hazy You* and such stirring ditties as *Whence that Wince?*, sung by people who should be expert. Some of the lyrics really get you. Like *How pierceful grows the hazy yan; How myrtle petaled thou; Far spring has sprung the cyclotron; How high browse tho, brown cow? Come on, and happily go mad!* WB



When Doliance Was in A to C
Flower . . . A
 Ed McCurdy A
 Elektra EKL-110 12''



For *entendre*, folk music has it all over the most sophisticated night club material. Not that subtlety is overdone in this recital. To the contrary, one would have to be a stranger on the planet to find anything ambiguous in the several lyrics. The title of the album is sufficiently explicit unto the contents, which include *A Wanton Trick*, *The Trooper*, *A Riddle*, *Sylvia the Fair*, and a baker's dozen more of the same. Complete texts are enclosed, for one's edification or delectation as the case may be. Excellent singing, as we have come to expect from McCurdy; and Elektra sound continues to be the best in the folk field. JL

The English and Scottish Popular (Child) A
Ballads A
 Ewan MacColl and A. L. Lloyd, singers A
 Riverside RLP-12-621/B B-12''

Goldstein

Francis James Child's compilation of 305 English and Scottish ballads, originally published between 1882 and 1898 and recently brought out anew, is properly regarded as a classic of folklore scholarship. Riverside deserves a special vote of thanks for lending their auspices to this précis of Child's great work. For it Editor Kenneth S. Goldstein selected seventy-two of the so-called "Child Ballads", and for good measure chose another ten of like quality that he felt should be included (they are issued separately on RLP-12-629). The singing of Ewan MacColl and A. L. Lloyd is up to the highest standards. This cannot be praised too extravagantly. JL



Dutch Folk Songs; Valerius Songs B
 Netherlands Chamber Choir under Felix de A
 Noble B
 Epic LC-3263 12''



Here is an item for those making a comprehensive collection of folk material and music of remote times. Just for ordinary listening, they seem a bit dull, though the performances of the Netherlands Chamber Choir under Felix de Noble's direction are neat in execution, fine in every detail of definition, and balanced in tone. The recording is not up to the highest standards we know, the trouble seeming to be the hall in which the recording was made; there is often an echo which blurs the sharp edges of the sound and robs the fine attack of these singers of half its punch. Everything here is, I think, new to LP. PG-H

The Josh White Stories, Vol. 1 A
 ABC-Paramount ABC-124 12'' A
 A

White

This must surely be the closest closeup yet in sound photography. Josh is not just 'in the room'; he's right there in the chair next to you, with every sigh, every whispered phrase or sliding note in the highest of high focus. White is a man in the grand line of bards; the themes, both in story and musically, are of the simplest, are of his own time and people. The manner of delivery is the whole art here, an art of pacing and inflexion, of infinite and highly personal liberty taken with a known starting point. It's the fireside sound of a man singing about his friends, for his friends. And any who hear it will become one of his friends. PG-H



Songs of Israel and Many Lands A-A
 Hillel and Aviva A-B
 Tradition TLP-1002 12'' A-A



Hillel and Aviva are native Israeli singers and instrumentalists (shepherd's pipe and finger drum). Most of the Israeli songs, which fill side A, were written recently by formal composers. Hence, they are not traditional folk songs. The nearest American category to these ten charming pastoral pieces seems to be Country and Western (Country and Eastern?) and they make pleasant listening. On side B, which contains nine songs from other lands, such folk staples as *Ar Hyd Y Nos*, *Los Cuarto Muleros* and *Stenka Razin* receive somber treatment. The spiritual, *I Don't Care Where They Bury My Body*, ends this solemnly performed, beautifully recorded recital. WDM

JAZZ AND POPULAR ALBUMS

JAZZ

Mike Cuzzo with the Costa-Burke Trio B
 Jubilee 1027 12" B
 B

Cuzzo



This LP demonstrates how to be a successful housing contractor in Caldwell, N. J., and still play tenor sax effectively in your spare time. We cannot vouch for the quality of the houses Cuzzo builds, but his solos are well-constructed, combining the influences of the old, warm, Coleman Hawkins school and the young, cool, Stan Getz style. The accompanying Costa-Burke trio provides excellent solo moments by Costa's piano and Burke's bass. Drummer Nick Stabulas completes the group. Standards include *Fools Rush In* and *I Cover the Waterfront*. Burke composed three originals for the session. Good sound throughout. LF

Rhythm Was his Business B
 Salute to Jimmie Lunceford by George A
 Williams A
 RCA Victor LPM-1301 12" A

Williams

Jimmie Lunceford's band developed soon after Duke Ellington's, one of the few to surpass it in originality of arrangements and creative soloists. Lunceford enthusiasts will find Williams' tribute not a re-creation, but, as advertised, an evolution in the direction of today's big bands based on Lunceford's swing. Without the inspired sidemen of the old Lunceford band like trumpet-arranger Sy Oliver, clarinet-altoist Willy (not "the Lion") Smith and others, Williams' fine orchestra swings less. Nevertheless, a good introduction to the big-band jazz that Lunceford, Henderson, Basie, and Goodman built. Better are Lunceford's 1936-8 Deccas. CG



Bob Crosby in Hi-Fi A
 Bob Crosby and His Orchestra C
 Coral CRL 57062 12" C

Crosby



Re-creations by a somewhat enhanced band of great Crosby standards, including *Smokey Mary*, *Dogtown Blues*, *Honky Tonk Train Blues*, *What's New, Skaters' Waltz*, *Big Noise from Winnetka*, *Milk Cow Blues*, *Gin Mill Stomp*, and *The South Rampart Street Parade*. Even if this new band had it in the same wonderful swinging way of the old Crosby gang, which it does not, I could not recommend the album wholeheartedly. The sound is pretty frightening, the brass especially being harsh. Someone kept too heavy a hand on the amplifier, and echo is way overused. I was disappointed. FR

Encyclopedia of Jazz On Records A
 (Compiled by Leonard Feather) A
 Various artists R
 Decca set DXF-140 4-12" R

Feather

Our own Leonard compiled this collection to parallel his immensely valuable book, "The Encyclopedia of Jazz" (Horizon Press). Already the first supplementary "Yearbook" has been published, so one expects that Decca will follow suit with a tie-in disc after a while. Meantime this omnibus is a "must" for interested parties. The four records are given over to a decade each, from the twenties forward. Perforce, the samplings are brief, but there is, after all, a great deal of ground to cover. The annotations are extended and (if I may say so without prejudicing anyone against buying the "Encyclopedia") really quite an education in themselves. JL



The Trombone Sound A
 Kai Winding & Septet, featuring four A
 trombones A
 Columbia CL-936 12" A

Winding



Winding is a jazz trombonist of great stature who has recently been getting much deserved attention with J. J. Johnson for their exciting trombone duets as "Kai and J. J." Winding has gathered six other arrangers' work for these 13 pieces. They are interesting vehicles for four-part trombone choruses and numerous fine trombone solos. His three fellow-expert trombonists share the many solos with him, and can be identified by following the cover notes while listening. Winding has the preponderance of ensemble lead work and solos. In these and in his masterminding the whole idea he continues to prove that the trombone can produce precise brilliant sound. CG

The Old Sounds Are The Best Songs C
 Mel Tormé B
 Coral CRL 57044 12" B

Tormé

Would that the title were true. Tormé, one of our finest jazz-inflected singers, is saddled here with some of the most inconsequential drivel imaginable. Songs like *Flat Foot Floggie*, *Hold Tight*, and *Cement Mixer* may have an appeal to the sub-teenage set, and it is to this element that the album is recommended in the hope that when such listeners mature they may be ready to accept adult material by performers of this high caliber. A few articulate songs crept in: Cole Porter's *All of You*, the 1931 hit *Just One More Chance*, and Miklos Rosza's *Spellbound*. George Cates' orchestra accompanies on ten numbers, Neal Hefti's on two. LF



The Art of Piano B
 Earl Hines, Art Tatum, James P. Johnson A
 and Joe Sullivan R
 Epic LN-3295 12" R

Hines



Pleasant, swinging, educational regrouping of old sessions recorded by each of these great jazzmen in 1928-33 (except Sullivan, possibly greatest of the white pianists, who comes off better than his peers in this 1952 recording of his work). Johnson, Hines, and Tatum carried jazz piano most of the distance after Ferdinand "Jelly-Roll" Morton started it. Add "Fats" Waller, who grew from and is often easily confused with Johnson, and perhaps Teddy Wilson, and you have named the most important piano men. Unfortunately, Epic's available vault treasures omit much of the best work of the three giants, Johnson, Hines, and Tatum. Medium-fi, of course. CG

Chamber Music Society of Lower Basin Street A
 Various artists A
 RCA Camden CAL-321 12" R

Horne

I do not insist that NBC's erstwhile "no doubt world-renowned" CMS of LBS was notable for the purity of its jazz expression. But this stuff has always seemed to me the most delicious corn ever canned and I, for one, welcome the chance to replace some treasured old 78s. Unfortunately, the reissue does not include the sides containing "Dr. Gino" Hamilton's choice commentaries; let us pray for a sequel. But the disc at hand is grounds enough for a loud cheer. Dinah Shore and Lena Horne never have sung better than they did in those early LBS sessions. Nor has anyone simulated the primitive styles as convincingly as the Henry Levine and Paul Laval combos did. JL



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 omissions 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 on 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.

Paul Whiteman 50th Anniversary B
 Johnny Mercer, Hoagy Carmichael, Eugene Weed, Tommy and Jimmy Dorsey, Jack Teagarden, Joe Venuti, the Rhythm Boys (Bing Crosby, Harry Barris, and Al Rinker), Paul Whiteman and his orchestra
 Grand Award set 33-901 2-12" Whiteman



Many of the Whiteman alumni gathered to make this tribute to "Pops" — a deserved one. Instrumentals and vocals revive the memories of several songs identified with the historic Whiteman band: *Ramona*, *It Happened in Monterey*, *When Day Is Done* in modern big-band arrangements. Excellent contributions by Tommy Dorsey and Jack Teagarden stand out — so does a dubbing of a broadcast, complete with quips and singing, which re-united the famous Rhythm Boys. Gershwinites will be interested in an uncut version of the original *Rhapsody in Blue* as performed at Aeolian Hall in 1924. Eugene (yclept Buddy) Weed at the piano. EJ

This Is Sinatra! C
 Frank Sinatra with orchestras under Nelson Riddle and Billy May
 Capitol T-768 12" Sinatra

This is a collection of hits and semi-hits that were released in single form over the past two years. As such it is a good album but not as great, say, as "Songs for Swingin' Lovers", which was made strictly as an LP. This recording contains *I've Got the World on a String*, *Three Coins in a Fountain*, *Love and Marriage*, *From Here to Eternity*, *South of the Border*, *Rain*, *The Gal that Got Away*, *Young at Heart*, *Learnin' the Blues*, *My One and Only Love*, *Love Is a Tender Trap*, and *Don't Worry 'Bout Me*. As you can see, some of these are better than others, accounting for the unevenness of the whole. Very good sound. FR



Rusty Meets Hoagy A
 Rusty Draper B
 Mercury MG-20173 12" B



What the title is supposed to tell you is that Rusty Draper here sings a dozen songs by Hoagy Carmichael, including *Georgia on My Mind*, *Ole Buttermilk Sky*, *Ole Rockin' Chair*, *Lazy Bones*, *Moon Country*, *My Resistance Is Low*, *Lazy River*, *Small Fry*, *Doctor Lawyer Indian Chief*, and *In the Cool, Cool, Cool of the Evening*. *Strange No Star Dust*, still America's top popular favorite. Strange, too, that nowhere is the arranger or conductor given credit, and that's a shame, for their work is excellent. So is Draper, who sings much like Hoagy himself. Darned enjoyable. The world could use a few more Carmichaels. FR

I Wonder What Became of Me B
 Anita Ellis A
 Epic LM-3280 12" A

When you were "sent" by the vocalizations of Rita Hayworth, or Vera Ellen, on the screen, the lovely voice that you heard in fact belonged to Anita Ellis, who would have looked good on the screen herself. Miss Ellis has a warm voice, a remarkable range, plus that rare quality today: an understanding that a song lyric (the good ones anyway) have meaning. As to this album, an unfortunate gimmick in the way of a narrative is more of a hindrance than help to the total effect. Why attempt to build a story around the songs? But the singing is really beautiful and all the arrangements, by Luther Henderson, are quite imaginative. EJ



The Sweetest Music This Side of Heaven . . . A
 Guy Lombardo and his orchestra A
 Decca set DXM-154 4-12" R
 Lombardo



Louis Armstrong horrified the horn rim set recently by allowing that he has been a Lombardo admirer all along. The intellectuals refused to believe he meant it, but several million other listeners were not so hard put to share Satchmo's enthusiasm. They've had it themselves for a long time — something over three decades. Fashions have come and gone in that period, but the Lombardo way of making music has not changed a whit. And this handsome set assembles quite a case for the proposition that it's a pretty good way. Some sixty numbers comprise the contents. The annotations do not distinguish between vintage items and remakes, unfortunately. JL

Candide A
 Max Adrian, Robert Rounseville, Barbara Cook, Irva Petina, others under Samuel Krachmolnick A
 Columbia OL-5180 12" A

The show has folded, but I suspect that we have not seen the last of it. To be sure, the book is faulty. In fact, it has just about everything possible wrong with it. This notwithstanding, I insist that the score is the best that Bernstein ever has done for Broadway. The overture is a corker. Of the several good arias (and this work is a comic operetta, not a mere musical) *Glitter* and *Be Gay* is without doubt the most hilarious in the history of lyric theater. And for all the vulgarity of her material and her delivery, Irva Petina is charming. The other principals, too, are far more competent than you would expect to encounter in an enterprise of this sort. JL



Happy Hunting C
 Ethel Merman, Femondo Lamas, Virginia Gibson, Gordon Polk, Mary Finney, et al.; chorus and orchestra under Jay Blackton B
 RCA Victor LOC-1026 12" A
 Merman



Sole raison d'être for this enterprise, on the boards as well as disc, is the presence of Ethel Merman. The book, satirizing the Monocoon nuptials of recent memory, seems to fill no pressing need, since the actual affair was its own best parody. The songs, music by Harold Karr and lyrics by Matt Dubey, are not very memorable, the lyrics especially tending too much toward repetitiousness and the obvious. But despite the deficiencies there is Merman, bold as brass and bigger than life, sounding forth and sounding good as she has since that first memorable night when *I Got Rhythm* was heard in the last row. EJ

Li'l Abner C
 Edith Adams, Peter Palmer, Howard St. John, Stubby Kaye, Charlotte Rae, chorus and orchestra under Lehman Engel A
 Columbia OL-5150 12" A

Not yet having seen the show I am unable to pinpoint the reason for its success. The songs are disappointing, all the more so when we recall that Gene de Paul and Johnny Mercer supplied the music and lyrics for the delightful film musical, "Seven Brides For Seven Brothers". If "Li'l Abner" had to be set to music they — and especially Mercer — seemed the logical choice. But the songs are singularly uninspired, and the attempts at topical allusion, as in *The Country's in the Very Best of Hands*, seem forced and tired. Still, *If I Had My Druthers* is a nice lazy, folksy ballad, and Mercer's lyrics are quite often brilliant. The cast is fine. EJ



Magoo in Hi-Fi; Mother Magoo Suite A
 Marni Nixon, soprano; Jim Backus and Daws Butler, actors; Dennis Farnon and his orchestra A
 RCA Victor LPM-1362 12" A



The marvelous Magoo, determined to have a hi-fi rig, has gone and bought himself one of those do-it-yourself kits. If you have seen any of the UPA cartoons depicting the adventures of this redoubtable curmudgeon, the rest can safely be entrusted to your imagination. If not, buy the record anyway, because it is surely among the funniest things in the world. Be assured that the phonographic Magoo is portrayed by the same voice that you have doubtless heard in your neighborhood theater. The "B" side, I am sorry to say, contains no Magoo — only magooney music that has nothing to recommend it except the involvement of Miss Nixon, who deserves better. JL

Shoes With Wings On A to B
 Fred Astaire A
 M-G-M E-3413 12" R
 I. Gershwin

The Master in a dozen film songs by other masters: Lyricists Ira Gershwin (whose song, with music by Harry Warren, gives the album its title), Johnny Mercer, Alan Jay Lerner, Howard Dietz and Composers George Gershwin, Arthur Schwartz, Warren, Burton Lane, and Irving Berlin. Astaire, whatever his vocal shortcomings, always handles a good lyric with intelligence and a fine tune with respect. Present day song stylists: Please copy! Highlights: the Gershwins' *They Can't Take That Away From Me*; *Hard to Replace* and *Shoes With Wings* by H. Warren and I. Gershwin; Berlin's *When I Dance With You*; and *By Myself* (Dietz-Schwartz). EJ

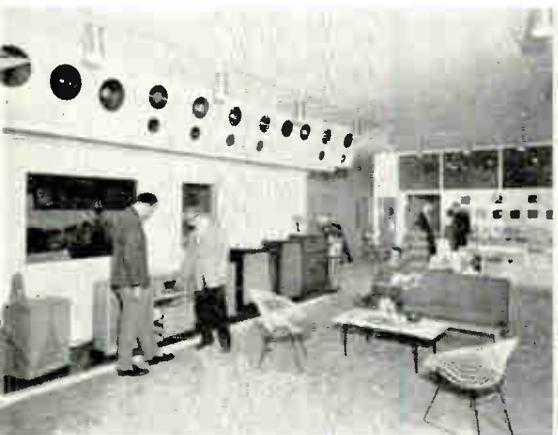




The Hi-Fi Center of Milwaukee, where James Goodwillie gives his customers the kind of service he wanted but didn't get when he was a hi-fi tyro



Every detail of this store was designed to eliminate confusion and uncertainty from the selection of hi-fi equipment, records, and recorded tapes



The Story of a Dissatisfied Hi-Fi Enthusiast, and What He Did about It

— By James G. Goodwillie

HOW DID I happen to go into the hi-fi business? Well, a dissatisfied customer persuaded me. I was that customer! Back in 1946, my wife and I bought a conventional factory-built radio-phonograph. We like good music, but the sound from that instrument was muffled and distorted. It simply didn't give us the tone quality that I felt we should get from phonograph records.

At that time, I was traveling all over the Country, and it was my custom to stop in at hi-fi stores whenever I could. I found that if I went to ten places, I got ten conflicting recommendations. In that period of initiation, I was most impressed of all by the complete lack of interest on the part of sales people in a tyro who was obviously looking for information, but not so obviously planning to spend money right then. I was made to feel stupid because of the questions I asked, and I vowed that if I were ever in the retail business, I would treat my customers with an entirely different approach.

As time went on, my company wanted to transfer me to the West Coast under circumstances that I thought were unfavorable. Thereupon, I decided to capitalize on the seven years of hi-fi experience I had then acquired. Remembering my own dissatisfactions, I was confident that I could build a profitable business by providing the kind of attention, help, encouragement, courtesy, and sound advice that I had earlier sought myself. Most of all, I determined to take as much interest in my customers' problems as in making sales.

Having found that our former demonstration methods produced as much confusion as sales, we planned the demonstration of component from an entirely different angle. We arranged the components in price groups, and hung them on a pegboard wall. Units in each group could be switched on to demonstrate different systems. Then, because we had learned that speakers are a matter of personal choice, we wired the output from each group in such a way that it could be connected to any one of 57 different speakers. It took exactly 3 miles of wire in the sound room to accomplish this!

But our new method of demonstrating has proved more successful than we had dared dream, and we feel that it is one of the prime reasons for rapid, continued growth. And our sales volume has grown. Sales during the past Christmas season, the third since we started, amounted to 65% of our entire first year's business! This, I firmly believe, indicates that our basic principles are appreciated by our customers.

Our service department is one of our important selling tools. While we are presently servicing anything that is brought to us, we are giving serious consideration to limiting service to equipment which we sell. The need for this has become more and more apparent with our increased sales volume, and the consequent increase in the number of systems on our warranty list.

All equipment sold at the Hi-Fi Center carries a one-year, unconditional guarantee. This covers all parts, in-

Want to Run a Hi-Fi Store?

So the Hi-Fi Center was born in Milwaukee — in the rear half of a record store. I had been buying records there for two years, and I persuaded the owner to lease that space to me. Not used at that time, it contained an area 17 by 19 ft., with small shop facilities in the basement.

In the early days, we did not have money for advertising, and we did none for the first 18 months. Our business grew only from word-of-mouth reports by satisfied customers. Initially, we stocked every line we could get. We wanted to be a true hi-fi center. All the components were interconnected, so we could switch on any combination. But we soon found that too many brands and too much switching confused our customers, and made the use of components appear complicated.

We came to realize that customers not only wanted courteous treatment and sound advice, but that they wanted the basic decisions made for them, in most cases. We found they would accept our recommendations as to which, for them, were the best tuners, amplifiers, changers, cartridges, and so forth but, almost without exception, they wanted to select their own speakers.

Our policies and methods proved so successful that, after two and one-half years, we were ready to move into a new building, designed and built from the ground up for our requirements.

cluding tubes. No charge whatsoever is made for service calls, labor, or anything else during the first year. We make the statement that "You cannot spend a penny on your equipment for the first 12 months after its purchase," and the way this has been backed up in actual practice is, in my opinion, another potent factor in our growth.

In our demonstrations, selling, and service we try to gain the confidence of our customers — confidence that our prices are right, that our recommendations are sound, and that our integrity is above reproach.

When we moved into our new quarters, we decided to sell records and integrated equipment, which we had not done previously. Now we have the largest selection of LP's in the city, and already, after just six months, they represent some 25% of our sales. For integrated instruments we are now carrying Gray, Pilot, Craftsmen, and Magnavox.

We carry the Ampex line, including the model 421, as well as Concertone, Berlant, Ampro, and Viking tape equipment, all set up in a special tape room where a complete selection of recorded tapes is displayed.

Do you want to run a hi-fi store? Perhaps this account of my experience will give you some ideas. At least, the pictures on the opposite page show what grew out of my experience as a dissatisfied customer!

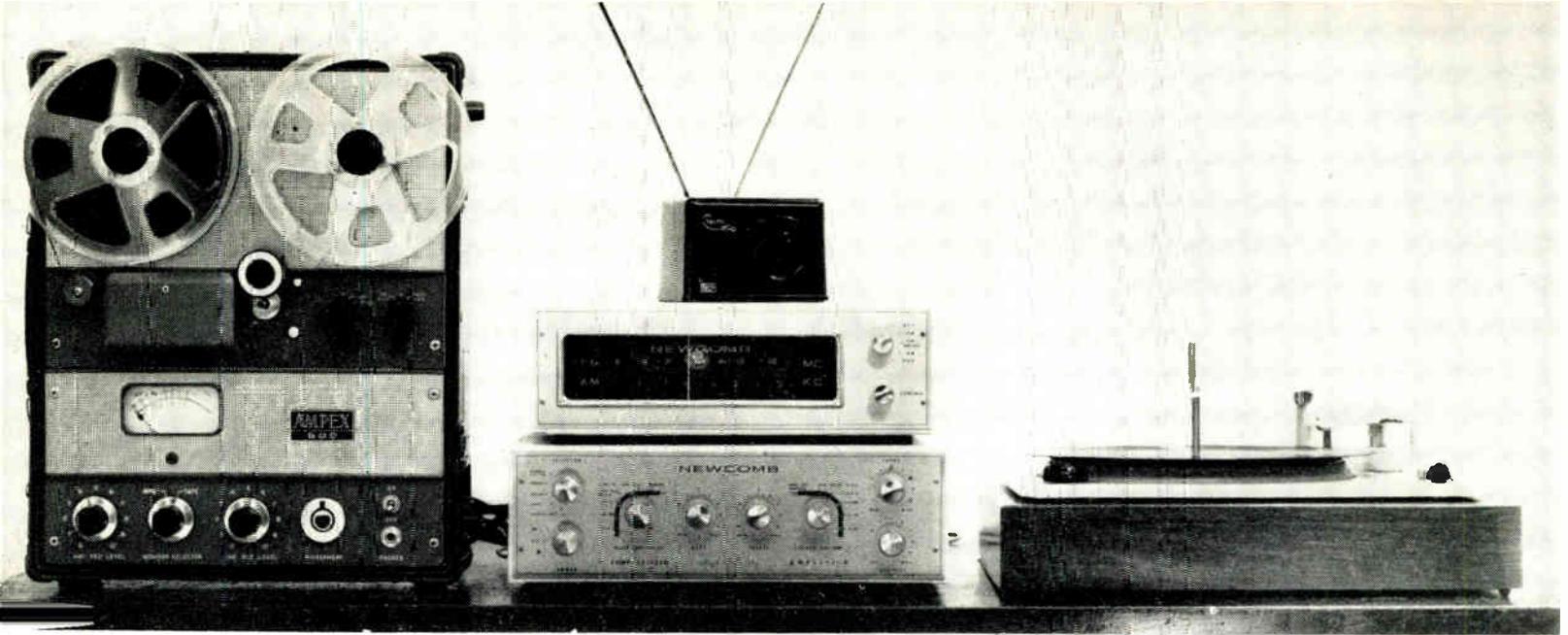


Fig. 1. All six functions of a hi-fi system can be performed by these simple, compact, and attractive units

HI-FI IN TWENTY MINUTE'S

These Radio-Phonograph-Tape Systems Can Be Connected with 12 Wires—By Charles B. Graham

TWENTY MINUTES? Yes, that's more than time enough to install a complete radio-phonograph-tape system, such as you will see illustrated here. And this equipment, which you can put into operation in less time than you can get the oil changed in your automobile, will do everything that very fancy installations can do, and perhaps more!

But what will be the appearance of a system that can be completed so quickly? Wives have a devastating way of saying: "You're not going to string a lot of junk around our living room, and make it look like a workshop!"

Some years back, to be sure, hi-fi components did have that workshop appearance if they weren't hidden by attractive-looking cabinets. That's no longer true, fortunately. Realizing the distaff objections to unsightly equipment, the manufacturers have redesigned hi-fi components so that they fit neatly into attractive, inconspicuous metal or wood cabinets. Actually, these units have undergone a metamorphosis comparable to that of the old soap-stone sinks that have been replaced by gleaming stainless steel!

It's as Simple as Pie

To see how easily a complete system can be wired and put into operation, consider the units illustrated in Fig. 1. They are: Ampex two-track tape machine, Newcomb preamp-amplifier and FM-AM tuner, indoor-type Marjo FM antenna, and Collaro changer. This combination, plus the Shure microphone and Electro-Voice stand, Fig. 2, performs these six functions:

1. FM and AM radio reception
2. Reproduction from records

3. Reproduction from recorded tapes
4. Tape recording radio programs
5. Tape copying from records
6. Tape recording from a microphone

Factory-built cabinet instruments up to \$1,500 do not include all these functions, nor deliver comparable quality.

There is another cost advantage that is extremely important, although it may not be so obvious. You may plan to own a complete system eventually, but you may not be prepared to make the entire investment at once. If so, you can start with radio only, and add the phonograph and tape machine later. Or you can start with the phonograph, and add the radio and tape machine.

The versatility and adaptability of components, as they are designed today, makes them wonderfully flexible, and as easy to connect as one-two-three, as you will see from the following explanation:

1. Line cord from the amplifier. Plug it into any 115-volt AC socket.

2. Line cord from the record-changer. Plug it into one of the receptacles under the amplifier.

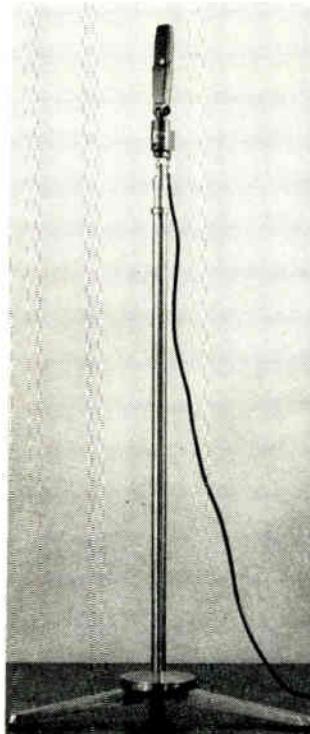
3. Lead from the phonograph pick-up. If you have a magnetic type, plug it into the Hi or Lo pin jack. If it is a ceramic type, plug it into the XTAL pin jack.

4. Lead from loudspeaker. Connect one wire to the 0 terminal. If your speaker is marked 8 OHMS, connect the other wire to the 8 terminal. If it is marked 16 OHMS, connect the second lead to the 16 terminal.

At this point, you can play records.

5. Twin lead from the FM antenna,

Fig. 2. The plug on the mike cable fits the tape machine



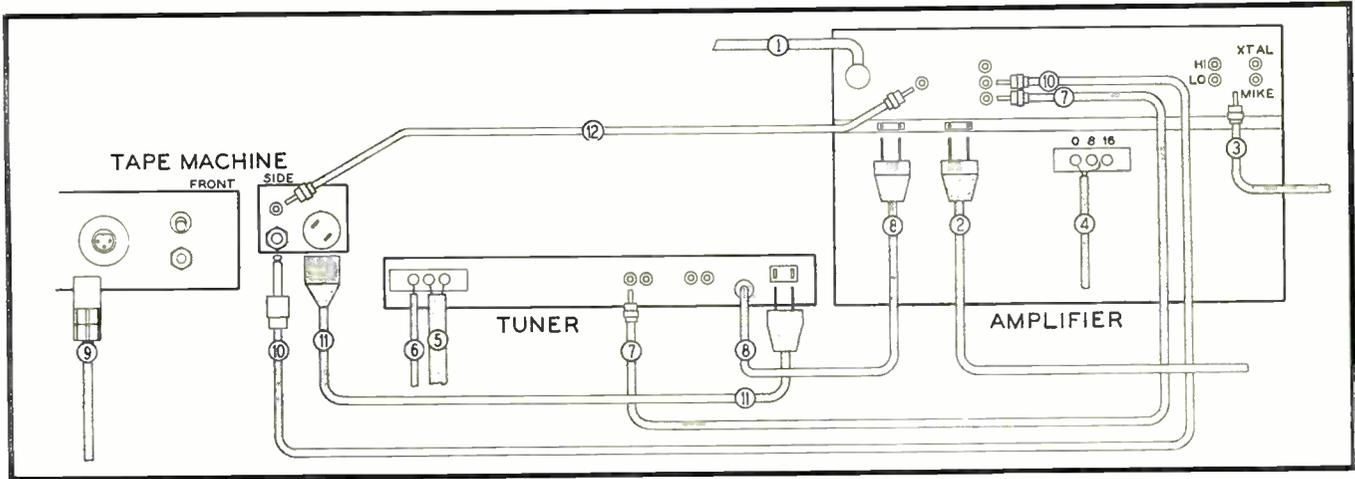


Fig. 4. Here are all the connections, just 12 in number, required for a complete hi-fi radio-phonograph-tape installation

either an indoor or outdoor type.

6. A piece of wire a few feet long used as an AM antenna.

7. Lead from the tuner output to the amplifier input. Leads for this purpose, in various lengths and fitted with pin plugs, can be bought at any hi-fi store.

8. Line cord from the tuner. Plug this into the other receptacle under the amplifier.

At this point, you can use both the record-player and the radio.

9. Lead from the microphone. Plug it into the receptacle on the front of the tape machine. See Fig. 1 also.

10. This lead, fitted with plugs, is furnished with the tape machine. Fig. 6 shows the terminals. NOTE: For recording off the air, pull out the plug at the tape machine.

12. Another made-up lead to connect the amplifier to the input of the tape machine, for recording off the air, or for making tapes from records.

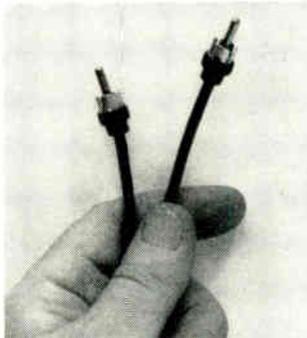


Fig. 5. Made-up lead with pin plugs
Fig. 6. Terminals on the recorder

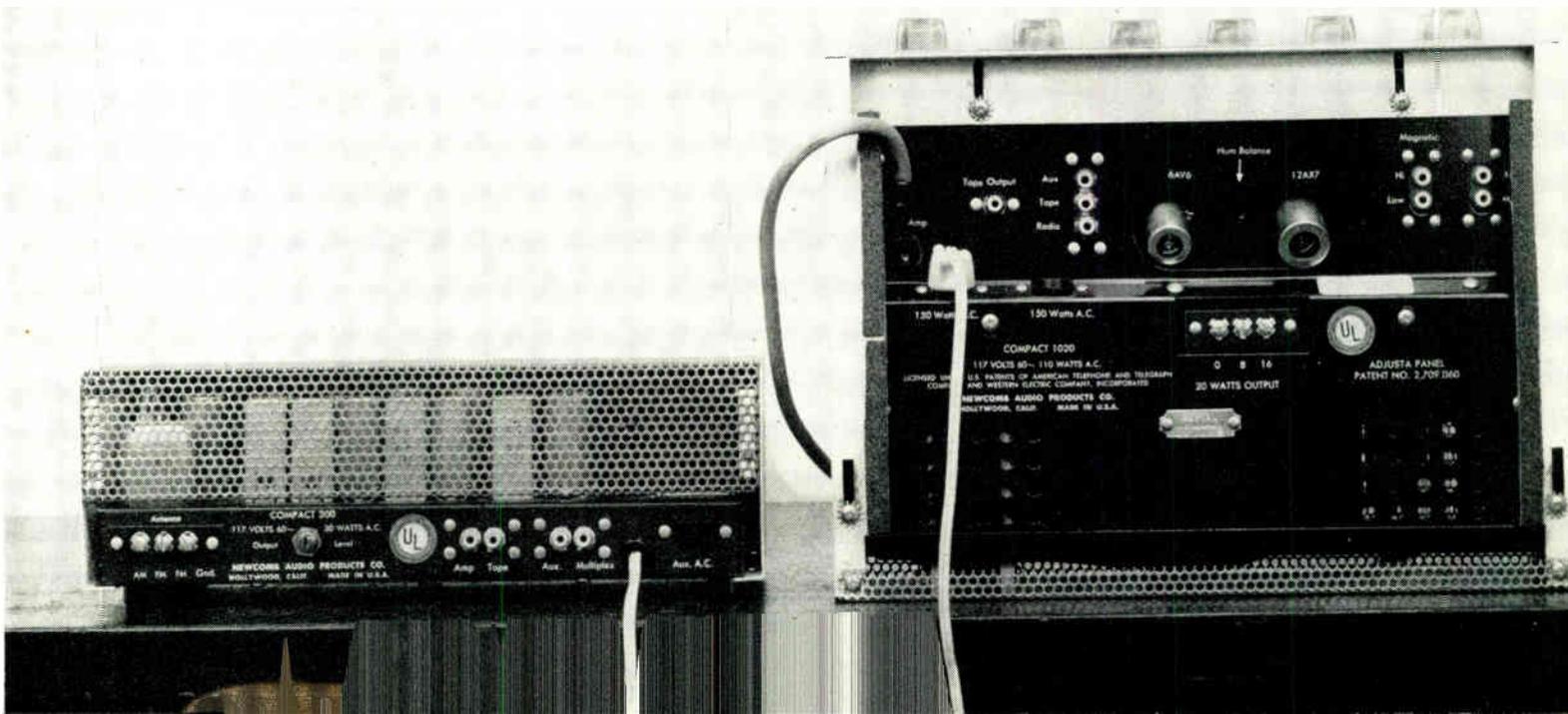


Fig. 3. Rear of the tuner, and under side of the preamp-amplifier. Compare this view with the simple wiring diagram in Fig. 4 above

This completes the wiring of the system. Your dealer can connect the components in exactly the way described at his store, and show you how to operate the controls to change from one use to another.

When you get the equipment home, the first thing is to decide just where you want to put the various components so that they will be inconspicuous, and at the same time most convenient to use. Then, in less than twenty minutes, you will be able to make the connections, and have the complete system in operation. If, at any time, you want to shift the units, or move them to another room, you can rearrange them as you please.

Later, you may decide to replace your loudspeaker with a different design. Again, you will have the advantage of flexibility afforded by a system made up of components whereas, if you had started with a cabinet instrument, it



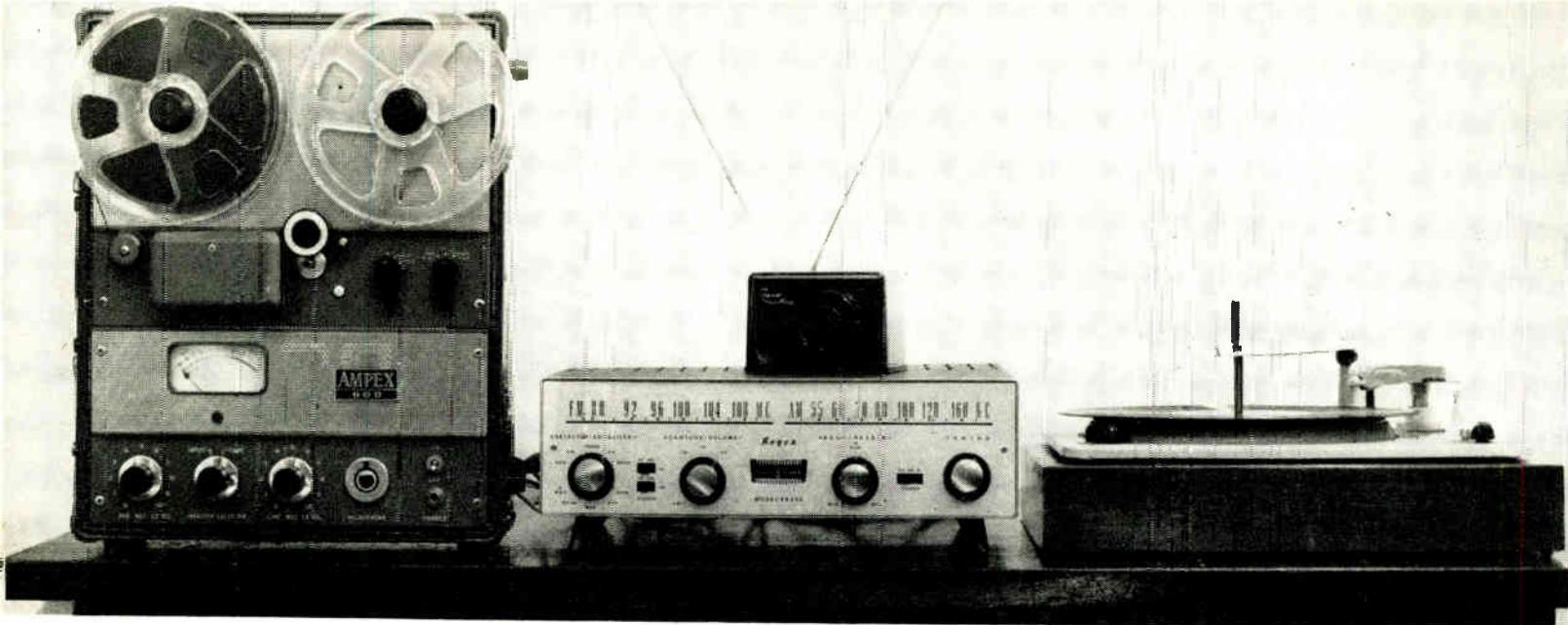


Fig. 7. Another radio-phonograph-tape system using a single unit which contains the FM-AM tuner, preamp, and amplifier

would be impossible to make any changes or improvements.

Practically all makes of hi-fi components can be connected in this same, simple manner. Fig. 7 shows the same tape machine and changer with a Bogen unit which combines the tuner, preamp, and amplifier. Compare the rear view, Fig. 8, with the diagram in Fig. 9. Here are the connections:

1. Line cord. Plug this into any 115-volt AC socket.
2. AM antenna. 3. FM antenna.
4. Line cord from the record-changer. Plug into tuner.
5. Lead from pickup. Plug it into the appropriate jack.
6. Lead furnished with the tape machine.
7. Made-up lead from the amplifier to the tape input.
8. Line cord for the tape machine.

9. Plug the cord from the microphone into the receptacle at the front of the tape machine. See Fig. 7, also.

10. Lead from the speaker. On this unit, one or two speakers can be used, and a switch on the front panel is provided so that either one can be cut in, or both at the same time. Connections are explained in the instructions.

Simple? Nothing but a screwdriver is needed for this complete radio-phonograph-tape installation, and it will do everything that the most expensive factory-built instrument can do, and much more than most of them. Remember that a cabinet designed to take all this equipment plus a loudspeaker is a very large piece of furniture — much too large to fit into the furnishing of many living rooms. Components, on the other hand, need take up no space at all.

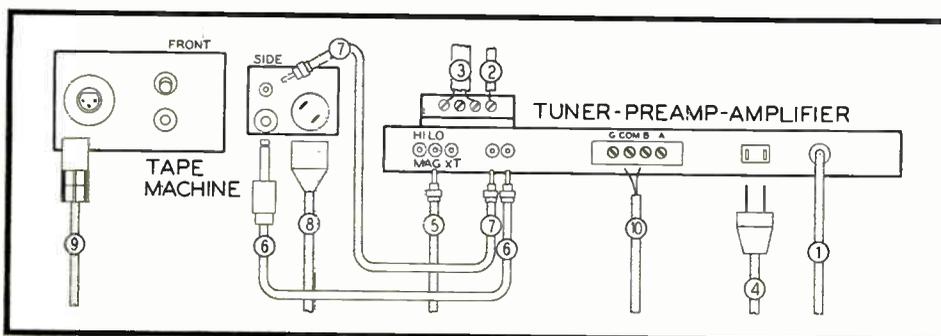
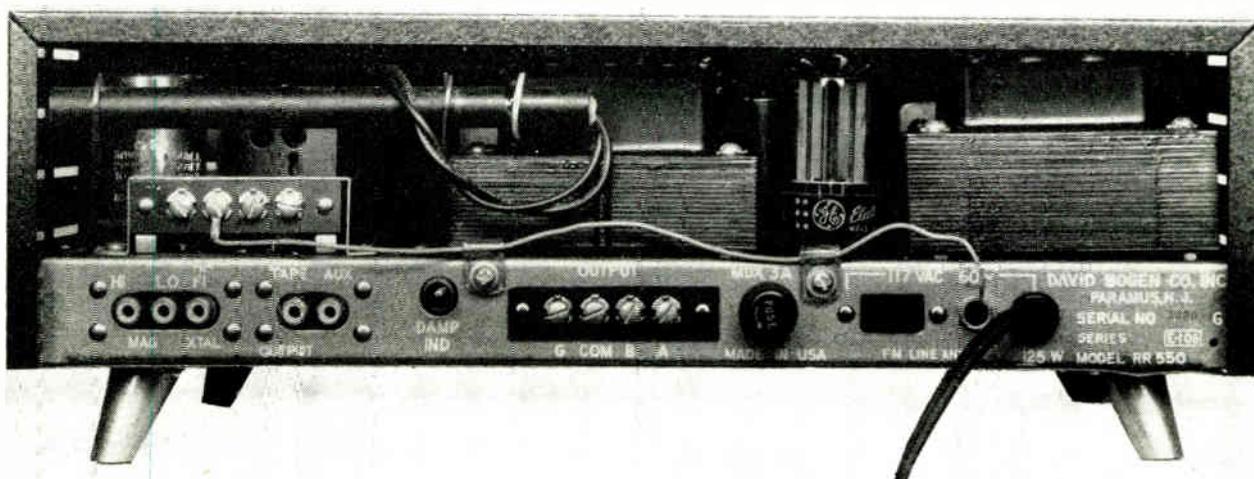


Fig. 8, below: Rear of the Bogen unit, where all the terminals are located. Fig. 9, left: An exact drawing of the terminals on the tape machine and tuner-amplifier. The changer is not shown, because it has only a power cord 4 and pickup lead 5 which plug in as shown here



LET'S STEER STEREO STRAIGHT

Hi-Fi Music Enthusiasts Must Help to Head off Confusion That Is Threatened
by Misstatements in Advertising of Stereo Equipment — By Milton B. Sleeper

AT THE Hal Cox hi-fi store in San Francisco, I was chatting with a photographer who had become a tape enthusiast. Hidden from us by a high display, a salesman was demonstrating various combinations of components. We couldn't see what he was doing, but we heard the music as he switched from one speaker to another. There was a brief silence, and then the music came on again, but with a startling improvement over the excellent quality I had been hearing. Curious, I walked around the display to see what kind of a speaker could be so distinctly superior to the others.

Perhaps you have guessed the answer already. The difference was not in *the* speaker but in the use of *two* speakers, operating from stereo tape. And here is something of special interest: What had attracted my attention was not the added dimension of stereo reproduction, for I had been standing in direct line with the speakers — not in front of them. This bears out the contention of stereo enthusiasts that this method, in some manner not yet explained, contributes greatly to the quality of reproduction, in addition to providing a sense of movement and location.

This was confirmed the following day at Steve Cisler's new Fidelity Music store. While I was talking to Mr. Cisler, the salesman was demonstrating equipment to customers. I was conscious of the music, although I wasn't really paying attention to it until there was the same improvement which, this time, I recognized as stereo.

In short, stereo is to monaural reproduction as hi-fi is to performance obtained from run-of-the-mill equipment of limited audio capabilities. That may sound like heresy if you are one of those hi-fi enthusiasts who has upped his monaural reproduction to peak quality. But if you listen to the fine stereo tapes now available, played on good equipment properly installed, I believe you'll agree that stereo has something extra that monaural systems lack.

Misunderstanding and Confusion

Unfortunately, some manufacturers are trying to capitalize on the word "stereo" in somewhat the same manner that "high fidelity" is used to describe equipment which does not deserve that identification. However, since there are no standards of hi-fi performance, it is not possible to maintain a charge of misrepresentation when a \$49.95 phonograph, for example, is advertised as a "high fidelity" instrument with a range of 30 to 20,000 cycles.

In the case of stereo reproduction, the situation is entirely different. The meaning of "stereo"¹ is well established in the literature of the art. Stated simply, stereo sound reproduction calls for the use of two separate microphone pickup channels, feeding two separate amplifier-speaker channels. The pickup and reproduction equipment can be connected directly by wire, by radio, or through the medium of two-channel tape recording.

The requirement of two separate channels for stereo reproduction is so firmly established in the art that methods of obtaining "simulated" or "pseudo" stereo effects, where single-channel equipment was employed, have been described in engineering and hi-fi publications.

Paul Klipsch, who has done so much research on tape recording, made a very clear distinction between two-channel stereo recording and reproduction, and single-track pseudo-stereophonic methods.² He also quoted other authors, going back to a symposium by members of the Bell Laboratories staff, in 1933. In this connection, it should be noted that "stereo" has come into common use as an abbreviation of "stereophonic". The two terms are used interchangeably.

Misleading Statements and Misrepresentation

Because engineers are trained by education and profession to deal with facts, and to seek the truth, they are presumed to be honest men, and most of them are honest to the point of being ultra-conservative in what they say, and particularly in anything they put on paper.

Sales and advertising executives, as a rule, do not grow up in that rarified atmosphere of discipline and restraint. It sometimes happens, in consequence, that advertising copy and sales literature turn out to be inaccurate to the point of misrepresenting facts. This situation has developed already in the use of the term "stereo".

For example, a new catalog of Grundig Majestic radio-phonographs describes their single-channel equipment as having "STEREOPHONIC 3D SOUND — Multiple speaker installations are scientifically designed, matched and balanced to give you all three . . . high frequency, bass tones, and middle register. All 3D models have speakers mounted on the front and sides for true stereophonic performance, enveloping the room with music." Then the "Mystic Maestro" loudspeaker is described as: "Another Grundig Majestic exclusive! The 'Mystic Maestro' high fidelity tone distributor converts any room into a concert hall. Through the marvel of advanced electronics and acoustics, the 'Mystic Maestro' is able to transmit the middle and high frequencies throughout the room in equal values. The tone values completely envelop you — as perfectly true and clear as if the conductor and orchestra were in the same room! All this thrilling sound stems from a small, oval shaped unit that stands on four tiny legs. In luxurious golden color with interwoven *Continued on page 64*

¹ The unabridged "Webster's New International Dictionary" does not list *stereophonic*. The word *stereo* is shown to be derived "from [the Greek] *stereos*, solid, meaning *solid*, a *solid body*." The key to the use of *stereo* is given in the definition of *stereoscope*, "an optical instrument with two eyeglasses, for assisting the observer to combine the images of two pictures taken for the purpose from points of view a little way apart, and thus to get the effect of solidity or depth." Similarly, a stereophonic sound system reproduces the sounds picked up for the purpose from points a little way apart, thus giving the dimensional and movement effects present in the original sounds.

² "Making Stereophonic Tapes" by Paul W. Klipsch, HI-FI MUSIC, November-December 1955.



Recording

About Capitol's New Installation at Hollywood, and the



Left: Showing the angled walls and ceiling which prevent direct sound reflection. Right: A recording session with Frank Sinatra conducting.

ONE OF the major problems of the recording art is the matter of acoustics. This involves many considerations, from the elimination of extraneous noises which may prove audible to the microphones but not to human ears, to the unexpected effects that show up only under unpredictable conditions. Paramount, of course, is the factor of reverberation, both as to period and degree.

As purchasers of records have become more knowledgeable and critical in making their selections, so the recording companies have found realism to be as essential to acceptable reproduction as the music itself. That is, an orchestra must sound as if it is playing in a concert hall and not under a tent, and the voice of a singer must be reproduced with an intimate quality or with a sense of space as in an opera house, depending upon the kind of performance associated with the particular artist. This explains the time spent in selecting the best place for doing a particular recording — often longer than the time required for the recording session.

When the recording studios built into the Capitol Tower at Hollywood were in the planning stage, therefore, the recording engineers undertook to work out with the architects the design of studios and equipment that would provide controlled acoustics to suit all the conditions they

could anticipate by drawing upon their past experiences.

The illustrations here show the results of their effort. The studios are located in the ground-floor extension of the tower building. Studio A, of 57,000 cubic feet, is the largest, measuring 62 by 46 by 20 ft. high. Next smaller is Studio B, of 47,000 cubic feet, 62 by 38 by 20 ft. high. Studio C has 6,200 cubic feet, 26 by 15 by 16 ft. high.

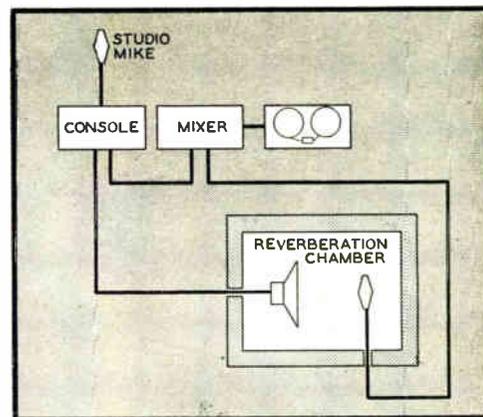
Walls and ceilings are built in zig-zag splays, to avoid parallel surfaces. To provide partial control of reverberation, pairs of huge panels are mounted on the studio walls. Each panel has sound-reflecting material on one side, and sound-absorbing material on the other. By swinging these panels to expose one side or the other, a degree of acoustic adjustment can be obtained.

The floors and walls are isolated from outside noise and vibration by their floating construction. Fluorescent lights are used for illumination, but the ballasts are mounted outside the studios because they emit a hum which, although it is not audible directly, is picked up by the microphones and can be heard on tape playback.

While the swinging wall panels provide a variation in studio acoustics, they do not permit the full range of reverberation control that is necessary. This obtained by the use of a separate reverberation chamber, four of which

Studios...

Controlled Acoustics They Employ — *By Harold Taplin*



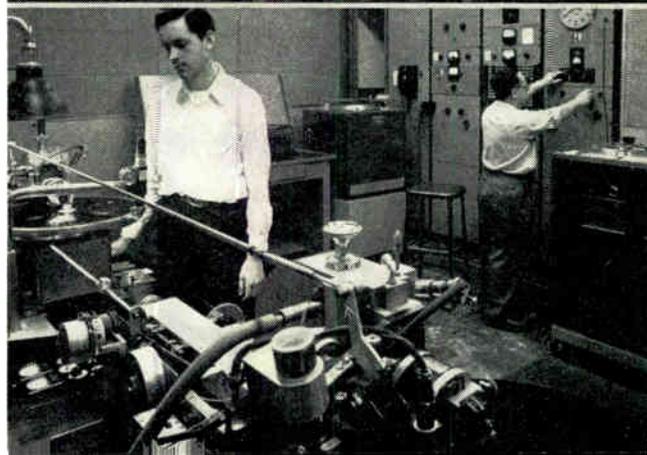
Left: Foundations of the reverberation chambers indicate size and shape. Right: Studio A control room. Above: Diagram of reverberation control.

were built far underground, below the parking lot at the side of the Capitol Tower. Their shape can be seen in one of the accompanying illustrations which shows the foundations. Each chamber is simply a room of bare concrete walls, containing only a speaker and microphone, as indicated in the diagram above. There is also a wood partition which can be moved to calibrated positions marked on the floor, to change the period of reverberation.

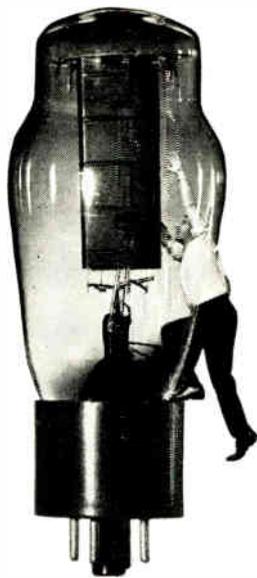
An adjustable part of the input to the control console is fed to the speaker in the reverberation chamber. This sound, and the reverberation effect created in the chamber are picked up by the microphone and fed back to the control room, to be mixed with that part of the output from the console that did not go to the chamber.

In this way, a reverberation effect adjusted as to both period and proportion is contained in the output from the mixer to the tape recorder. Also, it is possible to add reverberation only to certain microphone channels, depending upon the particular effect required in a given performance. Various electrical circuits have been used to obtain reverberation effects, but Capitol engineers feel that there is something synthetic about them, as compared to the results obtained by strictly acoustic means and the precise facilities they have for controlling them.

Below: Facilities for checking edited tapes, and cutting master records



March-April 1957



*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 Components*

"INSIDE INFORMATION"



Hi-Fi components are becoming available in such a variety of makes and models, and in such a wide range of prices as to confuse the growing number of newcomers who are buying their first equipment. This has become increasingly apparent from phone calls and letters asking for

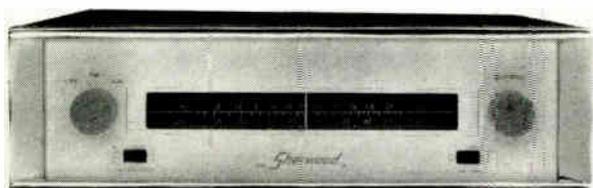
advice on the selection of hi-fi equipment.

Accordingly, we have decided to identify components illustrated in this department with a Hi-Fi Music Commendation Seal, bearing the inscription "A Commended Design in Its Price Class".

The word "commend" is defined by Webster's International Dictionary as meaning: "To recommend as worthy of confidence or regard; to present as worthy of notice or favorable attention."

We shall use the Commendation Seal in exactly that sense. It is necessary to relate the design, workmanship, and performance to price in awarding the Commendation Seal, because each purchaser must consider all four of those factors in relation to his requirements and to his pocketbook!

Sometimes it seems as if our readers credit us with being a source of all knowledge in the hi-fi field. We wish it were so, but the truth is that we are not on familiar terms with every make and model. But you can be sure that we know the details of design, workmanship, and performance of each component identified by the Commendation Seal, and that the Seal is granted only after the most critical examination shows that identification as "A Commendable Design in Its Price Class" is fully justified in every respect.



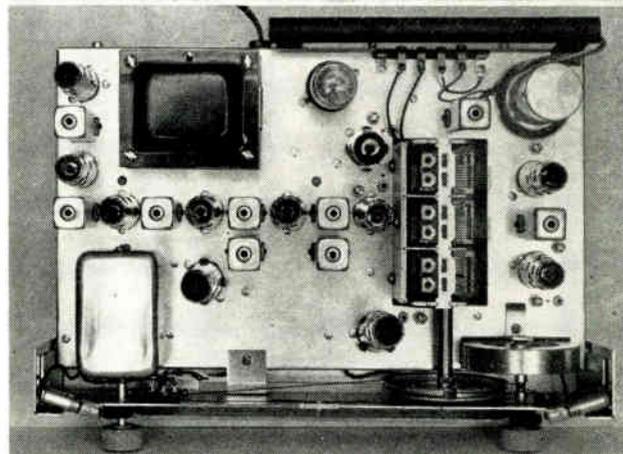
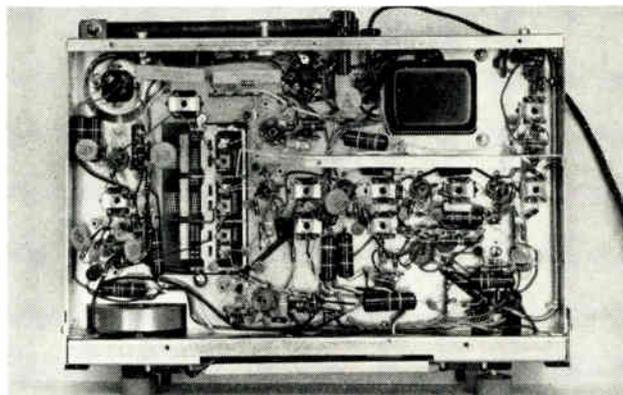
Sherwood S-2000 FM-AM tuner. This design is intended for use in a system where switching facilities are localized in a preamp, or preamp-amplifier. Thus, the only controls on the tuner are the tuning knob, a combination FM-AM and AC power switch, a slide switch for broad or narrow AM tuning, and another to cut the

AFC in or out on FM. For radio reception only, this tuner can be connected directly to an amplifier.

Connections at the rear are for the antenna, output to the preamp, and for an FM multiplex circuit to be used when there is such transmission on the air. There is also a maximum-volume control at the rear to prevent overloading the preamp. Volume adjustment, however, is made at the preamp.

The AM circuit provides a choice of narrow-band tuning for sharpness, and wide band tuning, even at the higher frequencies, for maximum audio quality. A ferrite rod antenna can be swung around for best AM reception

For FM, there is an Armstrong limiter-discriminator circuit with three noise-limiting stages. High sensitivity is obtained

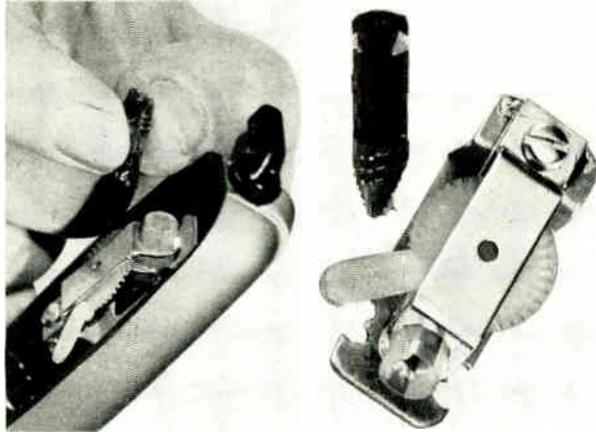


with an RF amplifier employing an AC-coupled cascode circuit.

Other features include the three-gang tuning condenser on FM and AM, fly-wheel tuning, piston-type trimmers, and a gold-plated escutcheon. Tubes are: 6BS8 cascode FM RF amplifier,

6AB4 FM mixer, 12AT7 FM oscillator and AFC, 6BA6 FM-AM IF amplifier, three 6AU6 FM limiters, 6AL5 FM detector, 6BA6 AM RF amplifier, 6BE6 AM converter, 6CN7 AM detector and cathode follower, and 6X5 rectifier. On the latest production of the model S-2000, a 6BR5/EM80 tuning eye has been added.

The metal case is 14 ins. wide, 10 $\frac{1}{8}$ deep, and 4 high. For cabinet mounting, the chassis and escutcheon can be slid forward to accommodate a panel up to $\frac{5}{8}$ in. thick. Weight is 18 lbs. Price with black and gold stippled case \$139.50; in leather, \$144.50 to \$149.50.



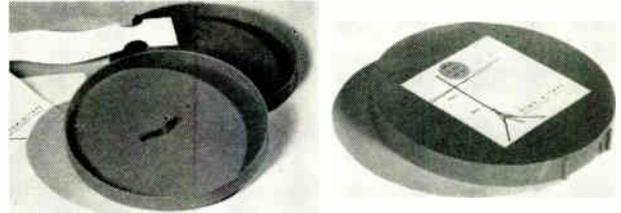
POWER POINT

Electro-Voice Power Point pickup. An encapsulated ceramic pickup, fitted with side contacts, is carried in a fixed or turnover mounting. The accompanying illustration shows an enlarged view of the pick-up at the center, and the turnover mounting at the right. The latter has a plastic gear and handle to revolve the holder 180°. At the left, the mounting has been fitted into an arm, ready to receive the pickup.

A new Brush ceramic is used, of lead zirconium titanate,

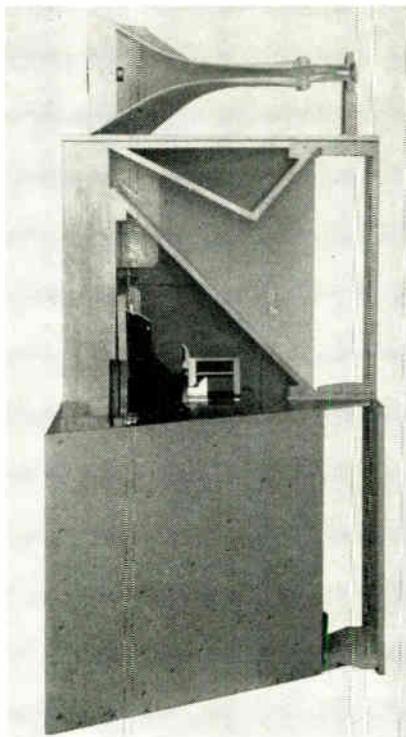
identified at PZT. This material has improved response characteristics. Audio output of the Power Point is sufficient to feed a power amplifier directly, although standard practice is to connect the pickup to the XTAL input of a preamp, so as to have the benefit of the tone controls and system-switching facilities.

Several mountings at 50¢ to \$1.50 are available to fit various types of tone arms. Price of the pickup cartridge with one diamond and one sapphire stylus is \$21.50.



Concertape tape box. The container shown here is intended to hold 5-in. and 7-in. reels for a tape library collection. Of rugged, attractive, plastic material, it can be used also for shipment. The cover fits snugly enough to keep out dust, and to afford protection against normal conditions of humidity. Labels for mailing and

to identify the contents are furnished. Price is about 50c.



KLIPSCHORN

Klipsch speaker system. The accompanying illustration is a cut-away of the Klipschorn model, the deluxe version of the corner speaker developed by Paul Klipsch in the course of a research program started some

ten years ago and continued since that time.

The lower section of the cabinet is a folded exponential horn for the woofer, with the sides of the enclosure and the wall corner forming the mouth. The construction of the enclosure is such that it is difficult to show it completely in a single view. Nor is it possible to see all the beautiful workmanship, comparable to the quality found in piano cases, that is put into the cabinet. In the design and methods of assembly, great attention is given to guarding against vibration and resonance effects, as this speaker is widely used where high volume is required.

The woofer is a Stevens 103LX2. A University SAHF mid-range driver is mounted at the throat of the horn above, while a University 4401 tweeter is carried at the throat of the horn. Components of the dividing network, including air-core inductors, are in the lower section.

Price for the deluxe model, in mahogany, black, or primavera is \$797. The laboratory model at \$634 is identical except that it is finished in a choice of automotive lacquer colors. An economy model, in unfinished wood, is \$470. These prices include delivery, and may be slightly lower for shipment to points nearer the factory.

Marjo indoor FM antenna. In locations where it is only possible to use an indoor antenna, the type illustrated is convenient to use, and excellent results can be obtained with it, at least from local stations. Ex-



FM

perience shows that in most rooms there is one area where signals are strongest. In steel-framed apartment houses, this is usually right in front of a window.

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BLUES OPERA

Continued from page 25

By the time he was ready to see "St. Louis Woman" it had closed.) But on hearing the record, Breen was struck immediately by the extraordinary musical quality of the score and the poetry of the lyrics by Johnny Mercer — perfect for the "Porgy and Bess" cast.

What Breen wanted was a more fully developed piece than a typical Broadway musical. He suggested that the story be re-done and the score filled in with other fitting Arlen songs — and recitative, i.e., dialogue to be sung, not spoken. This last idea took some argument, for Arlen wasn't easily convinced that it would prove to be wise showmanship.

Breen won in the end, and not only has the fact that all of "Blues Opera" is sung proved to be good showmanship, but also the score is wonderful. Because the composer was involved in the writing of one musical, and still quite ill (a relapse had sent him back to the hospital), it seemed wise to call in assistance. Samuel Matlowky, composer and conductor (who conducted the highly successful revival of "Three Penny Opera" and whom Breen knew through his work on "Porgy and Bess", was asked to transcribe Arlen's melodies, as well as to arrange and orchestrate. Conservatory-trained Matlowky began the initial session by saying: "The first thing about recitative . . ." Arlen jokingly interrupted: "Don't tell me!" And Matlowky didn't tell Arlen, for the latter is sensitive about influences, even unconscious ones — as Breen once observed, "Harold won't even listen to Beethoven when he's working on a score."

Breen and Mrs. Breen would set the scene, describe the character and situation, and then feed a few lines of dialogue to Arlen, who would sing and play them. Matlowky would note down the resulting recitative — and was particularly impressed with Arlen's natural feeling for sung dialogue, as Arlen was, in turn, impressed with Matlowky's understanding of what they were trying to do. Work progressed in this manner for weeks, a few pages at a time as the composer's health and schedule permitted.

Every line of dialogue was set to music, and songs like *Blues in the Night*, *That Old Black Magic*, *Ill Wind*, *One for My Baby*, and others were introduced. One would be tempted to label them themes, or motifs, rather than songs. (Likewise the recitative, much of which is song-in-embryo and could have been developed into full melodies.) All this material is so skillfully woven into the score that no impression is given that these are individual numbers worked into the opera, but rather that they are truly integral to the characterization and action. The flow of action is not held up to introduce a show-stopping number (a deliberate plant in most musicals). There is a continuous, dynamic, course of melody and

rhythm. At times only a fragment of a melody is used, such as *A Woman's Prerogative*, which is a comment on previous action in the plot. *Blues in the Night* becomes a bitter declamation by a cast-off woman, beginning *parlando*, as if spoken, and rising to a climax combining a piercing soprano voice heard over a group in an emotionally charged choral number.

Dramatically, the entire opera abounds in such moments of high pitch, followed by the repose of lighter touches and humor. The musical unity is further strengthened by the use of stylized pantomime approaching ballet — there are actual dances also, as in the first act's imaginative, and authentic, cakewalks. The second act reveals an inventive device: working the pattern of the sound of a telegraph key into the fabric of the music, and the rapid flashing of lights to designate the running of a race offstage.

SELECTED

HAROLD ARLEN DISCOGRAPHY

- "A Star Is Born" — Judy Garland — Columbia SL-1201
- "Bloomer Girl" — Original cast — Decca DL-8015
- Composers at Play — Harold Arlen — Vik LVA-1003
- Harold Arlen and his Songs — Harold Arlen — Capitol T-635
- "House of Flowers" — Original cast — Columbia ML-4969
- Music of Harold Arlen — Harold Arlen *et al.* — Walden 306/307
- The Music of Harold Arlen — David Rose Orch. — M-G-M E 3101
- "St. Louis Woman" — Original cast — Capitol L-355

Probably the best-known songs carried over from the precursor of "Blues Opera" are *Come Rain Or Come Shine* and the songs associated with Pearl Bailey, *A Woman's Prerogative* and *Legalize My Name*. At least two more remain to be discovered: *I Wonder What Became Of Me?* and *I Had Myself A True Love*. The first is a brief lament on the emptiness of the easy life, the accompaniment of which is a piquant invention ingeniously employing an exquisite use of *glissando* ornamentation (grace notes) to underscore the tremulous emotion of the singer. *I Had Myself A True Love* is an American aria of tenderness, longing, and haunting beauty which belongs with the great songs of all time. Incidentally, *Come Rain Or Come Shine* is also off the worn Broadway rut in that it begins in one key and ends in another. Practically every song in "Blues Opera" violates the pop song tenet of the 32-bar verse-and-chorus formula. The harmonies, too, are unconventional, and of course blues-flavored.

Not that Harold Arlen went highbrow when he wrote "St. Louis Woman", or high falutin' when he developed "Blues

Opera". It is merely that he was being himself as always. If it be possible to reduce his style to an oversimplification, it might be said that he is addicted to and is a master of the theme-and-variations principle, for his creative temperament rebels against the repetition of a musical idea. He rarely plays one of his own songs the same way twice. And it was George Gershwin who pointed out, to Arlen's surprise, that in the latter's *Stormy Weather* there is no phrase repetition from bar to bar in the main theme. This characteristic adventuresomeness is evident throughout "Blues Opera"; that he even consented to try it is an indication of his inquiring and quick imagination. One more general point about Harold Arlen's music which is true of the "Blues Opera" score: he is not afraid of writing a melody! In fact, it is impossible for him *not* to compose powerfully rich and enduring melodies.

It may be that Arlen's affinity for the unconventional has robbed him of some of the fame of his better known peers (and even inferiors) in the American lyric theater. Still, this hasn't kept him from turning out songs that are musically good as well as popular. Why was it that Robert Breen couldn't immediately place Arlen in his mind? The answer was Arlen's long residence in Hollywood. This is a community dedicated to the welfare of The Star and the dissemination of The Starlet, but it did afford Arlen with a ready market for his songs, regular assignments (which meant a hit now and then), and time to play golf and to write a stage musical when he felt the urge. One of his greatest successes on Broadway was "Bloomer Girl" in 1944.

The question may arise: Is "Blues Opera" really an opera? Yes — a 20th-century American opera. Not only because the entire score is sung, but also because of the high musical value of the songs and the literate, often poetic quality of Johnny Mercer's lyrics. The melodies, rhythms, language, and harmonies are thoroughly American, which may confuse the critics accustomed to opera in Italian or German. The story is based on a novel by Arna Bontemps, "God Sends Sunday", which was made into a play by Bontemps and Countee Cullen. Further work on the dialogue of "Blues Opera" was the work of Robert Armstrong and Justus Schiffers. The plot centers around the fortunes of a diminutive, superstitious jockey. It traces his rise, fall, and eventual finding of himself on throwing off his belief in signs, curses, and charms. ("Blues Opera," however, does not attempt to be a psychological music-drama). The setting is St. Louis in the latter 1890's, making possible the use of strikingly colorful decor and costumes, such as bright shirts, the sleeves of which came down to the knuckle, and shoes equipped with mirrors in the tips. These were styles worn by the dandies of the time. All the action takes place on a single set, a combination bar, social center, and dance hall.

Concluded on page 58

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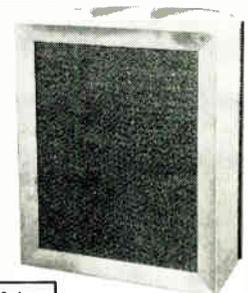
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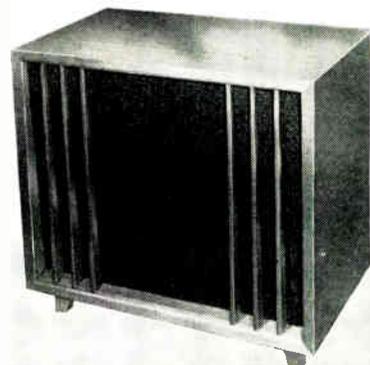
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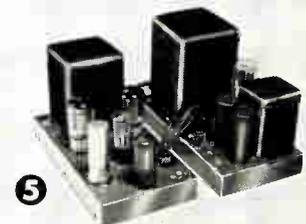
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MODEL W-5: Consists of W-5M plus WA-P2 Preamplifier

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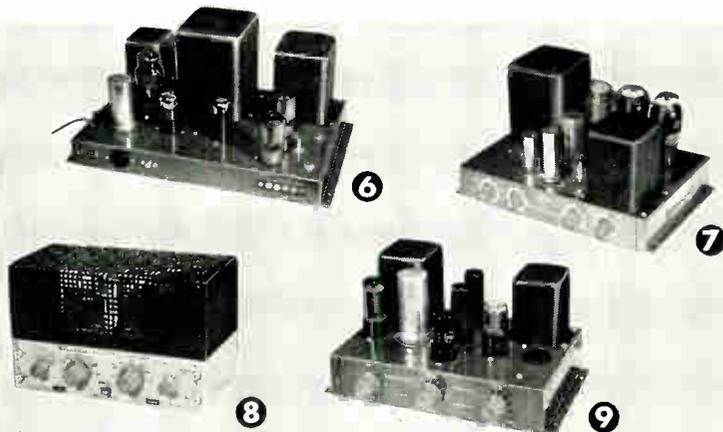
MODEL A-7E: Same as A-7D except one more tube added for extra preamplification. Two inputs, RIAA compensation and extra gain.

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BLUES OPERA

Continued from page 54

Because the initial performances of "Blues Opera" will be given in major opera houses throughout Europe, the problem of the language barrier is an important one. Interestingly, "Porgy and Bess" has posed practically no problems with language wherever shown, as the story is understandable from the action onstage and the music. On the other hand, "Oklahoma!" failed to impress Europeans because a great deal of the plot is dependent on the spoken dialogue and song lyrics. "Blues Opera" is planned to be universally understood, not only in the singing, but in the action and movements of the characters and the musical underscoring (just as in an opera). Also, as in the case of many standard operas that contain familiar, or folk, melodies, "Blues Opera" is composed of several Harold Arlen songs long familiar to Europeans. Indeed, many Europeans who have discussed the music with Breen were of the opinion that Arlen's songs were really traditional American songs. Europeans even named the work. Originally it was called "Free And Easy — An American Blues Opera." Two words were immediately recognized: "Blues" and "Opera". Hence the present title.

It may take Europe, with the guidance of the dynamic and dedicated Robert Breen, to discover the greatness of Harold Arlen for Americans, as it did in the case of "Porgy and Bess". Arlen, his work now more or less complete on the opera, is unconcerned. "Blues Opera" is on its own, and he is busy with other works. One is a new musical for the fall of '57 with a Jamaican setting. A restless man who abhors stagnation and inactivity, Arlen cannot remain idle for long, cannot rest on his laurels. "The important thing is work," he will say, "and work is experiment, searching." He has an almost mystic belief in his work, though he himself is a down to earth man, gifted with a warm personality and delightful sense of humor.

His masterful command of the American idiom he learned by absorbing the sounds he knew as a dance band musician, as a singer, and as an arranger. He has put in much study of serious music also, and knows the work of others. He is particularly impressed with "the architecture of Bach", but feels Beethoven a bit "too grand". No matter. A highly proficient control of the materials of his craft, an intelligence both personal and musical, plus a limitless fund of rhythmic and melodic ideas, add up to the genius that is Harold Arlen. And in "Blues Opera" he has composed a work that belongs on the same American shelf containing Emerson's essays, Thoreau's "Walden", Melville's "Moby Dick", Twain's "Huckleberry Finn", the Griffes *Piano Sonata*, Ives' *Fourth Symphony*, Copland's *Short Symphony* — and of course "Porgy and Bess".

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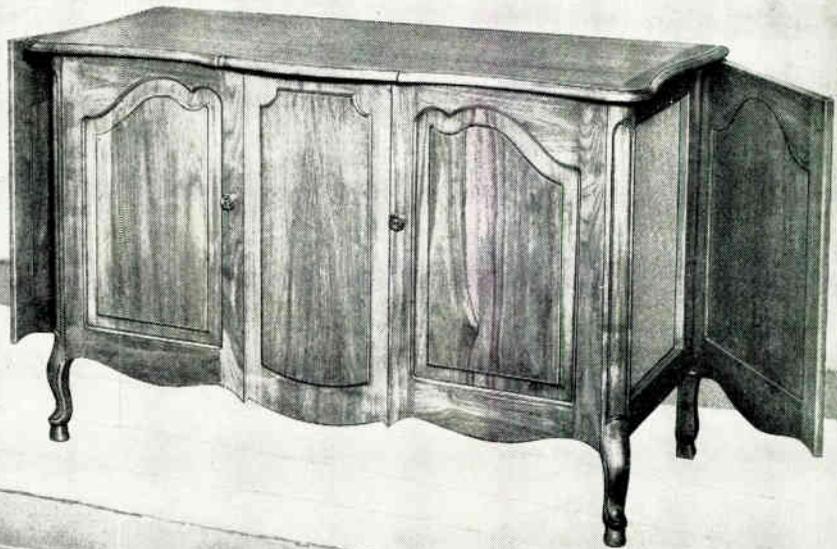
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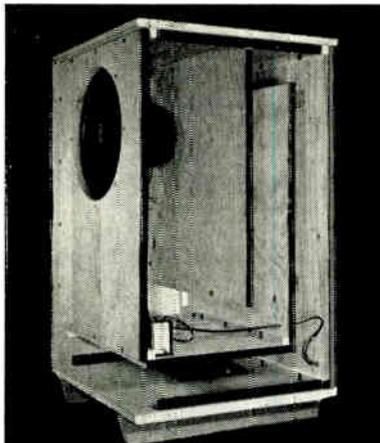
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| BERLIOZ: Damnation of Faust— Joutte, Cabanel, Laurena, Fournet | Col SL110 3-12" |
| Damnation of Faure—Danco, Paleri, Singher, Munch | Vic LM6114 3-12" |
| BIZET: Carmen—Michel, Jobin, Cluytens | Col SL109 3-12" |
| DEBUSSY: Pelléas and Mélisande— Danco, Mollett, Ansermet | Lon LLA11 2-12" |
| FALLA: La Vida Breve—De los Angeles, Civil, Halffter | Vic LM6017 2-12" |
| GAY-AUSTIN: Beggar's Opera—Noble, Prietto, Lipton, Austin | West OPW1201 3-12" |
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| Faust—De los Angeles, Gedda, Christoff, Cluytens | Vic LM6400 4-12" |
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| LEONCAVALLO: Pagliacci— de los Angeles, Bjoerling, Cellini | Vic LM6101 3-12" |
| MASCAGNI: Cavalleria Rusticana— Tucker, Harshaw, Miller, Cleva | Col SL124 3-12" |
| MONTEVERDI: Orfeo—Krebs, Mack-Cosack, Wenzinger | Decca ARC3035-6 2-12" |
| MUSSORGSKY: Boris Godunov— Christoff, Gedda, Dobrowen | Vic LM6403 4-12" |
| MOZART: Entführung aus dem Serail— Koreh, Ludwig, Lipp, Loose, Krips | Lon LPA3 3-12" |
| Don Giovanni—Glyndebourne Co. Busch cond. | Vic LCT6102 3-12" |
| Magic Flute—Stader, Streich, Häfliger, Fischer-Dieskau, Fricsay | Decca DX134 3-12" |
| Le Nozze di Figaro—Siepi, della Casa, Gueden, Poell, Kleiber | Lon XLLA35 4-12" |
| ORFF: Carmina Burana—Trätschel, Braun, Kuen, Jochum | Decca DL9706 12" |
| Trionfo di Afrodite—Kupper, Holm, Böhme, Jochum | Decca DL9026 12" |
| PERGOLESI: La Serva Padrona— Rossi-Lemeni, Carteri, Giulini | Angel 35279 12" |
| PUCCINI: La Bohème—De Los Angeles, Bjoerling, Merrill, Amara, Beecham | Vic LM6006 2-12" |
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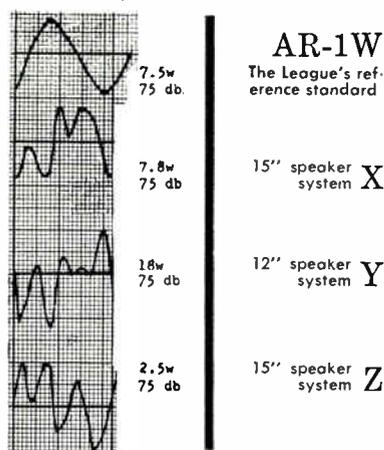
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AR-1

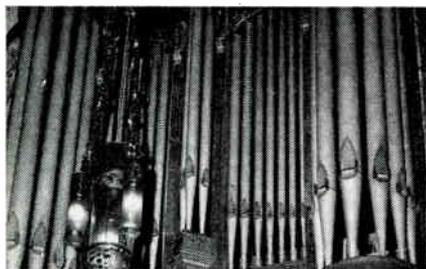
Report from the LABORATORY The Audio League Report*

Fig. 5
Acoustic Output at 30 CPS



*Vol. 1 No. 9, Oct., '55. Authorized quotation #28. For the complete technical and subjective report on the AR-1 consult Vol. 1 No. 11, The Audio League Report, Pleasantville, N. Y.

Report from the WORLD OF MUSIC



The Aeolian-Skinner Organ Co. uses an AR woofer (with a Janszen electrostatic tweeter) in their sound studio. Joseph S. Whiteford, vice pres., writes us:

"Your AR-1W speaker has been of inestimable value in the production of our recording series *The King of Instruments*. No other system I have ever heard does justice to the intent of our recordings. Your speaker, with its even bass line and lack of distortion, has so closely approached 'the truth' that it validates itself immediately to those who are concerned with musical values."

AR speaker systems (2-way, or woofer-only) are priced from \$132 to \$185. Cabinet size 14" x 11 $\frac{3}{8}$ " x 25"; suggested driving power 30 watts or more. Illustrated brochure on request.

ACOUSTIC RESEARCH, INC.
24 Thorndike St., Cambridge 41, Mass.

COLLECTORS' CORNER

Continued from page 32

conductor Giovanni di Bella on a Telefunken release. Marinuzzi's pieces are a pleasant and tuneful soufflé; Casella's *Preludio* and *Danza Siciliana* from "La Giara" are something more — spaghetti à la sicilienne perhaps, washed down with Chianti. More incidental music, an excessive amount this time, is found in the complete score that Schubert wrote for "Rosamunde". Although extremely well played and recorded, Fritz Lehmann's scrupulous observance of every repeat, I'm afraid, spelled boredom for me long before the end. Contralto Diana Eustrati, the Berlin Motettenchor, and Philharmonic Orchestra are the artists concerned.

RECENT oratorio recordings are headed by Handel's "Solomon", on two Columbia discs. Re-arranged and indeed reorchestrated by Sir Thomas Beecham, who conducts it here, this issue may well worry musical purists. So perfect and consistent is Sir Thomas's taste, however, and so affectionate his performance that, even among these, many could not fail but be won over. The grandeur of the double-chorus *Praise the Lord with heart and tongue*, the tender lyricism of Solomon's *What tho' I trace each herb and flower*, beautifully sung by John Cameron, the exhilarating sparkle of the brief orchestral *Arrival of the Queen of Sheba* — such things indicate both the variety and richness of the score. In Sir Thomas's loving hands, sensitively phrased, and as freshly played as if for the first time ever, this music seems to me irresistible. The recording is both spacious and well-balanced.

Another fascinating vocal disc, by H.M.V. this time, contains two sets of Beethoven songs by Dietrich Fischer-Dieskau, with Hertha Klust at the piano. These songs present an unusual and valuable facet of the composer's genius, and are well sung and recorded. Fischer-Dieskau is not altogether free from irritating mannerisms — too sudden transitions from "p" to "f" for instance, and the accompaniment is rather small-scale. These are minor flaws in a musically intelligent and vocally very satisfying performance, however.

London's newest organ — that in the Royal Festival Hall — is now almost three years old, but although its frequent use with orchestras and in solo recitals have proved not only its worth but also its popularity, recording companies have been surprisingly slow in exploiting it. Now Argo has released, for the first time on LP, the complete organ works of Brahms, together with the already available *Sonata on Psalm 94* by Reubke. The Preludes and Fugues were written when Brahms was only 23, the Chorale Preludes when he was 63, but both sets, besides betraying the strong influence of Bach, display char-

Continued on page 63

AR-2

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Hi-Fi Music at Home

COLLECTORS' CORNER

Continued from page 62

acteristic Brahmsian features — the cross-rhythms of the *G minor Prelude*, for example, and the deep romantic feeling that pervades the simple folk-tune *Es ist ein Ros' entsprungen*. The playing by Wolverhampton organist Arnold Richardson, at times brilliant, is often erratic in tempi. Brightly recorded, there are one or two bad joins which, although they can be disregarded on a first hearing, become increasingly worrying in repetition.

Other good instrumental recordings include Columbia's Prokofiev's *Fourth Piano Sonata*, clearly and effectively played by the young Russian Eugene Malinin, the first LP appearance of Schumann's "Novelletten" tastefully done by Jacqueline Blancard for Decca, and Beethoven's Sonatas, Op. 31, Nos. 2 and 3 by Solomon.

Dennis Andrews

HI-FI IN THE MAKING

Continued from page 27

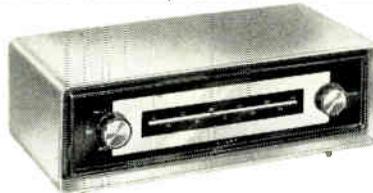
ployed at the time that special tape was made.

What we did seems simple enough, yet it required the greatest concentration on the part of the staff and the performing artist. The orchestra was seated in the studio in a formation known to us through long experience to be the most desirable for recording in this particular studio. It is an arrangement which does not coincide with the conventional concert seating; thus quite a wide span of attention is required of the conductor and of the orchestra musicians for their ensemble playing.

While orchestra and conductor rehearsed, my assistants and I listened carefully to determine both quality of sound and relative balance among various ensemble groups. Frequently we moved microphones to new positions, closer in toward one group, and away from another. Some mikes were raised, others lowered, as the music required. A whole session was allowed for the orchestra to polish up on on its playing, while we set the best possible balances.

The next session then started off with balances tentatively established. First, Sir Adrian ran through the whole composition. While he did so, the engineers rechecked their levels accurately, avoiding distortion from levels set too high, or tape hiss from setting them too low. Meanwhile, I listened once more for all details. With the microphones placed correctly, if certain passages defy clarity, or if certain kinds of sounds lack the necessary sheen and polish, that can be remedied only through a different kind of playing. All those details were noted in the control room and, after that run-through, I went into the studio to discuss with the conductor whatever misgivings I had about what we heard over our speaker system in

Continued on page 64



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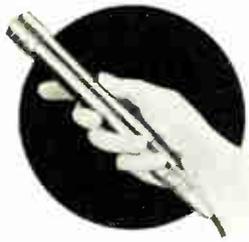


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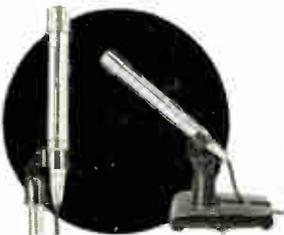
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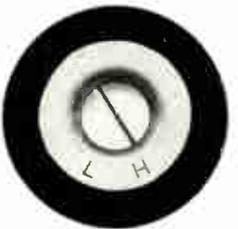
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HI-FI IN THE MAKING

Continued from page 63

the control room. My musical assistant listened in carefully over the speaker to determine if the repairs made in the studio were satisfactory.

It is this final rehearsing which you can hear on side 1 of the disc. But more than that, you can now perceive the subtlety of Sir Adrian's baton by which our techniques were transformed into musical reality. For the question of balance, and sometimes of tempo and expression, is not a merely mechanical or technical matter. It is essentially a musical problem. That is the prime reason why, with the practices we employ, the *musicians* are the essential producers of a recording; the engineers are confined, as they should be, to the achievement of excellence as far as electrical quality is concerned.

Thus, on side 1 you will hear Sir Adrian's work in progress, and on side 2 the finished result, so that you can judge for yourself the success of Sir Adrian's method of working, and our own.

The composition selected for this demonstration, albeit accidentally so, proved to be ideal. For it was the composer's intention to show off the orchestra in all its colors from every angle, having it play in ensemble groups, occasionally soloistically, and in the *tutti* passages exploiting it in many ways as a kaleidoscope combines the primary colors into several artistic designs. The enchanting theme by Henry Purcell, chosen by Britten for purposes of variation, and Eric Crozier's short but pungent commentary spoken here by Sir Adrian himself, make for both entertainment and instruction, as was Britten's original intention when he wrote the work in 1946 for a film entitled "The Instruments of the Orchestra."

Kurt List is musical director of Westminster. The recording that prompted this article is the newly-released XWN-18372. It is called, appropriately, "Hi-Fi in the Making".

STEER STEREO STRAIGHT

Continued from page 49

grill that releases the sounds to their fullest capacity and beauty. Truly, here is the ultimate fulfillment in 3D Stereophonic Sound!"

In the idiom of Madison Avenue, this pitch may have the hard sell but, truly, here is the ultimate in misleading statements, to the point of downright misrepresentation. First, the radio-phonographs described as delivering "true stereophonic performance" are capable of nothing more than ordinary monaural, single-channel reproduction. Second, speakers fed by a single amplifier cannot produce "3D stereophonic sound". This comment, mind you, is not a matter of personal opinion, but of established fact.

Stereo, or stereophonic, sound requires

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STEER STEREO STRAIGHT

Continued from page 64

two separate sound channels, with two independent amplifier-speaker systems, and the two speakers must be separated by a distance of several feet.

Another contribution to confusion is the advertising of "Stereo by Holt", appearing in one of the contemporary magazines. This company offers equipment that: "Works from monaural source (radio, ordinary single track records and tape)." It's like promising stereoscopic prints of pictures made with a Brownie camera!

Bordering very closely on misrepresentation is the statement in current advertising of Magnovox television sets: "Here is exciting new Stereosonic Sound — the sound that surrounds you from four high fidelity speakers and the only dual channel amplifier in television."

To those not technically informed, Stereosonic and stereophonic are not significantly different, and it might well be assumed that they mean the same thing, particularly when "Stereosonic" is associated with "dual channel amplifier." The dual channel amplifier is not explained but, presumably, it is nothing more than the conventional type. Since there is only *one* amplifier for the four speakers, with the speakers separated only by the width of a picture tube, the TV set could not deliver stereophonic performance even if there were stereo sound transmission on television — and there is not.

On the other hand, famous Electric & Musical Industries Ltd. (H. M. V.) of England is now offering two-track stereo tape machines, giving true stereo performance over separate amplifier-speaker systems, under the trade name "Stereosonic". This, incidentally, shows how confusion can be created by modifying terms in common use for trade-name purposes.

Let's Steer Stereo Straight

It is possible that some manufacturers will thoroughly confuse the public as to the nature of stereo reproduction to the point that people will think that any record-player, tape machine, or radio that has three or four loudspeakers is a stereo instrument. Already some companies have *implied* stereo reproduction by such descriptions as "sound that completely surrounds you". That is exactly what stereo *doesn't* do. It does *not* make the sound seem to come from all directions. It gives location, left and right, to the different sound sources.

To be still more specific, here are the basic facts about stereo equipment, by which you can tell what is stereo, and what is not.

1. Two separate sound channels are required for stereo programs. They can be obtained from these three sources:

A. Recorded stereo tapes: For an explanation of stereo tape recording, and the terms "stacked heads" and "staggered

Concluded on page 66

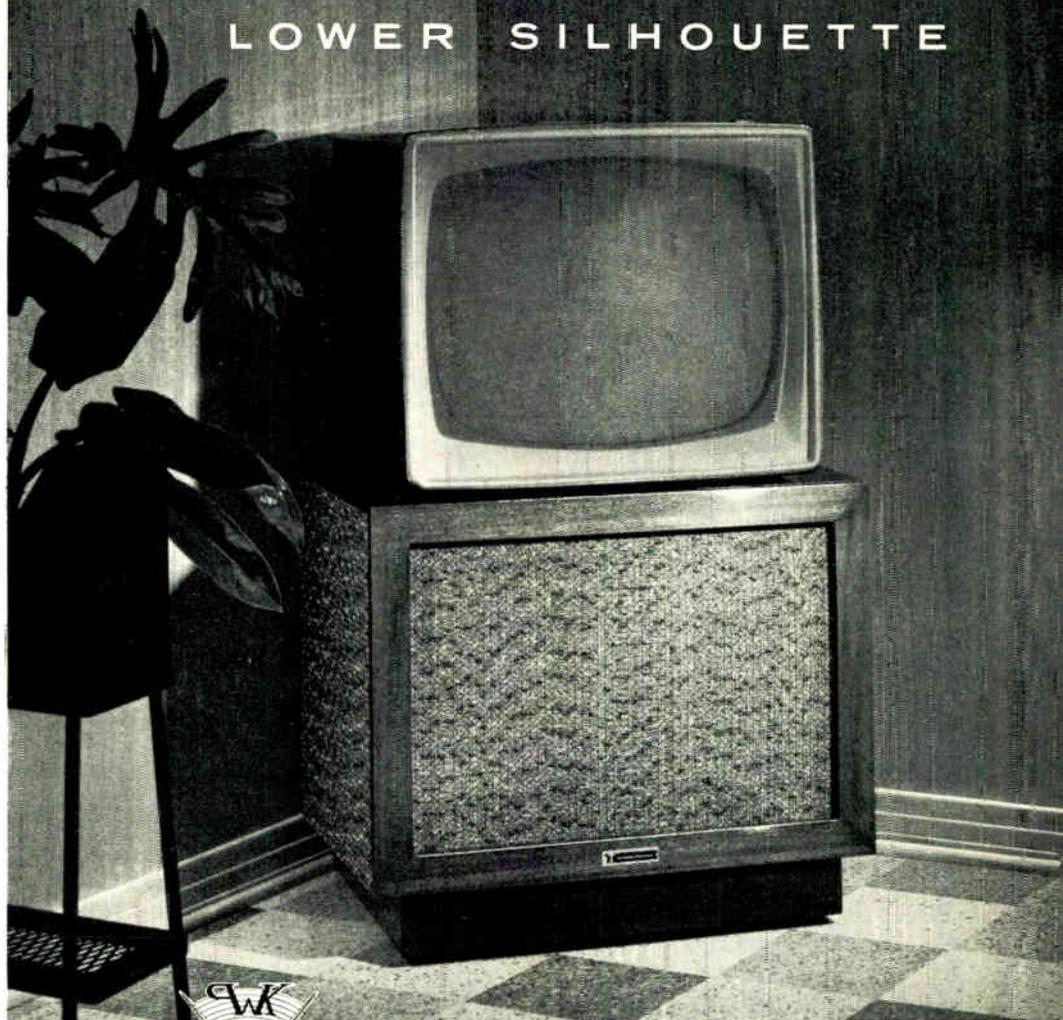
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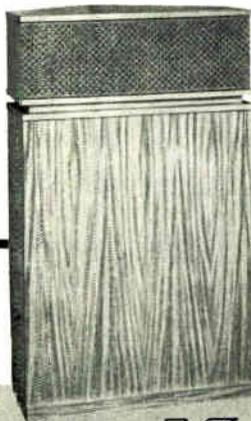
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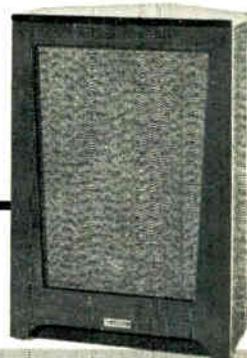
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STEER STEREO STRAIGHT

Continued from page 65

heads", see "Planning a Stereo System" in the September-October 1956 issue.

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RECORD COLLECTING

Continued from page 26

is contemporaneous with his *Fifth* and *Sixth Symphonies*. The accompaniment is almost for a chamber orchestra, and this is treated in a highly soloistic and contrapuntal manner anticipating the chamber-like orchestration of the mature Schönberg, Hindemith and Stravinsky. The expressionistic use of the glockenspiel, in sorrowful guise, is a harbinger of the constant refining of Mahler's technique in his later works.

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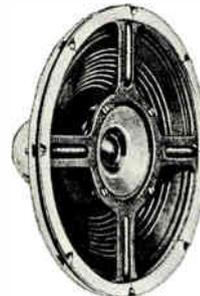
Continued on page 67

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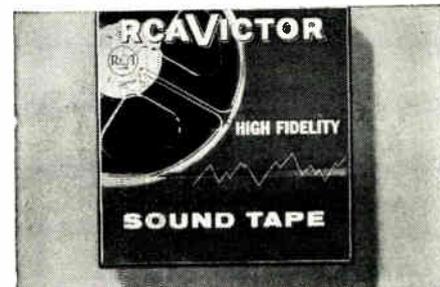
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Hi-Fi Music at Home

RECORD COLLECTING

Continued from page 66

RCA's and Epic's recording qualities, together with the voice of Heinrich Rehkemper and Jascha Horenstein's sensitive controlling hand, we would have the most moving rendition imaginable. Nor one of the up-to-date recordings has dimmed the lustre of Rehkemper's inimitable portrayal of the stricken parent, recorded 25 years ago in Munich, with Horenstein conducting (Decca-Polydor 78, not listed above). Dietrich Fischer-Dieskau comes closest; he brings a special care to matters of inflection where Rehkemper could often impart a deeper meaning simply by modifications of the tone-quality of his innately expressive voice. Norman Foster and Herman Schey are relatively lustreless, though Foster produces some fine *sotto voce* singing, and both would be recognized as of a superior order in less exciting company.

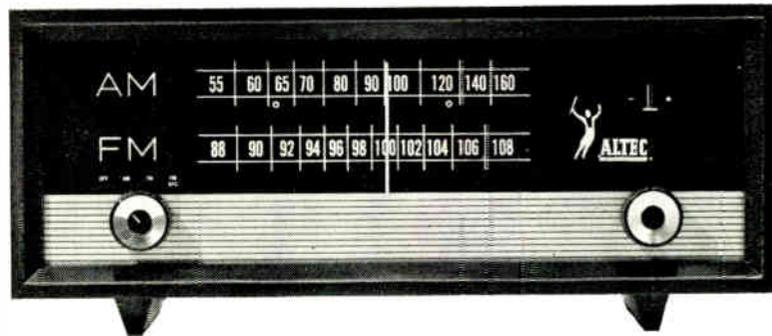
Ferrier is by far the best of the women; her expressive range is quite exceptional, topped by the loveliest *pianissimo*. My only criticism is that as in all her German singing her final "e" is obtrusive. Vera Rosza has some good dramatic low tones and inflections, but her upper register is excruciating. Lori Lail is quite colorless. Neither Marian Anderson nor Pierre Monteux, I regret to say, display much affinity for Mahler, and their confusion is occasionally reflected even in the first-rate orchestra. Miss Anderson's faulty breath control in these songs would be distressing in a public concert; in a recording issued by RCA Victor it is inexcusable. And even when she is self-assured, her constant vibrato is unbearable. Monteux' *accelerandi* are too artificially hopped-up for this finely tempered music.

SYMPHONY NO. 9

Horenstein; Vienna, Vox set PL-7600
Walter; Vienna, RCA Victor set LCT-6015
Kletzki; Israel, Angel set 3526-B

Copland's favorite orchestral symphony by Mahler is the *Ninth*, that magical number that conjures up also Beethoven, Schubert and Bruckner. In the year 1909, having applied his new mastery to the medium of the vocal symphony in "Das Lied von der Erde", Mahler was ready for his supreme achievements in the purely orchestral—his *Ninth* and *Tenth Symphonies*. The *Ninth* begins in D major and ends in D flat major, a falling sequence symbolizing his sad resignation in the face of encroaching death and dissolution. (There is no faith in the hereafter expressed in these last works, as there was in the *Second* and *Eighth*.) Each of the four movements of this symphony is in a different key, and each represents the culmination of Mahler's achievement in one of his most recurrent movement-types. The first is essentially in sonata form, but it combines the characteristics of slow and fast sonata-movement, together with elements of the rondo, in a unique and peculiarly satisfying manner, though with hints of imminent formal disintegration.

Continued on page 68



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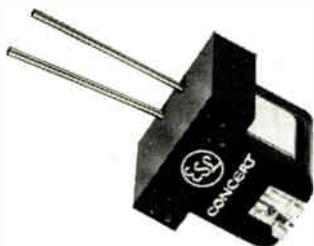


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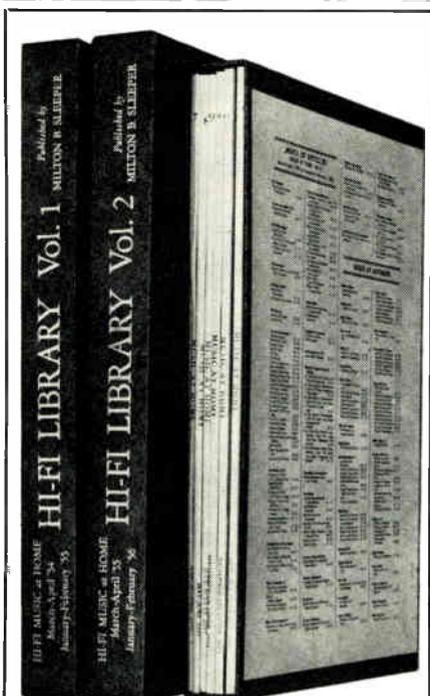
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RECORD COLLECTING

Continued from page 67

Mr. Copland has singled out this movement as his favorite among Mahler's instrumental movements, and Alban Berg called it one of the most beautiful compositions he knew. The second movement (C major) is Mahler's "apotheosis of the dance". The third (A minor) is essentially a rondo-finale, but one that contradicts those happy ones of the *Fifth* and *Seventh* with a frenzied diabolism as modern and prophetic as many a work of the ensuing iconoclastic decade. In this movement, titled *Rondo Burleske*, Mahler's contrapuntal skill, a skill surpassed by no modern composer, reaches a climax and one might also say a crisis. But in the closing *Adagio* he quietly turns his back and sings his inmost thoughts for everyone and no one.

The Walter recording of the *Ninth* was supervised by the redoubtable F. W. Gaisberg of HMV on January 16, 1938, shortly before the Nazis rode into Vienna, so it will always be cherished as an historic document. But the form in which it was first released, 20 record sides averaging 3½ minutes each, with abrupt breaks in the middle of notes and extensive overlapping, did not help people to approach this difficult work, and it is conceivable that many gave it up after a few laborious tries, whereas many more would ordinarily be needed to learn to enjoy its peculiar qualities and its inward beauty. Victor's 1954 LP dubbing was therefore most welcome, for the short time it was kept in the catalog, for the better preservation of this occasion. In the meantime, however, Vox had made a recording of the *Ninth* under Horenstein of outstanding eloquence and persuasion.

Finally, the Angel version under Paul Kletzki (1955) produced the best *orchestral* playing of all, by the extraordinarily talented Israel Philharmonic, but was marred by Kletzki's interpretation. The *only* cuts to be found in any Mahler recording to date occur in the two made under Kletzki. The short cut in the *First* is relatively negligible, but here it is a matter of no less than 112 bars eliminated from the heart of a highly integrated *Waltz-Laendler* (second movement) whose every page contributes to the understanding of an involved double movement.

SYMPHONY NO. 4

Van Beinum; Amsterdam, London LL-618
Van Otterloo; The Hague, Epic LC-3304
Walter; New York, Columbia ML-4031
"Rubahn"; "Berlin", Royale 1308
Sejma; Prague 4-10", Supraphon LPM-51/2

We go back to the mid-point in Mahler's career for Mr. Copland's next choice, the *Fourth Symphony*. The *Third* and *Fourth* really belong together as a unit, since both are conceived in an initially humorous vein, with recurrent thematic references to a gay song which Mahler wrote back in 1892 some seven years earlier, *Das himmlische Leben* (*Life in Heaven*). The words of

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RECORD COLLECTING

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this song are from "Des Knaben Wunderhorn" ("The Youth's Magic Horn"), the principal source of Mahler's song material before 1900. Mahler originally intended to use the song itself as the finale of the *Third*, then changed his mind and made it the finale of the *Fourth*.

Eduard Van Beinum gives an appealing and tender, yet integrated interpretation of this lovely work, with a faster opening movement and a lighter texture throughout. Of the five conductors he seems to be the most sensitive to the nuances of this score. Walter and Van Otterloo are a little more plodding, and do not attempt to make such a high-spirited thing of it. Sejna (on a Supraphon import) has more excitement than either of these in the opening movement, but is addicted to excessive *ritardandi*. His Czech musicians are superlative, but the soprano soloist, Tauberova, scoops unbearably. The conductor listed by Royale as "Gerd Rubahn" conducts a faster *Scherzo* than the others, and shows an alert feeling for the score. I like the Van Beinum soprano, Margaret Ritchie, because of the harsh and peculiar quality of her low tones, which seem in character, and her obviously deep understanding. On Epic, Theresa Stich-Randall gives a coolly luminous performance, and her pure tones, exactly on pitch, clarify the fantastic melodic contour of her part as if one were really hearing it for the first time.

The tapes from which the London recording and the bargain-style Royale recording were made are both amazingly transparent and sharp in contour and detail (especially the latter, although the sound here is also extremely coarse). But Royale has made the record masters very amateurishly, with wild manipulation of the volume control. The result is recommended for study, but not for enjoyment. The Epic is for the most part excellent, but a few instruments are not so well defined as in the London, especially the harp. The lowest register of this instrument actually carries the last four notes of the symphony alone, so it is especially intolerable that it should be indistinct here.

SYMPHONY NO. 1

Horenstein; Vienna, Vox PL-8050
 Scherchen; London, Westminster XWN-18014
 Walter; New York, Columbia SL-218
 Kubelik; Vienna, London LL-1107
 Steinberg; Pittsburgh, Capitol P-8224
 Mitropoulos; Minneapolis, Entré RL-3120
 Kletzki; Israel, Angel 35180
 Borsamsky; Berlin, Vanguard VRS-436; Urania C-7080

Finally, we return in time to the youthful freshness and vigor of the *First Symphony*. No wonder Copland singles out this work as his final choice, for these are characteristics abundantly in evidence throughout his own creative life. The *First* in D minor-major was based in part on themes from Mahler's earlier "Songs of a Wanderer", and completed four years after that work, in 1888.

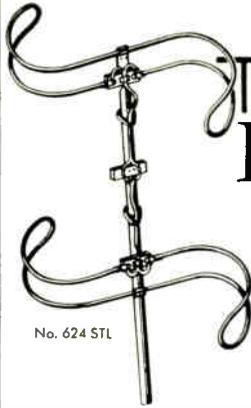
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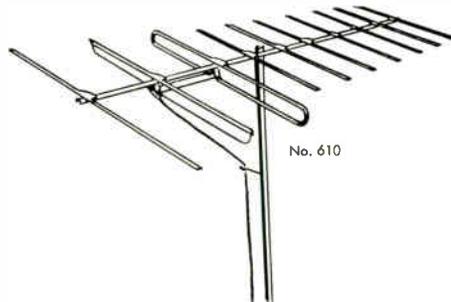
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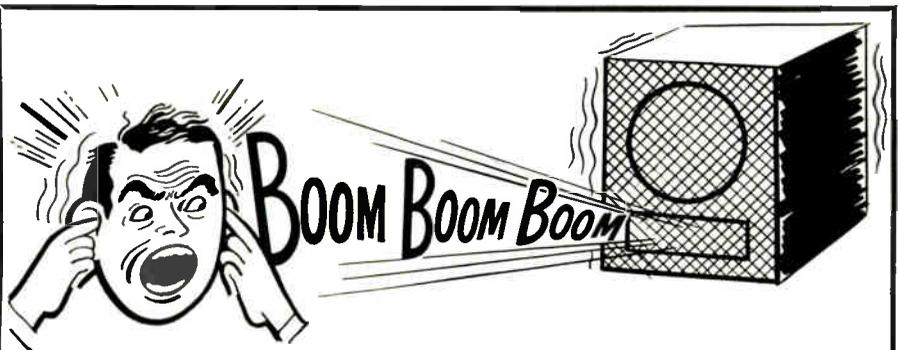
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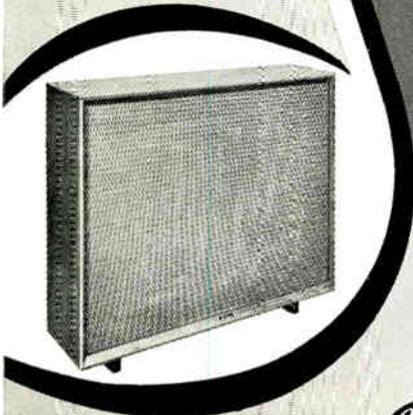
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RECORD COLLECTING

Continued from page 69

Horenstein is the only conductor in the eight recordings of the *First* who observes the repeat of the main *Allegro* theme in the first movement, without which the structural balance of the movement is badly impaired, for the development section then comes much too soon, and the short but all-important main section is nearly engulfed by the two long pedals that surround it.

Scherchen favors an architectural approach in which logical details are often ruthlessly subordinated to the larger plan. Thus, after the dreamlike introduction to this symphony, the "leisurely walk" at which the main section begins is almost converted into a crawl, in order that it may the more dramatically evolve into the frantic *Presto* with which it ends. Whereas to simpler souls the focal point of this famous movement is a tune (the gracious main theme with its lyric associations), to Scherchen it is a principle — the gradual *stretto* in which the whole movement is encased, let the chips fall where they may. While such an approach doesn't work the wonders that it does for the tougher-fibred *Fifth Symphony*, it is worth inquiring into.

The only other conductor who seems to feel this work as deeply as Horenstein or Scherchen is Walter, with the difference that Walter's feelings are more likely to run counter to the score at times. His habit of shifting *rubati* about, and other personal matters, stem certainly from a loving and personalized approach to this music, but in numerous instances he fails to realize Mahler's plainly marked intent. Steinberg is quite conventional by comparison, but interesting for a much slower *Scherzo* that is almost like examining its bizarre texture in slow motion. The sharp snap usually made by the two final chords of the symphony he broadens into a ludicrous bump. Kubelik and Borsamsky are competent and mediocre. Kletzki unaccountably cuts twelve bars from the final coda, at an important modulation.

Vox and Columbia have provided the sharpest and fullest recording, with London, Westminster and Angel keeping the competitive standard of excellence in this work very high. The longer period of reverberation in the Vox has produced some unmatched percussive effects, and in general this is the liveliest as well as the clearest in texture. In a few matters of detail it is inched out by Columbia, who have produced here their first really satisfying hi-fi recording of Mahler. The grotesque canon movement is absolutely perfect. A study of the London is rewarding for unusual clarity of the violins in *fortissimo* passages with the full orchestra.

A native of Canada and alumnus of the University of British Columbia where he began his music studies, Jack Dietber has become an internationally recognized authority on Mahler and his works. He lives in New York City.

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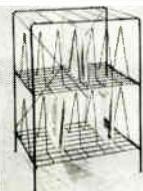
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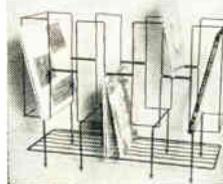
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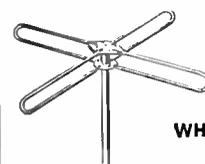
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BUY: Berlant or Concertone tape transport mechanism (TWD or BRX, or similar model), or swap for a three-motor Bell & Howell TDC 130 tape recorder. Arthur Saknit, 2638 Portland St., Los Angeles 7, Calif., Richmond 7-2783.

SELL: Fisher FM80 tuner, like new, still under warranty, \$89. G.E. 16-in. arm, model A1-501, new, \$25. Numerous other items, please send stamped, addressed envelope for list. Philip Li Calzi, Greenwich, N. J.

SELL: Pilot AA903 \$52.00; Rek-O-Kut L-34 turntable \$45.00; Livingston universal arm & G.E. RPX-061A \$35.00; University speaker network Dif-fusicone 12, C8W, HF-206, N2A, N2B crossover networks. \$76.00. All components in original cartons. Rocco Femano, 372 Davis Ave., Kearny, N. J.

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SELL: Electro-Voice 655C mike used twice \$100. Shure 55S \$35. Perfect condition. **BUY:** used, professional quality disc cutting equipment and stereo mike rig. R. A. Austin, Jr., 1812 Cherry St., Aberdeen, Washington.

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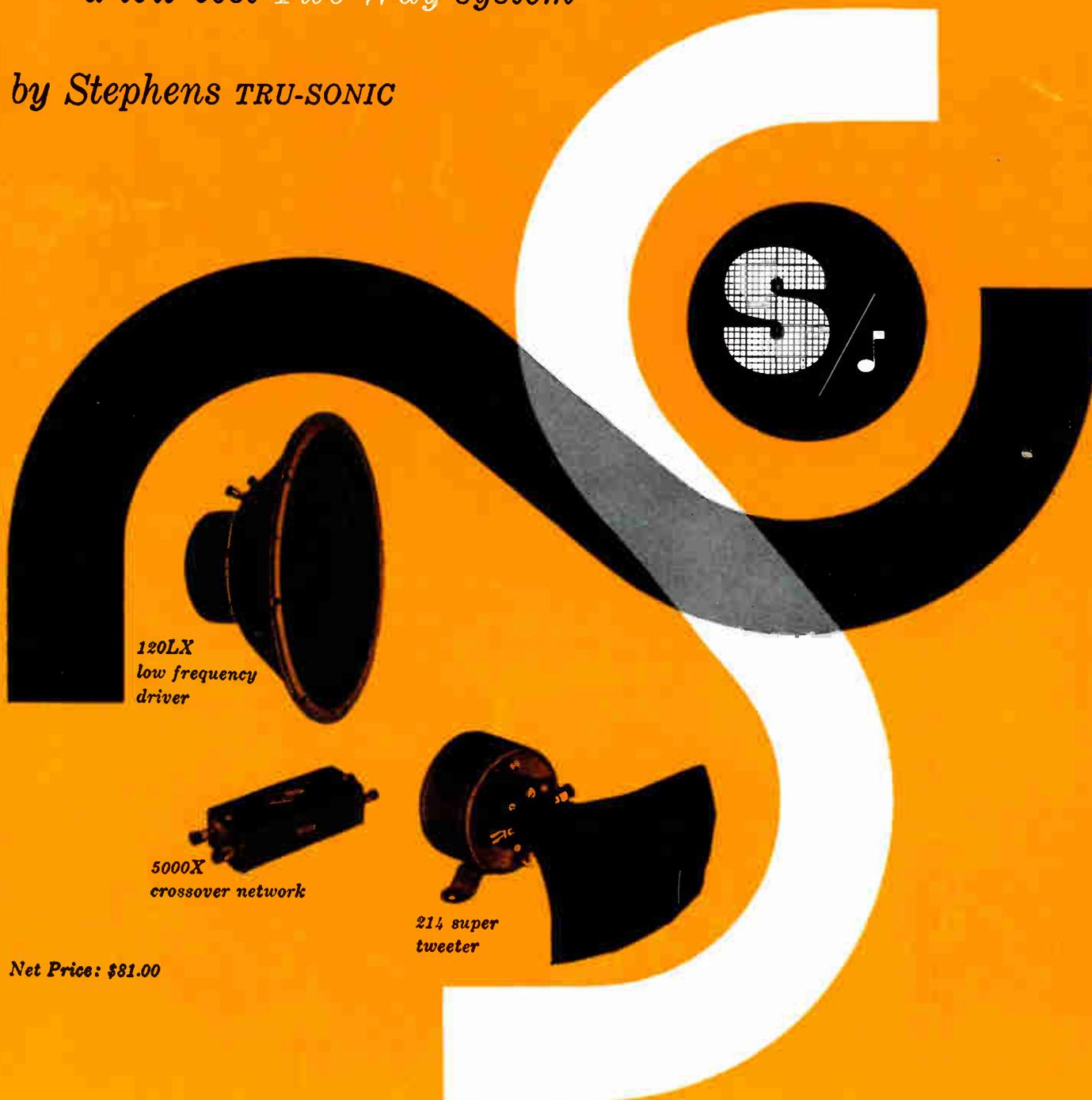
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