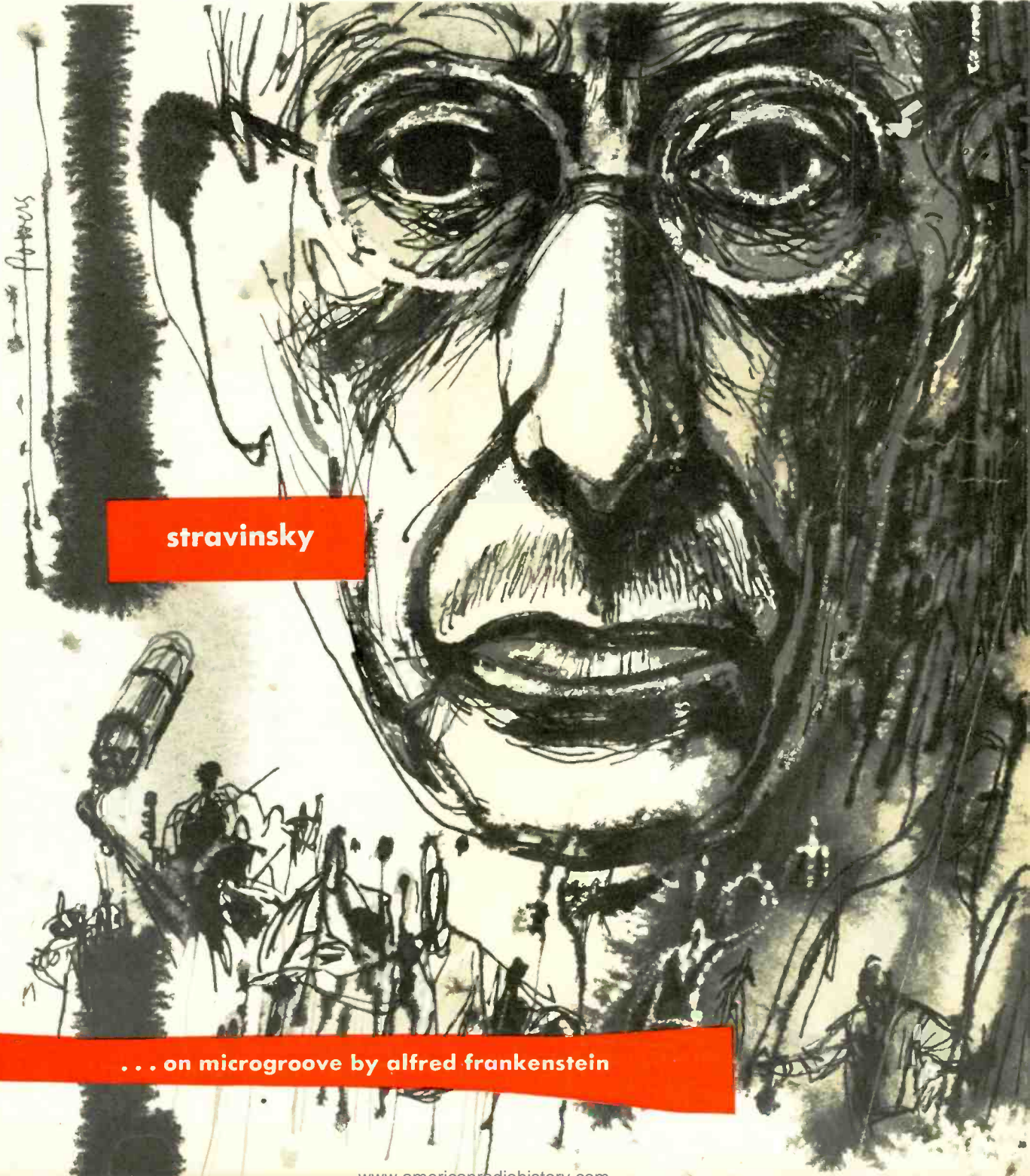


# High Fidelity

november

the magazine for music listeners

50 cents

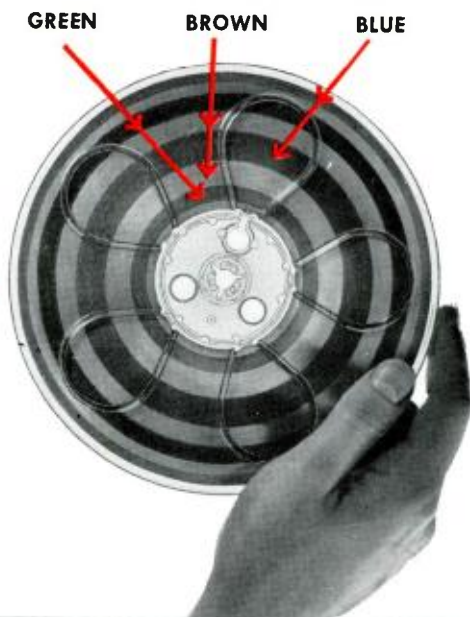


stravinsky

... on microgroove by alfred frankenstein

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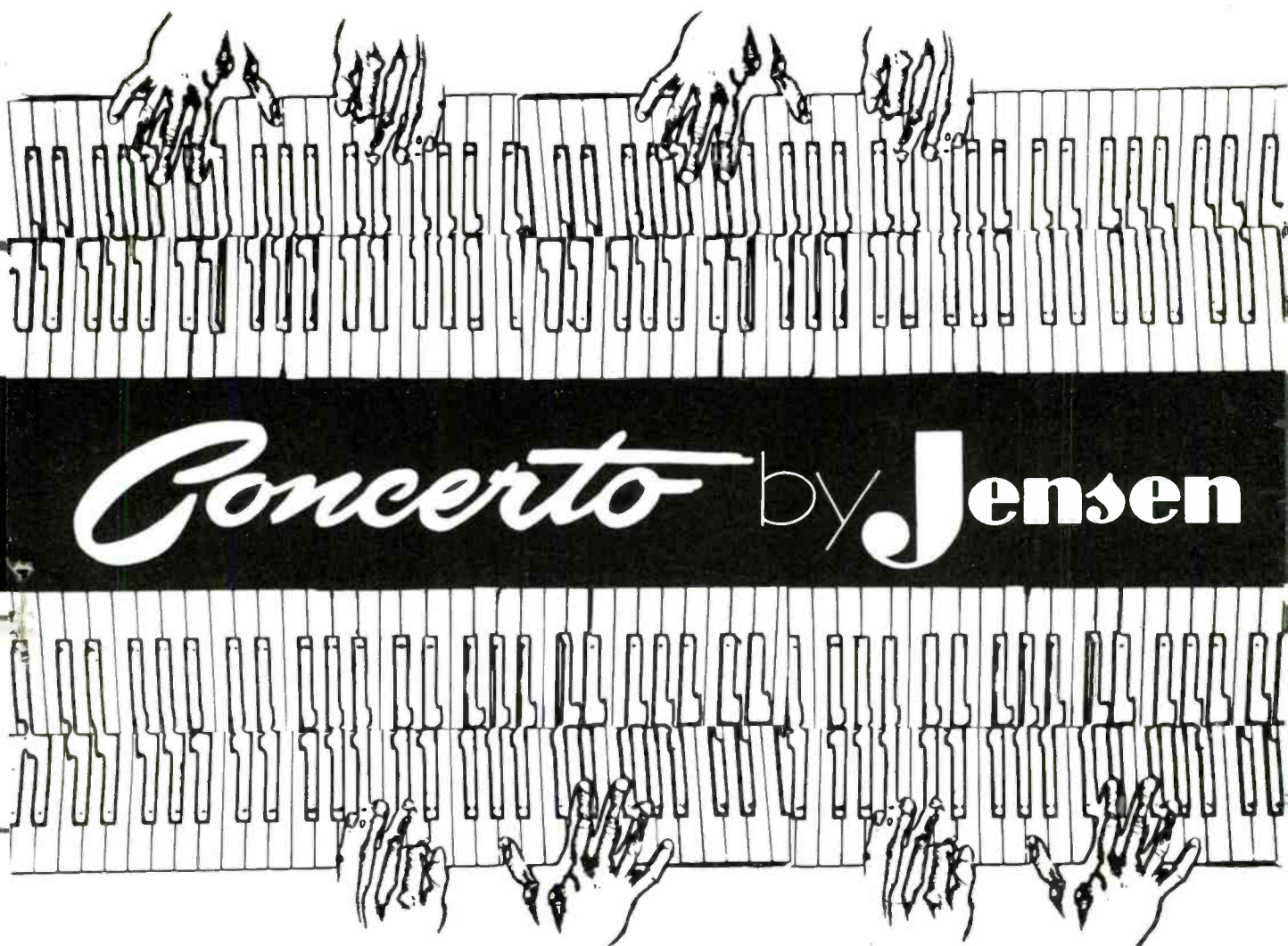
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NOVEMBER, 1954

1

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# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

**This Issue.** A Stravinsky discography, Alfred Frankenstein points out in *his* Stravinsky discography, has unique historical interest. For the first time, the discographer must deal with a collection of recordings *many of which were made by the composer himself*. Problem: Does this make the recordings, or at least the interpretations, "definitive"?

**Local Talent.** Illustrating an article about the late Charles Ives also poses problems. Shy and wry in his whimsies, he always furnished the press the same photo, which featured a dressing gown and a funny hat (see page 34). Luckily, someone remembered that only eight miles from the HIGH FIDELITY offices is one of the "places" in Ives' work, *Three Places in New England*: the Housatonic River at Stockbridge. Photographer William Tague, of the *Berkshire Evening Eagle*, did the rest.

**Next Issue.** Last April Maestro Arturo Toscanini officially retired. In May he put the finishing touches on what probably will be his last recordings. The time seemed appropriate to Dr. Robert Charles Marsh, of Cambridge, Mass., and to us, to plan a complete Toscanini discography. It is nearly finished, and its first instalment (reaching back nearly to the beginning of the century) will start in the December issue.

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## AUTHENTIC KLIPSCH DESIGNS...



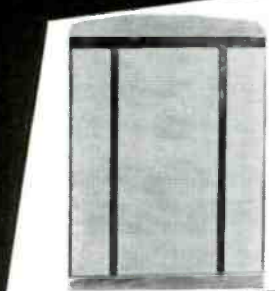
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## AUTHORitatively Speaking

Frederic Grunfeld telephoned to supply an afterthought when his article "Charles Ives: Yankee Rebel" already had gone to press. The ballet *Ivesiana*, he wanted to add, is now part of the regular repertoire of the City Center Ballet, in New York. The ballet-score, he explained, contains some Ives music not yet recorded and rarely to be heard elsewhere. "It's worth going to just for the music," he said, volunteering no comment about the choreography except: "If you don't like it, you can always close your eyes."

Peter Bartok, who tells "Why Records Sound Like Records" on page 38, came to the United States from Hungary in 1942, when he was 18, and he has learned most of his English since then. Submitting his manuscript, he suggested that if it sounded too Hungarian we could apply some English (idiom). We resisted this advice, since as it stood the article seemed to convey the Bartok personality admirably. It is probably also a "first" of some kind — we cannot recall a previous instance of a record-manufacturer (Bartok records) referring to his customers as damn nuisances. Not in print, any way. Nor for such a pleasant reason.

Irving M. Fried, whose disquisition on turntables and pickups, their ailments and the appropriate cures ("Where Did THAT Noise Come From?") begins on page 41, belongs, believe it or not, to that famous species, the Philadelphia lawyer. These days, however, he devotes more time to the laws of electro-acoustical physics than to those of Pennsylvania. He runs the well-known Philadelphia audio firm, Lectronics.

Jazz-reviewer John S. Wilson informs us, with a touch of very pardonable pride, that the nation's No. 1 good-music radio station, WQXR in New York, has finally been persuaded to give time to a jazz program. The time: 9:05 to 9:30 every Wednesday evening. The title: *The World of Jazz*. The persuader and commentator: John S. Wilson. In his first half-hour on the air, loyal JSW sneaked in a mention of a well-known record-reviewing publication whose initials are HF. Results: a prompt suggestion that he omit further personal plugs. We can't object: his time is paid for by Coca Cola.

Fernando Valenti, who explains on page 37 how his lifetime was accidentally dedicated to Scarlatti sonatas, is a harpsichordist, therefore an artist and therefore, of course, an unworldly type, as evidenced by the accompanying extract from the letter he sent with his manuscript: "If you decide to use it and want to pay me something, please make sure it is money, since I have decided to become a collector of same."

Donald W. Aldous, writer of our London Newsletter, has been a practicing sound-engineer for 20-odd years. He is author of the *Manual of Direct Disk Recording* (1944) and an editor of the British *Gramophone Record Review*. He helped found the British Sound Recording Association in 1936 and has been its Technical Secretary ever since. He collects recorded curiosia and hopes to come here to hunt for some in the near future.



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### Whither FM?

We have used that headline before, and will no doubt use it again. The picture continues confused: on the one hand, upstate New York's Rural Radio Network has dropped its affiliation with Manhattan's WQXR to launch a "more popular" type of programing, and on the other . . . reader Kirkpatrick of Dover, N. H., writes that FM broadcasting is on the increase in New England. He cites WPJB-FM (Providence, R. I.) which is programing FM and AM separately, with FM carrying classical music in the afternoons and evenings, and the AM side duplicating the FM Saturday evenings. Further, he says, he caught WPFM in Providence for the first time, announcing test programs and then regular 3 to 10 p.m. operation after September 1st. WRCB in Waltham, Mass., has announced an expansion program; WTRY (AM) is going hi-fi with installation of 10,000 cycle lines and facilities throughout. So whither FM? (And AM?)

(A last-minute check with WQXR indicates that only the strictly RRN stations are dropping their WQXR programs; the following will continue to relay its material: Hartford, Troy, Utica, Scranton, Allentown and Philadelphia.)

### Whither TV?

Well, no place — at least, not if it's in the front seat. W. H. Slusser sent us a clipping from the *Portland Oregonian* which related the sad tale of two youths who got caught with a table model TV set in the front seat, a 45 rpm record player and an amplifier in the back seat, and a 1½ hp. generator in the trunk.

You got the cart before the horse, boys; the hi-fi belongs up front!

*Continued on page 11*

## "Best Buys" in Hi-Fi Systems Selected from the new 308-page **ALLIED 1955 CATALOG**



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*Compare these specifications*

POWER OUTPUT—30 watts continuous (60 watts peak). INTERMODULATION DISTORTION—guaranteed below 1/2% at full 60 watts peak output. HARMONIC DISTORTION—guaranteed less than 1/2% from 300 microwatts to 30 watts output, 20 to 20,000 cycles. FREQUENCY RESPONSE—within ± .1 db 20 to 30,000 cycles at 30 watts output, and within ± 1 db 10 to 100,000 cycles at 15 watts output. INPUT (.5 volt) .25 megohms for full output. NOISE and HUM LEVEL—85 db or more below rated output.

# McIntosh

**LABORATORY, INC.**

322 Water Street • Binghamton, N. Y.  
Export Division: 25 Warren St., New York 7, N. Y.  
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Send for **FREE** booklet  
"LOST  
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32 page illustrated,  
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explaining why the  
McIntosh Circuit  
produces purest  
High Fidelity Sound.

McIntosh Laboratory, Inc.  
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Please send me **FREE** booklet  
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**WE SAID IT ONCE — and WE SAY IT AGAIN . . .**

**EVERY PERSON WHO OWNS OR PLANS TO OWN  
A FINE HOME MUSIC SYSTEM MUST FACE THIS QUESTION:**

# “Shall I buy a Turntable or a Record Changer?”

*The following statement represents the point of view of one of America's leading manufacturers of professional recording and playback equipment.*

The choice between record changer and turntable is, for the most part, entirely personal to the user. It depends upon what he wants. If it is merely the physical comfort of hearing hours and hours of just music, without manual intervention, then the choice would be a record changer. On the other hand, if it is his desire to enjoy the utmost in sound quality, then a quality turntable is certainly indicated. In broadcast studios, for example, where reproduction quality is of prime importance, turntables are used exclusively.

## *The Record Changer*

The record changer is an extremely clever device, and much ingenuity has gone into its complex mechanism. It originated in the days when 78 rpm was the only popular record speed, and the playing time of a 12-inch record was only about 4 minutes per side. A complete 40 minute musical composition required at least 10 sides or 5 records. The record changer made it possible for these records to be played automatically, without the need for getting up every three or four minutes to change records.

## *The Long Playing Record*

The long-playing, microgroove record has changed all of this. Each side of a

12-inch long-playing record disc provides about 25 minutes of music. The same 40 minute composition now requires only two sides of a 33 1/3 rpm 12-inch record. The long-playing record has also brought tremendous improvements in the quality of recorded sound. As a result, the older 78s are rapidly becoming obsolete among serious music lovers.

## *The High Quality Turntable*

The turntable is basically a simple device. A manufacturer who desires to create a high quality instrument can devote all of his engineering skill to the one important function of the turntable: its rotating motion. A Rek-O-Kut turntable, for example, offers the closest approach to perfect motion; with virtually no rumble, wow, flutter, or other mechanical distortion.

There are other important advantages to the turntable. Once the angle between the stylus and record is established, it remains constant for all time. In the case of the record changer, this angle varies, depending upon the number of records stacked underneath the record 'in play'.

A turntable has a 'live' spindle, meaning that it rotates with the table and the record. The spindle of most changers remain stationary so that

there is an element of wear introduced whereby the spindle hole of the record may become enlarged, and cause off-center wow. Similar wear can result as the record is dropped, and it slides down the long spindle.

A third advantage peculiar to Rek-O-Kut is that the turntable itself is machined from aluminum castings. Aluminum is unaffected by magnetism, and therefore, the turntable exerts no 'pull' when used with a magnetic cartridge. With steel and other magnetic materials, the magnetic pull may actually cause the stylus to 'ride the groove' with a pressure considerably greater than recommended.

## *Conclusion*

High fidelity is rapidly becoming a part of our home life. This is expressive of the typically American desire for the enjoyment of finer things. As specialists in the field of professional sound reproduction, and having served this field for years, we welcome the fact that this wonderful experience is now being adopted in the American home.

Rek-O-Kut precision turntables are among the finest in the world. Every detail of their construction is carefully engineered to provide the finest quality record reproduction. Whether you now own or plan to own a music system, we urge you seriously to consider one of the several Rek-O-Kut turntables. You will find that it makes all the difference in the world.

*Literature on Request*

Export Division: MORHAN EXPORTING CORP.  
458 Broadway, New York 13, N. Y.  
Cables: MORHANEX  
In Canada: ATLAS RADIO CORP., Ltd.  
560 King Street, W., Toronto 28.



## **THE REK-O-KUT COMPANY**

*Makers of Fine Recording and Playback Equipment  
Engineered for the Studio • Designed for the Home*

Dept. LL-2, 38-01 Queens Boulevard, Long Island City 1, N. Y.



**NOTED WITH INTEREST**

*Continued from page 7*

**Hi-Fi Goes to School**

A note from the College of Engineering of the Golden State University, Hollywood, Calif., says Director Guerrero is organizing a class in hi-fi design. Visitors welcome, says the note . . . you may regret it, Mr. Guerrero!

**Help Wanted: France**

Subscriber Edmondo Ruspoli of 22 rue St. Dominique, Paris, writes: "Do you know of any advanced amateurs or experts in the high fidelity field whom I could contact with a view to building a good sound system, here in Paris?"  
*Ecrivez-lui, s. v. p.*

**Back Copies Available**

The following have complete sets of HIGH FIDELITY available for sale, best offer taking:

W. D. Little, 4439 Old York Road, Baltimore 12, Md.

James A. McCorkell, 113-06 198 St., St. Albans 12, N. Y.

L. B. Keim, 74-12 35th Ave., Jackson Heights 72, N. Y.

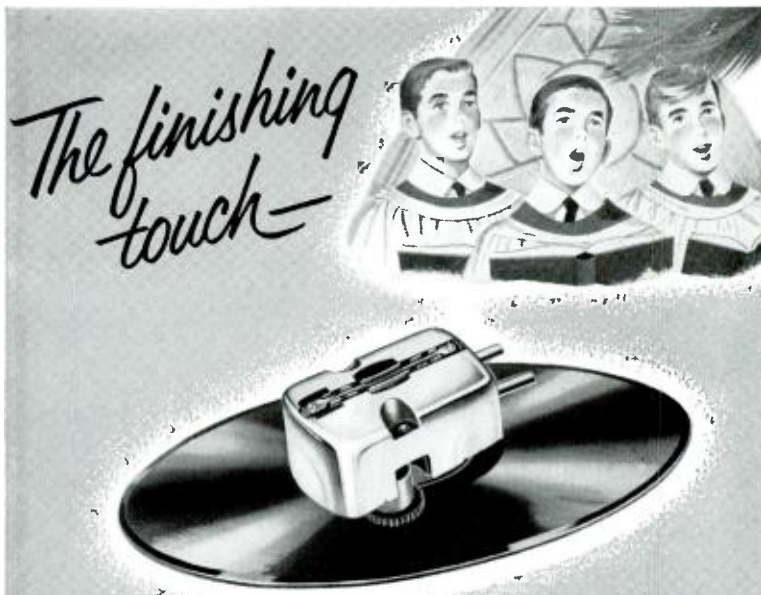
**Bi-Something TV**

Darned if we know what to call television for one eye and two ears; the correct word would probably sound like that moth crystal stuff. . .

Anyway, NBC in Chicago tried it a while back, and recently Jim Palmer, Professor of Journalism at the University of Houston sent us an interesting account of test programs which he supervised. The University has its own TV and FM stations so experiments were no problem . . . well, not much of a problem, once they put new fuses in the power station! Seems that the fuses were OK for simultaneous daytime use of both TV and FM transmitters, but when they put them both on at night, along with studio lights, tower lights, and everything else, it was a strictly no-eyes, no-ears proposition.

Professor Palmer says everyone was enthusiastic about the project and felt that two-eared audio added a lot of realism to one-eyed video. Hope he will be doing some more work along these lines this year.

*Continued on page 12*



FOR HIGH-FIDELITY ENJOYMENT THIS XMAS AND THE YEAR 'ROUND



**VARIABLE RELUCTANCE CARTRIDGE**

Hear the full, rich tones of carols reproduced in finest quality by installing a G-E Variable Reluctance Cartridge. Long recognized as the industry's standard, but never imitated successfully, it's now found in almost every broadcast station, almost every home.

Superb G-E design . . . G.E.'s use of quality diamond tips assures all these advantages:

- Frequency response—30 to 15,000 cycles per second
- Low needle talk
- Reduced record wear
- Protection against changes of temperature, humidity
- Low needle scratch
- Minimum distortion

The retracting stylus shields both itself and the records, if tone arm is dropped. Remember, this General Electric cartridge is vital to precise hi-fi performance.

So, treat yourself to a G-E Golden Treasure Cartridge—with a diamond stylus. Or, give it to your audio friends. They'll remember and enjoy this precious gift through the years!



**G-E Diamond Styli  
Protect Your Records!**

Look for the G-E Monogram on the carton containing your replacement stylus. This symbol alone gives you the right to expect performance no other manufacturer has yet equalled for the money. Both single and triple-play types are available.

General Electric Company, Section R54114  
Electronics Park, Syracuse, New York

Please send me a copy of the following G-E booklets on Hi-Fi equipment:

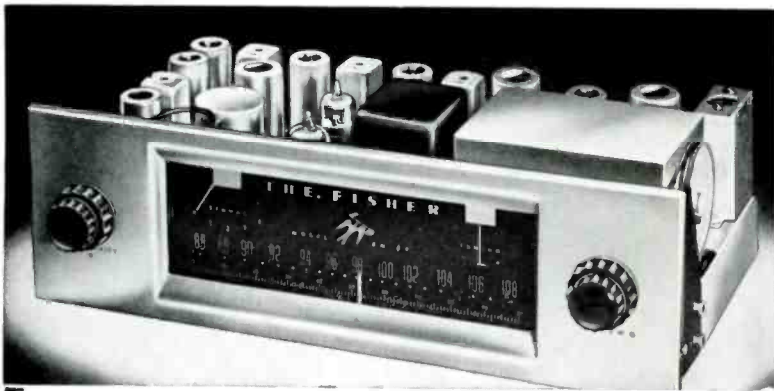
- G-E Diamond Styli (ERP-74)       G-E High-Fidelity Components (ERP-53)

NAME.....

ADDRESS.....

CITY..... STATE.....





# It's New! It's Terrific!

## THE FISHER FM TUNER

MODEL FM-80

**N**EVER before in the history of Frequency Modulation has there been a tuner to match the remarkable, new FISHER FM-80. Equipped with TWO meters, it will outperform any existing FM tuner, *regardless of price!* The FM-80 combines extreme sensitivity, flexibility, and micro-accurate tuning. It has an unusually *compact*, beautifully designed chassis. Like its renowned companions, the FISHER FM-AM Tuners, Models 50-R and 70-RT, we predict the FM-80 will be widely imitated, but never equalled. Be sure; buy THE FISHER. **Only \$139.50**

### Outstanding Features of THE FISHER FM-80

- TWO meters; one to indicate sensitivity, one to indicate center-of-channel for micro-accurate tuning. • Armstrong system, with two 1F stages, dual limiters and a cascode RF stage. • Full limiting even on signals as weak as one microvolt. • Dual antenna inputs: 72 ohms and 300 ohms balanced. • Sensitivity: 1½ microvolts for 20 db of quieting on 72-ohm antenna input; 3 microvolts for 20 db of quieting on 300-ohm antenna input. • Chassis *completely* shielded and shock-mounted, with full shielding of tuning condenser to eliminate microphonics, and noise from otherwise accumulated dust. • Three controls — Variable AFC/Line-Switch, Sensitivity, and Station Selector PLUS an exclusive Output Level Control. • Two bridged outputs: low-impedance, cathode-follower type, permitting output leads up to 200 feet. • 11 tubes. • Dipole antenna supplied. Beautiful, brushed-brass front panel. • Self-powered. • WGT: 15 pounds. • SIZE: 12¾" wide, 4" high, 8½" deep including control knobs.

*Price Slightly Higher West of the Rockies*

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

## NOTED WITH INTEREST

*Continued from page 11*

### Background Music on Tape

Our story in a recent issue about Muzak going to tape brought the following comment from John R. Andrew, President of Music of Distinction, New York: "It may interest you to know that we have been furnishing background music on tape for over five years here in New York. . . . Our first, and we believe, *the* first, automatic tape machine installation was made in the Gramatan Hotel in Bronxville, N. Y., on May 7, 1949. . . . We now have a complete studio with five machines running about 24 hours a day; they operate at 3¾ ips at present but at first we ran at 7½ ips."

### Nyuh, no pix

Having broken precedent recently and used pictures in "Noted With Interest" we thought we'd really shatter things once and for all and give you, this month, one of Miss America of 1953. Had a good excuse, too . . . she was scheduled to appear at the Atlanta audio show. We made all the necessary arrangements for a well-illustrated story and hoped to put *Esquire* out of business in one swoop.

We must now express our regrets: Miss America of 1953 developed an intermittent hum in her FM discriminator circuit and was unable to appear at Atlanta. So — no pix.

P.S.: The show went on as usual; binaural broadcasts, demonstrations, and good attendance for a first time.

### Records and Libraries

A lot of libraries have record collections . . . or do they? And what do they do about them? What sort of equipment do they use? How many records? How acquired? And so forth . . . lots of questions, and *some* answers, thanks to Mrs. Mary D. Pearson, Chairman of the Audio-Visual Committee of the California Library Association. She made a thorough survey of 66 libraries in California. Results, greatly abbreviated:

Equipment: "With the current interest in high fidelity, the selection of equipment seemed important. However, only three especially assembled players were listed; the rest were standard commercial players in the low-



price bracket. . . . Tape recorders were in the future for public libraries, but are standard equipment for the larger schools. . . . Diamond styli were considered desirable, but only two libraries had installed them. . . . Listening by earphones was customary in the colleges and universities, but was found in less than half of the public libraries. Private listening booths were considered the most desirable."

Budgets: "Record budgets are generally inadequate. They average 4% of the book budget and range from zero (gifts only) to \$2,300."

Suggestion to readers: can you help your local library? Local committees of hi-fi enthusiasts and/or music lovers could do a lot to spread the word through coordinated effort to improve library equipment and collections.

#### Attention Shutterbugs

This is where we get a flock of subscription cancellations from those of our readers who are camera fans . . . the above is, we regret to say, a pun, but we couldn't resist it.

This item has to do with the kind of shutters which go over windows. The slatted kind.

Seems there's a chap out in California by the name of Paul Heinley who liked to make his own window shutters. Other people liked them and so, in 1946 he started his own business. You can fill in the rest of the story; it's reported that he's up to \$1 million a year now and — this is where you may come in — he now makes kits. As far as we can tell from his literature, the assembly operation is mostly one of trimming down to size. Prices are reasonable enough; they range from \$7.10 for two panels to fill an opening up to 18 by 26 in., to \$152.10 for 12 panels to fill an opening as large as 84 by 86 in.

If such shutters fit into your decorative scheme (and they do, in many houses today), there are a dozen places where they would help with a TV and/or hi-fi custom installation. For instance: a TV set with speaker below, use a pair of hinged shutters over the TV set, screw another pair on tight over the speaker area. Since the slats can be moved (up or down) the sound could be aimed upwards slightly if desired.

Interested? Frankly, we are! Think we'll cover up our Conrac Fleetwood

*Continued on page 14*



MODEL 70-RT

*Top  
Two*

FM-AM  
TUNERS

# FISHER

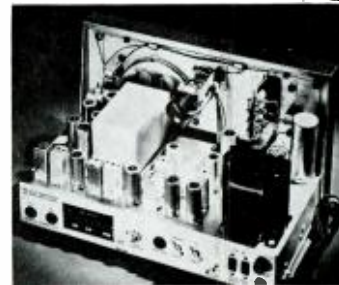
*Professional*

## FM-AM TUNERS

THE truest index to the quality of FISHER Tuners is the roster of its exacting users. An Eastern FM station uses the FISHER to pick up selected New York and Washington programs *direct*, for rebroadcast to its own community. Reception of FM stations over 150 miles distant, terrain permitting, is a regular occurrence, if you own a FISHER Professional FM-AM Tuner.

### MODEL 70-RT

■ Features *extreme sensitivity* (1.5 mv for 20 db of quieting); works where others fail. Armstrong system, *adjustable AFC* on switch, *adjustable AM selectivity*, separate FM and AM front ends. Complete shielding and shock-mounting on main and subchassis. Distortion below 0.04% for 1 volt output. Hum level: better than 90 db below 2 volts output with 10 mv input on phono. Two inputs. Two cathode follower outputs. Self-powered. Exceptional phono preamplifier with enough gain for even lowest-level magnetic pickup. Full, phono equalization facilities. 15 tubes. Six controls, including Bass, Treble, Volume, Channel/Phono-Equalization, Tuning and Loudness Balance. Beautiful Control Panel. SIZE: 14 3/4" wide, 8 1/2" high, 9 1/4" deep.



MASTERPIECE OF TUNER DESIGN

### MODEL 50-R

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

MODEL 50-R



MODEL 70-RT  
**\$184.50**

MODEL 50-R  
**\$164.50**

PRICES SLIGHTLY HIGHER  
WEST OF THE ROCKIES

Write for Full Details

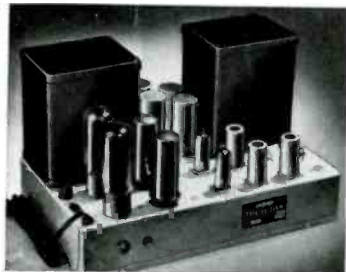
**FISHER RADIO CORP.**  
21-25 44th DRIVE  
LONG ISLAND CITY 1, N.Y.

WE ARE PROUD TO ANNOUNCE THE  
*Greatest Advance*

IN AMPLIFIER DESIGN  
IN TWENTY YEARS!

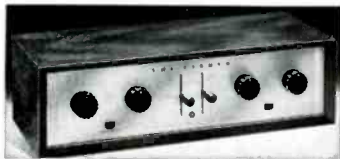
# FISHER Z-MATIC PAT. PEND.

THE unusual, the choice — both are a regular and traditional product of our engineering laboratories. But never before have we offered a technological advance so obviously needed, so long overdue, as the exclusive FISHER Z-Matic. Regardless of the speaker system, be it a modest 8" unit or a giant assembly, the vast acoustic improvement contributed by FISHER Z-Matic is instantly apparent and truly astonishing. For Z-Matic has at one stroke eliminated the energy-wasting, distortion-producing mismatch that has prevented the *complete* union of speaker and amplifier ever since the advent of electronic sound reproduction. Z-Matic is now standard equipment on all FISHER amplifiers.



## 50-Watt Amplifier · Model 50-AZ

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



## Master Audio Control · Series 50-C

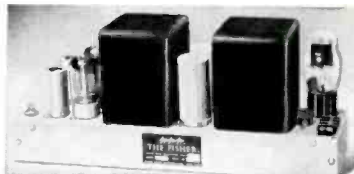
"Finest unit yet offered." — *Radio and TV News*. 25 choices of record equalization. separate bass and treble tone controls. loudness balance control. 5 inputs and 5 independent input level controls, two cathode follower outputs. Chassis, \$89.50 • With cabinet, \$97.50

## What Z-Matic Does

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

## A Word to Our Patrons

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



## 25-Watt Amplifier · Model 70-AZ

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

Prices Slightly Higher West of the Rockies

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

## NOTED WITH INTEREST

*Continued from page 13*

TV set. The address is simply Paul Heinley, P.O.Box 190, Santa Monica, California.

### Any Philatelists Present?

The following letter came to our desk recently: "Please send me a free copy of your Magazine. I am not in a position to attach hereto the money for a subscription, but I am sending this letter with some new, interesting air-mail stamps, with additional philatelist stamping, and hope that the envelope with the stamps will compensate you for the free copy.

"For the rest, I am a collector of long playing records . . . and should be glad to have such records from you. Owing to the monetary restrictions in force, I am unable to remit you the value of the records for the time being, but I could send you in exchange Hungarian records . . . folk-song, gypsy music, singers: Svéd, Székely, Mihaly, etc.

"In case you are not personally interested in such a bartering relation, I should be grateful if you were kind enough to recommend this possibility to a collector of records among your friends."

(signed) Gergely Vilmos  
V. Október 6 utca 16.  
Budapest, Hungary

Editor's note: someone around our office must be a stamp collector. The letter arrived on our desk minus envelope and the rumor is that a copy of HIGH FIDELITY has been sent Mr. Vilmos. The swap-offer is still in force, however.

### High Fidelity Defined

Westminster Records' musical director, Kurt List, sent us galley proofs of a book he is preparing for his company. It's a most interesting discussion of high fidelity, the principles and technique of recording, objectives, and so forth, from which we will quote just one paragraph: to "have recorded high fidelity, you must 1) reproduce the audible frequency spectrum with proper proportion; 2) maintain the natural balance of the music under concert hall conditions; 3) exploit the entire possible dynamic range; and

4) avoid mechanical and acoustical interference."

We'll agree. If you can do all that (and it is being achieved more and more often of late) you will have high fidelity.

### Stretching Tape

Nothing more annoying than trying to record, off the air, a 35-minute symphony on 34 minutes of tape, which is what is usually on a 7-in. reel.

Thin-base tape is now available. . . Reeves is one of the latest to announce it. You get 50% greater playing time with it; *i.e.*, 1,800 ft. on a 7-in. reel, or about 51 mins. Price for the Reeves product is \$7.95 for 1,800 ft.

### Julian Boone, *Esquire*

The November issue of *Esquire* Magazine contains an article by Julian Boone which we heartily recommend. Its called "Five Characters in Search of Hi-Fi" and is simply a discussion of five hi-fi installations — those of Mr. Boone's and four of his friends'. This may not sound very exciting, but Mr. Boone writes very well and his approach — and his friends' — to high fidelity equipment is sane and intelligent. Mr. Boone is ever reminding that that the music's the thing.

### New Fairchild Cartridge

As this issue reaches subscribers, Fairchild will be stocking dealers with a new cartridge, to be known as the Model 220. It's of moving coil design, is said to be flat to 17,000 cycles, and will have increased compliance and about 4 to 6 db higher output. Price will be \$37.50. — This is hot news, as far as we're concerned; we are anxiously awaiting a 220 for a "Tested in the Home" report.

### Felt, Acoustic and Otherwise

The Ingalls Electronics Co. of 30 West Putnam Ave., Greenwich, Conn., has undertaken the sale and distribution of three interesting products of the American Felt Co. One is a 3/8-in. thick acoustical felt for use in padding loudspeaker enclosures. Considerable experimental work has led Ingalls to believe that the secret of successful padding is not only in the material used but also in the method of application. Spot tacking, they state, is not

*Continued on page 135*

NOVEMBER, 1954

# Fine Additions

TO COMPLETE YOUR  
HOME MUSIC SYSTEM

# FISHER

## ACCESSORIES



### MIXER-FADER • Model 50-M

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



### PREAMPLIFIER-EQUALIZER • 50-PR

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



### HI-LO FILTER SYSTEM • Model 50-F

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



### PREAMPLIFIER • Model PR-5

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



### PROFESSIONAL PHONO CARTRIDGES

America's first factory-sealed, moving coil phonograph cartridge. You are the first to handle the cartridge you buy. High compliance improves low frequency response, reduces record hiss and wear. Exclusively with diamond stylus. Model 50-LP (33-45) or Model 50-ST (78). **Each \$37.50**



### SPEAKER ENCLOSURE • Series 50-H

Can be used with 12" or 15" single, coaxial, dual or triaxial speaker systems. Its over-all balance is instantly apparent. Smooth response to below 30 cycles. Does not require corner placement. Improves any speaker.

Model 50-HM (*Mahogany*) **\$114.50**  
Model 50-HB (*Blonde*) **\$119.50**

*Prices Slightly Higher West of the Rockies*

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



(2nd HI-FI SURPRISE OF THE YEAR)

# AMPEX

now makes  
an **AMPLIFIER-SPEAKER**  
that's true to its name..  
the best of its kind



## LISTENING

is the real test, and you'll hear more than you'd ever expect. Bass is real and full. Treble is clear and brilliant. Response is uniform, and tone is undistorted. Chances are you've never heard its equal from a speaker of **any** size. But the Ampex 620 is hardly as big as an overnight case. It weighs only 25 pounds.

## MEASUREMENTS

by instrument will verify what your ears have heard. By standard acoustical test procedures the Ampex 620 gives response from 60 to 10,000 cycles in air that is more uniform than ever before achieved in any comparable speaker unit. Additional frequency response extends considerably above and below this range. Distortion is extremely low.

## REPUTATION

of the AMPEX name is magic that's based on solid fact. The vast majority of master tapes for LP records and radio shows are made on Ampex Tape Recorders. Fidelity of these machines is perfect within audible perception. No existing portable amplifier-speaker could approach their quality . . . So Ampex designed its own — the 620, a unit worthy of the Ampex name.

*Hearing is believing, so ask for a demonstration from your local dealer*

OR WRITE for full description and specifications to Dept. T-1951

## PORTABLE AMPLIFIER-SPEAKER

Reproduces from tape recorder, turntable, record changer, AM-FM tuner or pre-amplified microphone. Included are a 10 watt amplifier, loudspeaker, reciprocal network, level control, equalization control and acoustically correct enclosure. The 620 is a perfectly integrated design that gives speaker output free of "peaks and valleys." Price is \$149.50 complete.



**AMPEX 600 Portable Tape Recorder** (1st Hi-Fi surprise of the year) — an Ampex Tape Recorder of portable size that performs like the great Ampex studio machines. This machine inspired the 620 amplifier-speaker and is a perfect sound source for it. The two are a "walking Hi-Fi system" of extraordinary performance. Price of the 600 is \$545 in portable case or \$498 unmounted.

# AMPEX

CORPORATION

*Signature of Perfection in Sound Equipment*

Distributors in principal cities (see your classified telephone directory under "Recording Equipment") Canadian distribution by Canadian General Electric Company.

934 Charter Street • Redwood City, California

# LETTERS



SIR:

The July issue of HIGH FIDELITY carries on page 46 a review by James Hinton, Jr., of the new Angel and London recordings of *Cavalleria Rusticana*. He makes the following statement: "Neither is there very much to choose between the orchestral and choral performances. Since both recordings were made in Milan, the chances are that a good many of the same people perform the same functions in both sets." Mr. Roger Degoy, of our Milan office, has written to protest that this is "... a wrong assertion because as you know the management of La Scala will not permit any member of the orchestra to perform outside the Scala contract." I am sure you will understand how important this is.

*Dorlé Jarmel Soria*  
Angel Records — EMI  
New York, N. Y.

James Hinton replies as follows: The words against which Mr. Degoy protests are based on unequivocal statements as to matters of fact gathered from what diplomatic journalists (or journalistic diplomats) refer to austere as "usually reliable sources." They were not meant to reflect discreditably on anyone. Taken in context, their main point was to account (perhaps somewhat speciously) for the near parity of anonymous performing elements in the London and Angel recording of *Cavalleria Rusticana*.

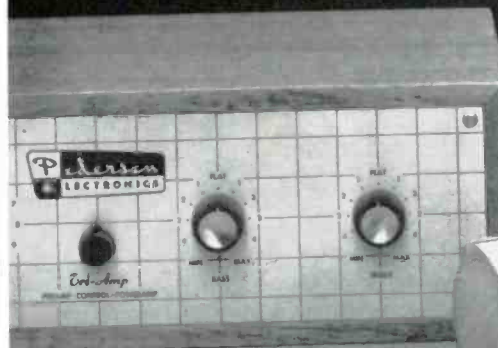
It is generally known that under present arrangements Angel-EMI hold exclusive right to the use for recording purposes of the facilities and name of La Scala, Milan. My review did not intimate that London or any other company shares that right. Nor, certainly, did I mean to imply that the opera management would subvert their own agreement by granting permission for members of the ensemble bound by restrictive contracts to carry Scala prestige along with them to recording sessions held by other companies than Angel-EMI. From what Mr. Degoy

*Continued on page 19*

## RECIPE

a touch of trumpet  
a pinch of piccolo  
a soupçon of strings  
a whisper of woodwinds  
& tympani to taste  
blend all together, and  
play through Pedersen  
high fidelity components

**PDQ\***



\*PEDERSEN DENOTES QUALITY

**Pedersen**  
ELECTRONICS

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Export Division: Frazer & Hansen, Ltd., 301 Clay Street, San Francisco 11, California, U.S.A.



LETTERS

Continued from page 17

writes, the members of the orchestra are so bound. He does not mention the chorus but it seems reasonable to guess that its members are similarly bound.

In any case, the chorus and orchestra of the *Angel Cavalleria* are the officially constituted chorus and orchestra of La Scala. The chorus and orchestra of the London set — "Symphony Orchestra and Chorus (Milano)" — are composite groups selected by audition. However, it should be pointed out that first-class ensemble musicians are always in demand and that — whatever steady commitments they may have — the prospect of extra earnings in the relative privacy of a recording session must be (at least) almost unbearably tempting. A rose by any other name. . . .

James Hinton, Jr.  
New York, N. Y.

SIR:

. . . J. F. Indcox surely must have reviewed the recordings of Tchaikovsky's 6th Symphony by referring to previous reviews in HIGH FIDELITY. In the first place Kubelik's tempi are the most straightforward on disks, while Ormandy's tend to be "hectic" causing some sloppy orchestral playing by Philadelphia (*i.e.*, the third movement). Indcox also preferred the Columbia recording to the Mercury because it had a better "balance." *Nobody will ever convince me that balance can be achieved by dial twirling engineers à la Columbia.* It is only natural that in a Tchaikovsky score the brass will dominate. Mercury's single Telefunken mike gives the most realistic sound on record. Mr. Indcox had better listen to a live concert to find out what realism is (has he heard one in the last few years?)

Also, borrowing a word coined by Mr. I., the most phonogenic orchestra is *not* the Philadelphia but the Chicago Symphony Orchestra.

Donald A. Koss  
Chicago, Ill.

SIR:

The Schubert discography [June issue] pointed up a fantastic thing: There are practically no LPs of many of the greater lieder singers, no, not for ready money. No Kipnis, no Richard Tauber, or Karl Erb, or Elena Gerhardt, or

Continued on page 20

## From NEWCOMB'S Big, NEW HI-FI LINE

The two new Compacts, with amplifier, preamplifier and control unit all in one... the new Classic 200 FM-AM Tuner, the answer to years of demand... just three of the twelve all new components in the Newcomb line — a line which offers an amplifier for every hi-fi need. All twelve reflect the engineering leadership for which Newcomb has been famous since 1937. Visit your dealer... see and hear the full Newcomb line — priced from \$59.50 to \$297.50. You'll understand why Newcomb is your best buy in hi-fi!

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12-watt high fidelity amplifier — preamplifier — control unit  
• less than 1% distortion at 12 watts • response  $\pm 1$  db 20 to 20,000 cycles • separate crossover and rolloff controls give 36 different recording curves • input selector and rumble filter • 7 inputs • mike input • tape input • output to tape • wide range separate bass and treble tone controls, bass range —15 db to +18 db, treble range —18 db to +16 db • hum balance control • new level control • advanced design loudness control • size only 4 1/4" high x 12 1/2" x 9".

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#### LETTERS

Continued from page 19

Gerhard Hüsich, or Friedrich Schorr, or Lotte Lehmann — not even Flagstad or Maynor.

Fine as Souzay and Anderson may be, I will not exchange any of my out-of-print 78s for love or money....

Protest (violent category) at the rave review of the Roswaenge release. I dashed out and got it. I feel cheated. For most of these are second-rate recordings. His really terrific jobs, such as the Florestan Aria, the Huon aria from *Oberon*, are not here. In most of these selections his singing is far inferior in production, in ease and tonal beauty to what he demonstrates on other records. See his "Feuerreiter" on a Urania disk.

And the especially-selected-for-rave "Postman" number is so tentatively sung (obviously he is saving himself for the end) that I — and friends — found it miserably inferior to the splendid singing of Joseph Schmidt or Herbert Ernst Groh in the same aria.

Opinion is opinion, but I have never met anyone before who maintained that Roswaenge's voice was ever more beautiful than Bjoerling's. Larger, stronger, more militant, but not nearly as lovely. Bjoerling's "Nessun Dorma" is one of the greatest bits of tenor singing since Caruso joined Orpheus's choir. Even Piccaver's record is far better than this. Oh dear!

M. D. Bial  
Summit, N. J.

SIR:

I have been devoting a good many summer idle-hours to leafing through my back issues of HIGH FIDELITY and have run across all manner of fascinating information which I had overlooked on first reading. Having reached the "In One Ear" department of the Nov.-Dec. 1953 issue, I cannot resist contributing my bit to a matter you have doubtless long since grown sick and tired of hearing about, namely the Saga of Columbia's Canine.

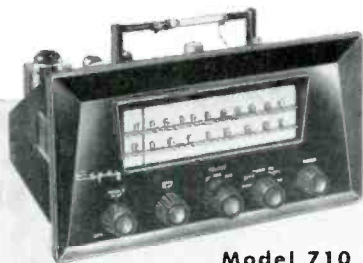
A friend and fraternity brother at Purdue University named Richard P. Knight owned the notorious *Scheberazade* recording (ML 4089). We used to play it on my cheap, commercial, strictly no-fi portable phonograph. First he, then I, then several other listeners detected The Dog. The Columbia official quoted by Mr. Hinton seems to think (or hope) that the in-

Continued on page 22

# SOUND

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HEAR MORE WITH ESPEY • HEAR MORE WITH ESPEY •



**Model 710**  
**17 TUBE AM-FM RECEIVER**

Advanced circuit design with 2 stages of limiters driving a Foster-Seeley discriminator, drift-compensated oscillator plus automatic frequency control, maximum sensitivity obtained by tuned RF stages, built-in antennas, anti-hum control, pre-amp tube for magnetic cartridges, 23 db bass and treble controls, Williamson-type amplifier. SENSITIVITY: 3 microvolts, AM; 5 microvolts, FM, for 30 db quieting. POWER OUTPUT: 12 watts with 1/4% total harmonic distortion. AUDIO RESPONSE: Flat within 1/2 db from 20 to 20,000 cycles.

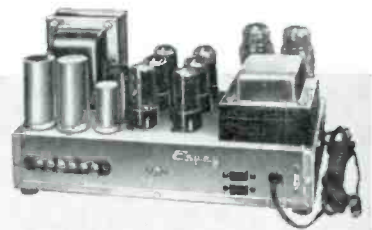
**\$149.50**



**Model 700**  
**14 TUBE AM-FM TUNER**

Advanced circuit design with 2 stages of limiters driving a Foster-Seeley discriminator, drift-compensated oscillator plus automatic frequency control, maximum sensitivity obtained by tuned RF stages, built-in antennas, anti-hum control, pre-amp tube for magnetic cartridges, 23 db bass and treble controls. SENSITIVITY: 3 microvolts, AM; 5 microvolts, FM, for 30 db quieting. AUDIO RESPONSE: Flat within 1/4 db from 20 to 20,000 cycles. SELECTIVITY: AM—10kc at 6 db; FM—240kc at 6 db. DISTORTION: Less than 1/4% total with 1 volt audio out. Operates with Model 501 or any standard amplifier.

**\$119.50**



**Model 501**  
**8 TUBE AMPLIFIER**

Williamson-type with a split load phase inverter driving four 6V6's in push-pull parallel; high quality transformers made with grain-oriented steel laminations at the company's Saratoga Division; 24 watts power handling capability with less than 1/2% total harmonic distortion; frequency response from 10 to 20,000 cycles; hum level is so low that it can be detected only by instruments; can be driven to full rated output with 1 volt audio.

Operates with Model 700 or any standard tuner.

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Dimensions: 13 x 4 $\frac{1}{4}$  x 9 $\frac{1}{2}$   
 Range: 20—22,000 cps  
 Power: 10 watts, less than 2% t.h.d.  
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 Power Capacity: 20 watts  
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 Components: 10" bass speaker, high  
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 Let the MELODIST introduce you to  
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 161 Sixth Avenue, New York 13, N. Y.

## LETTERS

*Continued from page 20*

truding bark is audible only to listeners with connoisseur's ears and equipment to match. This is flattering to say the least.

In February of 1952, we at Purdue were privileged to hear a concert by the touring Philadelphia Orchestra. After the concert and ensuing reception, Bro. Knight and I encountered Mr. Ormandy himself cooling his heels in the campus Sweet Shop. It wasn't half a minute before Knight worked *Scheherazade* and *The Dog* into the chit-chat. Ormandy didn't have the slightest idea what we were talking about, but was sure it couldn't be a dog, and that was that. The next day, we tried ML 4089 again. Still there.

Dale B. Louiso  
 Anderson, Ind.

SIR:

. . . What I would like to find is a storage album designed to fill out completely when filled with records, so that when forced into a compartment, they will keep records tight and prevent warpage. But, I would like these albums to be made of high grade, thin paper or paper sprayed with plastic film, or whatever is required to smooth surfaces sufficiently so that records will not be scratched nor be subject to dust filtering into them. I should also like plain backs to them, instead of the asinine gilt designs so common to them or stamped with the obvious "records," so they could be easily numbered or lettered.

Storage albums supplied by various record manufacturers leave space within the album for the records to flop around. Most of them are boxed and will hold a rigid contour, yet some of them are of the "wedge" shaped, book-like design. (Witness the Toscanini-Beethoven limited edition.) In these albums I have pasted unattractive cardboard in the back to fill it out. Why not build them to allow for what they contain and nothing more?

William V. Holman  
 Portland, Ore.

SIR:

In looking over the August issue of your magazine I noticed the criticism of Children's Records. . . .

If Miss McCaslin has never seen a child in the likeness of Dennis the

*Continued on page 27*

a new high in Hi-Fi!

the new PRESTO T-15\* turntable



\*Successor to the nationally-known, nationally-preferred PRESTO 15-G

HI-FI FANS

The new T-15 replaces your present record changer, giving you a new dimension in record reproduction with rumble-free performance, professional speed, accuracy, life-long, trouble-free service. Easy to install, easy to operate.

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Here is the perfect auxiliary turntable to use in studio or control room for music or sound effects. Professionally designed and constructed with speed accuracy comparable to much higher priced units.

- Single lever control
- Three speeds
- Turntable diameter: 12"
- Speed accuracy: 0.25 %
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One Control Lever Does Everything...

1. Engages or disengages idler wheel
2. Automatically switches motor off or on
3. Selects 3 speeds—33 1/3, 45, 78 r.p.m.

PRESTO builds professional equipment—for professionals only! And the new T-15 turntable is an outstanding combination of advanced design and engineering, built with the same precision characteristic of the entire PRESTO line. The rim-driven, constant-speed, heavy-weight T-15 virtually eliminates all turntable woes... gives you years of trouble-free service... and consistently true reproduction.

Designed by PRESTO to meet top engineering specifications, the new PRESTO T-15 is modestly priced at \$53.50.

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# Complete 4-way Speaker System

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**\$300<sup>00</sup>**



\*See Model 105-106 below



**STEP 1**

**Model 105 Package of Georgian Driver Components**

This gives the music lover the driving components to start a Georgian 4-way system. Can readily be used for converting existing Klipsch type speaker systems to a Georgian 4-way. Includes E-V 15WK LF Driver, 848HF Coaxial Mid-Range Unit, T35 VHF Driver, X336 Crossover Network, AT37 Level Controls and 8574 Cable Harness. Also includes complete instructions for constructing "K" bass section and outer furniture housing for Georgian.

List, \$342.00. Audiophile Net, \$205.20

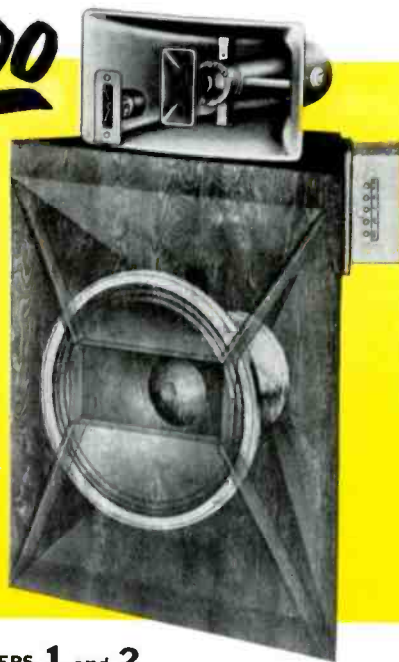


**STEP 2**

**Model 106 Klipsch "K" Type Basic Low-Frequency Driver Horn**

Add this corner folded horn with back deflecting board and corner spacer for bass section to augment bass reproduction. Designed for E-V 15WK 15" low-frequency driver unit. Painted with flat matte black prime coat, in order not to show through grille cloth. Can be painted by user in other colors, but will not take furniture finish. Size: 38½" high x 32¼" wide x 22¾" deep.

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**\*STEPS 1 and 2**

**Model 105-106 Complete 4-way Reproducer Kit—Ready to Assemble and Operate**

Consists of all parts of the Georgian system except the outer decorative housing. Includes Model 105 Driver Components and Model 106 "K" type corner folded horn. Ideal for building in. Also used as utility high fidelity monitoring speaker system for commercial purposes and for sound reinforcement in auditoriums. Plans supplied for home construction of outer decorative furniture housing. Can be assembled easily, quickly with ordinary tools. No cutting or fitting required.

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This is a glorious day for music lovers everywhere! Now for the first time by easy stages, the quality-minded, budget-limited hi-fi enthusiast can own and enjoy the thrilling 4-way performance of the magnificent E-V GEORGIAN loudspeaker system! Think of it! For only \$295.20 Audiophile Net, you have the complete GEORGIAN 4-WAY SYSTEM, less the outer decorative cabinet which you can add at any time!

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Mahogany. List, \$333.00. Audiophile Net, \$199.80  
Blonde. List, \$366.33. Audiophile Net, \$219.80

**Model 109 Georgian Cabinet Combination Consists of Models 106 and 107.**

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Blonde. List, \$516.33. Audiophile Net, \$309.80



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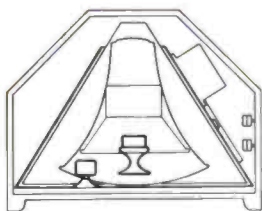


THE MAGNIFICENT

*Georgian*

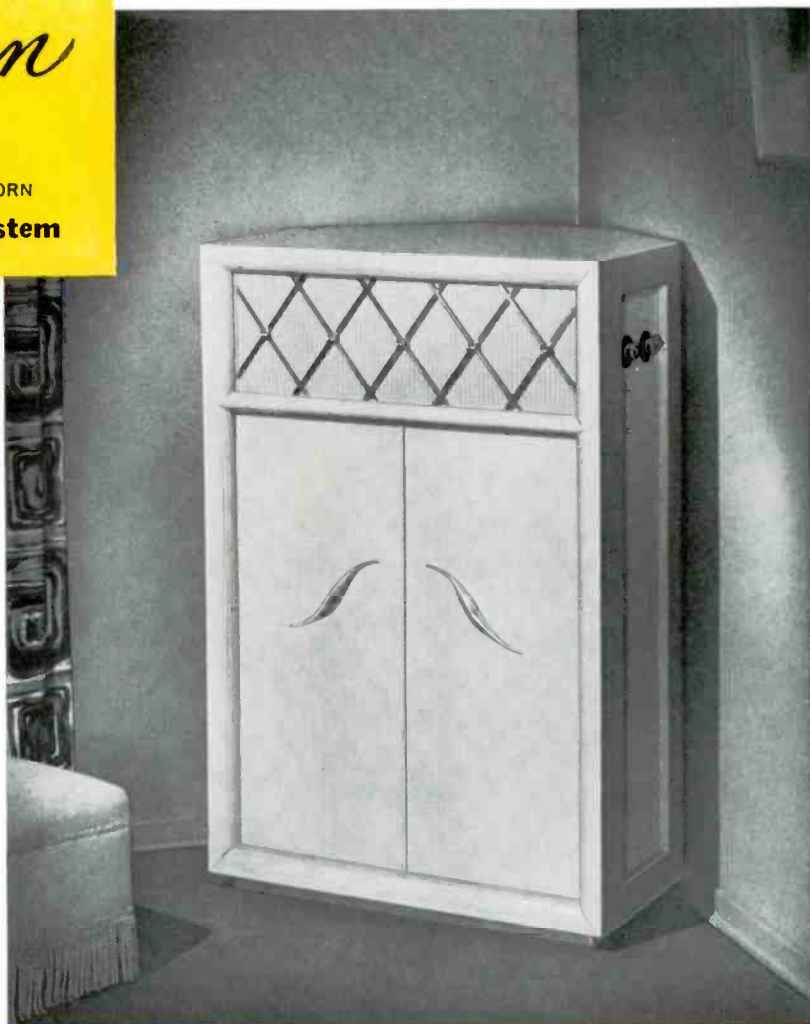
KLIPSCH CORNER FOLDED HORN

**4-way Loudspeaker System**



Utilizes the famous Klipsch "K" corner folded horn with E-V 15WK Low-Frequency Driver in the bass section. Makes crossover at 300 cps to compression-type horn loaded Mid-Bass Driver, and at 1000 cps to Treble Driver and Diffraction Horn, in special E-V 848HF coaxial assembly. Above 3500 cps, the E-V T35 Super Sonax Very High Frequency Driver takes over to provide the silkiest extended high frequencies out to and beyond the range of audibility. Includes complementary E-V X336 Crossover network utilizing full m-derived  $\frac{1}{2}$  section crossovers, and two E-V AT37 Presence and Brilliance Controls.

Size: 53" high; 34" wide; 26" deep. 16 ohms imp. Power handling: 35 watts program material, 70 watts on peak.



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**First Completely Compression-Operated 4-Way Loudspeaker System—in Corner Folded Horn Enclosure**

The luxurious cabinetry of this corner enclosure is skillfully combined with the most advanced high fidelity engineering to give you a superlative, integrated 4-way reproducer. Unique design, high efficiency, and lowest distortion assure remarkable purity of tone through all ten octaves of the audible range. The audio spectrum is divided properly into four sections, each optimally designed for its particular range. Specially designed crossover networks permit smooth transition from one section of the spectrum to another. In addition, the GEORGIAN is the first reproducer ever to incorporate vital presence control as well as brilliance control for individual taste.

GEORGIAN COMPLETE. 4-way system completely wired and installed in hand-rubbed corner cabinet. Mahogany. List, \$825.00. Audiophile Net, \$495.00 Blonde. List, \$858.33. Audiophile Net, \$515.00

Write for Bulletin No. 199

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**Simple, Foolproof Operation**—One knob selects any speed—another starts, rejects, or shuts off with a simple twist.

5

**Plays All Records**—Handles 7, 10, and 12-inch records automatically—at all three speeds. Model 3/532 permits inter-mixing 10 and 12-inch discs in any sequence.

6

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**Absolutely Jam-Proof**—Safety clutch prevents damage even with tone arm secured during changing cycle.

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Model 3/532 Intermixes 10 and 12-in. records . . . . .	\$65.00
Model 3/531 Non-intermix . . . . .	54.50
Model 3/534 Single record player. . . . .	33.60

Prices slightly higher west of the Rockies



Write for complete details to Dept. PL-2

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



## LETTERS

Continued from page 22

Menace it is proof she has never been around small children, cannot comprehend the workings of their minds and therefore is utterly incapable of judging what would be good or bad for a child to listen to on records. If Miss McCaslin wants to see a "spittin" image of one Mister Dennis the Menace I would be very glad to show her one of my daughter's four children who fits the bill. And don't think he wouldn't like to hear all the silly things spoken and sung and the sounds of nature — and to heck with whether or not the accompanying music is Beethoven or Mussorgsky. . . .

H. N. Montgomery  
Birmingham, Ala.

SIR:

. . . Risking being shot at from every state and not denying that there is such a thing as hi-fi, I fail to see what pleasure there is in having to have a unit with as many as sixteen knobs and selector switches and most probably having to make an adjustment for every record. Presumably a pair of spring-boots is supplied with every unit to enable the user to jump up and down to make these adjustments.

I am afraid that is not what I call sitting back and listening with pleasure; surely the operator (so he must be called) is on edge the whole time for fear that the correct adjustment has not been made.

No doubt if a radio was advertised as being able to receive genuine signals from Mars there would be no lack of buyers who would probably listen to some mechanically contrived electronic noises and be assured that they were indeed from Mars.

Me, I am so old-fashioned that my home-built radiogram has no tone control fitted and won't have; furthermore, I am sure that I have rumble — pardon! Perhaps I am content because I don't have any better.

These remarks go for both sides of the Atlantic and I still like your magazine.

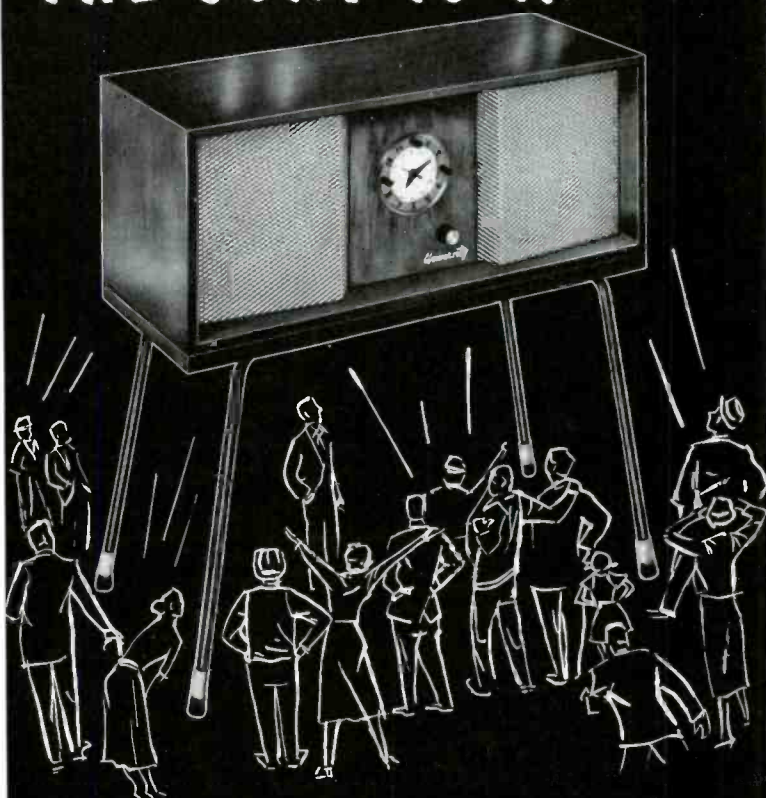
A. B. Sammons  
Birmingham, England

SIR:

The pre-recorded tape field, so neatly surveyed in your recent editorial ("As the Editors See It," July 1954), deserves comment and I feel qualified to make a few, being the owner of a modest but

Continued on page 29

# THE JURY IS IN . . .



**U**NIVERSITY'S amazing new three-way speaker system —the COMPANION—has been judged by the foremost authorities in the high fidelity field. Read what they have to say:

**High Fidelity**

**AUDIO**

**Music  
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"The sound, for an enclosure of this size, is up to University's high standard. The level control on the tweeter is a good idea. Bass was surprisingly full, and definition in the middles and highs was good even at high levels . . . We're certain that a lot of people will like this, and with good reason."

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"It is a handsome piece of equipment, and does not engender listening fatigue on the part of its auditors—which is important with any loudspeaker."

AUDIO

"...easy to carry back and forth . . . simple and compact . . . attractive and useful piece of furniture . . ."

MUSIC AT HOME

As you can see, the verdict is overwhelmingly in favor of the University Companion.

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80 SOUTH KENSICO AVENUE • WHITE PLAINS, N. Y.



*For 30 Years, the Choice of the Professionals!*

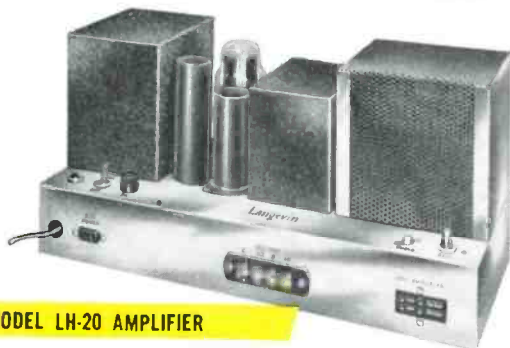
# HIGH FIDELITY EQUIPMENT

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## LETTERS

*Continued from page 27*

serviceable tape recorder and a collection of about 80 tapes. . . .

1. RCA's price is absolutely impossible. \$15.00 for one symphony will give no competition to LPs. Perhaps other companies will bring this down though.

2. Tapes are much less convenient than LPs for home use. Consider the difference between reversing and threading a tape and flipping a disk — and whoever heard of a tape changer?

3. I predict there will be no problem of excessive home tape copying, much less so than making tapes from LPs. The latter is easy for the average tape recordist — I have done much of it — as all necessary equipment is already at hand: one phono rig, one tape recorder; but copying tapes is another story. How many will have the *two* tape machines necessary? And how many will often drag their machine to a friend's house, *if* it's high enough in quality (and therefore weight) to make adequate tape copies? For that matter, how could the number of people who could afford machines capable of making anywhere near competitive quality tapes effect the huge commercial market? No, I say there's no problem there, and I'd appreciate it if you'd tell Mr. Kratka for me. . . .

*Charles P. Valentine*  
Salt Lake, Utah

SIR:

I am a record collector and have problems which I believe makers of records could solve for me. . . . I must listen to a record to decide whether I like it or not. I go into the average record shop today with my listing of records, and time after time they have none of the selections I would like to have. If they do have them they are usually scratched from being tried too much, or the play-back equipment in the record shop is terrible. . . .

I understand record makers send a lot of records gratis to famous critics and to broadcasting stations, etc. And of course they spend a great deal of money for advertising. Their advertising and sales expense money is spent in many ways and they are not sure of the returns. I would like to

*Continued on page 30*

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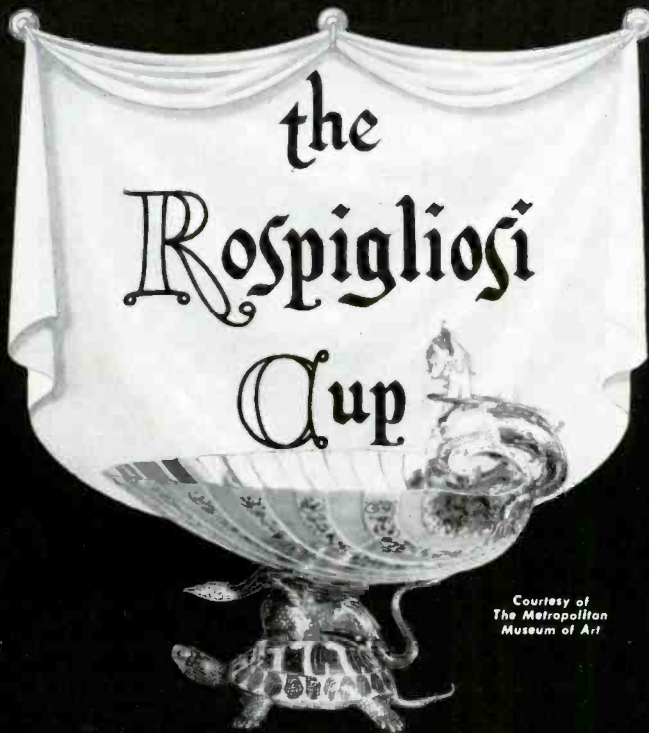
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## LETTERS

*Continued from page 29*

suggest that record manufacturers start out establishing listening salons in three or four of the large cities to see what results they get. . . . They would definitely let all dealers and the consuming public know that no records that they have available for listening are for sale. What better way would there be to help sell records than to let the consuming public know there was a place where they could find and hear recordings and then go to their favorite dealer and have him order a new, non-played record from his jobber or distributor and assure the customer that he was getting new stock. . . . The listening salons would have the modern up-to-date equipment that could do full justice to all that is in the record. . . .

I actually believe that it might be possible to curtail some of the advertising and sales budget in other directions so that people can see and hear the product the same as they do radio and TV, and that way increase the sales. It certainly would give dealers the kind of business they like. . . .

*George Stamm  
Aurora, Ill.*

SIR:

You would do the whole tape recording industry a favor if you would help to eliminate the ambiguous terms "twin track," "single track," "double track" and "dual track." Instead as does Magnecord, Inc., use the terms "half track" and "full track." Then there is no guessing whether "twin track" means two tracks or two tracks wide.

*Paul M. Gerhard  
Beverly, Mass.*

SIR:

. . . I find it annoying to have the loud portion of a record blast me out of my seat, and, on the other hand, if the volume is not high enough, you lose the effect of the music. . . .

Why could not the record companies record (possibly on a band near the label) a few grooves of the loudest and a few grooves of softest music. This would allow anyone who wants the proper volume, to play this band and make proper adjustments. Being near the label it would be out of the way, for those not wishing to make use of it. . . .

*Jack Ludwig  
Cincinnati, Ohio*



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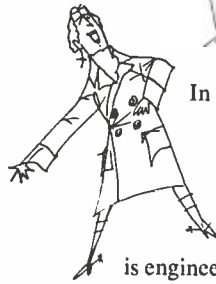
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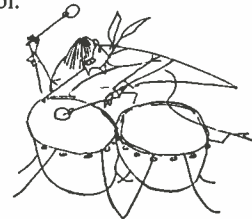


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# AS THE EDITORS SEE IT

LAST MAY 26 there was a recording session in Carnegie Hall. The finishing touches were put to a tape of Verdi's *Ballo in Maschera*. Then the session ended and, as it did, one of the world's very greatest symphony orchestras was snuffed out of existence.

Or so it seemed at the time.

The NBC Orchestra had been formed in 1937. The year before, Arturo Toscanini had resigned as musical director of the New York Philharmonic-Symphony, expressing an intent to retire. However, he was a mere 70 years old, and still full of fire. It occurred to certain of his admirers at the National Broadcasting Company — mainly to David Sarnoff and Samuel Chotzinoff — that the Maestro might yet be persuaded to take on another conducting assignment, so long as it was one less burdensome than the Philharmonic.

They were right. He acceded, and deputized Arthur Rodzinski to recruit and drill a virtuoso orchestra, the first in America assembled primarily for radio concerts. The opening Toscanini-NBC Symphony broadcast (they played the Mozart G Minor and the Brahms First; anyone remember?) was publicized as few radio programs ever had been.

Thus began a triumphant 17-year musical symbiosis. The listenership grew to a steady (Hooper-rated) 10-million. It did not flag nor fall away — even when the day and hour of the program was shifted, and shifted again. There was always trouble about sponsorship for the NBC Symphony. No sponsor ever seemed to have at once the money and the advertising ingenuity to tackle successfully its huge but uncomfortably canny audience.

There were also intimations that the higher councils of RCA-NBC viewed the Symphony with something less than unalloyed enthusiasm. However, the staunchness of General Sarnoff and the prestige of Maestro Toscanini (which once had forced Mussolini to back down and release him from arrest) sufficed to keep the Orchestra safe. But it was not a timeless security.

Time ran out for the NBC Symphony last April. Toscanini, 87 years old and very weary, finally retired. Apparently he was under the impression that 60-odd men, the nucleus of the Orchestra, would be retained by NBC, though none of the musicians themselves seems to have expected this. After the last Toscanini recording-session, the severance-notices went out, to put an end to what had been one of the world's most vital musical organisms. There was, in this period, a farewell party for the orchestra at the Villa Pauline, the Toscanini house in Riverdale, N. Y. Toscanini, saddened by the news of the dismissals, kept to his room and

would not come down to greet his musicians.

Feeling a little lost, the men who had been the Greatest Conductor's élite went hunting jobs on the Coca Cola Hour and the Melachrino Strings. But it didn't seem right, and they kept meeting each other at bars and coffee-counters, and finally they met on purpose, in a gloomy hall called Nola's Studios, at 51st Street and Broadway, on September 17. The binding-spirit of the Orchestra had been stronger than anyone realized. It wanted to come to life again.

Now it has done so. The 92 men have incorporated as the Symphony Foundation of America, Inc., and have tentatively named the orchestra the Symphony of the Air. (No one is very well satisfied with this, and they will happily receive suggestions.) Its president is Don Gillis, who was producer of the Orchestra's NBC programs and is a composer in his spare time. Gillis had waged a one-man campaign to persuade NBC to keep the Orchestra; when this failed he promoted the theory that the Orchestra could survive as an independent organization. The officers figure that a \$1,500,000 income could keep the Orchestra playing 52 weeks a year, but they will settle for a shorter season. Their hope is for TV and radio sponsorship, though they will play concerts and make records, too.

In fact, as this editorial was being written, the Orchestra was making its first record, in Carnegie Hall, and had scheduled its first concert for October 27. The record was to be unique in one respect. Containing such tricky music as *Nutcracker Suite*, the Berlioz *Roman Carnival Overture* and the overture to *Die Meistersinger*, it was to be the first symphonic recording made in the United States *without a conductor*. ("Most of us will be seeing a conductor up there, just the same," one musician said.) The record will not be sold in shops, but will be distributed to people who contribute \$10 or more to the Orchestra's founding-fund. People who would prefer a binaural tape may get one for a gift of \$15 or more. The headquarters of the Foundation are in Room 100, Carnegie Hall Office Building, at 57th Street and Seventh Avenue, and contributions are tax-deductible, since the Symphony will be run on a non-profit basis.

The Symphony will, of course, play under guest-conductors, but the men voted to have no permanent conductor during Maestro Toscanini's lifetime. It remains, in a sense, his orchestra. It was formed for him, and it was his inspired leadership that made it the wonderfully-integrated musical instrument it is — and gave it the spirit that made it refuse to die.

J. M. C.





# Charles Ives

## YANKEE REBEL

by Frederic Grunfeld



WILLIAM H. TAGUE

*Tonal portraits of New England: "We walked in the meadows . . . and heard the distant singing from the Church across the River."*



EARLY in 1911, the powerful but ailing conductor of the New York Philharmonic Orchestra had occasion to examine an unknown symphony by an insurance executive named Charles Ives. He was so impressed that he promised to perform the score in Europe. The composer's hopes must have run high, for no other important musician had shown by word or deed that he thought an Ives work was worth playing. But later that spring, in Vienna, the conductor died before he could carry out his plan.

Had Gustav Mahler lived a little longer, long enough to introduce the strange symphonies of Ives to Europe's restless, eager *avant garde*, "the whole story of American music might have been different," as Aaron Copland has suggested. Of all the major conductors in this country while Ives was actually working on his music, Mahler alone had the capacity to understand what the man was driving at. For long years the others considered Ives unplayable. After all, one look at the grotesque and clashing harmonies that paraded across his manuscript pages was enough to convince anyone of the composer's madness or stupidity.

The Symphony No. 3, which Mahler had taken on his last journey home, finally received its premiere, in New York — 35 years later. By then the Pulitzer Prize judges were ready and waiting to bestow laurels on its creator. As for Ives — he had grown old, crotchety and infirm, and received this tribute from music's officialdom with something less than wholehearted enthusiasm. "Prizes are the badges of mediocrity," he grumbled, and promptly gave the award money away.

He had scarcely set a note on paper for two decades. His insurance business had prospered; his music, hardly at all. He had "taught no pupils, founded no school." Yet there was ample evidence to support the contention of Henry and Sidney Cowell that Ives was "one of the four great creative figures in music of the first half of the twentieth century." The Cowells, husband and wife, are authors of the first Ives biography, which Oxford University Press will publish in January. They rank Ives with Schönberg, Stravinsky and Bartók.

Henry Cowell was a close friend of the man and one of the earliest champions of his music. He may find himself challenged for overstating the case. But he writes with a critic's detachment and is in a better position to judge Ives' work than any other musician. Even before the composer's death last May he acted as the executor of Ives' bulky legacy of manuscripts; a task that involves sorting, editing and deciphering pencil sketches that had lain neglected for years in a barn near Danbury, Connecticut.

Ives was born not far from that barn on October 20th, 1874. His mother sang solos in a church choir; his father was leader of Danbury's pride, the brass band. Note for note, the amount of music making that went on in the

Ives household must have rivalled the Bach family's, but it was certainly more tricky. George Ives, who had marched at the head of the "best band in the Union Army," had a passion for acoustical experiments and gave them most of his spare time. He rigged up quarter-tone contraptions, he tuned pianos to new scales, he stationed groups of his winds and brasses on church tower, roof and village green and tried out their antiphonal effect. "Father had a kind of natural interest in sounds of every kind, known or unknown, measured as such or not," the son recalled later. That interest was the chief part of his paternal inheritance.

Young Charlie presided over the drums in the band before he entered high school. He also played piano, violin, cornet, organ and shortstop. When he was 13 the band gave the populace its first taste of what the *Danbury News*, in a prophetic moment, called Charlie's "genius" — a piece called *Holiday Quickstep*. At 14 — as "the youngest organist in the state" — he was hired by the First Baptist Church.

It may have been that George Ives taught his son the all-important art of listening, too. In Ives' boyhood experiences with music lay the seeds of nearly all the innovations he is now known and celebrated for. On that point he most strongly resembled Mahler, for whom composing was like playing with blocks. "New structures can be made from the same blocks, but the blocks are all quite ready from childhood on. Only in childhood are we destined to collect them and pick them up." Ives collected his by absorbing the "church, stage, parlor and dance music of a small American town," and his ears were acutely sensitive to the delights of trombones that stray, voices that go flat, rhythms that miraculously contort — all inseparably a part of grass-roots music-making.

The Ives band was the glory of every July Fourth and

every firemen's ball, but some of its members were Yankee individualists; the Cowells relate that on occasions the majority would finish with a flourish "and then wait quietly at attention (arms-akimbo was customary) until the horn player got through *his* last two measures alone." That was another building block in Charlie's collection. Once, a neighboring band came visiting and the two groups marched into Danbury from opposite ends of the compass, each playing a different piece. As they approached, met and passed each other puffing and thumping for all it was worth, the shifting discords were trumpeted into Charles's memory.

He attended camp meetings where the congregation chipped in and contributed quarter-tones and drone basses to gospel hymns that looked square-cut only on paper. What can Ives' modern audiences know about such things? They might do better to throw away the program notes and read Mark Twain on camp meetings: "The first shed we come to the preacher was lining out a hymn. He lined out two lines, everybody sung it, and it was kind of grand to hear it, there was so many of them and they done it in such a rousing way; then he lined out two more for them to sing — and so on. The people woke up more and more, and sung louder and louder; and towards the end some begun to groan and some begun to shout. . . ."

This was the stuff of which Charles Edward Ives' music was made. Charles could find little in the rule books to cover such situations, and before long he acquired a distrust of rules that grew ever fiercer as time went on. He entered Yale to study composition and the learned Horatio Parker, a good professor, tried to knock some of the standard precepts back into his head, but to small avail. Charles tried to conform to keep the peace but, as he admitted afterward: "I did sometimes do things that got me in wrong; for in-

*The Housatonic at Stockbridge: "Contented river! In my dreamy realm — The cloudy willow and plummy elm . . ." (R. U. Johnson).*

WILLIAM H. TAGUE



stance a couple of fugues with the theme in four different keys. . . ."

The fugue incident occurred in 1893. The theorists now have a name for the effect of two keys acting simultaneously: polytonality. Historians usually date the introduction of polytonality to the year 1911, when Stravinsky's celebrated "Petrouchka Chord" — C major scrimmaging with F-sharp major — made its appearance. The first Ives piece that he thought amounted to something, an organ work he played at a concert in 1897, begins in C minor and D minor together.

The polytonal undergraduate wrote a symphony, was an active fraternity brother, played football, baseball and ragtime. Sometime before he was due to receive his diploma Ives came to the conclusion that the music he'd be forever writing was the sort "no one would play prettily, listen to or buy." (Pretty was an epithet, in his vocabulary.) For himself he was willing enough to face the consequences, but he was looking forward to raising a family, and he decided a man couldn't let his wife and children "starve on his dissonances."

The life insurance business seemed to offer a man rewards in just and direct proportion to the amount of enterprise and gumption he applied to it.

Hence, after Ivy Day, class of '98, he left for New York and found a job as clerk with Mutual Life at \$5.00 a week. With a group of similarly ill-paid bachelors Ives shared a huge apartment they called Poverty Flat. "He was a lively, bright personality, much sought after by his friends," the Cowells report. "Their wild oats were of singular innocence, consisting mostly of nights spent playing ragtime in a beer garden or walking till daybreak in Central Park, afire with talk." Ives hadn't much time for sowing oats. For several years he was organist and choir director at the Central Presbyterian Church, attended law courses at night, and composed a prodigious amount of music, including the Second and Third Symphonies, the first three violin sonatas, and the First Piano Sonata. Regularly working into the small hours of the morning, he got into the habit of carelessly piling his sketches in stacks on the floor. Cowell ruefully notes that they haven't been thoroughly sorted out to this day.

In 1907, Ives launched an insurance agency in partnership with a friend and fellow clerk, Julian Myrick. Their ledger sheets tell a simple but impressive story: In their first year, nearly two million dollars' worth of insurance was written. In 1929, when Ives retired, the take was nearly 50 million. All told, they brought in 450 million dollars' worth of new policies for Mutual Life alone. Ives was a success in business, the new biography explains, because he applied the same principles to insurance as to art; ideas distilled from Emerson and Thoreau.

"My work in music helped my business and my work in business helped my music," said Ives himself, and therein lay the crux of the whole matter: "To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there *is* an average man and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be noth-

ing exclusive about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life."

Ives held the passionate conviction that insurance was "doing its part in the progress of greater life values." In a booklet called *The Amount To Carry: Measuring The Prospect* he formulated the principles of "Estate Planning." It made him famous among insurance agents, who were quick to see the value of his method and take it for their own. Their reaction made Ives wonder whether there wasn't "more open-mindedness and willingness to examine carefully the premises underlying a new and unfamiliar thing, in the world of business than in the world of music."

In the latter world his ideas were making little headway. For readers acquainted with the professional world of music today, the long list of snubs, rejections and even insults cited by the Cowells will come as no surprise. "This is the best joke I've seen for a long time. Do you really think anybody would be fool enough to play a thing like that?" Ives was asked by a certain musical worthy who saw the score of *The Fourth of July*. He had moments of self-doubt. "Why do I like to work in this way and get all set up over what just upsets other people. . . ? No one else seems to hear it the same way. Are my ears wrong?"

It was music where too many things were going on at once for ears with narrow minds between. The pages were studded with quotations — some scrambled, some clear: *The Old Oaken Bucket*, *Turkey in the Straw*, the opening of Beethoven's Fifth, *Just as I Am Without One Plea*, *Columbia, the Gem of the Ocean*, *From Greenland's Icy Mountains*, *Joy to the World* — some quoted with fervor, others in whimsy, still others as sound-effects, for atmosphere. They might appear and vanish suddenly or run through a whole sonata. They might be recognizable, then torn to shreds, or woven almost secretly into a web of counterpoint; banal at times, heroic at others. Humor is often present, in abundance. American composers tend to pride themselves on their native sense of humor, and to make a production out of it. Ives — one of very few — never took his sense of humor seriously.

The music arose out of memories — *Hallowe'en*, for example; or out of a rock-ribbed sense of being a Yankee — in *Tone Roads*, for instance: "Over the rough and rocky roads our old forefathers strode on their way to the steepled village church or to the farmers' harvest fair, or to the town meetings where they got up and said what they thought regardless of consequences;" or out of feelings of good fellowship, as in the Second String Quartet, "for four men who converse, discuss, argue (politics), fight, shake hands, shut-up, then walk up the mountain side to view the firmament;" or again out of an abiding love for nature — witness *The Housatonic at Stockbridge*: "We walked in the meadows along the river and heard the distant singing from the Church across the River. The mist had not entirely left the river bed, and the colors, the running water, the banks and the trees were something that one would always remember."

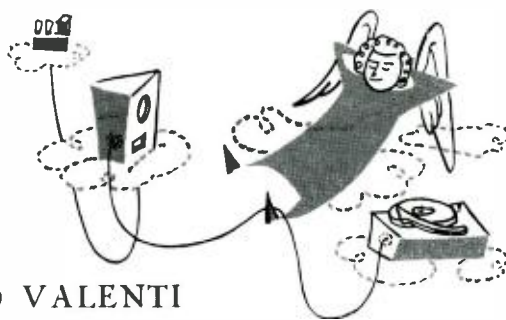
Within the music were devices not to be given names until after the European pioneers made them a part of the vocabulary. Besides polytonality *Continued on page 103*



*It's no slogan, the author says,  
it's a career . . .*

# Scarlatti Forever!

by FERNANDO VALENTI



**P**ROBABLY it is common knowledge by now that I have embarked upon the project of recording ALL (a word defined by Webster as meaning: "every one of; whole number of particulars of, taken individually or together") the harpsichord sonatas of Domenico Scarlatti.

I became involved in this amiable lunacy about two years ago while in full possession of the knowledge that the "old boy" wrote well in excess of 550 works of this species. My eyes were wide open, I was as sober as any musical masochist ever is, and there was full consent of the will. If since the outset I have occasionally felt like a man who is going on an exclusive diet of Chinese mustard for five years, my friends at Westminster Records have skillfully prevented my temperamentalities from unfavorably affecting the outcome of the project. All through the recently completed recording of more than 100 of these Sonatas they seem to have known unfailingly when to scold, cajole, sooth and refresh me, and when to "give me my head!"

I began this marathon unwittingly in 1952 by recording 12 Scarlatti Sonatas as my first release for Westminster. My first suspicions were aroused when the record appeared on the market identified as "Volume I."

Knowing that the company's top executive echelon is not above an occasional giggling conspiracy, I telephoned the office immediately. I asked point-blank if the designation "Volume I" was intended to suggest that we were going to follow-up my record with more of the same. The answer was something like "Oh! I'm so glad you called! You know, I have just read a wonderful review of your record by Dmitri Galoophchik in Eastern Albania." Oh fine, I thought. They love me in Sheboygan!

"Well, I'm certainly glad you are pleased, H. G., but tell me the truth: are we planning to make some more Scarlatti Sonatas?"

A question answered my question: "How many did that guy write, anyway?"

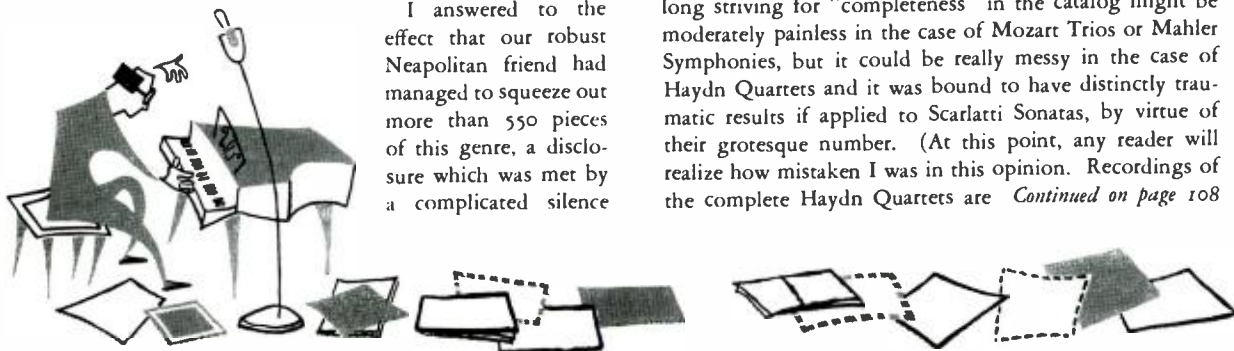
I answered to the effect that our robust Neapolitan friend had managed to squeeze out more than 550 pieces of this genre, a disclosure which was met by a complicated silence

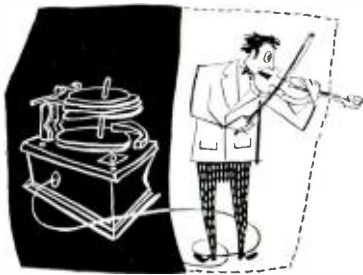
on the part of H. G. This was shortly broken by "Can you give me a dozen more by the end of the month?"

That does it, I thought! Spanish fire came sizzling through the telephone, right in the face of the innocent recording vice-president. What did he think I was, anyway, a small-town super-market with double-keyboards where you could order Scarlatti Sonatas by the dozen as if they were Grade-A eggs? Or by the pound, like jelly-beans at Easter time? I was an artist, a musician, not a musical artesian well! "Well," he said, in the tone of a man who has wearied of word-mincing, "you can take all the time you want about it, but you might as well get used to the idea that we are going to cover this Scarlatti boy just like a tent. So hang up, stop being such a gas-bag, and start practicing." I did.

Even as early as "Volume II" I realized what was happening to me. I had noticed on the part of the recording companies that they do not like to record ONE Beethoven Symphony unless there are good possibilities of eventually recording all nine. It had been carefully explained to me that a much more rewarding documentary and economic purpose was achieved by "package" ventures, since the arrival of LPs, and this theory was vigorously corroborated by many discriminating record-collectors of my acquaintance. Members of this latter following cannot tolerate the absence of a given Mozart Piano Concerto from a collection that includes every other. They fuss, fidget and fume until the missing item is in captivity. They may not particularly like the piece involved, in fact, they may never even play the recording, but if it is not on their "shelf," they develop a look of insatiable cupidity, such as I imagine morphine-addicts must sport, and they sleep on a bed of nails until they acquire the missing link

Although this kind of compulsive behaviour was understandable to me, in the context of our ulcer-ridden and aspirin-eating society, I still felt strong misgivings. Head-long striving for "completeness" in the catalog might be moderately painless in the case of Mozart Trios or Mahler Symphonies, but it could be really messy in the case of Haydn Quartets and it was bound to have distinctly traumatic results if applied to Scarlatti Sonatas, by virtue of their grotesque number. (At this point, any reader will realize how mistaken I was in this opinion. Recordings of the complete Haydn Quartets are *Continued on page 108*





# Why records sound like **RECORDS**

by Peter Bartok

*The son of a famous composer, Peter Bartok is well known in his own right as producer of some of the most sonically convincing records ever made . . . but he doesn't expect them to convince!*

IN THE beginning of this century, many people had in their homes mysterious pieces of furniture, with a handle sticking out one side, a pair of doors in the front, a lid on top, which however were still unsuitable for storing any object; but which were capable, by a strange process, of re-creating human voices.

Even then the Victor Talking Machine Company, a new manufacturer of phonograph records, claimed that the sounds made by these records were indistinguishable from the voices of the recording artists.

Today we can go and buy records with living presence, natural balance, full frequency range, extended fidelity range, ultra-high fidelity, quality control, stereophonic sound, full dimensional sound, orthophonic sound, better sound (tapes), etc.

Yet it very seldom happens, if we listen to music, that we are unable to tell whether we are listening to artists playing or a record playing. Why, with all this progress behind us, are there these obvious, unmistakable characteristics accompanying the recorded sound which make it distinguishable as recorded sound?

I was careful not to say "why a record does not sound as good as live music," because it really is a matter of taste which one likes more, and I can still recall my father's smile when I came home from first hearing a live performance of a Beethoven symphony. He sensed some disappointment as I told him about the experience, and he said "Perhaps you liked it better on the record?" While I denied this could be so, I did miss in Carnegie Hall the rattles and groans that my player added to the sound of the music as it strained in the production of those thundering basses. Everything, no matter how loud or soft, came from the stage with such a simple, disappointing ease.

But, for the scope of this writing, let the ultimate aim of a record be to produce a sound such that the listeners can feel it really is as it would be if they heard those artists.

There is a great deal of talk these days about everybody going out to get a tape player attachment because tape recordings sound so much better than disks, and if some of our disks already sound good, then the tapes must be really

something. There is also talk about the fact that records really cannot be lifelike unless they are binaural or stereophonic, because, after all, we have two ears. And, if I remember, at the time long-playing records were first introduced, they were not only supposed to bring the advantage of a longer playing-time, but also a better sound-quality, inherent in the new process. And it is quite customary to blame the old acoustic method of recording for the rather peculiar sound that seems to accompany all acoustic records.

Before making any commitments on the relative merits of these various processes and the claims attached to them, I would like to attempt to explain why records sound like records.

One of the simplest jobs of recording is that of a solo instrument, say a flute. The necessary pieces of equipment are the following: (1) room in which music is played; (2) flute with player; (3) microphone; (4) amplifier; (5) recording machine; (6) playback machine; (7) amplifier; (8) loudspeaker; (9) listener; (10) room in which record is listened to.

In order that the listener should be able to say, sincerely, that he really cannot tell whether he is listening to a record or live music, the following conditions must be fulfilled:

First, acoustical conditions: the combined effect of reverberation in the recording-room and in the playback-room should be one which *could be* encountered in a hypothetical hall, or room. This is very simple if the recording-room is so arranged that *no* noticeable reverberation is present, and the listening-room is a room in which the live music could be played and sound pleasant; similarly, if the recording-room has normal reverberation and the listening-room has none. But, if both have *some* reverberation, then troubles may develop, because conditions may coincide which may produce an unnatural effect. Thus, if a record is played back in the same room where it was made, it usually cannot sound natural, and especially it cannot to those present at the time it was made. Any acoustical effect due to the properties of the room are doubled: whatever qualities were added to the music at the time of recording, will be added to it once more at the time of playback.

Second, the musician should make the kind of music that will sound credible under the listening conditions.

Third, the instruments used for recording, from microphone to loudspeaker, should be designed so as to transmit uniformly all the sounds produced by the musical instrument being played; *all* sounds which contribute to the effect upon the listener. The reason for this complicated definition is the apparently accepted rule that the equipment need only transmit the frequency-range of the human ear. It is generally not considered that for the purpose of transmitting attacks (transient sounds), it is necessary that the equipment should be able to handle frequencies lower than the fundamental of the sound. It is further likely, although no proof is available, that supersonic sounds do affect what we hear, by producing distortion in the ear which alters the quality of sound in the audible range. Thus, a frequency-band considerably wider than the range of the human ear is necessary. Furthermore, and similarly, the dynamic range of the instruments must exceed that of the ear; even though the ear distorts at loudness-levels a microphone would just laugh at, it does not expect to hear any more distortion than what it itself produces at the level considered. This consideration is even more serious if the music on records is listened to at a level lower than it would be heard at in life, since at the lower level the ear's distortion is very small and the distortion in the record, produced by the originally loud sounds, will not be correspondingly reduced.

Fourth, the listener is a damn nuisance. When he goes to a concert, and he listens to that same flute, he does not mind that the flutist breathes, that he moves his foot here or there, that in order to play the flute he must produce a stream of air from his lungs and blow it through his instrument. He does not mind if some of the sounds come out too faint, or even off-pitch, as long as he sees the face of the musician and notices that he is trying and is sorry about the flop; but let him hear the same thing on a record and he will take it back to the store as a reject. Unconsciously we are more critical if we don't see the sound-producing agent. This may be a reason why motion pictures have got away with sound-tracks that would never stand up on a record. Ever tried to listen to piano-playing in a movie with eyes closed?

From the above mentioned conditions it may be seen that lifelike reproduction is not easy. Most listening-rooms are neither completely free from reverberation nor are they built to receive a symphony orchestra. So, while recording-rooms could be built with acoustics proper for certain listening-rooms, they would then *not* be proper for certain other listening rooms. Thus, a record may sound very close to lifelike in somebody's small living room, the same record played in a large schoolroom may sound — rather — like a record. A compromise must be made, unless the manufacturer feels like issuing his records with various characteristics, each labeled according to the type of room they are to be played in.

Very natural sounds can be heard in reproduction when listening through earphones to, say, a broadcast where the engineer did not have time to set up many microphones and so he just hung one up somewhere above somebody's

head in the auditorium. Under such conditions the reverberation of the listening-room is eliminated, and that of the recording-room is something that could be encountered in life. My recording of Liszt's *Weinen Klagen* variations was made this way and the record sounds very natural with earphones (Bartók: BR 910).

Then there is the purposeful distortion introduced by the recording engineer for special effect, such as what I call the Frank Sinatra type microphone placement for singers. I can easily imagine somebody singing right into my ear, although I cannot promise not to run away. But, if the sound comes from the other end of the room, magnified 100 times, I can call that anything but natural. While this type of microphone placement is quite justified if the special effect is desired, it is very often used to record operas, and it is very unusual that in listening to opera in life any member of the audience should be only a few inches away from the performers. Other purposeful distortion is introduced by engineers with the illness called "gain itch," who just cannot leave that knob alone. Further distortion is introduced if the engineer adjusts his controls so as to make a lisping voice sound less lispy: while this practice takes away the naturalness of the voice, it could be called desirable.

If the previously mentioned requirements for recording and reproducing equipment are taken as a standard, almost all the instruments used today fail miserably. While, true, amplifiers can be made and are made to transmit a very wide frequency-band and dynamic range without distortion, other pieces of equipment which also must be used, like microphones and loudspeakers, don't come anywhere near being "perfect." The same holds for pickups, disk-recording devices, tape heads, etc., even when they are not used by engineers who believe that a transmission band of 50 to 10,000 cps is really all that is needed.

Furthermore, even if these pieces of recording and playback equipment were improved, the media themselves, like disks, tapes, films are unable to record the extreme low and high frequencies, and reproduce them. While extreme low frequencies can be recorded on a disk, it is difficult to



*The author at the cutting-lathe: equipment has a long way to go.*



play them back, for the pickup arm has a limited mass and it has to be free to follow the grooves from the outside to the inside. Neither is tape free from this defect: normal tape recording is unable to handle frequencies under about 20 cps. Similarly on high frequencies, and dynamic range. One manufacturer claims about his records that they were made with amplifiers of a very wide frequency response — say 10 to 50,000 cps. But he also mentions that they were made with microphones which pick up sounds only as high as 10,000 cps. Now, just what good is it to amplify the 50,000 cps that the microphone never picked up anyway?

At this point a gin-and-tonic is in order. While things sound hopeless, still records are made, and were made, which produced very nice and enjoyable sounds. They came even quite close to life-like sound at times. But what happened, what coincidence of conditions ever made it possible for us to feel that only a little more was to be desired?

Sometimes an accident can produce a very nice recording. While I was taping Bartók's *Viola Concerto*, London's Kingsway Hall was still undergoing repairs after the bombing it received during the war. Every time the conductor silenced the orchestra for a "take," a loud hammering would emerge from the bowels of the building. On top of all this, the piano arrived an hour after the session began, and as it was moved in, the cable leading to the woodwind microphone had to be disconnected. In the excitement it was never connected again. Strangely enough, it was the best-sounding record of the series made then, only the woodwinds had to work harder.

It may not be necessary to search for the new, hitherto-nobody-thought-of medium, such as, for example, using a spider's thread to record on. After all, even among the old acoustic records there were some which, if played back under controlled conditions, produced sounds quite comparable and in some cases superior to modern electrical recording. Had the medium, or method, been further improved, it is quite certain that very good results could have been obtained. It is quite sure that the use of horns of the proper shape, size, and material could have produced very excellent acoustical records.

Similarly, the superiority of the long-playing record over older types could be challenged on the ground that the same improvements, if applied to 78s, could have produced results quite possibly superior to what is now possible with the 33 $\frac{1}{3}$  rpm record. Naturally, in order to play the new type of record, people had to buy at least an attachment with new pickup and turntable, so the disks sounded better on the newer equipment.

It is possible to take two machines, one equipped with tape-playing mechanism, another with disk-player, and play the same recording on tape and on disk, so the tape will come out on top. But again, the same recording on disk — made so that the playing time is limited to 12 minutes a side, and so that the disk has its center hole actually in the center — with a viscous-damped pickup arm and a pickup whose stylus is small and agile could easily sound better than the tape version. The same thing that keeps the manufacturers from taking the labels off their records and recording all the way to the center, could keep them from

going further in than the outside half of the present recorded area, and thereby make disks with low distortion and wide frequency range. (Some manufacturers do this, and are subject to severe criticism.) While it may be difficult to punch the spindle-holes of disks into their true centers, it *is*, believe it or not, possible, otherwise there would be no such records in existence. There are such, even if you have not found them yet. And, members of the tape-party, don't snicker, because we know how difficult it is to grind a tape player's capstan so that it moves the tape evenly, without introducing any flutter.

It is not intended here to take a definite stand for or against any one method of recording. Even those which are not in commercial use, like photographic film or Millerfilm, vertically modulated cylinders, etc., would be quite capable of good performance, if used intelligently and perfected. Since so many disk-players are in use, and so many disks already pressed and in service, it may be most practical to center attention on improving the various ill-performing links in this chain. And many of the links waiting for improvement are the same anyway regardless of which recording-medium is used. Surely, it must be possible to improve on the pick-up head — one of the weakest links in disk reproduction. The accompanying tabulation shows the frequency response of two commercially available microgroove pickups, chosen at random. It

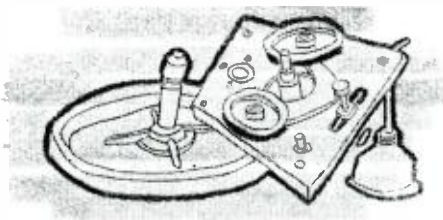
Deviations in Treble Response of Two Commercial Pickups

Frequency	Cartridge "A"		Cartridge "B"	
	3-mil	1-mil	3-mil	1-mil
20 kc	0 db	0 db	-2 db	-10 db
17 kc	7	4	4	1.5
15 kc	7	5	2	3
12 kc	4	9	-1	11
10 kc	1	6	0	6.5
9 kc	1	4.5	0	4.5
8 kc	0.5	4.5	0	3
7 kc	0	2	0	2
6 kc	0.5	1	0	1
5 kc	0.5	0.5	0	1
4 kc	-1	0	0	0
3 kc	-0.5	0	0	0
2 kc	-0.5	-0.5	0	0
1.5 kc	-0.5	-0.5	0	0
1 kc	0	0	0	0

(Note: Uneven or "un-flat" bass response is not due to pickup cartridge characteristics but to arm-characteristics.)

can be seen that their curve is anything but "flat." But, equipped with a 3-mil stylus, both behave considerably better. It must be possible to reduce moving-element masses so that these pickups would perform as well with a 1-mil stylus as they do now with a 3-mil one.

"How to use" instructions should be included with record players, and, perhaps, even with records. How would anyone know a record is to be played with a 600 cps turnover point, if he is not told about it? And, how is he expected to set controls marked only with positions such as: "Pop," "LP," "European," "Columbia," "Noisy," etc.? One of these is 600 cps turnover. Guess which!



# Where did THAT noise come from?

by IRVING M. FRIED

*Wow, buzz, rumble, clatter — more than music may come out of the record-groove, from time to time, and through no fault of the record-maker. For turntables tire and pickup-cartridges foul themselves with dust and — well, read on, as an expert tells what to do when your record-player betrays you.*

**R**EMEMBER when records were put on a "phonograph" of some sort, and produced sounds? In those golden days we thought about our equipment rarely if ever: turntables when they stopped, needles when they were so worn that they skipped grooves, and cartridges only when they fractured and generated three or four tones where there should have been one.

Those innocent days are gone forever for most of us. No matter how refined the turntable or changer you are using; no matter whether your cartridge is rated modestly or top-notch professional — you are now overwhelmingly conscious of their flaws every time you play a record and hear something not quite right — because, of course, the rest of your system reveals imperfection as well as perfection. And while there are plenty of gremlins in the grooves,\* there can also be plenty just outside the grooves — in your pickup and turntable equipment. The purpose of this article is to make you more conscious of the potential bugs in your record playback equipment and of their symptoms, and to try to help you minimize these problems by intelligent and regular maintenance.

Let me list some crude but specific examples of the result of neglect that I have encountered. In every case, preventative maintenance would have precluded the condition:

1. Symptom: very poor sound quality, bad record wear. Cause: an aged Pickering had become so stiff and uncompliant it was chewing up records. Cure: return to factory for reconditioning.

2. Symptom: no bass response, terrible distortion, bad record wear. Cause: the stylus of a G. E. cartridge was bent over against one of the pole pieces in the cartridge (the owner had been running it that way for some months!). Cure: gentle re-centering of stylus by its owner with a pair of tweezers.

3. Symptom: easily noticeable high-frequency peak (12

db at 10,000 cycles). Cause: protective membrane on a Fairchild eaten away, apparently by one of the earlier record "protecting" liquids. Cure: return to factory for reconditioning. (In this particular case, it should have been done months earlier.)

4. Symptom: severe rumble on "some" records (according to customer's report; examination revealed it was only on 78s). Cause: Rek-O-Kut LP-743 had been left in 78 position with motor unplugged, which caused a flat on drive-wheel. Cure: install new drive-wheel.

The above examples are not intended to damn the brand names mentioned, but to show that cartridges and turntables of all kinds are subject to troubles from neglect and lack of maintenance. The writer offers the following summary of his experience in making various kinds of turntables and pickups perform at their optimum.

Turntables should be easy to set up and maintain — all they have to do is turn around. And yet, one of the great developmental laboratories in this field states categorically that there is no completely satisfactory turntable available today, at any price! Turntables are prey to the following:

1. Flutter: a rapid change (acceleration and deceleration) in groove-speed which imparts, for example, a heavy vibrato to a soprano and makes a flute sound like a quivering reed.

2. Wow: a "once-around" or slow-speed variation in groove speed. Sustained notes will go off and on pitch, to the exasperation of the music lover.

3. Rumble: mechanical noise transmitted into the pickup and out of loudspeaker, of low-frequency nature. At best, an irritation; at worst, of such amplitude that many amplifiers and speakers will be overloaded at the critical low frequencies, with resultant severe distortion.

4. Speed: many turntables are consistently off-speed. As a result, music is played back in new key relationships.

Since the maintenance practices on one type of turntable-drive are not necessarily those of another, each basic type will be treated separately.

\*See, "The Grooves Are Full of Gremlins" by Emory Cook in HIGH FIDELITY, April 1954.

Governor-controlled, direct-drive turntables are much more popular in Europe than here, primarily because Continental power plants are less predictable. Variations in AC line frequency will not change the speed of a governor-controlled turntable. The two imports that have gained some popularity here are the Thorens and the Bogen (Lenco). Their most serious problem is variability in production from unit to unit. If you have a good one, you have a very good turntable indeed. If yours is giving you trouble, try the following:

To cut down flutter, make sure the pressure pads on the governor assembly are well oiled; also the gear train. Contrariwise, make sure the spindle is free of oil where it fits into the turntable.

To minimize wow, check the turntable platter for warpage. Early Thorens aluminum tables warped. If yours has done so, ask the factory for a replacement. Next, check end-play on the drive motor. One of the best ways to do this is to suspend the unit above your eyes and watch for the tell-tale slow weave of the motor shaft. If you notice any, you can cut it down by adjusting the end-play bearings. Third, the writer has found that a self-generating tendency to wow could be broken up by moving the speed lever away from its stop, then throwing it back into position.

Note that the governor control allows you to adjust for exact speed, readily.

Belt-driven turntables are becoming increasingly popular. By its nature the belt minimizes transmission of motor irregularities, which can show up as hum, flutter, etc. Good examples of belt-drive are the Garrard RC-80 changer and the Components Corporation turntable. As for Garrard, the secret of good performance is to keep the belts clean, replacing when worn or frayed, and to keep a minimum of very light oil in all working bearings (but do keep them clean). The writer has found that changers properly set up are very easy on belts. Flutter and rumble can be tremendously reduced in Garrard changers by periodic lubrication of the main turntable bearing (the center section in which the spindle fits). From time to time it should be taken apart, cleaned, oiled, and adjusted for end-play (just a bit — not too loose or too tight).

The Components turntable is inherently a fine unit. The directions for insuring proper operation are unusually complete. To which might be added the following: for lowest rumble, keep the belt tension as light as possible, and centered on the drive pulley. Make sure that the turntable is absolutely level. If you must lift the unit, or transport it, make sure that the table is isolated from the lower bearing — damage here can show up as flutter.

Rim-driven turntables are by far the most common today. They can run properly, and they can run miserably. Certain manufacturing variances can raise hob with their performance. When proper care is taken in manufacture and testing, these can run quite beautifully. Whether they will after

misuse, or lack of proper care, is another point. The following bugs crop up time and again:

1. Motor vibration — which is transmitted through the mountings and intermediate pulleys to the table and the cartridge. The real cure for excessive vibration is replacement with a better motor. For instance, I have found surprising variations among the motors used on even the Rek-O-Kut T-12. Paul Weathers suggests that motors of this type can sometimes be smoothed down by tapping the armature assembly; if you like to hammer, try it. The writer has found that slightly shifting the end bearings of the motors, in their relation to each other, then oiling, will often cut the vibration in half.

2. Out-of-round pulleys — if the drive pulley, intermediate pulley, or the drive surface on the turntable are not perfectly circular, there will be speed variations whose frequency depends on the rotational speed of the particular pulley at fault, along with assorted thumps, rumbles, and oscillations. When the unit is new, the problem is one of manufacturing tolerances and inspection; later, it is one of wear and deterioration; whether you ever

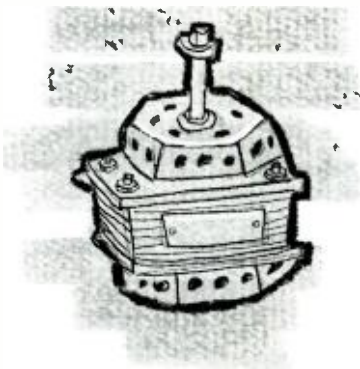
left the drive pulleys engaged, etc. The better the unit and the higher its price, the less you should be expected to tolerate. If you have purchased an inexpensive turntable, you can try replacing pulleys and/or platter.

3. Other irregularities — burrs, flats, cuts in the pulleys, etc. Take off the turntable; turn the motor on, and as it rotates feel each pulley with your finger. Any irregularity you feel will come out as noise and/or pitch (speed) variations from your speaker. Minor troubles can often be smoothed out with an emery board or nail file. Anchor one end of the file to the motor board, near the pulley edge. Bring up the other end, so that the file is roughly parallel to the pulley. With pulley running, try to shave off the bump that bothers you. If you can't get anywhere in a minute or so, give up and order another pulley.

4. Old pulleys — when rubber ages it hardens. Therefore, it's a good idea to replace pulleys after one or two years of use. The difference in noise level is often amazing.

5. Tight bearings — these are the final bugaboo of any design, and are particularly a problem with pulley drives because there are more bearings. Oil is your best weapon here — just make sure it is light. You might check to make sure no dust or grit has worked its way into any of the bearings. The most critical of all is the main bearing of the turntable. It should be scrupulously clean, and oiled only in accordance with manufacturers' specifications.

There are other noises and troubles from turntables, such as induced hum in cartridges or preamplifiers, etc., which are outside the scope of this article. All turntables, the most expensive, remote-drive studio turntables, can develop noise problems. Then there are the noises from trucks, oil burners, etc., which zealous audiophiles often try to get out of their systems. So — take care of your turntable or changer, and if it develops bugs, try the rem-





edies suggested. But be sure the bug really is in the turntable!

Cartridges, too, can deteriorate. Today, people are quite conscious of stylus condition, but hardly at all of cartridge condition. The chances are that a cartridge will deteriorate mechanically long before the stylus itself (if diamond) is worn. Deterioration should be immediately obvious to the critical ear, because distortion goes up. More serious than increased distortion is the fact that mechanical deterioration leads to increased record wear.

All moving masses have a natural resonance; in the better cartridges the stylus assembly (the stylus and the moving membrane to which it is fastened) is damped, either by damping blocks or jellies. The frequency response is drastically altered by changes in damping. Resonant problems, either inherent in the design or (far more likely) increased because of deteriorated damping, are, whether he knows it or not, the bane of the record lover's continued happiness.

Here are a few suggestions to follow, either to help keep your cartridge in condition or to tell when it should go back to the factory for reconditioning.

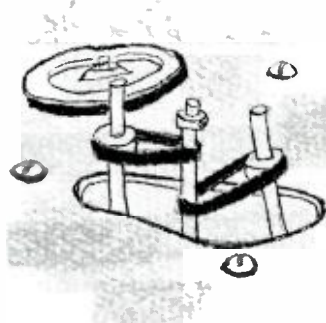
There are a great many cartridges in use today; space permits a discussion of only the most common ones (and that does not mean the ones which most commonly have problems!). And let us remember, at the outset, that no cartridge is perfect for once and for all time. The serious lover of recorded music must expect to spend some time on keeping his in optimum condition. So long as cartridges must be sensitive to groove undulations, they will be sensitive to damage from aging and from rough handling.

General Electric\*: if this develops distortion, it can be minimized by exact centering of the stylus. Using a tweezer, bend the shank near the center pivot. When you feel adept, try to get the stylus exactly perpendicular to and centered between the pole pieces. Be sure you clean the stylus and gaps thoroughly of foreign material — and do it often.

Also, make sure that all the damping blocks (the little black bits) are firmly fastened; if not, carefully try to recement them; if you can't, ask the factory to do it. The blocks control the entire response of this cartridge; when broken loose, or when hardened by age, the sound will become hard and edgy. This, incidentally, is a good reason for getting entire assemblies, approved by G.E., when you renew your diamond — in each, the blocks are individually adjusted for best results.

Audak\*: essentially this resembles the G.E. and is subject to the same hazards, in different degree. Its damping is less; its stylus-assembly is springier, but the whole cartridge-gass is greater, so shank-bending may occur. Cleaning the gaps is even more important than with the G.E.

Pickering: This may seem a dirty trick to the Pickering service department (which is one of the fastest-moving in the country) but it is my experience that to get best



results from this cartridge, it should be sent back to the factory periodically for reconditioning. Pickering uses a silicone jelly damping material which seems to wander away from the stylus after some use. If your stylus seems to buzz more than it once did; if your highs have begun to fuzz up; send it to the factory for repair. Meantime, be sure, if you have a 260 series cartridge, to keep the membrane over the stylus free and clear of dust. A good cleaning often improves listening quality.

Fairchild: once the most temperamental cartridge out, now one of the sturdiest. It is suggested that the owner inspect the stylus angle and its lateral positioning, periodically. If the stylus is canted laterally, or if it is forced over to one side, there can be considerable distortion. The repair is a factory job. The writer has had varying experience with other kinds of decay in this cartridge, probably because of damping block troubles. The factory is most anxious to eliminate these troubles, which are not typical of all production.

Weathers\*: you can love this FM cartridge when it is running properly, curse it at other times. I have gathered some extra-routine service hints on various troubles:

1. Unit tunes too critically, thus drifts easily: Slightly increase the gap spacing between stylus plate and fixed plate.
2. Crackling noises while handling arm, or playing records:
  - a. Wriggle the pickup cable — if the noise is there, replace.
  - b. Make sure the turntable motor is grounded to the amplifier.
  - c. Check stylus plate for tightness on the cartridge, and cartridge for tightness on the arm.
3. Flutter effects. Loosen and tighten mounting screws on the base. This will effectively lower or raise the total resonance of the arm assembly, which should take it away from the frequency of resonance of the turntable (many of which resonate at 30 cycles).

I am kept constantly on the griddle, trying to tell people which cartridge to use. Everyone wants to know which is "best." The answer must be, as with all other things, that depends on what kind of "best" you mean. For instance, if you ask for lowest distortion, I can cite from my files two exhaustive tests of cartridges, made by two internationally famous electronic laboratories. Both will be quoted in part, illustrating how different test conditions will tend to alter ratings. In neither case am I convinced that the whole truth has been reached.

Cartridge	Test No. 1	
	IM distortion at minimum groove excursion	IM distortion at maximum groove excursion
A	2%	2.5%
B	2%	17.0%
C	5%	8.0%

Continued on page 121

\*Comments from the manufacturer appear at the end of the article.



## CUSTOM INSTALLATIONS

*Two of the installations on this page were made by Hal Cox, of San Francisco. The one at top-right is in the house of Mr. R. G. Palmer, the one below in the apartment of Mr. John E. Countryman, both San Franciscans. Note almost complete concealment of components in the system installed for the Palmers.*



*Lowe Associates, of Boston, contrived this neat wall installation. The money saved on cabinetry was devoted by the owner to more expensive equipment than he had planned on initially. Speaker hacks into a closet.*



*Both music systems shown here are the work of Kierulff Sound Corporation, Los Angeles. The one above, adjacent to the owner's fireplace, utilized pre-existing shelves. The one below, in a doctor's residence, can be disassembled and moved in sections. Object seen dimly in small glass case below speaker-housing is a shrunken human head.*





# In one ear

By JAMES HINTON, JR.



## Voice of the Changeling

The one absolutely sure way for a music critic to get into hot water with somebody or other is for him to venture a technical remark on the craft of singing. See? I just did it. "The craft of singing," indeed! What can you expect from a person who doesn't even know that singing is an *art*? Obviously, not much.

Amen, then — anybody who is going to try to write about voices and vocal problems has to accept the fact that he isn't going to charm everybody with his taste and learning. But no doubt every profession has its hazards.

What has happened is this: A few issues back, a whole stack of records (Telefunken) by Miss Martha Mödl came in for review. For a variety of reasons, it seemed sensible to treat them in omnibus fashion — even at the expense of seeming to regard Miss Mödl as more important than the music — because her case is, as medical men put it, so full of fascinating complications. She is a youngish singer whose reputation in Europe has been high since operatic activity began again after the last official war. She never has sung in this country, but has been known here for several years through her recorded performances as Kundry, in *Parsifal*, and Klytemnestra, in *Elektra* — both quite impressive. But these Telefunken releases of excerpts from operas by Verdi, Gluck, Wagner and Beethoven are the first to appear here in which the listener has an opportunity to hear Miss Mödl in a new guise. For, in mid-career, she changed her classification from mezzo-soprano to soprano.

As a mezzo-soprano her voice was very full and ripe, almost deep enough to be called a contralto. "Deep," in this context refers to quality, not range. She had what you might call a dark voice, very dark for an age that seems to have stopped, at least temporarily, producing contralto voices of the old-fashioned Schumann-Heink variety. But she changed and became a soprano. There is nothing unprecedented in this. Plenty of singers have changed vocal classifications at some time or other in their careers; a few have changed and then changed back again. Leaving out

old singers who shift gradually to lower and lower parts as their voices lose notes at the top, there are numerous examples of singers who, like Miss Mödl, have changed from one classification to another in mid-career.

Although they seldom draw as much attention as the women, it actually seems in counting up on fingers that more men start in one classification and end in another. Jean de Reszke, for instance, switched voices. He began as a baritone, and sang Don Giovanni with his brother Edouard as Leporello, then changed his way of singing and became a tenor — and an international operatic matinée idol. Oppositely, the great English singer Sir Charles Santley began as a tenor, but became a baritone in time to achieve a notability that enabled him to demand (and get) from Gounod an aria written specially for him before he would consent to sing Valentin in *Faust*. In our own time, there are singers like Lauritz Melchior, who gave up baritone to become to New York the very embodiment of Wagnerian tenors; Ramon Vinay, who sang all the way up the list before arriving at tenor status; and Paolo Silveri, who practiced secretly and changed from bass to baritone practically overnight.

Of course, too, there are roles, both male and female, that can be sung by voices in either of two ranges. Dora-bella in Mozart's *Così Fan Tutte* is one such, so is Adalgisa in Bellini's *Norma*, which was originally a lyric soprano role but now is almost invariably sung by mezzo voices that go high enough to encompass it. There are many others, including a whole hatful of minor roles, that are cast interchangeably. Roles like Rosina in Rossini's *Il Barbiere di Siviglia* and the title role in Thomas's *Mignon* are sung by both voices, too, but only because they have alternative versions provided against the contingencies of casting, and sopranos used to sing Carmens with extra high notes. The real confusion begins when a non-coloratura soprano like Victoria de los Angeles sings a role like Rosina in the mezzo version, or mezzo-sopranos like Elena Nicolai sing the

*Walküre* Brünnhilde. Never mind Santuzza in *Cavalleria Rusticana*; it always has been common property.

Nevertheless, exceptions aside, there *is* a difference between being a soprano and a mezzo-soprano, and it is a really major decision for a singer to make the change from one to the other. Rose Bampton was called a contralto — really a full-scale operatic mezzo was closer to the truth — and became a soprano. Things worked out pretty well vocally, and very well artistically, but her soprano career never really flourished the way she undoubtedly hoped it would. Margaret Harshaw, who had been having a perfectly respectable but unexciting career as a proponent of standard Italian mezzo-soprano parts like Azucena and Ulrica, declared herself a soprano and began singing Senta in *The Flying Dutchman*, the Brünnhildes, Sieglinde, and even Donna Anna in *Don Giovanni* — and now she is by way of being a successful international dramatic soprano. At first she sang some mezzo-soprano roles, too, but has now given them up, it seems, completely. Miss Mödl, making *her* shift, took on an extensive repertoire of soprano parts, but seems to have kept her hand in as a mezzo-soprano, too.

**I**T IS possible to make too much of these shifts in classification, especially in Wagner, for many mezzo-sopranos with long voices have sung the standard Wagnerian soprano repertoire without changing the rest of their repertoires at all, and there have been plenty of soprano Amnerises in *Aida*. Sometimes the distinction is supported more by protocol than anything else — and *that* is one reason why a mezzo-soprano with a workable high B or so is tempted to peek over on the soprano side of the fence.

Take the role of the Princess Eboli in Verdi's *Don Carlo*. It is listed as a mezzo-soprano part, and it is usually so cast. But it could as easily, from the standpoint of the way the music is written, be sung by a vigorous *lirico-spinto* or dramatic soprano. However, the prima donna role is that of Elisabetta, the Queen, and this is a role that *has* to be sung by a soprano. Even if an opera company had two first-line sopranos to be spent on one performance of *Don Carlo*, who would want to be around while the throats were cut over the question of who would sing which role? *O don fatale!* is a fine scena for a princess, but the queen has the final scene almost to herself with *Tu che le vanità*, and who would arbitrate? Much easier and much less blood spilt by assigning Eboli to a mezzo-soprano, unless she bursts a blood vessel going for high Bs. That way, the other soprano can sing in *Il Trovatore* on Saturday, with a mezzo who can act as Azucena. It keeps the company balanced. But the Eboli, sitting around with her work done after the third act, may begin to say to herself that instead of singing Eboli tonight she would be better off singing Isolde tomorrow. So she begins to vocalize on up the scale, just to see.

This is pretty iffy, to be sure, but think of a young and spirited singer like Miss Mödl and her possible reaction to singing old, debauched, character roles like Klytemnestra when she has high notes, too. She may well have gotten tired of it and decided that she wanted more glory — and, just possibly, higher fees. Over on this side of the Atlantic, Miss Harshaw was doing essentially the same thing. The

difference is — judging Miss Mödl's singing purely from records — that they did not go about implementing their thoughts in quite the same ways.

Miss Harshaw had always sung rather like a soprano. Although she carried tones right on down into the chest in parts like Ulrica, she did not characteristically carry much body resonance up to the top of her voice. There was a breakover point where middle voice became heady as the scale went up, and this was in the usual place, but she kept easing around and eventually shifted to soprano roles with no more fundamental a change than a very noticeable lightening of resonance throughout the voice. This lightening was very likely simply insurance that the top — which had been there anyway — would stay poised and true. As she grew older, Kirsten Flagstad did much the same thing, lightening her voice all the way through, spending it very thriftily, and seldom (especially in recital appearances) letting it out in the great columnar body of tone she probably still commands. In short, she made certain that when she needed full voice, particularly at the top in climaxes, she would not be thwarted by earlier spendthriftiness.

In the case of Miss Mödl, to judge by the records, nothing changed very much with her, either, when she made the upward jump. But she *had* sung like a real mezzo-soprano, with her whole body behind the middle voice and right on up as far as she had to go. It must have been tremendously exciting in the opera house to hear singing so powerful, so full of color, so emphatic — and so rash. On records it certainly is. But what she seems to have done in becoming a soprano is simply to extend the same vocal method up a few more notches, keeping the same resonance, the same possibility of coloration, the same characteristic willingness to hit declamation just a little harder if the context even hints at asking it. But with the pressure on all the time and full body resonance carried right on up and hurled against the music and words, she has left herself precious little protective margin in case anything goes wrong. On the records, nothing quite does, but there are bothersome symptoms that make one think that they might.

**I**T MAY be simply silly to go around worrying about individual singers all the time. Their voices are their own business, and even the listener who listens most intently can't tell how it *feels* inside to sing in such-and-such a way. But two cases come ominously to mind — both at the Metropolitan — of extraordinarily exciting singers who can't be heard here now simply, or largely, because they were rash about using their upper voices. One was Cloe Elmo, who was about as good in certain roles — Azucena, Dame Quickly in *Falstaff*, most notably, here — as Italian mezzo-sopranos ever get. She had a great, big voice, with a voluminous middle and huge chest register. She was a fine actress and, all told, a most satisfying artist. But she was rash. She sang high notes by simply taking the whole voice and heaving it at them — wham! When they hit, it really raised the hair on the back of your neck. Nothing was held back, nothing left to the imagination. But, unhappily, it didn't last well. First she sang Santuzza, with really dire results on the high notes.

*Continued on page 112*



# London Newsletter

by D. W. ALDOUS

THE EIGHTH Annual Convention and Exhibition organized by the British Sound Recording Association was held this summer, as usual, at the Waldorf Hotel, London. This event can be regarded as the British equivalent of the Annual Convention and Audio Fair held in October each year at the Hotel New Yorker in New York City, and attracts the same type of rabid enthusiast, both amateur and professional.

It is customary to begin this exciting week-end with a lecture and this year's speaker was Mr. Brian George, of the BBC, who gave an address on "Voices and Sounds from History," illustrated by recordings from the BBC archives. After a brief historical sketch of the early sound-recording methods employed by the BBC from 1931 onwards, Mr. George discussed the extensive collection of recorded material now stored in the BBC record library, which reflects contemporary life, manners and history, with special reference to our country.

Among the many examples of the spoken word played were recordings of Hitler, G.K. Chesterton, W.B. Yeats, David Lloyd George and Winston Churchill, and the voices of William Ewart Gladstone talking to "my dear Mr. Edison" and Alfred Lord Tennyson reciting his own "Charge of the Light Brigade," transferred from the original cylinders.

The value of recording in preserving dying dialects and folk-music was also amply demonstrated by recordings from the Forest of Dean, County Cork and the Outer Hebrides. However, what was possibly the record most stimulating to sound engineers was that made at the Hamilton Mausoleum — of violin, voice and door slamming. This is the vault of the Duke of Hamilton's family, near Glasgow, Scotland. It has a very long reverberation-period, producing some astonishing multiple-echo effects. I believe attempts have been made to simulate this reverberation pattern in acoustical laboratories in the U.S.A. by constructing a replica of the building, but without success. It would be interesting to hear the results if Les Paul and Mary Ford could be let loose to make some recordings in this Mausoleum!

A 59-page manual of equipment and accessories, including a listing of the 24 exhibitors and their latest products, was issued by the Association. Another regular feature of the Convention activities is the extensive programme of demonstrations, which provide an opportunity to hear side-by-side tests of various items of audio equipment. The popularity of these sessions seems to increase each year and, whilst continuous demonstrations of some

of the apparatus are given in separate rooms, large numbers of enthusiasts cram the ballroom for the main sessions.

Obviously, the quest for realism in sound reproduction is being actively pursued in Great Britain; in fact, many engineers think we have been searching rather longer than our American friends and they are perturbed at the label "high fidelity" applied to much U.S. audio equipment whose specification cannot bring it into that category, but undoubtedly responsible manufacturers are aware of this trend, perhaps attributable to over-zealous advertising departments!

IT HAS been my good fortune recently to meet and have extended talks with Professor Hermann Scherchen, eminent conductor and musician, whose outstanding recordings with various orchestras are known in America on the Westminster label. The success of the recent International Congress on Music and Electroacoustics, held at Gravesano, Switzerland, was due largely to the efforts of and facilities provided by Prof. Scherchen.

He is one of the select group of internationally renowned conductors (such as Stokowski and Ansermet) seriously concerned with the problems of storing without distortion the sounds of orchestras, both large and small, on recording-media for subsequent reproduction with the original quality of the performance and its acoustic environment unimpaired.

Toward this end, Prof. Scherchen has built an acoustical experimental studio at his home in Gravesano, designed by Prof. Willy Furrer, of Bern, incorporating the latest developments and design requirements for faithful audition and sound recording. It has four echo-chambers providing any desired reverberation characteristic, and in due course it will be equipped with the best sound recording and reproducing apparatus available in the world. UNESCO has expressed great interest in this venture and it is hoped that the work will come under the patronage of the UNESCO International Music Committee, but Prof. Scherchen will retain freedom of choice in inviting personalities to visit the studio, in the arrangement of conferences, and in all experiments.

The theme of this first conference was "Music and Electroacoustics," and it was an endeavour to assemble musicians, scientists and technicians to discuss, by means of lectures, demonstrations and talks, certain basic questions with reference to the relations among the three types of workers aforementioned

*Continued on page 116*



# Records in Review

Reviewed by PAUL AFFELDER • C. G. BURKE • JOHN M. CONLY  
 RAY ERICSON • ALFRED FRANKENSTEIN • JAMES HINTON, JR.  
 ROY H. HOOPES, JR. • J. F. INDCOX • ROBERT KOTLOWITZ  
 DAVID RANDOLPH • GONZALO SEGURA, JR. • JOHN S. WILSON



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## CLASSICAL

BACH, J. C.

*Sinfonia in E Flat Major, Op. 18, No. 1, for Double Orchestra; Sinfonia Concertante in A Major for Violin and Cello*

Walter Schneiderhahn, violin; Nikolaus Hübner, cello.

*Concerto in E Flat Major for Cembalo and String Orchestra, Op. 7, No. 5*

Gustav Leonhardt, cembalo; Vienna Symphony Orchestra, Paul Sacher, cond.  
 COLUMBIA ML 4869. 12-in. \$5.95.

To the casual listener, most of the music on this record will sound like Mozart. But therein lies one of the several virtues of this recording. For, in actual fact, it was Mozart who sounded like Johann Christian Bach! All of which is another way of saying that here is one of the sources of Mozart's style, made audible. Mozart was a very good friend and admirer of Johann Christian Bach, who was 21 years his senior. The older man, in turn, championed Mozart's music, and the two men continued their cordial relationship until Bach's death, in 1782. No more tangible evidence of Mozart's opinion of Christian Bach's music can be found, than the fact that his own instrumental style so closely followed that of the older man.

The other virtues of this recording lie in the appeal of the music itself, aside from its influence. Then there is the complete felicitousness of the performances, and the fine recording, all of which conspire to let the music speak for itself. The result is a full-hour concert of music that is both historically important and pleasing to hear.

D. R.

BACH, J. S.

*Prelude and Fugue in G Major; Toccata, Adagio and Fugue in C Major; Prelude and Fugue in E Minor; Chorale Prelude:*

*"Ach, bleib bei uns, Herr Jesu Christ;"  
 Fugue in D Major.*

John Eggington, organ. Played on the Organ of the Church of Sainte Radegonde, Poitiers.

L'OISEAU-LYRE OL-50012. 12-in. 47 min. \$5.95.

These are solid, musicianly performances of a group of Bach works which are, for the most part, familiar. The instrument used is a modern one; there is little attempt to suggest the older, baroque organ. The recording is fine.

D. R.

BEETHOVEN

*Sonatas for Piano and Violin: No. 7, in C Minor, Op. 30, No. 2; No. 8, in G, Op. 30, No. 3*

Robert Casadesus, Zino Francescatti.  
 COLUMBIA ML 4861. 12-in. 25, 16 min. \$5.95.

This is the seventh No. 7 to date, and the sixth No. 8: the disk provides the first natural coupling, unless one counts those disks (of No. 7) whereon coupling is disdained. The players have now recorded half of the 10 Beethoven sonatas for their instruments, and it is not improbable that we shall have the remaining five in a year or two. As in the three predecessors, the sound here is very good, particularly of the piano; and the musicians are peers, as they were intended by the composer to be. Still it is Mr. C's dogmatic exuberance that makes No. 8 outstanding in this performance, probably because of the perverted tradition of leadership for the violin that has been nurtured this Century. In the bigger and greater No. 7 the strong recording values reinforce the strong and unambiguous play in a manner vital to the tenseness of the external movements. While the Horszowski-Szigeti version still seems to proclaim a peculiarity of insight into this Sonata, the proclamation is in poorer voice than the new edition.

C. G. B.

BEETHOVEN

*Sonatas for Piano: No. 8, in C Minor, "Pathétique," Op. 13; No. 14, in C Sharp Minor, "Moonlight," Op. 27, No. 2; No. 23, in F Minor, "Appassionata," Op. 57*

Paul Badura-Skoda.

WESTMINSTER WL 5184. 12-in. 19, 15, 23 min. \$5.95.

These are re-examinations managed with conscience and delicacy, compelling in the two earlier Sonatas and beautiful in all, with the "Appassionata's" structure a little too apparent in the clarification effected by the remarkable young pianist. Tempos and stress are altered here from a more conventional approach. A diminution of force suggests a breathless tension, while putting into relief the already very clear contours of the phrases. Admirable as a whole, in resolute, resonant reproduction, a "Pathétique" not to be withstood, a "Moonlight" very little inferior, and a distinguished "Appassionata" at which we may demur a little.

C. G. B.

BEETHOVEN

*Sonatas for Piano and Violin: No. 7, in C Minor, Op. 30, No. 2; No. 8, in G, Op. 30, No. 3*

Ginette Doyen, Jean Fournier.

WESTMINSTER WL 5292. 12-in. 27, 19 min. \$5.95.

The two sides complete the recording of the 10 Beethoven Sonatas by this pair. This has been an untrumpeted series, but one that deserves first consideration from music-lovers who like the orderliness of series. The recording is outstanding in most of these, and the teamwork in all. In the latter respect, including proper prominence for the piano, only the five Sonatas by Casadesus-Francescatti for Columbia and the four by Osborn-Rostal for London are in the same class. In this opinion the best of the Doyen-Fournier Sonatas are Nos. 2,

## Landmark: Landowska Completes the "48"

JOHANN SEBASTIAN BACH'S Forty-eight Preludes and Fugues reveal, or so it seems to me, an intrinsic rhythmic gaiety seldom found outside popular dance music. The generative quality of the dance was so manifestly in the air at that time that even complicated "listening" music such as this seems shot through with its sparkle. In order to appreciate Wanda Landowska's unique contribution in releasing this dance spirit, it is important to recall the interpretive concepts of the 19th and early 20th centuries which she had the insight to turn her back upon.

Wanda Landowska grew up in an era dominated by powerful and dramatic virtuoso pianists. This approach applied to the dance-derived music of Bach and his predecessors, went far towards depriving the music of most of its inner vitality. The era even produced the phenomenon of Busoni, Godowsky and others, seriously rewriting Bach so as to give suitable scope to the prevailing grandiose virtuosity. All this, together with the use of the piano as substitute instrument, went to make the most perverse invasion of the 18th century ever put on by the academy.

Wanda Landowska deserves sole credit for her vital alerting of our age to the values of the harpsichord in the interpretation of Bach. She accomplished this through a genuine insight into the music. She accepted it as a dance-derived creation and acted upon it as such. This approach enabled her to bring out the inner vitality of the music and to give it performance preëminently suitable to its nature. It was a remarkable achievement for the time.

On a disk just issued, Mme. Landowska concludes her recording of the entire Well-Tempered Clavier. It occupies six records, the first of which was issued five years ago. These last eight preludes and fugues from the Second Book include one especially happy combination of Bach and Landowska, namely the *Prelude in G-sharp Minor*. Here the full beauty of the music is revealed not only through her tasteful use of harpsichord registers but through her infectious rhythmic playing. The *Fugue in B-flat Minor* might also be singled out for mention, starting off as it does in a particularly strong and commanding manner.

Landowska has a miraculous gift for endowing a notated page of music with the measured feeling of dance. And this with no sacrifice of her overall aristry in subtle phrasing and just dynamics. If in the past she pursued this feeling for the dance with greater constancy than as of now, even so, we find her usual strong beat in the fast pieces and measured breadth in the slow. Contrary to general belief, strict time does not have to be broken in order to bring about interpretive expression or a less mechanically precise rendering. Such action may momentarily attract audience attention but it inevitably deprives the music of the great solace of tranquil measured time.

Curiously, now that the Wanda Landowska rebellion has shaped the contemporary approach to 17th and 18th century music, the music world finds itself involved in a new situation: that of the harpsichord "authenticists" who decry the harpsichord playing of the Landowska School as too vehement. For me, their historic theories



Mme. Landowska and Pleyel harpsichord: The beginning of the end of a rebellion took five years and six long sessions with the RCA microphone.

lose force when put into practice. That is, their actual playing seems to reveal the music modestly, without vitally presenting it. The "authenticists" err in believing that the key to quality in interpretive style can be found in following detailed material from critical books of the past. Wanda Landowska, familiar with the same books, imparts a rhythmic playing style not derived from them. Such style is generally overlooked in musical controversies so inordinately preoccupied with academic considerations.

So, until such time as some future harpsichordist adheres more closely to the dance, not only in unaltered beat but in spirit, it seems to me Mme. Landowska still stands as the most important interpretive figure in the field. Her harpsichord mission has been so successful that the instrument is now a favorite of the Bach performers. The dance-conscious style she integrates into her keyboard playing is unique. Those occasional lapses into Romantic tension seem small in comparison to the death-knell she herself rang on this practice. All in all, Bach's 48 preludes and fugues for the Well-Tempered Clavier may never have sounded so well since the 18th century.

ROGER PRYOR DODGE

### BACH: *The Well-Tempered Clavier*

Vol. 6, Book II: Preludes and Fugues, Nos. 17-24

Wanda Landowska, harpsichord.

RCA VICTOR LM 1820 12-in. \$5.95.

5 and 8, which is not to say that much fault may be found in the others. The French team is especially good in the slow movements, in which Mr. Fournier's tone is under full control. The reproduction of Miss Doyen's piano is excellent throughout the series. The combined production of all companies is 60 editions devoted to the Beethoven Piano and Violin Sonatas, but in only one case does the Doyen-Fournier distribution upon a disk find duplication — in the Casadesus-Francescatti edition for Columbia of Nos. 7 and 8 under consideration here, a notable record as a whole to be preferred to that of Doyen-Fournier. C. G. B.

### BOCCHERINI

*Concerto for Violoncello, in B Flat*

†Haydn: *Concerto for Violoncello, in D, Op. 101*

Pierre Fournier; Stuttgart Chamber Orchestra, Karl Münchinger, cond.

LONDON L 1036. 12-in. 21, 26 min. \$5.95.

The attributed origin of both works has been disputed, with good reason in the perhaps-Haydn. The Boccherini, really a synthesis of two works, and seldom played in the same orchestration, is more vital

music; but in contrast to the simple and tender playing of the perhaps-Haydn here it seems that Mr. Fournier is overportentous about it. — Vinlin-shimmer is obnoxiously metallic in both, to spoil sound otherwise good enough, when played through a super-tweeter at low volume; but if the tweeter is cut out, or the volume is increased largely, the shimmer disappears and reproduction is pleasant. A striking example among those records whose merit will be revealed or hidden according to the type of reproducer used. We usually do not know which until we have bought them. C. G. B.

### BRAHMS

*Quintet for Piano and Strings in F Minor, Op. 34*

Victor Aller, piano; Hollywood String Quartet.

CAPITOL P 8269. 12-in. \$5.70.

The Hollywood String Quartet, with or without the collaboration of pianist Victor Aller, can usually be counted upon for bright, sensible performances, beautifully recorded. This, their latest effort, is no exception. They give the glowing Brahms

score a firm, yet warm and flexible reading, making their version one of the best on disks. Besides, they have been accorded wonderfully lifelike, well-balanced reproduction, somewhat on the intimate side, yet with ample resonance. P. A.

### BRAHMS

*Trio for Violin, Horn and Piano in E Flat Major, Op. 40*

†Schumann: *Quartet for Piano and Strings in E Flat Major, Op. 47*

Alexander Schneider, violin; Mason Jones, horn; Mieczyslaw Horszowski, piano, in the *Trio*; Mieczyslaw Horszowski, piano; Alexander Schneider, violin; Milton Katims, viola; Frank Miller, cello, in the *Quartet*. COLUMBIA ML 4892. 12-in. \$5.95.

The Brahms *Horn Trio* is not an easy work to perform. Though it is an admirable composition, the musical scope of the horn part is necessarily limited because it was written for the old valveless *Waldhorn*. Therefore, it takes a player of exceptional sensitivity to blend with the other two instruments and to give the music the requisite interest and tonal variety. It was this lack of variety

and flexibility that spoiled the earlier recorded performance for Westminster by Walter Barylli, Helmut Koch and Franz Holletschek. Fortunately, the present disk contains most or all of the desired qualities. It represents an imaginative, admirably integrated performance by three fine artists,

whose efforts have been most faithfully recorded.

The Schumann *Piano Quartet*, making its initial appearance on LP, bears a close thematic and stylistic relationship to the more famous *Piano Quintet* in the same key, and is every bit as appealing. Here is fresh

music freshly performed and reproduced with superb fidelity. P. A.

#### BRAHMS

*Variations on a Theme by Paganini—Books I and II, Op. 35*

## The Confederacy: Columbia Raises the Stars-and-Bars

ONE SUNDAY evening in 1953 an audience in an interior court at Washington, D. C.'s National Gallery of Art, where weekly concerts are given amid potted ferns and palms, was startled by a sound which has been heard by few still living. The sound, out of America's past, was the fabled cry of that struggle which Southerners call the War Between the States and Northerners call the Civil War— the "Rebel Yell."

For most of us—certainly for those outside the South—the Civil War has by now receded pretty far into the history books. The strife and heartbreak of that tragic era have been glossed over by time and newer troubles. There is a rich legacy from those war years of nearly a century ago, however. Two years ago Richard Bales, 39-year-old Virginia-born conductor and composer (and one-time Koussevitzky pupil) who since 1943 has been the National Gallery's music director, decided to look for a theme for a composition to mark his tenth Gallery season. Already contemplating making his own arrangement of "Dixie," Bales hit on the project of reviving more Southern tunes. From a large printed collection he chose a group he considered the best and went to work.

The South's music has perhaps not been in danger of extinction. But how many Americans are there, Northern or Southern, who hold more than a casual acquaintance with it? Bales sensed that here was a heritage crying to be claimed.

It was a work titled "The Confederacy" which resulted and which the audience heard that Sunday last year in the National Gallery's garden court. Bales' work takes the form of a cantata. It is straightforward and conservative and allows the basic musical material a maximum opportunity to speak for itself. The material alternates between the martial or gay and the personal.

In a way, Bales has compiled a capsule history of the Confederate cause, with its mingled hope and hopelessness. The music spans the emotional gamut. Pride is in "General Lee's Grand March," written by a Georgian halfway through the war. In "The Bonnie Blue Flag," a wonderful song, the mood expands to militant exuberance. "The Yellow Rose of Texas," with its minstrel origin, is all gaiety and completely infectious. In "For Bales" (no reference to the arranger) sarcasm enters; the tune copies "When Johnny Comes Marching Home" and the words taunt Northern speculators vainly seeking fortunes in New Orleans cotton.

"All Quiet Along the Potomac Tonight," a soprano solo, sets the more personal mood, the lonely, nostalgic one shared on both sides. "Lorena," still heard occasionally, continues this mood, and "Somebody's Darling" transmutes it into a lament for the dead. The lament is extended to the whole Confederate cause in "The Conquered Banner," sung affectingly by unaccompanied chorus. To these Bales adds General Lee's farewell to his army, spoken over a subdued accompaniment.



Conductor Bales leads a Rebel yell in the Federal Capital.



"Dixie" playback: Lieberson whistles, grins at weary Bales.

"The Confederacy" is concluded, almost inevitably and quite properly, on the gay strains of "Dixie," however. And to this Bales, by a stroke of inspiration, has appended the Rebel Yell.

"The Confederacy's" first performance was a resounding success, and the echoes—and a visit from Bales—persuaded Goddard Lieberson, executive vice president of Columbia Records, to record it.

Columbia has made an imposing document out of "The Confederacy" on record. Around the 36 minutes of music Lieberson has wrapped a handsome binding and 32 pages of essays and pictures. For the essays, Bruce Catton, the Pulitzer prize-winning historian, using the music as a starting-off place, writes of the legend and spirit of the Confederate fighting man, and Clifford Dowdey, Virginia novelist, writes an affecting account of the tragic finale at Appomattox. Lieberson has penned an introductory note documenting his own enthusiasm for the subject, and from Bales there is an outline of the musical scheme and its background.

Even more eloquent, in their way, are the illustrations. Photographs of generals, including a whole gallery on Lee, of Jefferson Davis, of soldiers alive and dead, of forts and camps and ruins recall the Confederacy in its heyday and in despair. Particularly poignant is a reproduction of a young soldier's last, blood-stained letter to his father in which he foretells his own death. Besides these there are photographs of Lee's neatly penned farewell order (never actually spoken) and of some of the sheet music from which the Bales work derives.

The project has been one of high enthusiasm. Lieberson himself went to Washington to superintend the recording sessions. Emisaries scoured libraries and museums for pictures. Bales went to Richmond to learn from Douglas Southall Freeman, the distinguished historian, the proper delivery of the Rebel Yell, shortly before Dr. Freeman's death, and imparted it to the male choristers of Washington's Lutheran Church of the Reformation. (The yell, properly sung as a major third, is beyond adequate description; descended from foxhunting, it somewhat resembles a fire siren.) Frank Sinatra, National Gallery Orchestra drummer (and distant cousin of a singing namesake), was given a Bales family Confederate side-drum for the marches. And the Rev. Edmund Jennings Lee, cousin-once-removed of the general, was enlisted to read the farewell order.

The enthusiasm has already reached the point, in fact, where Bales is contemplating a similar collection to be entitled "The Union."

Lieberson, who says a Masterworks record has never really sold in the South, feels in "The Confederacy" he has a sure thing. As both a witness at the recording sessions and an auditor of the finished product, this reviewer is inclined to agree with him.

JAMES G. DEANE

#### BALES: *The Confederacy*.

Elorence Kopleff (ms); Thomas Pyle (b). Cantata Choir of the Lutheran Church of the Reformation, Washington, D. C., Jule Zabawa, director. National Gallery Orchestra. Richard Bales, cond. Columbia SL 220. 12-in. 36 min. \$10.00. (No Confederate bills accepted.)



When Romanticists Meet . . .

## Bruno Walter's Epochal Brahms Cycle

PRECEDENT HAS TAUGHT us to expect the four Brahms symphonies on four LP's, and Columbia presents four LP's here, with the four symphonies intact. The novelty is that of the eight sides only six and a third are devoted to the symphonies, the remainder being occupied by other orchestral material. In fact almost all the purely orchestral production of Brahms is included in these records. The Third Symphony for the first time is confined to a single side, and the Second shares its second side with the Haydn Variations. Unless a notable deterioration of sound results, discophiles do not object to this kind of good measure.

Bruno Walter has been making records for about 30 years, and my archives contain some of the earliest, including the Overture to Cherubini's *Wasserträger* or *Deux Journées*, recorded circa 1923, and a surprising choice for those primitive days. Of all first-rank conductors Mr. Walter is recognized as the foremost romanticist, which means simply that he would always rather communicate a feeling than shape a form. This makes him a leading Schubertian and Wagnerian, and eminent in Strauss and Schumann. In Beethoven and Brahms form and content are in tricky relationship. Beethoven's music expanding out of a form he found ready for him, and Brahms's freer utterance being compressed into a form he wistfully hoped to restore after Beethoven had burst it. Beethoven was a disorderly spirit born amidst a convention of order: Brahms was an orderly musical mind in a time when order was deprecated. Beethoven was a revolutionary classicist: Brahms was a reactionary romanticist. The thought of the first was to a future clear in his mind, of the second to a past which was done. But the form they both used was to Beethoven natal and natural, to Brahms archaic and uncertain. It was so uncertain that he was unsure what directions he should give to conductors and others who respectfully asked for some. Thus a latitude—governed of course by taste—is permitted to interpreters of Brahms, to a degree highly dangerous in performances of Beethoven.

Mr. Walter made the nine Beethoven symphonies for Columbia before undertaking the Brahms four. His work in the First, Third, Sixth, Eighth and Ninth excites admiration, while in the others it is easy to feel that his restlessness trespassed too much out of the very narrow latitude permissible. We are pretty sure beforehand that the greater tolerance of the Brahms symphonies for the gallantries of conductors will entice Mr. Walter to some rousing effects.

We get a politician's response to our conjecture, yes and no. Symphonies 2 and 3 glitter with a new personality, while 1 and 4 are entirely familiar in their main currents, and differ from expected interpretations primarily in the force with which they are enunciated.

No. 1 in particular is an admirable example of how an old story can be enlivened without the intervention of novelty. When there is agreement on a musical concept the difference between versions is in the execution only, and the Walter delivery is accomplished with a surpassing conviction and energy. The bigness of these masses of sound, the imperious clarity of the brass and the de-

cision of the accent are of course not only the conductor's achievement, but the orchestra's and the engineers'. These are the best records of the New York Philharmonic-Symphony we have, and they will show it if they are played at high volume (except the *Academic Festival* and the Hungarian Dances, of older recording vintage, very good if not so imposing as the rest, which are effective at a lower level of output). The brass is fine throughout and the strings rich without hardship. In the Third Symphony the muted strings have their true quality, rare on the phonograph, without a trace of metal. Obviously balance has been important in the supervisor's mind, and no fault will be found with his results except some tendency of the woodwinds to escape into a separate dimension. Of all these works, the "Tragic" Overture has the most notable sound.

There are startling vagaries of pace and stress in the Second and Third Symphonies. It is hard to avoid thinking that the conductor has tried to exterminate the belief that the Second is fundamentally chamber music, so big he makes it, with such a massive, hurried finale, its coda a fanfare, with everything assertive and nothing commonplace. Many Brahmsians will hate it, but it is not dull.

The Third Symphony is a reexamination conducted with a perplexing fury that in this opinion grievously damages the taut logic of the music. No pair of persons agree on an adjective proper to describe the work, and the adjectives applied have actually included "pastoral," "heroic," "philosophical" and "miniature," giving Mr. Walter lots of latitude to justify, maybe, an interpretation worthy of the qualification "hysterical." The splendid recording enhances the significance of the adjective.

Symphony No. 4 is exemplary in the sincere warmth of its presentation here. Like the first, its guise is not altered, but clarified, by Mr. Walter's uninhibited swoop of symphony and strength. Small romantic delicacies of turn and thrust adorn a performance of luminous design and manly temper, its slow movement beautiful in its mixture of lyrical statelyness and lyrical abnegation.

The Haydn Variations are rowdy and exhilarating beyond precedent in a new appraisal. The cheerful and inconsequential "Tragic" Overture is exciting and nearly vital, for a while, in a recording of electrifying compulsion. The *Academic Festival Overture* is breezily first-class, and the Walter performance of Hungarian Dance No. 10, the last of four presented, is a rambunctious triumph.

C. G. BURKE

BRAHMS: *Symphony No. 1, in C Minor, Op. 68; Symphony No. 2, in D, Op. 73; Symphony No. 3, in F, Op. 90; Symphony No. 4, in E Minor, Op. 98; Variations on a Theme by Haydn, Op. 56a* (appended to Side 2 of Sym. 2); *Tragic Overture, Op. 81; Academic Festival Overture, Op. 80; Hungarian Dances No. 1, 3, 10 & 17* (the three last titles on the reverse of Sym. 3).

New York Philharmonic-Symphony, Bruno Walter. cond. COLUMBIA SL 200, in album, with notes by Neville Cardus. Four 12-in. 40, 38, 31, 41, 16, 12, 9, 10 min. \$23.80. (Available separately as ML 4908-4911. \$5.95 each disk.)



Charles Rosen, piano.  
LONDON LD 9104. 10-in. \$2.95.

No one, not even Rachmaninoff, treated the theme of Paganini's *Caprice No. 24 in A Minor* for solo violin with any more imagination and musical effectiveness than did Brahms. Unfortunately, much of the imagination and musicianship are missing from this dry and often rhythmically uneven performance by Rosen. There seems to be a minimum use of the pedal, resulting in a dry, percussively explosive tone, which the engineers were unable to disguise. P. A.

**FALLA**  
*La Vida Breve*

Victoria de los Angeles (s), Salud; Rosario Gomez (ms), Abuela; Josefina Puigsech (ms), Carmela; Carmen Gombau (s), First Street Vendor; Augustina Turullols (ms), Second Street Vendor; Pilar Tello (s), Third Street Vendor; Pablo Civil (t), Paco; Emilio Paya (b) Uncle Sarva; José Simorra (b), The Singer; Fernando Cachadina (b), Manuel; Miguel Pujol (t), A Voice; Amadeo Cartaña (t), A Hawker. Orquesta Sinfonica de la Opera de Barcelona and Capilla Clasica Polifonica; Ernesto Halffter, cond.

A Song Recital by Victoria de Los Angeles, Gerald Moore, piano.  
Vives: *El retrato de Isabel; El amor y los ojos*. Nin: *El viño; Paño murciano*. Turina: *Farruca*. Respighi: *Sornellastrice*. Fuste: *Hablame de Amores*.  
HMV ALP 1150-1. Two 12-in. \$13.90.

(Shortly after the HMV version arrived, the RCA Victor pressing of the same performance was received for review. It is packaged in an album and includes a libretto. Price: \$11.90. The sound-quality seems about the same as that of the HMV.)

Manuel de Falla came to Paris in 1907 carrying a single letter of introduction and a score tucked under his arm — a long one-act opera that had won first prize in a Madrid competition. *La Vida Breve* soon gained him the friendship of Dukas, Albeniz, Debussy, Ravel; and a contract from the publisher Eschig, though he had to wait six years before it was finally mounted in Nice as a two-acter.

Parts of this fledgling work already display the elastic brilliance of *El Amor Brujo* and even foreshadow the modal austerities of *El Retablo*. Falla achieved his Grenadine atmosphere with bold orchestral strokes and with stamping heels and snapping fingers. But he was not yet sure of how his operatic Spain should sound. Much of the solo line still smacks of Italy and the effect is often curiously Pucciniesque.

Salud, for whom Life Is Short, is not a gypsy heroine as the HMV notes mistakenly assume, but a trusting Andalusian soul, daughter of a blacksmith. (The clanging of the neighborhood forge is a hundred times more subtle than Verdi's.) She is seduced by the villainous Paco, who deserts her to marry a girl of the upper class. Invading his wedding party, Salud confronts him with his treachery and then, reproachfully, falls dead at his feet. Victoria de los Angeles sings Salud with fluid warmth and almost effortless phrasing. The edgy, "cantorial" quality that marks the work of Pablo Civil and most of the others in the cast might be welcome in a folksy Spanish

opera, but not in this case. Halffter's pace is often drowsy and there are laggards in the chorus; moreover the microphone arrangement is such as to make ensembles sound lost in the distance. Nevertheless the virtues far outweigh the defects of this production, a boon to admirers of Spain-in-music and of de los Angeles in particular. The soprano's song collection on the odd side is chosen shrewdly, well recorded, and endowed with opulent singing matched by a bright sunshine of lively expression.

The disks I heard were faultless British pressings imported by Addison Foster of Narberth, Pa., now U. S. agent for English HMV's. RCA Victor brought out a domestic *Vida Breve* last month, but in many other instances considerable time elapses before HMV issues are duplicated here, if at all. FRED GRUNFELD

**HAYDN**  
*Concerto for Violoncello, in D, Op. 101 — See Böccherini.*

**HAYDN**  
*Trios for Piano, Violin and Violoncello: No. 4, in E; No. 17, in E Flat; No. 27, in F; No. 29, in F*

Paul Badura-Skoda, Jean Fournier, Antonio Janigro.  
WESTMINSTER WL 5293. 12-in. 14, 9, 12, 12 min. \$5.95.

It is sage to remember that most of Haydn's Piano Trios were published by the composer as "Sonatas for Pianoforte, with accompaniment by Violin and Violoncello." In these works we are surprised when the cello does more than insert some bass harmonies or mark a rhythm, or when the violin has a truly independent part. The piano is king; and not the least of Mr. Badura-Skoda's phonographic accomplishments is his leadership in the seven Trios by Haydn so far issued by Westminster. The present four are first recordings: the music is piquant, lively, varied and here and there profound; the performances are in living high-style; and the sound, always good, is often imposing (bass of the piano, plucked strings and the cello bowed). Warmly recommended, as is the preceding trio disk (WL 5202). C. G. B.

**HAYDN**  
*Trios for Violin, Viola and Violoncello, Op. 53; No. 1, in G; No. 2, in B Flat; No. 3, in D*  
†Wilton: *Trios for Violin, Viola and Violoncello: No. 1, in A; No. 3, in C; No. 6, in F*

Jean Pougnet, Frederick Riddle, Anthony Pini.  
WESTMINSTER WL 5296. 12-in. 8, 9, 8, 10, 9, 9 min. \$5.95.

It is the knowledge, taste, courage and expertise in matters like this that have won for Westminster the affectionate admiration of music-lovers. Haydn of this fairly late period we may take for granted, and the accomplished sportfulness of these three String Trios will provide pleasant diversion in anyone's record collection. But in a sense the Charles Wilton Trios give more satisfaction — not because they are intrinsically better, but because they offer the gratifica-

tion of a discovery. The composer, entirely unknown to history except by a few pieces of music, was a true child of the 18th Century, and individual enough that we will not tag him as an imitator of anyone in particular. As a whole the Trios are benign and gracious, with a rather startling alacrity in modulation that adds successive pungent infusions to the flavor. — All six works are played with obvious affection, and the sound is good standard. C. G. B.

**KHACHATURIAN**  
*Cello Concerto*  
†Shostakovich: *Concerto for Piano, Trumpet and Strings, Op. 35*

Wilhelm Posegga, cello. Symphony Orchestra of Radio Leipzig; Rudolf Kempe, cond., in the Khachaturian; Margot Pintr, piano; Kurt Bauer, trumpet. Symphony Orchestra of Radio Berlin; Günter Wand, cond., in the Shostakovich.  
URANIA URLP 7119. 12-in. \$5.95.

Aram Khachaturian's Cello Concerto, related thematically to his better-known Piano Concerto, calls for a degree of virtuosity missing here, where Posegga frequently plays with inaccurate intonation. Knushevitsky's version for Vanguard, therefore, though less well recorded, still takes top honors.

Despite its frivolities — or maybe because of them — Shostakovich's early, fun-poking *Concerto for Piano and Trumpet* has retained its popularity, and still can sound mighty refreshing, but it doesn't in this clear but overly analytical interpretation.

There is good definition in the sound of both recordings, except that in the Shostakovich the piano tone is a trifle wooden in the first movement. P. A.

**LALO**  
*Cello Concerto in D Minor*  
†Saint-Saëns: *Cello Concerto No. 1 in A Minor, Op. 33*

Zara Nelsova, cello; London Philharmonic Orchestra, Sir Adrian Boult, cond.  
LONDON LL 964. 12-in. \$5.95.

Two staples of the cellist's repertoire here receive careful, straightforward readings by the American performer, Zara Nelsova. There is much taste and polish in her playing; however, it often lacks tonal body. The recording engineers might have been able to alleviate this by placing the soloist closer to the microphone, probably without harming the balance. In the Lalo, I still have a slight preference for Bernard Michelin's somewhat broader performance (Concert Hall), while Leonard Rose (Columbia) outshines Miss Nelsova in his glowing treatment of the Saint-Saëns. P. A.

**DE LASSUS, ROLAND**  
*Psalmes de la Penitence a cinq Voix — See Monteverdi*

**LISZT**  
*Les Preludes — See Schumann*

**MASSENET**  
*Scènes Pittoresques (Orchestral Suite No. 4)*  
*Scènes Alsaciennes (Orchestral Suite No. 7)*  
Lamoureux Orchestra; Jean Fournet, cond.  
EPIC LC 3053. 12-in. \$5.95.

These two suites were once fairly popular

on orchestral programs, though today they are likely to show up only at an occasional "pop" concert. This may be lightweight music, but it is bright, pleasing and well put together. The same may be said for these recorded performances, to which are added a fine stylistic feeling by Fournet. The clean, well-disciplined orchestra has been accorded reproduction notable for its perspective and definition. P. A.

**MASSENET**  
*Werther* (excerpts)

Jules Massenet: excerpts from *Werther* (opera in four acts, libretto by Blau, Milliet, and Hartmann, after Goethe's novel): Prelude. Act I: *Je ne sais vieille* (Werther); *Quelle priere* (Charlotte, Werther, Albert). Act II: *Un aube est son époux* and *Oui, ce qu'elle m'ordonne* (Werther). Act III: *Werther, Werther* and *Va! Laisse couler mes larmes* (Charlotte); *Pourquoi me réveiller?* (Werther). Act IV: Finale (Charlotte, Werther, and chorus).

Suzanne Juyol (s), Charlotte; Charles Richard (t), Werther; Roger Bourdin (b), Albert. Orchestra and Chorus of the Théâtre National de l'Opéra-Comique, Paris; George Sebastian, cond.

URANIA URLP 7124. 12-in. \$5.95.

The view that Massenet's *Werther* is simply *Pourquoi me réveiller?* and nothing else is absurd undervaluation, but it is not an opera that yields easily to excerption; the worth of the whole is far more than the sum of its parts. It is a work of honest human sentiment and the atmosphere of everyday rather than of flaring emotions and hot action; in it there are no shining heroes, no villains. The poet Werther loves Charlotte, the fiancée and later wife of his best friend, Albert. Charlotte loves him. But they do nothing about it, and nothing is left (in nineteenth-century romantic terms) for Werther but suicide. These are not important people, but their story is a touching one. The loveliness of *Werther* is more in its cumulative effect than in its momentary fireworks, but, insofar as it can be excerpted, Urania has done an intelligent job of obtaining a highlights-type disk out of its complete recording, and although the impression of tension is not quite the characteristic impression that the work as a whole gives, the qualities of the performance are well represented. It is altogether a fine *Werther*—not the most vocally resplendent imaginable but always right and honest musically, and wonderfully communicative of the dramatic values. Sound: very fine. Unhappily, no text, and not even any synopsis of the action covered. Nonetheless, recommended to those who cannot buy the complete version. I. H., Jr.

**MONTEVERDI**  
*Messa a Quatro Voci da Cappella*  
†Roland de Lassus: *Psaumes de la Penitence à cinq Voix*

Amsterdam Motet Choir, Felix De Nobel, cond. Albert De Klerk, organist.  
CONCERT HALL CHS-1196. 12-in. \$5.95.

The *Messa a Quatro Voci* dates from the period of the composer's incumbency as Master of Music at St. Mark's in Venice, but was published posthumously, in 1650-51. Those accustomed to the contrapuntal texture of Monteverdi's madrigals may be

surprised to find the polyphonic intricacies replaced here by an essentially chordal, homophonic approach—what the middle 16th century called *nuove musiche*.

The Lassus "Penitential Psalms" are, by contrast, contrapuntal in style. The performances are led with a discriminating hand, and the recording is good. D. R.

**MOZART**  
*Concerto for Clarinet and Orchestra, in A, KV 622*  
*Sinfonia Concertante for Oboe, Clarinet, Bassoon, Horn and Orchestra, in E Flat, KA 9*

Orchestral Ensemble of l'Oiseau-Lyre, with Jacques Lancelot, clarinet in both works, and Pierre Pierlot, Paul Hongne and Gilbert Coursier; Louis de Froment, cond.  
L'OISEAU-LYRE 50006. 12-in. 27, 29 min. \$5.95.

An uncomfortable environment perpetrates a malfeasance to the very grave detriment of two performances all glowing with life and sparkle. The absence of expansiveness in the sound of the Concerto—clear enough, but constricted—is fatal to the chances of this version's holding lead against the severe rivalry already established. The *Sinfonia Concertante* is not so cramped although its sound is not spacious, and the interpretation has a joyful élan lacking in the other editions, of which Westminster WL 5020 is as a whole the best. The Oiseau-Lyre strings are excellent, and the Pierlot oboe emerges pure silver. If one can become used to the dry tone of the other winds this is the version to own. C. G. B.

**MOZART**  
*Concertos for Piano and Orchestra: No. 12, in A, KV 414; No. 27, in B Flat, KV 595*  
Ingrid Haebler; Viennese Symphony Orchestra, Heinrich Hollreiser, cond.  
VOX PL 8710. 12-in. 27, 30 min. \$5.95.

There is a curiously attractive union of comfort and precision in these performances, primarily in that of No. 12, not excluding spirit or perception, that makes one doubly regret the disparity between the pure etching of the piano sound and the tonal modifications worked by hall-acoustics on the orchestra. The wind instruments are altered in quality, the violins have a glittering edge, and the whole has a high-frequency sharpness particularly in strained evidence because of the excellence of the solo instrument. Had the piano been worse, the orchestra would have sounded better. C. G. B.

**MOZART**  
*Concerto for Piano, No. 24, in C Minor, KV 491*

Grant Johannesen; Netherlands Philharmonic Orchestra, Otto Ackermann, cond.  
MMS 46. 10-in. 28 min. \$1.50.

Emphatically good from all points of view, the music complete with all its mystery and menace, pianist and conductor in accord, reproduction real, well-defined and untroublesome. The pervading anxiety of the Concerto is realized by a very responsive mobility of intonation which eschews extremes of force and makes the logic of the

narrative continuous and compelling. Excellent in sum, and astonishing at the price. For favors like this the Musical Masterpiece Society deserves the thanks of every music-lover with a finite wallet. C. G. B.

**MOZART**  
*Minuets (12), KV 599, 601 and 604; Serenade No. 13, in G (Eine kleine Nachtmusik)*

Hewitt Orchestra, Paris, Maurice Hewitt, cond.  
HAYDN SOCIETY 101. 12-in. 29, 16 min \$5.95.

We have too many *eine k N's* (the best in this opinion being Dr. Jochum's on Decca DL 9513) but this is a dashing, imaginative performance, unfortunately with a brash and brassy sound from the orchestra without brass. The Minuets ought to be the feature of the disk, in spite of the glazing routine of at least half, for the other half contains marvels; but the performances are those of an educated orchestra above rehearsals and under an indulgent conductor. Spirited and slipshod; dynamics from *mf* to *ff*; accents rigid and tempos *à la lettre*. Too bad. C. G. B.

**MOZART**  
*Quartet No. 1, in G, KV 80; Quartet No. 2, in D, KV 155; Quartet No. 3, in G, KV 156; Quartet No. 4, in C, KV 157*

Barchet Quartet.  
VOX PL 8510. 12-in. 17, 9, 14, 11 min. \$5.95

Of these stimulating, frothy and elegant amiabilities only KV 80 seems ever to have been recorded before. The Barchets, who have already made a pleasant disk of the four Milanese Quartets (Vox PL 7480), play the earlier works with a strict observation of the courtliness of their measures and a lively expression of their high spirits, an exhilarating combination. Strong, spacious reproduction, the four instruments very clearly differentiated, excellent as a whole although through a brilliant pickup the violins will need careful curbing. C. G. B.

**MOZART**  
*Quintet for Strings, in C, KV 515*

Barylli Quartet with Wilhelm Huebner, second viola.  
WESTMINSTER WL 5271. 12-in. 41 min \$5.95.

The critic is in awe of Mozart and favors observance of repeats when form is maintained thereby; but the frame of this Quintet seems longer than the thought inside it, and when the thought is repeated the elongation becomes saddening. Then too, Mr. Barylli's violin, in this otherwise very ripe recording, is wire through a magnetic pickup. The Pascal Quartet, on Concert Hall 1185, are briefer and more athletic with the music, have no wiriness and offer another Quintet overside. C. G. B.

**PUCCHINI**  
*Turandot*

Gertrude Grob-Prandl (s), Turandot; Renata Ferrari Ongaro (s), Liu; Antonio Spruzzola Zola (t), Calaf; Mariano Caruso (t), Pong; Angelo Mercuriali (t), Pang and the Emperor; Marcello Rossi (b), Ping and the



Mandarin; Norman Scott (bs), Timur. Orchestra and Chorus of the Teatro la Fenice, Venice; Franco Capuana, cond.  
 REMINGTON R-199-169/3. Three 12-in. \$8.97.

In *Turandot*, Puccini attempted more than he ever had before, but there is no way of knowing how well he might finally have succeeded, for he died before he completed it. He never had a chance to pare, file, and polish it as he had his other operas, and the honor — or, as it has turned out, the odium — of writing the last bars fell to Franco Alfano, who supplied music *à la Turandot* for the final big duet and chorus. Everyone knows that at the premiere Toscanini turned to the audience after having beat the final Puccini bars and said: "Here the master laid down his pen." And the closest Alfano has gotten to praise is the critical comment that Puccini would probably have done much better. Nevertheless, Puccini composed quite enough music to entitle *Turandot* to peculiar status, peculiar respect. It cannot be passed off as mere Orientalism, mere Puccini-cum-commedia dell'arte, or mere anything. For all its diverse elements, it has a character of its own; it is a big score, and a very fine one.

From the singer-devotee point of view, the defining thing about *Turandot* is its title role, which is one of the very few post-Meyerbeer soprano roles invariably spoken of with wonderment and awe at the extremeness of its difficulties. It deserves its reputation, not because it requires any special flexibility, but simply because it requires a singer cast in it to sing page after page, long breath, in killingly high *ressitura*, with drops back into the middle voice just frequent enough to keep her eyeballs from popping out and rolling down to the footlights.

The main things in favor of the new Remington *Turandot* set are modern engineering and good orchestral performance at an attractively low price — and, oddly, extremely good casting in the minor roles of Ping, Pang, and Pong. Otherwise, it is flawed. On paper, Gertrude Grob-Prandl, who has a substantial international reputation in this opera, looks like an asset. In actuality, she is disappointing. She manages the notes, and, on the average, makes a good, emphatic sound. But her voice is a steely, unyielding one, and her Italian is frightful. She sings the notes, and makes her points imperiously, but, to me, Gina Cigna's performance in the old Cetra set is more valuable. Miss Cigna's voice — characteristically, at least on records — flies out of focus and wobbles around pitches, and some of her tones can be called tones only by extension of the definition. But she sings the text wonderfully; her voice is powerful and legitimately Italian; and the vocal character she projects is truly regal.

As for the tenors, Francesco Merli was (Miss Cigna was, too; the Cetra set is not recent) a fine, staunch, well-schooled singer. His Remington opposite number, Antonio Spruzzola Zola is nobody in particular, and unless he learns a great deal isn't likely to be. Similarly, in the secondary soprano part of Liu, Magda Oliviero is right, honest and touching, while Miss Ongaro (whose name reads like a typographical private joke) is painfully callow. For Remington, the American bass Norman Scott sings a very fine Timur, but even so

he is not better than old Luciano Neroni. Both performances are well conducted. But in the Remington set Franco Capuana's taut, clean-lined instrumental performance is well reproduced, while the older Cetra engineering does not do justice to Franco Ghione's broader reading.

Engineering epochs aside, you get what you pay for. The Cetra is a really top professional job, flawed, maybe, but solid. The Remington is a hodgepodge of good, disappointing, and practically incompetent. Still, it is well recorded, and it is cheap, and it is *Turandot*. J. H., Jr.

#### RIMSKY-KORSAKOFF

*Capriccio Espagnol* — See Tchaikovsky.

#### ROSSINI

*La Scala di Sete*

Angelica Tuccari (s), Giulia; Giuseppina Salvi (ms), Lucilla; Giuseppe Gentile (t), Dorvil; Piero Besma (t), Dormont; Nestore Catalani (b), Blansac; Tito Dolciorti (bs), Germano. Chorus and Orchestra of Societa del Quarteto, Rome; Giuseppe Morelli, cond.

PERIOD SPL 591. 12-in. \$5.95.

This whole score is Rossini at his most bubbling; certainly it is one of the most ingratiating of his one-acters. The only trouble is that it is much easier to like *La Scala di Sete* in the abstract than it is to like this recording. Although the performance is not bad enough (quite) to obscure the work entirely, it does tend to reduce everything to a kind of dead-level of mannerism. Few things are more charming than a Bidu Sayao or Margherita Carosio in roles like Giulia; few things are more irritating than a fourth-rate copy. Add to that a male cast that goes on *buffing* away come hell or high water, and even Rossini begins to pall. Conducting: determined. Playing; scrappy. Recording: worthy of performance. All in all, a pity; recommended only to the calloused or saintly. J. H., Jr.

#### SAINT-SAENS

*Cello Concerto No. 1 in A Minor, Op. 33*  
 — See Lalo.

#### SCHUBERT

*Sonata in G, Op. 78*  
*Sonata in A, Op. 120*

Friedrich Wuehrer, piano.  
 VOX PL 8590. 12-in. 29, 22 min. \$5.95.

*Sonata in G, Op. 78*

Webster Aitken.  
 EMS 109. 12-in. 39 min. \$5.95.

Both these records of the lyrical and sometimes emphatic candor of the "Fantasy" Sonata in G are in the opinion here victims of their own stresses. From Mr. Aitken we receive an impression of striving cerebration in the scrutiny given to each measure, and from Mr. Wuehrer an imprint of excessive force. Compared to A., W. is coarse indeed; and while the A. performance will not be called bad it does seem contrived and fretful after the unforced surrender of Mr. Jolles to its natural flow (Haydn Society 81). The piano sound is excellent for both players, with Vox more impressive in its rolling bass, and EMS telling in the undistorted crispness of its treble. — Mr. Wuehrer's version of the

earlier Sonata in A thunders probably more than it needs to, but it must be admitted that this style is admirably carried by the deep and hearty Vox recording. C. G. B.

#### SCHUBERT

*Symphony No. 9, in C*

NBC Orchestra, Arturo Toscanini, cond.  
 RCA VICTOR LM 1835. 12-in. 46 min. \$5.95.

Few symphonies are so sensitive to tempo as this one, and music-lovers will note with approval that Mr. Toscanini has considerably modified the pace of his last previous recorded performance of it. With volume high, the new record is sonically stunning in the warmth of its masses and the transparency of its detail — a highlighted velvet that makes the two last movements irresistible. The *andante* is still fast and loses magic thereby, and the taut regularity of the first movement in this playing incompletely expresses the anxious mystery most of us find in it. The orchestral homogeneity is a marvel in itself, if not necessarily a requisite of the music, which nowhere else has had such favorable treatment from the engineers. — A short biographical sketch of Schubert by Mr. André Maurois is included with the album. C. G. B.

#### SCHUMANN

*Quartet for Piano and Strings in E Flat Major, Op. 47* — See Brahms.

#### SCHUMANN

*Symphony No. 3, in E Flat, "Rhenish," Op. 97*  
*Symphony No. 4, in D Minor, Op. 120*

Vienna National Opera Orchestra, Dean Dixon, cond.  
 WESTMINSTER WL 5285. 12-in. 30, 30 min. \$5.95.

Mr. Dixon has made some good records, notably of Schubert. He is less happy with the looser romanticism of Schumann. The Fourth Symphony here is flabby in spite of excitement, the phrasing short, the accent tentative, Schumann's passionate surges translated by a jerky dubiety. The "Rhenish" is less disconsolately drab but drab it is, without conviction behind it, in spite of reproduction well above average — brilliant, spacious and powerful. C. G. B.

#### SCHUMANN

*Symphony No. 4, in D Minor, Op. 120*  
 †Liszt: *Les Préludes*

Detroit Symphony Orchestra, Paul Paray, cond.  
 MERCURY MG 50036. 12-in. 25, 16 min. \$5.95.

These dashing, vivid, masculine and uninhibited performances bedecked in stunning sound — especially *Les Préludes* — give pleasant opportunity to call attention to Mr. Paray's and Mercury's work with the improving Detroit orchestra. Elderly, alas, like most of the recognized conductors of our age, he has not had much recognition in the United States because here a French conductor is supposed to confine himself to Gallic music or indecent music. It took

Mr. Pierre Monteux nearly 30 years to escape the chains of this convention. With Drs. Reiner and Szell, Mr. Paray is one of the few universalists who can acquit themselves well of almost any musical problem, like the late Felix Weingartner and the pre-war Furtwängler. The Frenchman's repertory includes all types of music, and from his records it cannot be said that a preference for one blinds him to the style of another. We would call him a better romanticist than classicist because we have come to expect a high finish on the performance of classical music, and this conductor is indifferent to polish. He is sensitive to meaning and color, and everyone should hear how the housewifely Symphony of César Franck responds to his domineering whip (Mercury MG 50023), how effective roughness can be in Beethoven's Seventh Sym-

phony (MG 50022), and how grand Schumann's giddy pulses of energy can sound in this Fourth Symphony when the man in charge abets them and refuses to refine them. It is an informative experience to compare this virility with the timidity of young Mr. Dixon in his recent performance for Westminster.

— When this record is played at large volume the molded brass has a rich glory bringing a particular satisfaction; and in *Les Préludes* the bass articulation is breathtaking. The writer is not a student of the Lamartine-Liszt confection, but he knows no recording of it better than this, nor any reason why there should be one. C. G. B.

**SHOSTAKOVICH**  
*Concerto for Trumpet and Piano* — See Khachaturian.

## SHOSTAKOVICH

### *Symphony No. 1*

Symphony Orchestra of Radio Leipzig, Gerhard Pfüger, cond.

### *Symphony No. 9*

Symphony Orchestra of Radio Berlin, Rolf Kleiner, cond.

URANIA URLP 7128. 12-in. 26, 32 min. \$5.95

### *Symphony No. 5*

St. Louis Symphony Orchestra, Vladimir Golschmann, cond.

CAPITOL P 8268. 12-in. 43 min. \$5.70

The first and fifth symphonies of Shostakovich remain in the repertoire with remarkable persistence; his second and third symphonies have long since been forgotten, his fourth has never been performed or

## Viennese Magic from London — a Superb New *Rosenkavalier*

THE NEW London *Der Rosenkavalier* is that extreme rarity — a recording that has to be played several times through before the hearer can quite believe that it is really as unequivocally superb as he found it at first. Still rarer, it really is.

Even by straining the imagination as far as it can be made to stretch, it is hardly possible to imagine the day when this recording will lose its value. Performances of operas so supremely right from beginning to end simply do not happen often at all, and the odds against one such *Der Rosenkavalier* coming to pass within range of microphones, much less of being transferred intact to records, with such great technical polish, are astronomical.

The really remarkable thing about the performance as recorded is its unity of effect, its constant communication of theatrical pulse and flow, rather than its individual brilliances. To be sure, this is something very like an all-star cast in terms of postwar European operatic resources, and most certainly Erich Kleiber is a distinguished conductor. But, in the final summing up, it seems unfair to give any single individual more praise than any other for the spirit of abiding love-in-familiarity that suffuses the performance and makes the whole score glow and sparkle with the warmth and wit that Hofmannsthal and Strauss united in words and music.

This indescribable responsive aliveness, of course, is shared with the technically outdated, violently cut RCA Victor excerpts, in which Lotte Lehmann, Elisabeth Schumann, Maria Olszewska, and Richard Mayr sing with Robert Heger conducting. As C. G. Burke so ruefully says in his recent Strauss discography, that is one of the untouchably great recordings ever made — low-fi or not.

But comparisons are hardly in order. As a presentation of *Der Rosenkavalier* — and *all of it*, uncut — the London set has no competition whatever. It is incomparably better sung and played than any of the other "complete" versions, all of which are varying snippets, and it is recorded with both meticulous accuracy and a wonderfully natural freshness and bloom to the sound. Hi-fi must have something to do with it, but there is also a good measure of luck and perhaps some dab-



Richard Strauss

bling in white magic behind so good an opera recording. There are other good recordings of other operas, but this is quite as close, I think, as anyone has yet come to making the whole of a really exciting theatrical occasion accessible on records.

Of the artists involved, it would be unfair to mention Mr. Kleiber other than first, for it is his sureness and justice to the score that allows all the rest to accomplish what they do. From beginning to end his tempos and dynamics are developed organically, and his treatment of the singers is permissive without ever allowing the big line to be disturbed. Without hurry, without hesitation, he allows the whole score to sound, and if the listener is conscious of him at all it is only initially, and then only in tricky places, such as *Ist ein Traum*, in the last act, where some other conductors have trouble letting the score sing and flow as it must.

Maria Reining's Marschallin is even lovelier than when she sang it in New York a few years ago — warm, expressive, and womanly. Admitting freely that Lotte Lehmann was the only one of her kind, this is a very lovely, wistful, charming

performance. As Octavian, Sena Jurinac is all that could be hoped for; her voice gleams and colors to every nuance of the text, while spinning out the most exquisitely musical phrases. What a charming artist she is! And as Sophie, Hilde Gueden far surpasses her Metropolitan self, singing with the same sheen as ever, and at the same time projecting a really complete and delightful vocal character. Ludwig Weber's Ochs is pretty much in the Mayr tradition. That is to say, he never forgets the fact that the Baron, for all his background of reaping-time tussles in the country hay, is a man of some status. He misses no points at all, but he overplays none, either, and he *sings* — actually — everything magnificently.

These four are the backbone of the performance, but the secondary roles are scarcely less well cast. Alfred Poell is an extremely fine Faninal, most especially in the last act, where ordinary Faninals tend to get lost in the scuffle; and Judith Hellwig is a very exceptionally good Marianne, most especially in making clear her changing attitude towards Ochs in the second act. Peter Klein and Hilde Rossl-Majdan make a splendid pair of intriguants, and as the Italian Tenor, Anton Dermota sings his six-eighths of an aria with ringing tone and just the right degree of fatuousness.

All in all, anyone who cares, or thinks he might care, for the Mozartean side of Strauss need not hesitate before investing in this set. It is altogether a magnificent achievement.

JAMES HINTON, JR

### STRAUSS: *Der Rosenkavalier*

Richard Strauss: *Der Rosenkavalier* (comedy for music in three acts; book by Hugo von Hofmannsthal). Maria Reining (s), the Princess von Werdenberg; Hilde Gueden (s), Sophie; Sena Jurinac (s), Octavian; Judith Hellwig (s), Marianne Leitmetzer; Hilde Rossl-Majdan (ms), Anina; Anton Dermota (t), Italian Tenor. Peter Klein (t), Valzacchi; Alfred Poell (b), von Faninal; Ludwig Weber (bs), Baron Ochs von Lerchenau. Vienna Philharmonic Orchestra and Chorus of the Vienna Staatsoper; Erich Kleiber, cond.

LONDON LLA-2. Four 12-in. \$23.80.

published, and his sixth, seventh and eighth have begun to drop from sight, the latter two because of their immense length. His tenth symphony will be given its first American performance by the New York Philharmonic this coming season, and one wonders if this will help to rehabilitate his reputation; as of this moment he is an extremely popular symphonist most of whose symphonies are no longer played, at least in this country.

Of the three symphonies listed above, the first, with its highly charged harmonic fabric, its sparkling, chamber-like orchestration, its satire, and its suddenly achieved climaxes, is the most original if not the best. It was written at a time when Soviet composers could afford to experiment and to remember that Russian music of the early 20th century had created two great men, not one. (Prokofieff and Stravinsky.) The fifth symphony is, as everyone knows, one of Shostakovich's most generously publicized attempts to walk the official chalkline, and it is also one of the most successful. It contains everything a popular symphony ought to have — vast sonorities, caressing lyricism, exhilarating rhythms — and it likewise has staying power, as witness its innumerable American performances and recordings even in a period of general hostility toward Soviet Russia and all its works. It is idle to speculate where Shostakovich might have gone in an atmosphere of complete intellectual freedom, but it is amusing to observe that his fifth symphony, deliberately composed as a gesture of submission to Soviet dictates, is one of his most widely respected works in countries which vehemently reject the idea of official dictation in the arts. The ninth symphony is Shostakovich's shortest. It particularly emphasizes the grotesque, but has a very sharp, powerful slow movement; it experiments a little, particularly in the matter of form, and is a much better work than it is commonly supposed to be. It came to this country at a time when people were beginning to get a little tired of the wartime Shostakovich hysteria, and because it was short and had piccolo solos in its first movement, it was not too well received.

All three of these recordings are quite brilliant; the Capitol is splendid in its delineation of voices but a little low in volume. The German performances of the first and ninth symphonies are in the established Shostakovich tradition of high-pitched nervous excitement. Golschmann's performance of the fifth is extraordinarily relaxed and placid; this gives the score a kind of classic serenity one did not know it could take, but it takes it extremely well. A. F.

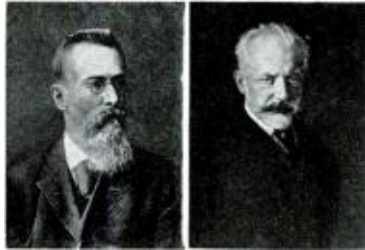
#### SMETANA

##### *The Bartered Bride*

Milada Musilova (s), Jarmila Pechova (s), Ivo Zidek (t), Oldrich Kovar (t), Karel Kalas (bs) and others; Chorus and Orchestra of the National Theatre, Prague, Jaroslav Vogel, cond.

SUPRAPHON SLPV 91-93. Three 12-in. 2 hr. 10 min. \$17.85.

Everything indicates that the tape which held this delectable performance was the same as that from which Urania drew her fine three-disk recording (UR 231) issued last year. That is, Urania's recording in Bo-



Rimsky and Tchaikovsky: two warhorses are guinea pigs in Westminster's lab.

hemian, that company having also an edition in German. Supraphon has not followed the same plan of allotment as Urania, and has used a different characteristic in transferring from tape to disk, but the bouncy horse-play of the melodious low comedy is as manifest in one edition as the other, and it is possible that this is the best of all opera performances on records.

Since all participants are at the level of their obligations, the singers in sharp character and excellent voice, within a unified frame of sympathetic mockery built by a chorus, orchestra and conductor knowing from the weight of five hundred performances, but betraying no weight or lassitude here.

Supraphon has endowed her disks with more brilliance than Urania's. This is not a superiority for the one over the other, since the Urania edition has both a greater solidity and a higher gloss. On sensitive equipment it sounds better: on ordinary phonographs the Supraphon has a more sparkling life. — Urania furnished a libretto while Supraphon does not; and the S. review records have no album to enclose them. C. G. B.

#### SVENDSEN

##### *Festival Polonaise, Op. 12; Norwegian Artists' Carnival, Op. 16*

Danish State Radio Symphony Orchestra. Erik Tuxen, cond. LONDON LD 9123. 10-in. 14 min. \$2.95.

Conventional light orchestral pieces, much in the manner of the livelier music of the composer's fellow countryman Grieg. Svendsen's *Carnival in Paris*, once a popular work, seems to have almost vanished from the repertoire; it is unlikely that either of these scores will take its place. Of the two, *Festival Polonaise* is the better built and more appealing, the "*Carnival*," busy and rather hollow. The performances are brisk and well played, and London has given them a rich and solid sound. J. F. I.

#### TCHAIKOVSKY

##### *Capriccio Italien*

##### †Rimsky-Korsakoff: *Capriccio Espagnol*

London Symphony Orchestra, Hermann Scherchen, cond. WESTMINSTER W-LAB 7002. 12-in. 16, 15 min. \$7.50.

Westminster's "Laboratory Series" of records recorded to the taste of audio engineers and sound-enthusiasts, was launched with this disk — and appropriate fanfare — just before the New York Audio Fair in October. The record comes enclosed in zipper-closed plastic jacket; very impressive. And the content of the grooves can be recommended

to audiophiles as what it is: a magnificent transfer from tape (Nixa) to disk. That's as far as I will go. The excellent reproduction helps expose tonal shortcomings of the orchestra, and neither Dr. Scherchen nor the musicians seem to have much feeling for these two lively musical warhorses.

What is extraordinarily worth while and enjoyable in the set is the little accompanying booklet by C. G. McProud, editor and publisher of *Audio*. In the first place, it's delightfully written. In the second, it makes a fascinating game of listening, for he conducts a second-by-second, instrument-by-instrument tour of the music which is instructive not only technically but musically — that is, in the identification of instruments and their parts in orchestration. The only complaint I have about this is that Westminster didn't furnish two or three copies of the booklet, so more than one person could follow the music at once. J. M. C.

#### TCHAIKOVSKY

##### *Concerto for Violin in D, Op. 35*

Ricardo Odnoposoff, violin. Netherlands Philharmonic Orchestra, Walter Goehr, cond.

MUSICAL MASTERPIECE SOCIETY MMS 34. 10-in. 35 min. \$1.50. (Sold only by direct mail.)

The performance, by both soloist and orchestra, is far superior to that usually to be encountered on the cheaper labels, and in fact, will easily bear comparison with several versions selling for almost four times its price. Odnoposoff is a first class violinist who manages the work with considerable technical finesse, a sweet tone and sure intonation. Goehr provides reasonable, if occasionally, discreet support, and the recorded sound is nearly hi-fi. The only defect is an overprominence of the violin, in its balance against the orchestra. J. F. I.

#### TCHAIKOVSKY

##### *Romeo and Juliet Overture-Fantasy; Overture 1812, Op. 49; Capriccio Italien, Op. 45; Marche Slav, Op. 31*

Vienna State Philharmonic Orchestra, Jonel Perlea, cond. VOX PL 8700. 12-in. 62:45 min. \$5.95.

The original LP slogan of "Up to 50 minutes of music on one record" has long since been ignored. Today, the average is closer to 40 minutes. Though we have had records with as little as 33 minutes, and others with as high as 60 minutes, the latter have been the exception. Here we have four Tchaikovsky favorites consuming no less than 62 minutes and 45 seconds, which may be a new high for the 12-inch LP course. A comparison with other versions brings to light some interesting facts. On Epic LC 3008, we are offered three of these selections, well played and admirably recorded. Kempen disposes of the *Romeo and Juliet* in 17 minutes, the *Capriccio Italien* in 14, and the *1812 Overture* in 13. Perlea and his men, by means of some more leisurely tempos take 19 minutes, 20 seconds, for *Romeo and Juliet*, 15 minutes, 20 seconds for the *Capriccio*, and 16 minutes, 35 seconds for the *1812* . . . a time lag of 7 minutes and 15 seconds on these three selections alone. If you like your Tchaikovsky dragged out



at such length, then the Vox disk is something of a bargain, especially as the orchestral work is excellent and the Vox sound good hi fi. J. F. I.

### TCHAIKOVSKY

*Symphony No. 6 in B Minor ("Pathétique"), Op. 74*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

CAPITOL P 8272. 12-in. 45 min. \$5.70.

Few competitive versions of this symphony are the equal of this excellent recording, and probably only the Columbia version is its superior in overall sound. Steinberg gives a dramatic and convincing reading of the score, without ever descending to sentimentality, but fully realizing the intrinsic emotion of the work. The orchestral work is absolutely first class (what an improvement there is in this orchestra's playing in the past two years!), particularly in the bright, sweet quality of the strings, and the solidity of the brass, and Capitol's engineers have added what seems like another dimension to the sound usually associated with this orchestra . . . a deeper, more mellow quality that adds a richness not previously noticed. J. F. I.

### VERDI

#### *Falstaff*

Giuseppe Verdi: *Falstaff* (opera in three acts; libretto by Arrigo Boito, after Shakespeare's *The Merry Wives of Windsor* and *King Henry IV*). Herva Nelli (s) Mistress Ford; Teresa Stich-Randall (s), Nanetta; Nan Merriman (ms), Mistress Page; Cloe Elmo (ms), Mistress Quickly; Antonio Madasi (t), Fenton; Gabot Carelli (t), Dr. Caius; John Carmen Rossi (t), Bardolph; Giuseppe Valdengo (b), Falstaff; Frank Guarreta (b), Ford; Norman Scott (bs), Pistol. NBC Symphony Orchestra and Robert Shaw Chorale; Arturo Toscanini, cond.

RCA VICTOR LM 6111. Three 12-in. \$17.85.

Everyone knows that *Falstaff* is a great masterpiece, just as everyone knows that it is Verdi's last stage work and — aside from *Un Giorno di Regno*, written 53 years earlier, his only comic opera. Yet it is not in any complete sense a popular work, although all Verdi's scores it is probably the most admired among musicians. It may never be. Perhaps it is too mercurial, if not too delicate, to ever make its way into the tough, near-indestructible company of the standard repertoire.

From the standpoint of the listener, the trouble with *Falstaff* is quite simply that there is too much in it. It goes like the wind, and musical ideas that in earlier works Verdi might have developed slowly and formally are mentioned once and then gone forever. It is music that sparkles and gleams in the light of a fine performance, music that dances and chatters and sings and never slows down to give the ears a chance to catch up with the cascade of shifting harmonies, never makes any concession at all to the slow-witted. In the theatre, this can be quite frustrating. On records, it need not be. The meat of the joke would be if *Falstaff* were to develop a loyal opera-house audience from among those who have actually learned to hear it on records.

Whether this happens or not, *Falstaff* is

one of the most purely delightful of all operas, on long acquaintance. Among operatic comedies, only *The Marriage of Figaro*, *The Barber of Seville*, and *Die Meistersinger* can compare with it.

For this reason, or these reasons, there was great excitement early in 1950, when it became known that Arturo Toscanini would prepare and conduct a broadcast performance of *Falstaff* as the capstone to his NBC Symphony season. Unfortunately, when the time came, the performance was disappointing in several ways, and although the recording made at that time has been cleaned up to a large extent — partly, it is a good guess, through the use of rehearsal tapes — it is still satisfying only in a very limited way.



*Maestro Toscanini: a firm beat helps, but no Falstaff cast can start from scratch.*

As a record of the tempos chosen by the *Maestro* on these occasions, it will always have reference value. As a record of his intentions with regard to the score as a whole, it will always be worth study. But as a recorded performance of *Falstaff* it leaves so much to be desired that it cannot be recommended without large reservations.

Of the singers in the performance, it seems quite safe to say that Cloe Elmo, the Mistress Quickly, is the only one who had sung her role in the opera house. It may also be significant to note that she is also the only one who is entirely satisfactory in terms of any kind of absolute standards. This is not to say that it is theoretically impossible for a conductor of Mr. Toscanini's authority and personal force to take a cast of singers unfamiliar with their roles and coach them in all they need to know. It is to say, with great regret, that in this case he obviously did not succeed in finding singers whose voices suited him and who could be taught in the amount of available rehearsal time. However tractable a Giuseppe Valdengo may be, it is apparently just not possible for even a Toscanini to turn a so-so Ford into a good Falstaff simply by willing it so and making him sing on the beat.

In general, the performance on the finished records — if not on the original broadcast tapes — is accurate. But it has very little room to recommend it. Mr. Valdengo tries hard, and, as usual with him when under the eagle eye of Mr. Toscanini, sings rather better technically than is his habit; but he is basically humorless and so occupied with negotiating relatively unfamiliar notes that he realizes no more than the outline of a character. Of the ladies,

Miss Elmo, a Quickly of long and distinguished experience, is the only one who can cope with the notes and text and Mr. Toscanini at the same time. At this point, it ought to be remarked that although the rhythms are characteristically firm all the time, most of the tempos are not extremely fast. In other words, the problem is not so much that Mr. Toscanini, as he sometimes does, rushes the singers into being inexpressive, as that they just don't know very much to express. Herva Nelli, Mr. Toscanini's constant soprano, shows rather more volatility as Mistress Ford than might be expected of her, but it really isn't enough. And although both Teresa Stich-Randall and Nan Merriman produce a good average of attractive tone, neither shows much knowledge about what to do with it in the context of this music. As Ford, Frank Guarreta does neither himself nor the role complete justice; and although Antonio Madasi, the Fenton, is relieved by the engineers of his last-act broadcast embarrassment, he cannot be called even satisfactory. The minor roles are not well cast, ranging from Gabor Carelli's reliable Caius (he would be a much better Fenton), through Norman Scott's dull Pistol, down to John Rossi's unfortunate Bardolph.

As for the engineering, it still sounds like a studio 8-H broadcast, with exceedingly dry, hard orchestral sound and little that is flattering to the voices.

The other available *Falstaff* recordings are two: There is the ancient Columbia Entré with Giacomo Rimini giving a performance of some distinction in the title role, Pia Tassinari as an utterly charming Mistress Ford, and an assortment of other good La Scala singers in a sometimes inaccurate but always spirited performance conducted by Lorenzo Molajoli; the sound is tubby and low-fi, but bearable.

The preferable version — and the best of all three, taken as a whole — is the Cetra. Giuseppe Taddei is a humorous, solidly artistic Falstaff, and the cast is also graded by Rosanna Carteri and Lina Pagliughi, whose singing in the last act is truly fabulous. Mr. Rossi may not be a Toscanini, but he gets a good, clean orchestral performance, and he does have the sovereign advantage of a cast whose members know their business. Advice: If you want a *Falstaff*, buy Cetra by all means. If you want a souvenir of the 1950 Toscanini broadcasts, cleared of bloopers, buy Victor. J. H., Jr.

### VERDI

#### *La Traviata*

Giuseppe Verdi: *La Traviata* (opera in four acts; libretto by F. M. Piave, after Alexandre Dumas' play, *La Dame aux Camélias*).

Maria Callas (s), Violetta; Ede Gandolfo Marietti (ms), Flora; Ines Marietti (s), Annina; Francesco Albanese (t), Alfredo; Mariano Caruso (t), Gastone; Franco Rossi (t), Giuseppe; Ugo Savarese (b), Giorgio Germont; Alberto Albertini (b), Baron Douphol; Gino Bianchi (bs), Marquis d'Obigny; Mario Zorogniotti (bs), Doctor Grenvil. Orchestra of Radio Italiana, Turin, and Cetra Chorus; Gabriele Santini, cond. CETRA C 1246. Three 12-in. \$17.85.

Sad to say — and I might as well begin by saying it — this recording still leaves the

*La Traviata* sweepstake wide open. This makes the fourth LP version of the opera, and not one is as good as performances that are given quite casually every year, without anyone thinking twice about them. Each has different qualities, to be sure, but not one is even remotely describable as a first-class performance. Nor one, in fact even has the elements needed for a first-class performance. Of the lot, the new Cetra set is, in a way, the best compromise set to buy *ad interim*. It has good, modern sound; the general shape of the performance is idiomatic; it has (for enthusiasts) Maria Callas. But it is certainly no prize.

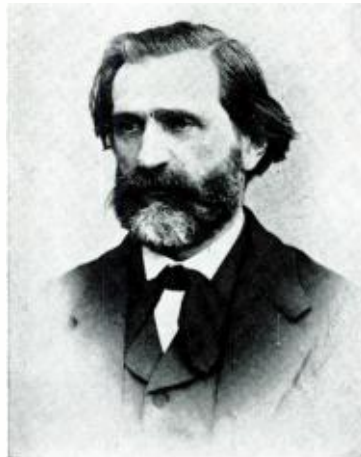
It is hard to understand why the recorded *La Traviata* situation is as unsatisfactory as it is. Certainly there would be what marketing people call sales potential in a really jam-up performance, well recorded, and certainly there is no lack of casting material around. After all, *La Traviata* has a continuous performance history in practically every opera house in the world. And, also after all, it would be safe to bet that over ninety per cent of singers who know any Italian opera roles at all know at least one in *La Traviata*. It is bread-and-butter opera. All sopranos, except a few with very heavy voices, know Violetta. All tenors, similarly qualified, know Alfredo. All baritones, including those hardly qualified at all, know Germont. Yet nobody has managed to record a performance that is in all respects good enough to rate favorable notices as a transient thing, much less good enough to cherish and guard and play over and over again on records. Maybe record companies, like opera companies, make the cynical calculation that since they can sell *La Traviata* even in a second-rate performance there is no reason why they should waste money on a first-class one. Or maybe they have just been unlucky.

Be that as it may, the sole distinction of the Cetra set is Maria Callas, and she, on the records, is nothing special as a Violetta, except in the coloratura at the end of Act I. There she is, as might be expected, quite phenomenal — or must seem so to members of a generation that has come to accept as practically axiomatic the idea that sopranos who are good Violettas in the last three acts must be excused for having to pump pretty hard at the end of the first. But, aside from her *Sempre libera!*, Miss Callas is less impressive here than in any of her other recorded roles. She makes the climaxes and tends to coast in between them. Whether as cause or effect, she also does some pretty disillusioning singing. Listeners who are familiar with her recording of *La Gioconda*, particularly, will be familiar with the kind of cloudy tone she gets at *mezza voce*, on occasion, as if she were singing through the neck of a bottle. Here this is almost the rule. It is neither very attractive as sound nor — certainly — always germane to the musical context. It is one thing for a Violetta to sound legitimately unhappy about the way her chat with Germont is going, but it is quite another for her to sound as if she has a speech impediment.

The rest of the cast, if not exactly provincial, is less than glittering. Francesco Albanese is a competent, routine Alfredo, but no more — the kind of singer you can listen to without pain and forget completely 15 minutes after the last note has died away. The Germont, Ugo Savarese, is a similar

case. The comprimarios, aside from Mariano Caruso, who is a decent enough Gastone, are a pretty weedy sounding lot. There may be some justice, or at least some humor, in casting a particularly witchy-sounding voice for Flora, but that doesn't make her any easier on the ears when the recording is played on wide-range equipment.

Gabriele Santini's conducting is generally musicianly and just, with a nice combination of crispness and lack of hurry, although some of his tempos (to judge from the only available evidence — the finished recording) seem oddly juxtaposed, and although a little more firmness might have been helpful in the long run. The sound, where soloists only are concerned, is good, with voices close-to and the orchestra only a little recessive. In ensemble scenes, however, there should be serious questioning about balances. Why, for instance, during the third-act card game, do the comprimarios and chorus have to sound as if they were all



Giuseppe Verdi. A bread-and-butter opera needs a little jam to succeed on records.

the way offstage? This involves the whole question of theatrical perspective on records, and it is surely not fair to dogmatize. But things like that can be very bothersome.

The story of the competition is not a happy one. There is the Remington set, which has no positive distinctions at all and does have some hilariously negative ones. There is the aging Columbia set, which has a real pro Violetta in Adriana Guerrini, a quite satisfactory Germont in Paolo Silveri, but an unendurably sappy Alfredo in Luigi Infantino. And there is the RCA Victor set, in which Arturo Toscanini, having chosen, in the main, a competent cast, spends the whole performance thwarting their efforts to sing with tempos that are both fast and rigid, while getting from the NBC players a fabulous orchestral performance. There are, of course, rights and wrongs about these tempos and their application, but the fact remains that the performance is vocally stiff and inexpressive — and not even literally accurate. Of the three, the Columbia is least desirable, on technical and genre grounds, and choice between the other two must be governed by a narrow computation of whether Miss Callas' in-and-out Violetta is a greater curiosity than Mr. Toscanini's conducting the opera as if the singers were

his enemies. As a personal matter, I would take the Cetra, simply because Mr. Santini, for better or worse, does allow the voices to sound. J. H., Jr

#### VIVALDI

*Concertos: For Viola d'amore and Strings, in D Minor; For Strings, in B Flat; for Violin, two Cellos and Strings, in C; For Oboe and Strings, in D Minor*

Virtuosi di Roma (Collegium Musicum Italicum), Renato Fasano, cond.

DECCA DL 9679. 12-in. 15, 5, 9, 10 min. \$5.85.

Of all the groups who cannot resist having a try at Vivaldi for records, the Virtuosi di Roma are the most consistently persuasive. Accepting the Venetian as essentially a melodist, they play his music as diversion, in contempt of the austere tradition of the period to which the composer belonged. On the present disk the four pieces are warmly amiable, and distinctively refined at the same time, as if they had been written 50 years later than they were. The B Flat and C Major Concertos are especially inviting examples of the Vivaldi-Fasano alliance. — A harpsichord endorses the bass line in the four Concertos, and the small ensemble, not easy to record with its preponderance of violins, has received a discreet registration from the engineers which is pleasantly competent and in no way distinguished. C. G. B.

#### VIVALDI

*Concertos: For Violin, in G Minor, Op. 12, No. 1; For Violin, in A Minor, Op. 3, No. 6; For two Violins, in D Minor, Op. 3, No. 11; For Flute, in D, "Bullfinch," Op. 10, No. 3*

Chamber Orchestra of the Vienna National Opera, unconduted; with Jan Tomasow and Wilhelm Huebner, violins, George Harand, cello, and Ludwig Pfersmann, flute.

BACH GUILD (Vanguard) BG 538. 12-in. 13, 9, 10. 10 min. \$5.95.

The collection is pleasantly called "A Bouquet of Vivaldi." It is a good collection if we admit that heterogenies, pleasantly titled, are a proper utilization of LP. All these concertos have been recorded elsewhere, and it must be assumed that music-lovers susceptible to the lively charm of Vivaldi have several of the other editions.

The string orchestra is of less diminutive dimensions than we are usually granted in this kind of music. A harpsichord played by Dr. Gustav Leonhardt fills in the continuo, and it may be presumed that the harpsichordist controls the time of these familiar concertos, which do not need a conductor if competent players have had a rehearsal or two. It is apparent at least that musical brains supervised the preparation of these performances, for the style is mutable as befits works of different patterns. We can hear a rather severe stateliness punctuated by levity, and this kind of contrast does not seem here to be a whim of performers but an impulse received from the dynamic nature of the music itself. Allowance made for the fact that string orchestras are seldom ingratiating on records and that the violins are tolerable only with the treble sharply reduced, the reproduction is of standard efficiency. C. G. B.



## WAGNER

*Symphony in C Major*

Symphony Orchestra of Radio Leipzig; Gerhard Pfleger, cond.

*Polonia Overture*

Symphony Orchestra of Radio Berlin; Adolf Fritz Guhl, cond.

URANIA URLP 7116. 12-in. \$5.95.

As Paul Affelder points out in his good notes that accompany this record, considering the fact that Wagner is one of the greatest and most controversial composers in history, he is represented in the repertoire by remarkably few works. These two compositions are in the huge quantity of non-performed Wagner. Both date from the 1830s. The *Symphony in C major* had its premiere at the hands of the great Leipzig Gewandhaus Orchestra, so this record brings it home again, so to speak. A sound, well-articulated composition, constructed along classical lines, it sounds more like undistinctive late Mozart or early Beethoven than like later Wagner. If it were *not* by Wagner, though, it would very likely be performed never rather than seldom, for it really has no more claim to currency than many other similarly good symphonies by composers who are now no more than names in reference books. The *Polonia Overture* is less attractive. It is noisy, conventional nineteenth-century battle music of negative distinction. Both are heard in decent enough radio performances, decently enough transferred to vinylite. Recommended to the curious. J. H., Jr.

## WILTON

*Trios for Violin, Viola and Violoncello:*

No. 1, in A; No. 3, in C; No. 6, in F.

— See Haydn.

## WOLF

*Songs*

Hugo Wolf: 16 songs: *Harfenspieler Lieder* No. 1 (*Wer sich der Einsamkeit*), No. 2 (*An die Türen*), and No. 3 (*Wer nie sein Brot*); *Erschaffen und Beleben*; *Genialisch Treiben*; *Phänomen*; *Anakreons Grab*; *Ob der Koran von Ewigkeit sei?*; *Cophtisches Lieder* No. 1 (*Lasset Gelehrte*) and No. 2 (*Geb! gehorche*); *Alle gingen, Herz, zur Ruh*; *Wer sein holdes Lieb verloren*; *Verschwiegene Liebe*; *Lebewohl*; *In der Frühe*; *Fussreise*.

Dietrich Fischer-Dieskau (b); Gerald Moore, piano.

HMV ALP 1143. 12-in. \$5.95.

It is almost impossible to write about performances as fine as these without feeling terribly clumsy and inadequate. Certainly this is some of the best Lieder singing, and playing, on records; but comparisons of value are entirely aside from the point when vital fire is struck and the music itself comes alive. Dietrich Fischer-Dieskau's voice is almost incredibly lovely in quality, and quite incredibly varied in color. It is all very well to speak of the intelligence and taste, the skill, the combination of great sensitivity and manly strength that mark his work. But the total accomplishment is something more than the sum of these, for everything he does is informed by a natural musicality that cannot be taught or learned or — least of all — described. However it happens, in these performances the songs become the singing of them, and the singing becomes the songs. This creative and re-creative fusion is not common in any case, and certainly not with these songs, which are among the greatest and interpretatively most difficult ever written, for pianist and

singer alike. The record would be cheap at twice the price. Unhappily, there are no texts, only paraphrases and not very satisfying notes. Engineering: excellent, natural, room-type sound; extra fine surfaces. Very highly recommended. J. H., Jr.

## COLLECTIONS AND MISCELLANY

## A LEROY ANDERSON "POPS" CONCERT

Leroy Anderson and his "Pops" Orchestra DECCA DL 9749. 12-in. 33 min. \$5.85.

Leroy Anderson has long been known as a first class tunesmith, his "Blue Tango" topped the Hit Parade for some months, as a composer of amusing light music, both "Syncopated Clock" and "Sleigh Ride" are from his pen, and as a conductor and orchestrator of considerable ability. He is, in fact, something like an American counterpart of England's Eric Coates. This new recording exposes these abilities with great success. With the exception of the two Irish numbers, and "The Typewriter," that ingenious number using the office machine as a rhythmic agent, the remaining selections are all new. Nearly all are up to the composer's usual high level, which is to say, very good. Particularly effective are the tango rhythms of "The Girl in Satin," the delightful cross-rhythms of "Song of the Bells," and "Bugler's Holiday." The last, a companion piece to the composer's "Trumpeter's Lullaby," calls for a good deal of virtuosity on the part of the players, and will

## L'ANTHOLOGIE SONORE



THE FIRST flowers of *l'Anthologie Sonore* (*The Anthology of Tones, or The Tonal Garland*) were pressed into disks in 1933. The disks were of French origin, planned and supervised in the making by a German refugee, Dr. Curt Sachs, who had already directed a similar venture for the Lindstrom company's, *Two Thousand Years of Music*. This sort of thing was in the air then, for English Columbia had her *History of Music*, supervised by Dr. Percy Scholes. Of the three, the *Anthology* aspired highest, was the most estimable and remains the most engaging.

The originals were of course all 78s, issued customarily two each month perseveringly throughout the long years of international economic stagnation which began in the United States in 1929, when domestibles fell in price while nearly every other price was rising. It was a hard time in which to sell esoteric records: the two dollars required for an AS disk of eight minutes' duration could buy, in the drabest of the Thirty's, 10 pounds of porterhouse or 15 pounds of coffee.

Yet people did buy those records, including many who forewent porterhouse or pork liver to have them. Poor discophiles purchased

from a spiritual necessity, and some rich ones perhaps too: but possession of AS disks conferred a distinction of discriminating aesthetic understanding on a man, like the possession of a scarlet Jaguar today. No doubt the enterprise could not have remained alive without this beneficent snobbery.

The Haydn Society is now reprinting *l'Anthologie* on LP's directly for American discophiles, just as the Gramophone Shop of New York formerly did for the SP's. In addition, the Haydn Society is introducing — and has already introduced — supplements to the AS recorded on tape and specifically intended for long-playing disks. Almost all the original AS collection of about 170 double-sided 78s has been re-recorded for 33s, and reinforcements of the new LP's-from-birth will appear in the Haydn Society catalog two or three times a year.

The *Anthology* is in effect a recorded epitome of the history of Western music from the Tenth Century through the Eighteenth. It attempts to include all principal currents with one important exception, but bulges perforce with music of the Seventeenth and Eighteenth Centuries. The important exception is music triumphantly established in our contemporary repertoires, about which it was felt that enlightenment is not needed. The progression is in general chronological within types, as the titles of the volumes already issued show: I *Gregorian Chant to the 16th Century*, II *Vocal Music of the 15th, 16th and 17th Centuries*, III *Instrumental Music of the 16th, 17th and 18th Centuries*, IV *French and German Chamber Music of the 17th and 18th Centuries*, V *German and Italian Chamber Music of the 17th and 18th Centuries*, VI *Operatic and Vocal Music of the 17th and 18th Centuries*, VII *Orchestral and Vocal Music of the 18th Century*. Volume VII contains four records, each of the other volumes five.

The disks individually have titles more specific. The following are cited at random: AS-4, The 15th Century; AS-8, The Italian Madrigal at the End of the Renaissance; AS-10, 16th Century Vocal Music of Russia, Poland, Spain and England; AS-12, Brass and Orchestral Music of the 16th and 17th Centuries; AS-19, The Flute at the Courts of Frederick II and Louis XV; AS-28, The



most likely be the despair of budding trumpeters for some time.

The performances are extremely spirited, let nobody think this is background music of any kind, well played, and given about the best sound I have yet heard on a Decca record. J. F. I.

#### BACH

*Brandenburg Concerto No. 3*

#### BACH-BACHRICH

*Suite for Strings*

#### VILLA LOBOS

*Bachianas Brasileiras No. 5*

#### STRAVINSKY

*Concerto in D*

New Orchestral Society of Boston, Willis Page, cond. Phyllis Curtin, soprano soloist in the Villa Lobos.

COOK/SOOT 1062. 12-in. 10, 12, 10, 11 min. \$5.95.

An amusing idea — Bach on one side and modern works more or less beholden to Bach on the other — but rather less significant and instructive in its realization than it should be, primarily because of the conductor's approach to the 18th century composer. The Bachrich arrangement of three extremely familiar movements from Bach's violin sonatas is good pop concert material, but it is quite meaningless as an exposition of Bach himself; furthermore the day is long past when a serious musician can offer a recording of the third Brandenburg with all its parts fattened by doubling and with the continuo tossed aside. Mr. Page does better by the modern works, but he has stiff competition from Stravinsky himself when it comes to recordings of the *Concerto*

in D. The Villa Lobos has not previously been recorded complete. It is for soprano voice and eight cello; the famous, long-breathed vocalise of its first movement is one of the Brazilian composer's most delectable stunts, and its second movement is a chattering dance-song in his best tropical style. Miss Curtin sings beautifully, but omission of the song text does not help either her or Villa Lobos. Excellent recording. A. F.

#### BEETHOVEN, BERLIOZ, BRAHMS, HEROLD, PONCHIELLI, SIBELIUS "Toscanini Plays Your Favorites"

NBC Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1834. 12-in. 8, 9, 8, 8, 10, 9 min. \$5.95.

*Whose favorites?* — However, from the presumptuous title and the names of the composers we can be sure what at least three of the works must be. The "Carnival Roman" in the streaking pyrotechnics here, is, *tout court, magnifique*. The "Dance of the Hours," which may be someone's favorite, is unbeatable and definitive, like an autographed, glossed, boxed morocco edition of "The Bobbsey Twins." Hungarian Dances No. 1, 17, 20 and 21 are steely and brilliant: rock candy. The "Egmont" and "Zampa" Overtures and "Finlandia" take us to the Indianapolis Speedway. Beautiful recording for the lot: warm-toned, full, outright and exact, easy to reproduce with brilliance free of stridency. It is possible to listen to the panting "Egmont" and businesslike "Finlandia" with fascinated pleasure at their revelation of the symphony orchestra, abstract. C. G. B.

DUKAS: The Sorcerer's Apprentice

FAURE: *Pelléas et Mélisande* — *Incidental Music, Op. 80*

ROUSSEL: *The Spider's Feast, Op. 17*

Detroit Symphony Orchestra; Paul Paray, cond.

MERCURY MG 50035. 12-in. \$5.95.

Mercury deserves a loud vote of thanks for allowing Paul Paray to concentrate mainly on recording the music for whose interpretation he is most renowned, namely, the works of the modern French composers. He has a way with this music that knows few, if any, parallels among present-day conductors. He makes it live and breathe, infusing it with a magic mixture of subtlety and excitement. Thus, his *Sorcerer's Apprentice* abounds in drama, suspense and humor from beginning to end; his *Pelléas et Mélisande* is full of song, sophistication and refined beauty, and his *Spider's Feast* reflects the color, wit and enduring charm of Roussel's imaginative and all-too-seldom-heard score. It is, in fact, the last-named group of "symphonic fragments" from the unusual "insect ballet" that lends chief interest to this disk. There is an elusive quality in this music which only a conductor with the Gallic background and perception that is Paray's can interpret with full justice. He has molded the Detroit orchestra into a highly polished ensemble that is admirably equipped to do his bidding, and the engineers have provided first-rate recording with a very wide volume range, from very soft to very loud. P. A.

#### WERNER JOSTEN

*Songs*

*Sumer is Icumen in; Die verschwiegene Nachtigall; Die heiligen drei Koenige; Roundelay;*

18th Century Cantata; AS-31, The Baroque Concerto.

The discal subdivisions are explicit and abundant. AS-1 has 20 short works, AS-2 has 19, and AS-4 contains 15. In later epochs the musical germ developed a lusher floriation, and the representative disks offer four, three, two and even one composition to fill their sides. (The *Anthology* does not trespass into the Nineteenth Century, when composers forgot to stop.) The records stir a ferment of composers better known to history than to listeners: Walther von der Vogelweide, Blondel de Nesles, Perrin d'Angicourt, Giovanni da Cascia, Francesco Landino, Jacopo da Bologna, Jacob Obrecht, Biagio Marini, J.-J. Quantz, etc.

General supervision, for years the responsibility of Dr. Sachs, is now entrusted to Mr. Félix Raugel. "Realization" — the filling-in of old scores with notations and notes to make them playable by modern musicians — has been effected with a learned scholarship with its sights laid on "authenticity." Whether authenticity can be obtained at a long temporal distance is a matter of no small dispute: the important thing in a historical presentation is that hearers think they hear it; and the early music in the *Anthology's* presentation does impress on us Gothic, Saracen, Romanesque, Renaissance and Lutheran images. The dry and primitive old instruments, the scholastic rigidity of construction in some and the personal tribulations of others among the earlier works indicate some centuries of archaicism, just how many most of us will be willing to leave to the experts, while we accept the appropriateness of the styles of these presentations.

On the basis of 18 sides heard, little fault may be found with the interpretations. The singers and players are specialists in the several periods, entirely capable of giving concrete form to any reasonably intelligent concept of the "authenticities" required. This is all we can ask of archaeology, that it give a similitude to our mind or eyes or ears: we have never seen a diplodocus, never heard Orpheus or a troubadour; and we accept restorations of the Acropolis on faith as veridical, when the restorers are imposing. In the *Anthology* the Pro Musica Antiqua of Brussels, the Paraphonistes de St.-Jean des Matines, Messrs. J.-P. Rampal, Veyron-Lacroix, Jean

Fournier, Ruggero Gerlin, Arthur Goldschmidt et al. are capable of impressing the required similitude upon alert susceptibilities.

— Reproduction of these disks varies in quality from surprisingly good (since so many are old disks transferred to LP) to amusingly bad. Amusingly, because blasts from a mediaeval harp and quavers from a renaissance soprano seem not foreign to a notion of archaeology, and we dare not apply our standards for what we know to what we do not know. Who is to say that mediaeval listeners did not wait eagerly for bullfrogs to sound from the harps which warmed their lichen walls?

For universities, conservatories and other places where music is taught, these records are indispensable. For the private collector some are. He is faced by the old problem of convenience versus search: here is a musical panorama ready for him, stretching from the beginning of Western tones to Beethoven's culmination, the elements numbered and waiting; but since LP, many of these elements have been offered elsewhere, and the discophile does not look for duplications for the fun of looking. Without compiling a book, a critic cannot indicate which of these disks are unique or dominant, since nearly every disk has a band or two of its music duplicated elsewhere in the LP torrent. A good illustrated musical history can be collected from records not intended to compose such a thing, but a good application of discriminating knowledge would be required to make the collection. The *Anthology* has done that work for us.

Notes and references are printed on the various covers, with the texts of the vocal music. These texts demand too much from all but the most learned phonophiles: they are not translated, and it seems an excess of optimism to expect Latin, Italian, Flemish, old French and old German in the intellectual baggage of any considerable number of people. C. G. BURKE

*L'Anthologie Sonore.* Vocal soloists, instrumentalists and orchestras. Seven volumes issued so far, as listed above, numbered Haydn Society AS-A through AS-G. These total 34 records numbered AS-1 through AS-34, available at choice for \$5.95 each.

*Gefunden; Hingabe; Song; The Indian Sere-nade; La Partenza delle Rondinelle; Guarda, che blanca luna; Frueblingsmezz; Im Herbst; Weinachten; Waldeinsamkeit.*

Sara Mae Endich (s); William McGrath (t). Werner Josten, piano.  
SPA 34. 12-in. \$5.95.

Although he was born in Germany, Werner Josten is generally regarded as an American composer, for he has lived in this country for well over 30 years and done much of his creative work here. The songs presented here are, on the whole, conservative in idiom, well made, and discreer in their appeal. Almost all are attractive, if not uniformly compelling. The duet setting of Eichen-dorff's *Waldeinsamkeit* is especially lovely. William McGrath's singing is firm and expressive (except in *Guarda, che blanca luna*, where his diction is not good). Sara Mae Endich is musical, and her middle voice is quite lovely in quality, but when the tessitura is high she has difficulties. Engineering is satisfactory, but the composer's accompaniments sometimes seemed to be pushed unduly far into the background. Texts on the jacket. J. H., Jr.

## MUSIC ON TAPE

### BEETHOVEN

*Concerto No. 5 ("Emperor")*

Vladimir Horowitz, piano; RCA Victor Sym-phony Orchestra, Fritz Reiner, cond.

### BRAHMS

### Concerto No. 2

Artur Rubinstein, piano; Boston Symphony Orchestra, Charles Munch cond.

### DVORAK

*Symphony No. 5 ("From the New World")*

NBC Symphony Orchestra, Arturo Toscanini cond.

### GERSHWIN

*Rhapsody in Blue*

### GROFE

*Grand Canyon Suite* (excerpts)

Byron Janis, pianist in the Gershwin; Hugo Winterhalter and his Orchestra.

### GRIEG

*Concerto in A Minor*

### MENDELSSOHN

*Concerto No. 1*

Ania Dorfmann, piano; Robin Hood Dell Orchestra of Philadelphia, Erich Leinsdorf, cond.

### RODGERS, RICHARD

*Victory at Sea*

Orchestra Suite from the NBC Television Production, arranged by Robert Russell Bennett.

NBC Symphony Orchestra, Robert Russell Bennett, cond.

### TCHAIKOVSKY

*Aurora's Wedding* Ballet Suite (Complete)

Symphony Orchestra, Leopold Stokowski, cond.

### TCHAIKOVSKY

### Swan Lake

Philharmonia Orchestra, Robert Irving, cond

### INSIDE SAUTER-FINEGAN

The Sauter-Finegan Orchestra

### MUSIC FOR DINING

The Melachrino Strings conducted by George Melachrino

### MUSIC FOR RELAXATION

The Melachrino Strings conducted by George Melachrino

### MUSIC FROM HOLLYWOOD

Al Goodman and his Orchestra

RCA VICTOR TC 4, TC 6, TC 7, TB 3, TB 2, TC 5, TC 1, TB 4, TP 4, TP 1, TP 2, TP 3.

All 7 7/8 ips. TC series. \$14.95 each; TB series \$12.95 each; TP series \$10.95.

As can be seen from the listing above, this is a sort of omnibus review of the initial RCA Victor tape releases. Many of the performances have been reviewed in these pages as disk-records; hence the main attention here will be focused on the sound-quality of the tape in comparison with the disks.

Several staff-members listened on several machines to samplings of these tapes. In general, a preference in one direction or another seemed to follow closely the balance of merit between the phono-pickup and the recorder used. There seemed to be general agreement that the highs were a little cleaner on the tapes, usually if not always, and the lows not quite as full.

The Beethoven concerto sounded much

## Birthday Festival of a Company and Its Biggest Star

TWENTY YEARS AGO, when the depression was taking apart the entertainment business, record sales were shared by three major firms and their subsidiaries — Brunswick, Columbia and Victor. That year only 6,000,000 disks were sold (78s, of course). The future indicated little hope; radio, which had come into its own, was offering virtually cost-free entertainment and records looked as though they would go the way of the piano-roll and the music-box. Nevertheless, four young men — three Americans, Jack Kapp, E. F. Stevens, Jr. and Milton R. Rackmil, and an Englishman, E. R. Lewis, who had already built a tremendous record empire with English Decca Limited — decided the time was ripe to begin a new American company. The idea seems obvious and simple now — single disks to retail at 35 cents each, with two popular tunes on each record, in a market where the normal disk price was 75 cents. Volume business, they were sure, would do the trick.

The next step for American Decca was to get hold of recording talent. Fortunately there was plenty around because there was little demand for what existed. Number one was a rising young crooner named Bing Crosby, who came from Brunswick along with Kapp. His was the first Decca record made, and it contained two standard if not exactly "pop" tunes; *I Love You Truly* and *Just A-Wearyin' for You*. Soon Crosby was joined by the recently-discovered Mills Brothers and the Casa Loma Orchestra. (Later there was a great rush of names from Brunswick to Decca including Guy Lombardo, the Dorsey Brothers' orchestra, Ted Lewis and Isham Jones.)

There was a catastrophe almost immediately. The first 200,000 records had been made and shipped; within days, every one of them had been returned by dealers. This is what had happened: Most of the first 200,000 records had been made for juke boxes. Juke box records were specified at 9 15/16 inches in diameter. The new Decca records were made exactly 10 inches wide. One sixteenth of an inch off, 200,000 records returned, the initial investment almost gone, — the infant company was just about ready to throw

in the towel. However, the Englishman Lewis came through with additional financing and Kapp, Stevens and Rackmil had their chance to try again. Try they did, running, it is said, from creditors all the time, until late in 1935 two gentlemen named Mike Riley and Ed Farley made a number of records for Decca, including a zany bit called *The Music Goes 'Round and 'Round*. It sold 100,000 copies, an astonishing figure for those times, and Decca showed its first profit. The following year brought the Andrew Sisters and one of their early records was another novelty bit called *Bei Mir Bist Di Schoen*. This, too, sold over 100,000 copies and Decca has never been in serious trouble since.

By the time Decca was celebrating its tenth anniversary in 1944, many changes had taken place. Lewis had sold all his stock to the public; Decca had entered the accessory business with a line of phonographs and needles; the artist roster had grown to include the Ink Spots, Judy Garland, Woody Herman, Louis Armstrong, Ella Fitzgerald and many others; Crosby had made the first million-copy record, *Silent Night*; new record categories for Decca had been opened; and Decca had made the first original-cast Broadway show recording, *Oklahoma!*, which has gone on to sell over 1,000,000 albums.

In 1950, Decca made its first real bid to compete in the classical field when it made a deal to use the matrices manufactured in Europe by both the Deutsche Grammophon Company and Parlophone Records, and in 1951, Rackmil (who had taken over the presidency in 1949 when Kapp died) bought a quarter of Universal Pictures Company's outstanding stock. Today, Decca controls three-quarters of the stock and Rackmil is president of Universal. It is no longer possible to tell whether Decca is a record company with a side interest in movie-making or Universal a motion-picture studio with a subsidiary undertaking in records labelled Decca. One thing seems fairly obvious — the collaboration is mutually profitable.

the same on tape as on disk; a good performance with the piano too forward and not much body. The Brahms was very good on both, but the record seemed to have more "hall-sound" (disk-doctored?): a lovely, romantic performance; nice Boston sound. The Dvorak has magnificent sound on both media — it promptly proved one advantage of tape by showing at once that my stylus was dirty, though it had been cleaned a few minutes earlier. The Gershwin-Grofé tape (disk not available for comparison) has brilliant, close-up sound, not unsuitable perhaps to this music; a trifle Hollywoodish. The Grieg-Mendelssohn, though not a bad recording originally, was hardly good enough to warrant issuing it as tape, particularly since the competitive disk is a low-price Bluebird edition. It's a little bodiless, though the playing is good. Except for the "Southern Cross Waltz," ("No Other Love"), the Rodgers *Victory at Sea* is a little tedious without pictures, but the tape is a fine hi-fi showpiece, noticeably wider in dynamics than my copy of the disk. Of the two Tchaikovsky pieces, the Stokowski sounds somehow newer on tape than on disk; it offers rich, blooming Stokowski sound on either. The Irving *Swan Lake* seemed to me exactly the same in both versions. R. H. H., Jr., who reviewed the Sauter-Finegan, definitely liked the tape better than the disk — "crisper all around." No disks were available for comparison with the Melachrino and Goodman tapes, but Dreamy George's famous strings come through with fine sheen, and Al Goodman's tonal variety is equally well served, though the theme-songs from great motion pictures are not uniformly great.

All told, there is a suspicion here that (a) either RCA Victor gets all the music on its primary tape onto its disks, or (b) it is purposely holding its commercial tapes at about the same level as its disks. At any rate, there isn't much difference. J. M. C.

## THE SPOKEN WORD

### SHAKESPEARE and MENDELSSOHN *A Midsummer Night's Dream*

Robert Helpman, Moira Shearer, Stanley Holloway and members of the Old Vic Company; Michael Benthal, dir. With complete Mendelssohn score: BBC Symphony Orchestra, Sir Malcolm Sargent, cond.

RCA VICTOR LM 6115. Three 12-in. 2 hr., 24 min. \$17.85.

By the time this appears, the live production will have left New York, and the crossfire of the critics, on the beginning of its nationwide tour. It was not well received, either in Britain or New York, though seats sold very well.

The reviewers' gripes were justified. *A Midsummer Night's Dream*, because it is hard to stage convincingly, is seldom given. It was hard on Shakespeare-lovers, that when a production did come along, it had to be corned up into a ballet-extravaganza — and not a very imaginative one at that — to the detriment of the play itself. The fact is that the lead players (except Stanley Holloway, as Bottom) were chosen in part for dancing prowess, and there isn't a Barrymore or a Duse in the bunch.

On the records, this is not so oppressive as on the stage. The distraction and delay of the ballet is done away with, and the actors can re-record their lines till the effect is right. I will admit a secret: I received the test-pressings of the play before the live production opened, and I thought it was fine. There is nothing inspired in the reading of the lines (though Holloway hits some pretty high spots) but it seems intelligent and is intelligible and seldom hammy. The music joins it beautifully in spirit, and is delightfully played and handsomely recorded. The editing is in the direction of de-emphasizing the Elizabethan atmosphere, but couldn't be called streamlining. The direction is unimaginative (Goddard Lieberman, for instance, could have had a lot of fun with microphone perspectives, had he been making this) but Shakespeare doesn't need much help, especially when he already has Mendelssohn. J. M. C.

### GERALDINE FARRAR

#### Comments and Poems.

Geraldine Farrar: Comments on the career and recordings of her teacher, Lilli Lehmann; The Four Marguerites (Schubert, Gounod, Berlioz, Boito); Recitations of her own poems "The Legend of the Dogwood Tree" and "The Little Christmas Donkey."

\*INTERNATIONAL RECORD COLLECTOR'S CLUB IRCC L-7001. 10-in. \$3.50.

(\*Available from International Record Collectors Club, 318 Reservoir Avenue, Bridgeport 6, Conn.)

This reissue in LP form of broadcasts by

An enormous variety of records has recently been released by Decca to celebrate their twentieth anniversary. The big one is simply titled BING. It features 89 songs made famous by Crosby and it can be bought on five 12-inch LP's or 1745 RPM extended playrecords. Between songs, the famous Groaner reminisces about the circumstances of their recording. Unfortunately, the first 40 are not reprints of the originals, but complete remakes — the originals were either unavailable to Decca or too elderly to reprint. There is a Bing-on-Decca discography in the gala package, which celebrates Crosby's fiftieth birthday as well as Decca's twentieth.

Among the others are *Peggy*, a selection of quiet songs delicately



Collaboration par excellence: Bing, Irving Berlin and the Andrews Sisters helped amass 20 happy birthdays for Decca.

sung by Peggy Lee; *Warm*, stylized vocals by a young lady named Jeri Southern; *A Night At The Roosevelt*, a must if you're a Guy Lombardo fan; and a fine Ink Spots medley entitled *Street Of Dreams* that includes such Ink Spot trademarks as *I Don't Want to Set the World on Fire*, and *Someone's Rocking my Dreamboat*. There are also a few that are not so impressive; for instance, a collaboration between Louis Armstrong and Gordon Jenkins manages to make a mockery of any talent the old master possesses. Decca's engineering, however, is consistently exemplary.

Here's a list of some of the recordings Decca has made to celebrate their anniversary. Besides those mentioned above, there are: **FOUR BOYS AND A GUITAR.** The Mills Brothers DL 5516 10-in. \$3.00.

**HARMONIZIN' THE OLD SONGS.** Fred Waring and his Pennsylvanians DL 5537 10-in. \$3.00

**MUSIC FOR SCREAMING!** Jerry Colonna DL 5540 10-in. \$3.00

**EVERYBODY DANCE.** Russ Morgan and his Orchestra DL 5528 10-in. \$3.00.

**SOUTH AMERICAN CONTRASTS.** Van Lynn and his Orchestra DL 8064 12-in. \$4.85.

**IN THE STILL OF THE EVENING.** Gordon Jenkins and his Orchestra. DL 8077 12-in. \$4.85.

**LISTENING PLEASURE.** Van Lynn and his Orchestra DL 8066 12-in. \$4.85.

**REMEMBER.** Jesse Crawford at the Organ. DL 8071 12-in. \$4.85.

**INVITATION TO ROMANCE.** Queen's Hall Light Orchestra DL 8069 12-in. \$4.85.

**ONE NIGHT OF MADNESS.** Van Lynn and his Orchestra DL 8065 12-in. \$4.85.

**CANDLELIGHT MELODIES.** Van Lynn and his Orchestra DL 8062 12-in. \$4.85.

**WHISPERING MOONLIGHT.** Van Lynn and his Orchestra DL 8063 12-in. \$4.85.

ROBERT KOTLOWITZ



Geraldine Farrar will be of interest principally to listeners who are vocal enthusiasts — more specifically, to listeners concerned with singers and singing of pre-hi-fi days. Collectors of early vocal recordings, in particular, will find Geraldine Farrar's 1939 verbal program notes to performances by Lilli Lehmann quite fascinating, although the performances themselves are not reproduced here. Perhaps of greater self-contained interest is her discussion, originally broadcast in 1935, of the treatments by Schubert, Gounod, Berlioz, and Boito of the character of Marguerite in Goethe's *Faust*, with sung illustrations from the music of each composer. This gives fascinating insight into the interpretative mind, and Miss Farrar was an exceptional artist even in the great days during which her career came. The rest of the record is devoted to readings by Miss Farrar of sweetly devotional verses written by herself. Sound: quite good enough for the purposes of the recording, with good, clean surfaces. All told, of limited interest but an attractive souvenir. J. H., Jr.

## THE MUSIC BETWEEN

by Robert Kotlowitz

### CONTINENTAL MEMORIES

Antal Kocze and his gypsies; Deutchmeister Band; Mira Jozelle, chansonette; Westminster Light Orchestra.

WESTMINSTER WL 3014. 10-in. 30 min. \$3.95.

A medley of assorted "continental" melodies that have appeared on one or another Westminster recording before. Rather far-fetched in design but not unpleasant in execution, it will neither excite you unduly nor give you many unhappy moments.

### ECHOES OF LATIN AMERICA

George Feyer, piano with rhythm accompaniment.

VOX VX 670. 10-in. 29 min. \$3.15.

*Malaquena; Siboney; La Cumparsita; Anna; Quizas, Quizas; Granada; Noche di Ronda; Brazil; Cavaquinho; El Choclo; Linda Mujer; El Manisero; Solamente una Vez; Jarabe Tapatio; Cielito Lindo; Ojos Verdes; Mambo-Jambo; Tico-Tico.*

Finished with Vienna, Paris, Italy and Broadway, George Feyer now turns his attention to South America and comes up with an alert, entertaining record. His technique, as always, is smooth as silk and he gets the usual first-rate sound.

### EVENING IN PARIS

Frank Chacksfield and his Orchestra.

LONDON LL 997. 12-in. 31 min. \$5.95.

*Mademoiselle de Paris; Tell Me That You Love Me Tonight; My Prayer; Vous Qui Passez Sans Me Voir; Pigalle; La Vie en Rose; Boom!; Ca C'est Paris; J'Attendrai; Valentine; Clopin-Clopant; La Seine; Parlez-moi d'Amour; Can-Can.*

On its own terms this is a perfectly satisfactory recording. Unfortunately, however, it

covers much the same ground as Michel Legrand's *I Love Paris*, released by Columbia last month. Like Legrand, Chacksfield wastes little motion, but where Legrand is original and sometimes startling, Chacksfield is merely careful and conventional. You can't go too far wrong here, but I suggest you listen to both records before buying. Regulation London sound helps the Chacksfield orchestra enormously.

### HOME SWEET HOME

Music Boxes from the A.V. Bornand Collection.

COLUMBIA AL 56. 10-in. 24 min. \$2.85.

*Home Sweet Home; Love's Old Sweet Song; In the Gloaming; In the Shade of the Old Apple Tree; My Wild Irish Rose; Listen to the Mocking Bird; Old Folks at Home; The Lorely; Annie Laurie; My Old Kentucky Home; Silver Threads Among the Gold; Santa Lucia.*

Music boxes were coasting along nicely as an indispensable part of the American home until Edison's "Talking Voice" was invented. This astonishing machine immediately scored a knockout comparable to the swift punch classical LPs administered to classical 78s not long ago. Music boxes have never recovered the public's favor except, in a small way, as charming museum pieces or items in private collections. The music boxes on this new Columbia recording are all from the A. V. Bornand collection, and they couldn't find a better home in these doldrum days. Bornand has been a famous name in music-box makers' circles for generations, and they have obviously taken great care in the preservation of the music box. The selections here have a good deal of sentimental warmth and they'll probably do fine to get the baby to sleep as fast as possible, but, outside of curiosity-value, you can't say much more for them. Columbia has recorded them, however, with the proper respect due the vanquished.

### LIANE, singing with the Bar Bohème Trio

VANGUARD VRS 7013. 10-in. 25 min. \$4.00.

*Ich seh so viel Gaste; Das alte Lied; Waltz pourri; Ich habe ein kleine stille Liebe; Opernball in Wien; Kalman medley; Zwei Verliebte in Wien; Tritsch-Tratsch Polka.*

Volume three from Liane and her cohorts, one of the wildest groups of cocktail-hour musicians around. No better, no worse than the two that preceded it. The sound, as always, is the highspot.

### MANTOVANI plays the Music of Romberg

LONDON LL 1031. 12-in. 38 min. \$5.95.

*I Bring a Love Song; Wanting You; Stout-hearted Men; Desert Song; One Alone; Just We Two; When I Grow Too Old to Dream; Lover Come Back to Me; Deep in My Heart; You Will Remember Vienna; Serenade; Drinking Song; Softly as In a Morning Sunrise; Will You Remember.*

#### Coming in December

A round-up of Christmas Music on records by FRED GRUNFELD.

### MANTOVANI Romantic Melodies

LONDON LL 979. 12-in. 39 min. \$5.95.

*Swedish Rhapsody; Music Box Tango; Ramona; Moonlight Serenade; Beautiful Dreamer; Luxembourg Polka; Shadow Waltz; The Moulin Rouge Theme; We'll Gather Lilacs; Royal Blue Waltz; Jamaican Rumba; Vola Colombia; Gypsy Legend; Suddenly.*

The only novelty on these two new Mantovani recordings are the tunes themselves, and they're a novelty only in the sense that Mantovani has never, to my knowledge, recorded them before. Otherwise, nothing has changed. His violins still gush enough tepid, sentimental tears to drown the whole U. S. A., and, as usual, when he gives the woodwinds and brass their chance, the melodies take a beating. As you can see, not much joy anywhere around, least of all in the arrangements, which are masterworks of the somnambulist school of orchestration, but if you are a Mantovani fan, you will probably feel very much at home in the general paralysis. Of additional interest is the wild-eyed editorializing an unidentified young gentleman has indulged himself with on the envelope notes. The sound that London has engineered here is the biggest, most brilliant you can find.

### THE MERRY YODELER Volume 2

Austrian Folk Musicians. Karl Zaruba, dir.

VANGUARD VRS 7010. 10-in. 18 min. \$4.00.

*The Merry Salzburger Polka; Your Eye is a Sun; Cuckoo Yodel; The Turlhofer; Bavarian Folk Melody; I Am a Boy from Styria; The Ditch-Digger; The Little Finch; Styrian Waltz.*

Another jolly recording for yodel-fans, made on location by Vanguard engineers. Again, there is a trio of two sopranos and tenor, a solo baritone, and probably the happiest tubaist in the world; they work well together and separately, and Vanguard supplies them with satisfactory engineering.

## THE BEST OF JAZZ

By John S. Wilson

### EARL "FATHA" HINES AND HIS NEW SOUNDS

NOCTURNE NLP 5. 10-in. 23 min.

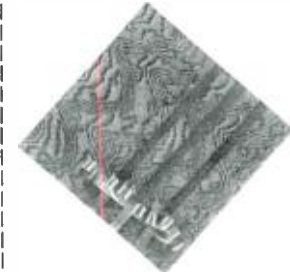
Gene Redd, trumpeter; Dickie Wells, trombone; Jerome Richardson, Leroy Harris, saxophones; Earl Hines, piano and vocals; Paul Binnings, bass; Hank Milo, drums. *Hollywood Hop; I'm a Little Blackbird Looking for a Bluebird; If I Had You; Crazy Rhythm; A Jumpin' Something; Humoresque; I Can't Believe That You're in Love with Me; The Web.*

Earl Hines, who has been making some of the more interesting "sounds" in jazz for more than a quarter of a century, has now been saddled with a "new sound" but fortunately this is more of a slogan than a reality.

**CHRISTMAS  
GIFT SUGGESTIONS**

- Romeo & Juliet / 1812 Overture / Capriccio Italien / Marche Slave** (Tchickovsky) Vienna State Philharmonic, Perlea — Vox 8700
- Bolero / La Valse / Valses Nubles et Sentimentales / Albarada Del Gracioso / Pavanne Pour Une Infante Defunte** (Ravel) Champs-Elysees Theatre Orch., Branco — Westminster 5297
- The Rite of Spring** (Stravinsky) Dorati, Minneapolis Symphony — Mercury 50030
- Appalachian Spring / El Salon Mexico / Billy the Kid / Fanfare** (Copland) National Symphony Orchestra, Mitchell — Westminster 5268
- Vienna Philharmonic "New Year" Concert** — 1954 Vienna Philharmonic (Clemens Krauss) — London 970
- Concerto No. 1 / Concerto No. 2** (Tchickovsky) Farnadi, Scherchen, Vienna State Opera Orchestra — Westminster 5309
- Clarinet Concerto / Bassoon Concerto** (Mozart) Wlach, Oehlberger — Vienna State Opera Orchestra, Rodzinski — Westminster 5307
- Young Person's Guide to the Orchestra** (Britten) — Utilizes every instrument of the orchestra — Van Bienen, Amsterdam Concertgebouw — London 917
- The Planets** (Holst) Boult, London Philharmonic Choir & Orchestra — Westminster 5235
- Concerto No. 1 / Concerto No. 2** (Liszt) Frugoni, Swarowsky, Pro Musica Symphony Orchestra — Vox 8390
- Geite Parisienne** (Offenbach) / **Les Sylphides** (Chopin) Philadelphia, Ormandy — Columbia 4895
- Scheherazade** (Rimsky-Korsakov) Philadelphia Orchestra, Ormandy — Columbia 4888
- Magnificat** (Bach) Pro Musica / Stuttgart Orchestra & Chorus, Rolf Reinhardt — Vox 8890
- Christmas Cantata No. 63** (Bach) Vienna State Opera Chorus & Orchestra, Gielen, Ross-Majdan, Knecht — Bach Guild 518
- Music Box of Christmas Carols** — Welch Chorale / Bernard Music Boxes — 23 Carols — Vanguard 428
- Christmas Carols of the World** — Royal Male Choir / Holland — Epic 3074
- Ceremony of Carols** (Britten) Copenhagen Boys Choir, Britten — London 9102 \$2.95
- Christmas Around The World** — (Antelme) Marc Honegger, Chorus — Westminster 5372
- Christmas Oratorio** (Bach) complete — Roon, Akademie Kammorchor, Vienna Symphony, Gerdingand Grossmann — Vox 7713 \$17.85
- Carnival of The Animals** (Saint-Saens) Diversant (Libert) Concert Arts Orchestra, Slatkin — Capitol 8270
- Four Suites for Orchestra** (Bach) complete — Vienna State Opera Orchestra, Prohaska — includes score — Bach Guild 530/531 \$11.90
- Christmas Carols on the Organ** — Virgil Fox, (Krievster Church Organ) — Victor 1845

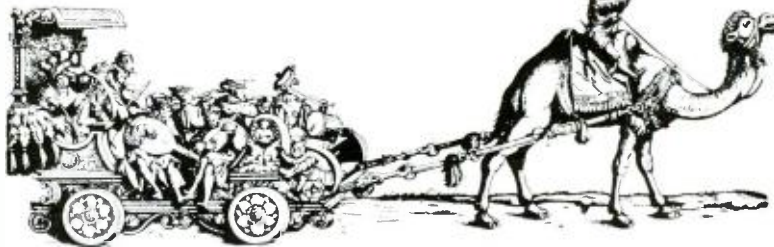
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- Varese Percussion Music LP** (Ionization, Density 21.5, Integrals) Juilliard Percussion Ensemble — EMS 401 \$5.95
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- Middlebrow Music for the Hi-Fi Fan** — Kermit Leslie — Epic 1019 \$3.00

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- Thunderstorm!** (Actual recording, Milwaukee, June 1952) / **Assorted Sounds** — Audiophile 20 \$5.95
- Adventure in High Fidelity** — **High Fidelity Suite** (Robert Russell Bennett) Set includes turntable pad & hi-fi book Victor 1802 \$6.95
- Glockenspiels / Traps / Pipes** — Organ Record — Leon Berry — Replica 501 \$4.00
- Latin Hi-Fi Organ** — Bill Knau — Replica 500 \$4.00
- Musical Organ Clock** (Vienna) — Vanguard 7020 \$4.00
- Dubbings Test Record** — Test of your Phonograph's Performance — Dubbings 100 \$3.50
- Lure of the Tropics** — Kostelanetz (largest percussion group ever assembled) — Columbia 4822 \$5.95
- Hi-Fi 3-D Pianos** — Ferrante & Teicher duo-pianists — Columbia 573 \$3.95
- Musical Gadgetry** (Volume 1) Music Boxes, Hurdy Gurdy, Xylophone Piano, Band Organ — Spectratone 1002 \$5.95
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- Drums of Afghanistan** "High Fidelity in the Land of Lost Horizon" — Tempo 2252 \$5.07
- James Fasset** — Music and Bird Songs, Cornell Univ. LP \$5.00
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- Bird Songs of America** — Location recording — Hawk Records \$4.95
- Calliope and Carousel** 12" Cook 5010 \$4.80

**NEW RELEASES**

- Appalachia / Koanga** (Delius) Beecham, Royal Philharmonic — Columbia 4915
- Wagner Overtures** (Meistersinger/Reinzi/Tanhauser/Flying Dutchman) George Szell, New York Philharmonic — Columbia 4918
- Symphony No. 3 for Organ & Orch.** (Saint Saens) Van Otterloo, Hague Philharmonic — Epic 3077
- Nutcracker Suite / Sleeping Beauty** (Tchickovsky) Van Otterloo, Morault — Epic 3078
- Symphony No. 3 "Renish"** (Schumann) Zechel, Amsterdam Concertgebouw — Columbia 4936
- Symphony No. 1 / Golden Age Ballet** (Shostakovitch) National Symphony, Mitchell — Westminster 5319
- La Procecion Del Rocio / Canto A Sevilla / Danzas Fantasticas / La Oracion Del Torero** (Turina) Madrid Symphony, Branco — Westminster 5320
- B Sonatas for Flute & Harpsichord** (Bach) Hummer, Valenti — Westminster 216 \$11.90
- "Cante Flamenco"** Anthology — Volumes 1, 2, & 3 — Westminster 5303/5304/5305 \$5.95 each
- Pelleas et Melisande** (Debussy) complete, Micheau, Maurane, Choers, Elizabeth Brasseur, Lamoureux, Jean Fournet — Epic 6003 \$7.85
- The Red Poppy** (Gligere) complete — Vienna State Opera Orchestra, Scherchen — Westminster LAB 7001 \$7.50
- Violin Concerto in D** (Tchickovsky) / **Violin Concerto in E** (Mendelssohn) Gittlis, Pro Musica Symphony — Vox 8840 UHF
- Capriccio Italiano** (Tschickovsky) / **Capriccio Espagnole** (Rimsky-Korsakov) London Symphony, Scherchen — Westminster LAB 7002 \$7.50
- Schelomo** (Bloch) / **Cello Concerto in D Minor** (Lalo) DeMachula, Van Otterloo, Hague Philharmonic — Epic 3072
- Horn Concertos 1, 2, 3, 4** (Mozart) Dennis Brain, Von Karajan — Angel 35092
- Romeo & Juliet / Serenade for Strings** (Tchickovsky) Willis Page, Orchestral Society of Boston — Cook 1169
- La Mer / Iberia** (Debussy) Inghelbrecht, Orchestra Tetre Champs-Elysees — Westminster 3327
- Vardi Requiem** — Toscanini, NBC Symphony Nelli, Barbieri, de Stefano, Shaw Chorale RCA Victor 6018 \$11.90
- Bachianas Brasilieras #25** (Villa-Lobos) / **Brandenburg Concerto #3** (Bach) / **Concerto for String Orchestra** (Stravinsky) Willis Page, New Orchestral Society of Boston — Cook 1062
- The Well-Tempered Clavier, Vol. 6** (Bach) Wanda Landowska — RCA Victor 1820
- Afternoon of a Faun** (Debussy) Florence May Festival Orchestra, Vittorio Gui — Audio Collector 502
- Pathetique Sonata / Moonlight Sonata / Appassionata Sonata** — Yves Nat — Haydn Society 109
- Harp Quartet** (Beethoven) / **Lark Quartet** (Haydn) American Art Quartet — RCA Bluebird 1073 \$2.98
- Damnation of Faust** (Berlioz) complete — Poleiri, Singher, Danco, Boston Symphony Orchestra — Victor 6114 \$17.85
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Hines is the dominating, featured force in this ensemble, playing in his customary bright, cocky manner and undertaking a couple of vocals (maybe this is the new sound) with a knowing feeling for phrasing that readily outweighs his almost total lack of voice. The disk sparkles whenever Hines is in the forefront, as he is on *If I Had You*, *Humoresque*, *I'm a Little Blackbird* ("Brownbird," Hines sings) and *I Can't Believe That You're in Love with Me*. He has his moments in the other selections but so do his sidemen who are capable but quite routine.

#### BILLIE HOLIDAY

CLEF MG C-161. 10-in. 25 min. \$3.85.

Billie Holiday, vocals; Charlie Shavers, trumpet; Flip Phillips, tenor saxophone; Oscar Peterson, piano; Barney Kessel, guitar; Ray Brown, bass; Alvin Stoller, drums.

*Love for Sale*; *Moon Glow*; *Everything I Have Is Yours*; *If the Moon Turns Green*; *Autumn in New York*.

Billie Holiday; Shavers; Peterson; Brown; Herb Ellis, guitar; Ed Shaughnessy, drums.

*How Deep Is the Ocean*; *What a Little Moonlight Can Do*; *I Cried for You*.

It is possible to start either side of this disk and be overcome with a great sorrow. On

both *Love for Sale* and *Autumn in New York*, the first band on each side, the tempo is too slow for Miss Holiday's voice these days. She fakes her way through them, talking more than singing, invoking her familiar tricks of phrasing and modulation which help to carry her along and at the same time remind one of the ease with which she used to do these things. But even as one is convinced that she is now reduced to a painful shuffle where she used to swing and strut, there comes a number such as *Everything I Have Is Yours* on which she really sings. She can still do it and there are moments scattered throughout this disk that show

*Continued on page 68*

## Old Watters in New Bottles

THERE CAN BE no doubt that there is some form of balance operating in our lives. Nature provides some devilish compensations for its smaller and seemingly weaker creatures, the mighty inevitably fall, every cloud has a silver lining just like Ted Lewis' hat, and even though bop seemed to be taking over the jazz world completely on the East Coast in the middle Forties, a vigorous revival of traditional jazz was sprouting simultaneously on the West Coast.

The primary cause, and subsequently the focal point, of this traditionalist revival was Lu Watters' Yerba Buena Jazz Band which first appeared briefly in San Francisco in 1940 before its members were scattered by the war, and then reformed in 1946. During the next few years the Watters band caught a lot of fancies — so many, in fact, that when the arid limitations of bop had become apparent and fickle ears were searching for a "new new sound," the old sound that had been reinvigorated by Watters was being heard so widely that it was readily picked up by the faddists as something new and attractive. The emphasis at this point was on Dixieland rather than the entire scope of traditional jazz which Watters played but the Dixieland resurgence was strong enough to provide even as commercial an orchestra leader as Jimmy Dorsey with one final flash of success before he sought surcease under brother Tommy's wing.

Watters' musical interest went back to New Orleans, to the stomps, blues and rags played in the early decades of this century. His instrumental setup was patterned on King Oliver's Creole Band which lorded it over the Chicago jazz scene in the early Twenties. The most notable feature of Oliver's band, instrumentally, was his use of two cornets instead of one, the cornetists being Oliver and his young protégé, Louis Armstrong.

The recordings in this set were made in 1946 within a period of less than two months, shortly after the band had been reorganized after the war. The appended list of titles suggests the energy with which Watters and his men went about digging into the past, unearthing fine forgotten tunes (who ever heard of Fats Waller's *I'm Goin' Huntin'*, or Irwin P. Leclere's *Triangle Jazz Blues?*), fearlessly tackling the Armstrong-Oliver teamwork on *Canal Street Blues*, not disdaining such frequently played items as *Copenhagen* and *Panama* and *That's a Plenty* and writing new material in this old vein with highly creditable skill — Watters' own *Annie Street Rock*, *Big Bear Stomp* and *Sage Hen Strut*, for instance.

What the list cannot suggest is the vitality, the exuberant vigor with which the Yerba Buena Jazz Band interprets this material. The two trumpets (which had replaced the cornets by 1946) of Watters and Bob Scobey, almost always working together rather than as soloists, give this band a front line wallop that cannot be found in any other contemporary traditionalist group.

Watters believed in ensemble jazz, took few solos himself. There is, however, within the ensemble context plenty of room for other soloists in the band and it is interesting to note that the exaggerated mannerisms which have come to characterize the work of Turk



Murphy and Bob Helm since they have been working unbridled in Murphy's band are not noticeable as either exaggerations or mannerisms in their work with Watters. At times they do play somewhat in their present fashion but it is briefly and as a meaningful contribution to a whole rather than, as is apt to be the case in their work now, the whole itself.

The only point that one might carp about on this set is the inclusion on each side of at least one of Wally Rose's rather tinkly piano rags. Two or three for representation might be all right but Rose's piano style is not the gripping type which can keep you coming back for more.

Since Watters broke up his band and went into retirement in 1951, the lineal descendants of the Yerba Buena Band have been Bob Scobey's Frisco Band and Murphy's group. These recordings serve to point up how far away both Scobey and Murphy have gotten from the stimulating, full-bodied musical revival that Watters sparked and, by this contrast, how important the talent, taste and integrity of Watters were in making that revival possible.

These recordings were originally cut directly on disk masters. In their transferral to tape and to LPs, they have been worked over so that their quality, even by present standards, is quite good. For the most part, there is good definition in the ensembles and reasonable presence on the solos although there are times when the balance clouds a soloist slightly.

The packaging, incidentally, is so attractive that it should not be passed by without notice. Each of the three LP sleeves is covered with a superb photo by Fred Lyon of a typical San Francisco scene. And the box in which the three disks are packaged is a striking instance of simple and compelling design.

John S. Wilson.

#### LU WATTERS' YERBA BUENA JAZZ BAND

San Francisco Style

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Lu Watters, Bob Scobey, trumpets; Turk Murphy, trombone; Bob Helm, clarinet; Wally Rose, piano; Harry Mordecai, banjo; Dick Lammi, bass; Bill Dart, drums.

Vol. 1, Dawn Club Favorites

Good Time Jazz GTJ L-12001 12-in. 36 min. \$4.85.

*Minstrels of Annie Street*; *Jazzin' Babies Blues*; *The Easy Winners*; *Ostrich Walk*; *Pineapple Rag*; *I'm Goin' Huntin'*; *Ain't Gonna Give Nobody None of My Jelly Roll*; *New Orleans Joys*; *Original Rags*; *Ory's Creole Trombone*; *Pastime Rag No. 5*; *Canal Street Blues*.

Vol. 2, Watters Originals and Ragtime

Good Time Jazz GTJ L-12002 12-in. 37 min. \$4.85.

*Annie Street Rock*; *Big Bear Stomp*; *Antigua Blues*; *Emperor Norton's Hunch*; *Climax Rag*; *Sage Hen Strut*; *Trombone Rag*; *Down Home Rag*; *Harlem Rag*; *Creole Belles*; *Sunburst Rag*; *That's a Plenty*.

Vol. 3, Stomps, etc., and the Blues

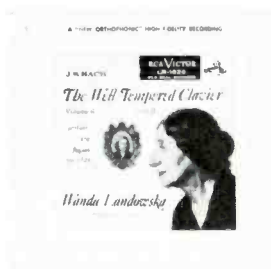
Good Time Jazz GTJ L-12003 12-in. 37 min. \$4.85.

*South*; *Chattanooga Stomp*; *Sunset Cafe Stomp*; *Copenhagen*; *Panama*; *Working Man Blues*; *Richard M. Jones Blues*; *Bienville Blues*; *Triangle Jazz Blues*; *Weary Blues*; *Friendless Blues*.

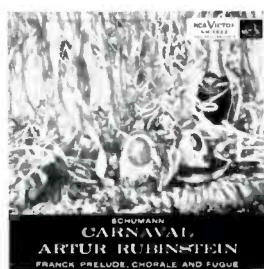




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how well she can still do it. But they are only moments and they suggest that, more than anything else these days, Miss Holiday must pick her material with the greatest care and hold to tempos that do not demand more than she can deliver.

#### ALEX KALLAO TRIO

An Evening at the Embers.

VICTOR LJM 1011. 12-in. 37 min. \$3.85.

Alex Kallao, piano; Milton Hinton, bass; Don Lamond, drums.

*Sometimes I'm Happy; The Man I Love; My Funny Valentine; Almost Like Being in Love; Speak Low; Jungle Rumba; Cottontail; I Never Knew; Love, Your Magic Spell Is Everywhere; Gone with the Wind; I May Be Wrong; Free Fantasy.*

The woods (not to mention the recording studios) are so full of jazz pianists these days that the addition of one more Steinway flailer to the ranks usually passes unnoticed. Alex Kallao, however, demands attention. Kallao is a blind, 21-year-old pianist who has been playing at the Embers in New York. These are his first records and they are deserving of attention for several reasons.

One reason is Kallao himself. He has a lovely, light touch, an amazing facility and an evident sense of taste and propriety. His playing is firm and cleanly expressed but never stolid. If at times he dwindles to the status of a cocktail pianist, there are many other occasions when he rises to stimulating heights.

But just as important as Kallao to this disk — and sometimes even more important — are the two men who complete his trio. Hinton's support on bass is superbly right, supplementing and expanding Kallao's work. When Hinton takes a solo — and he takes several — it has form and meaning. His bass is also used effectively for some imaginative, out-of-the-ordinary openings as in his bowed introduction to *My Funny Valentine* which leads to an excitingly soaring statement of the theme by Kallao. Lamond, who has long been one of the finest of jazz drummers, plays with unobtrusively helpful skill and, on the uptempo numbers, sets a drivingly rhythmic beat which could almost carry *Chop Sticks* on to triumph.

The recording is particularly impressive for the instruments are subtly balanced and caught with warmth and clarity.

#### MUNDELL LOWE QUINTET

VICTOR LJM 3002. 10-in. 20 min. \$3.85.

Mundell Lowe, Don Arnone, guitars; John Potoker, celeste; Trigger Alpert, bass; Ed Shaughnessy, drums.

*Spring Will Be a Little Late This Year; Prelude to a Kiss; How Long Has This Been Going On; Street of Dreams.*

Lowe; Arnone; Alpert; Shaughnessy; Phil Kraus, marimba and celeste.

*Pantomime; Darn That Dream; Takin' the Blues for a Walk.*

Lowe; Shaughnessy; Sal Salvador, guitar; Stix Kahn, vibes; Kenny O'Brien, bass. *There Goes Rusty; Spring Is Here.*

Guitarists have lately been recording with the apparent intent of proving what fine senses of rhythm they have. There is no desire here to discount a fine sense of rhythm

but when everybody is trying to swing like Charlie Christian a point of diminishing returns must eventually be reached when the listener no longer cares even if a guitarist sounds like sixteen superimposed Charlie Christians. Mundell Lowe holds himself aloof from this rhythm race. His interest is the ballad, approached gently, relaxingly. The trap here, of course, is utter deadness but Lowe craftily avoids that by providing the support of a second guitarist to keep things moving plus the heightening ping of either vibes, celeste or marimba. The various quintets represented on this disk are polished groups which play with quietly moving intensity. The group in which John Potoker plays celeste is admirably effective in the difficult art of keeping a slow ballad floating easily and happily while the group which includes Phil Kraus on marimba injects a fittingly impish gaiety to *Darn That Dream*. This pleasant, unobtrusive and quiet jazz has been recorded with care and intelligence.

#### LAURINDO ALMEIDA QUARTET, VOL. 2

PACIFIC JAZZ PJLP 13. 10-in. 24 min. \$3.85.

Laurindo Almeida, guitar; Bud Shank, alto saxophone; Harry Babasin, bass; Roy Harte, drums.

*Terra Seca; Speak Low; Acertate Mas; Baa-Too-Kee; Atabaque; Amor Flamengo; Stairway to the Stars; Inquietacao.*

This disk owes at least as much to Bud Shank as it does to its nominal star, Laurindo Almeida. The combination of Shank's alto saxophone and Almeida's guitar points up interesting qualities in both instruments, giving an added dimension to the lead instrument when one is playing in support of the other and blending provocatively in duets. Both men are challenging soloists. Almeida's agile fingering is often very expressive, particularly on such out-and-out Spanish numbers as *Amor Flamengo*, while Shank's appearances are marked by little masterpieces of subtle creativity. Shank is on his firmest footing in the two American selections — he has a solo on *Stairway to the Stars* which is a wonderfully brooding, searching thing — but his horn is used with great imagination on the Latin pieces. Shank is probably as fine a saxophonist as there is on the jazz scene today and this disk merely serves to confirm his status.

#### ROY ELDRIDGE

The Strolling Mr. Eldridge.

CLEF MG C-162. 10-in. 28 min. \$3.85.

Roy Eldridge, trumpet; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Alvin Stoller, drums.

*Willow Weep for Me; When Your Lover Has Gone; Echoes of Harlem; When It's Sleepy Time Down South; Somebody Loves Me; Feeling a Draft; I Can't Get Started; Don't Blame Me.*

Roy Eldridge's career on records has been long but scarcely brilliant despite the wide admiration in which he is held by both listeners and his fellow musicians. The flaw has often been inadequate material, for Eldridge is a musician whose ideas are sound but not prolific. This point is made very clearly on this generally excellent disk, definitely one of Eldridge's best. When he is taking a slow, easy approach to such things

as *Willow Weep for Me, Echoes of Harlem, When It's Sleepy Time Down South* and *I Can't Get Started*, he develops his solos intelligently, tastefully, sometimes brilliantly. In most of these instances, his slow pace limits him to one chorus or possibly one and a half. When he is moving at a faster pace and has time to get in more than two choruses, which happens on *When Your Lover Has Gone* and *Somebody Loves Me*, he is apt to draw a dreadful blank after working the tune over once or twice. *Feeling a Draft* is an example of the aimlessness that hits him when he has nothing much to work with. The four slow solos on this disk are moving instances of moody jazz creation and are fine demonstrations of what Eldridge can do when he is not forced to stretch himself too thin. His horn has been recorded at close quarters with warmth and fullness.

#### THE AL HAIG TRIO

ESOTERIC ESJ-7. 10-in. 29 min. \$4.00.

Al Haig, piano; Bill Crow, bass; Lee Abrams, drums.

*On the Alamo; Body and Soul; Isn't It Romantic; All God's Chillun; Royal Garden Blues; Autumn in New York; Moonlight in Vermont; Gone With the Wind.*

#### TEDDY WILSON

Soft Moods.

CLEF MG C-156. 10-in. 26 min. \$3.85.

Teddy Wilson, piano; Arvell Shaw, bass; J. C. Heard, drums.

*Air Mail Special; Night and Day; Nice Work If You Can Get It; Cheek to Cheek; East of the Sun; Autumn in New York; Isn't It Romantic; You Go to My Head.*

Teddy Wilson and Al Haig are, respectively, a long established and a long absent pianist. Wilson has been around for so long playing in his cool and nimble fashion that he is often overlooked in the flood of present day pianists. He is at his best, I feel, when he is working with a moderately paced beat on a tune which has some measure of sophistication in its melodic line. This disk offers several instances of this essential Wilson — *Autumn in New York, You Go to My Head* and *Night and Day*. His manner is, as ever, direct, thoughtful and disarmingly casual. Although he tends to thin out at a fast clip — e.g., *Air Mail Special* — he is warmly and rhythmically inventive on such quickly paced show tunes as *Nice Work If You Can Get It* and *Cheek to Cheek*. On the whole, this is a very successful collection.

Haig was a prominent figure on the jazz scene in the middle and late Forties when bop was emergent. He was, in fact, practically the house pianist for the leading boppers, playing a somewhat effacing role and then disappearing — apparently completely. His return on this disk is welcome for Haig is a talented and intelligent pianist. His playing is characterized by delicacy, a feeling for lyricism and a clean, unembellished manner of expression. Given such material as *Body and Soul; Isn't It Romantic* and *Moonlight in Vermont*, his variations are developed with thought and charm. He is at a disadvantage on some of the faster numbers because of a drummer who is both obtrusive and tedious although fortunately his opportunities for obtruding tediously are few.

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## building your record library

number fourteen

### JAMES HINTON, JR., DUPLICATES A MET SEASON ON DISKS



TO CALL THE United States a one-opera-company nation would be exaggerating. But so far as concerns the portion of the population that depends on electronics for its music, it might as well not be. For the better part of the year, outside of New York, opera is largely two things: Recordings and the Saturday afternoon broadcasts from the Metropolitan Opera House.

This situation is hardly ideal from any point of view, but since it does exist, it may not be entirely aside from the point of a series on building a record library to take an advance look at the 1954-55 Metropolitan season and suggest recordings that relate to the operas to be given and to the singers who will be heard in them. But before naming a single catalog number it should be made clear that not in all cases can these suggestions be taken as absolute recommendations. Relating, as they do, to a stipulated repertoire of 25 operas and to a particular roster of singers, they hardly could be.

Still, simply because two performances are different it is not necessary for one to be better than the other, much less "definitive." There can never be too many fine performances, nor too many fine recordings, of operas that are worth while. And even badly flawed or technically sub-par recordings can deserve to be cherished if for their owners they evoke or help recapture even a moment when the spine tingled and excitement made the breath come short.

The first opera on the Met's 1954-55 list, going down alphabetically by composer, is Bizet's *Carmen*. No present recording is ideal as a reference version of the work. On all counts, the London (LLA-6) is probably preferable, but for Metropolitan broadcast devotees the Victor (LM-6102) does make available to those who admire it Risè Stevens' interpretation of the title role, and it is fabulously well conducted by Fritz Reiner.

One of the major revivals of the season is to be Giordano's *Andrea Chénier* — as a vehicle for Renata Tebaldi's debut and for Mario del Monaco's return. The Cetra set (Cetra 1244) has Miss Tebaldi gracing an otherwise not distinguished performance, but the Victor (LCT-6014) is a better representation of the score, if a little less-than-hi-fi sound is not disqualifying. Another major revival is Gluck's *Orfeo* — this for Giulietta Simionato, who has not recorded it. The Urania (Urania 223), with Margarete Klose and Erna Berger, is fine in many ways, but not exactly to the point. Neither is the Kathleen Ferrier excerpts disk, conducted by Fritz Stiedry, for London (LL-924), a reprint but very lovely.

Those looking forward to the Metropolitan's Gounod *Faust* can do no better than the Victor set (LM-6400,) for, whatever reservations may be made about it, it does have Victoria de los Angeles' magical Marguerite, and it is soundly led and cleanly recorded. The eternal double-bill-Leoncavallo's *Pagliacci* and Mascagni's *Cavalleria Rusticana* can be covered in one blanket recommendation: London (LL-880/1 and LL-990/1), on grounds of general excellence and of Mr. Del Monaco and of the non-Metropolitan Elena Nicolai's Santuzza. The Victor *Cavalleria Rusticana*, it is true, has Zinka Milanov's Santuzza, and the Cetra Miss Simionato's, and both are very good, as is Fausto Cleva's conducting of the so-called "official Metropolitan" Columbia tandem. But both Victor and Columbia failed to get most of their Metropolitan singers in contact with roles they sing in the opera house, and the lack of routine tells.

Massenet's *Manon* is not to be had in both modern recording and a decent performance, but of all the Columbia Entré operas few can be so highly recommended as EL-6; the recording is good of its kind, and the performance has great style and is all of a piece. Similarly, Victor's old Glyndebourne recording of Mozart's *Don Giovanni* (LCT-6102) has distinction enough to outweigh technical shortcomings and make it still preferable. To represent *Le Nozze di Figaro*, though, there is the recent and excellent Columbia set (SL-114), with George London in the cast.

Three Puccini operas are scheduled, and although it is doubtful that Miss Tebaldi will sing in all of them at the Metropolitan

(and surely not on the coveted broadcasts), it is not easy to refrain from suggesting London for the lot. Victor's Toscanini-conducted *La Bohème*, (LM-6006) though, has Licia Albanese and Jan Peerce in its cast, and the Cetra set, with Rosanna Carteri and Ferruccio Tagliavini (Cetra 1237) is in its way quite as good as the London (LL-462/3). With *Madama Butterfly*, the case is cleaner-cut, for the London (LLA-8) has both Miss Tebaldi and Giuseppe Campora, who will be at the Metropolitan this season, too. The old Victor set is the only real competition, for the "official" Columbia version, again, casts singers in roles they do not sing in the opera house. The London *Tosca* (LL-660/1), again with Miss Tebaldi and Mr. Campora, and again with Alberto Erede conducting though, has competition too powerful to deny from the tremendous Angel set (Angel 3508-B) with Maria Callas — not, regrettably, of the Metropolitan.

On all counts, the Cetra version of Ponchielli's *La Gioconda* (Cetra 1241), with Miss Callas, is preferable, although the Urania cast includes Mr. Campora and Fernando Corena. And, in spite of the charms of Victoria de los Angeles' Rosina, the Cetra recording of Rossini's *Il Barbiere di Siviglia* (Cetra 1211) — with Giulietta Simionato, charming, too — is better than the Victor (LM-6104). There is no complete recording of Strauss' *Arabella*, but there are beautifully sung excerpts from it, by Hilde Gueden and Lisa della Casa, on London (LD-9027) — if in German, not in John Gutman's new Metropolitan translation. As for *Salome*, there is really no contest at all, for the new London set has a very strong cast with Cristel Goltz in the role she will sing at the Metropolitan this season.

Verdi, as usual, is well represented in the repertoire, this time with five operas. On counts of general quality, plus Miss Tebaldi, plus Mr. Del Monaco, the London *Aida* (LLA 13) is suggested. For *Un Ballo in Maschera* — failing a quick release of the Toscanini broadcast performance as a recording — take the great old Victor set (LCT 6007) with Beniamino Gigli and Maria Caniglia, with Tullio Serafin conducting. There is only one *Don Carlo*, the Cetra version (Cetra 1234). This is a splendid performance of a little-known score that is peculiarly worth listener-preparation in advance of the broadcast. The same could be said of *Otello*, and the finely paced Toscanini broadcast recording for Victor (LM-6107) has one of the possible exponents of the title role, Ramon Vinay, in the cast. Sad to say, there is no undebatably good *La Traviata* on records, but the fast, rigid Toscanini recording for Victor (LM-1115) has three Metropolitan principals — Licia Albanese, Jan Peerce and Robert Merrill.

To end the list, there are four operas by Wagner. All three versions of *Die Meistersinger* have Metropolitan associations, and this makes the problem here rather special. All told, the Columbia (SL-117) Bayreuth set has an edge in many respects, and it has Otto Edelmann, new to the Metropolitan this season, as its Hans Sachs, and Hans Hopf as its Stolzing. But, by the same token, the London (LLA 9) has Paul Schoeffler as *its* Sachs; and the Urania is conducted by Rudolf Kempe, new to the German wing this season, and has the newcomer Bernd Aldenhoff as its Stolzing, and Kurt Böhme, also new here, as its Pogner. All these are suggestions of possible interest merely. There is but one *Parsifal* — the splendid London (LLA-10) Bayreuth performance, with George London as Amfortas. And there is but one *Tannhäuser* (Urania 211). Finally, *Tristan und Isolde*: the Victor (LM-6700) by all means, for Kirsten Flagstad's great, vividly remembered *Isolde* and for Blanche Thebom's excellent *Brangäne*.

All this, of course, is but the sketchiest kind of Baedeker to the season about to begin. It does not, for instance, explore many of the tangled byways of the excerpts-from record listings. But it does, I hope, give a few *what* and *who* clues to the Saturday afternoon radio opera-goer who wants to try to out-guess Mr. Rudolf Bing. Meanwhile, good hunting — and good listening.

*"Brahms would have applauded the result."*

EDWARD CUSHING, SATURDAY REVIEW



PHOTOGRAPH BY DAN WELNER

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## stravinsky on microgroove

by alfred frankenstein

A composer's recordings of his own works must be granted a place of special authority; this is particularly true in the case of Stravinsky, whose records are deliberately designed to occupy such a position.

Stravinsky regards the disk not only as a means of increasing the audience for his music but, even more signally, as a means of establishing its definitive interpretation. For him the recording of a score is as important as its printing; the total process of publication is not complete until the recording has been made. As a result of this attitude, Stravinsky has presided over more recording sessions than any other composer in history; and he is the only serious composer of the present day whose output can be surveyed with reasonable completeness on long-playing disks.

Stravinsky's records make a magnificent case for his own performances. In most instances, when compared to the recordings of others, they completely and unarguably sweep the field. Stravinsky's recordings are always the shortest, the most dynamic in tempi, the richest and most varied in range of shading. Composers are proverbially the most cautious interpreters of their own works, but Stravinsky is always the least cautious or, to put it more accurately, the least pedantic. The most pedantic, among those who have made any large number of Stravinsky recordings, is Ernest Ansermet, whose tempi are always much slower than the composer's own. This is perplexing, for in his autobiography Stravinsky is loud in his praise of the Swiss conductor. The answer, in all probability, is that human beings change and that musical notation, Stravinsky to the contrary notwithstanding, is not an exact science.

This is a critical discography, not a musicological study, but one cannot hear recordings of the greater part of a composer's *oeuvre* without reaching some general conclusions about it.

One of these conclusions was foregone: from the point of view of rhythm, Stravinsky is probably the most inventive composer in the history of Western music. This rhythmic inventiveness remains paramount, as the most seminal and the most significant conditioning force, throughout all the curves of Stravinsky's career, and it binds together works as different as *Petrouchka* and the *Mass*, the *Piano Rag Music* and *Orpheus*.

Three other conclusions arise from a study of Stravinsky's work as a whole. They are as follows:

1. Stravinsky has been much more responsive to external circumstances than he or his official apologists will admit. He began his career under the sign of the Russian folklore movement of the late 19th century. With the first World War he was cut off from his Russian background, and he

### Editor's Comment on the Discography

To regular readers, conditioned by previous HIGH FIDELITY discographies, Mr. Frankenstein's Stravinsky collation may be at first confusing, since he does not make many record-by-record critical comparisons. Mr. Frankenstein, one of the nation's leading music-critics, is not a man to go about explaining his course of action, once chosen, but it seems to us self-explanatory. Very likely the discography dictated its own form. As Mr. Frankenstein points out, Stravinsky is unique, even among modern composers, in that he has afforded us something very like a musical autobiography, *on records*, with himself as main expositor of his own compositions. This makes a chronological exploration the most promising, with Stravinsky's musical development as main theme. But it also automatically assigns highest importance to the composer's own recorded interpretations. Other artists' efforts get second billing. (It is worth noting that in dealing with the *Symphony of Psalms*, Mr. Frankenstein here reverses a recent review of his, now giving Stravinsky first place and Jascha Horenstein second.) Hence Mr. Frankenstein's evasion of disk-by-disk comparisons: had he tried to make them, he would simply have repeated himself endlessly—"such-and-such has newer sound, so-and-so's orchestra is smoother, but the record to buy is the Stravinsky." Our own experience is in accord with Frankenstein's findings. Even when a Stravinsky recording is technically inferior, it suffices to dissatisfy us with anyone else's newer offering.

All this presupposes an interest in the music, of course, and Mr. Frankenstein has done nothing for people who prowl through discographies hunting sonic showpieces. There are a few, however, which we can list briefly. There are three very hi-fi *Firebird* Suites: the Columbia-Ormandy, the Mercury-Dorati and the London-Ansermet. Among *Sacre du Printemps* recordings, investigate the Mercury-Dorati ("Row A") and the Capitol-Steinberg ("Row H"). There is lovely sound on the little Decca-Scherman disk of *Suites Nos. 1 and 2*, and three Vox disks: *Histoire du Soldat*, *Les Noces* and *Apollon Musagete*. In general, Stravinsky himself has demanded and got excellent sound from recording companies, so all his recent Columbia's are good in sound, especially *The Rake's Progress* and *Oedipus Rex*. — J. M. C.

soon ceased to have any significant creative relationship with it. The period of the first World War is the period of Stravinsky's most iconoclastic experiments, in rhythm, harmonic texture, instrumentation, and everything else. These works are all extremely modest in their demands; from the immense symphony orchestra of the *Sacre* Stravinsky turns to the string quartet, the unaccompanied clarinet, the seven instruments of the *Histoire*. Social and economic conditions had a good deal to do with this; symphony orchestras and ballet companies were in abeyance, and Stravinsky's music of this period often conveys an atmosphere of the little back-alley experimental theaters through which the creative stream was kept alive. In some of these works Stravinsky reaches farthest north in harmonic freedom, approaches the Schönberg-Webern school — and then turns away.

Big works come forth again under the so-called neo-classical banner during the late 1920s and the 1930s. Stravinsky consolidates his position in Paris as one of the leaders of modern music. He becomes, in fact, the leader of a school, and his thinking turns on musical architecture, rule and order.

World War II provides what may well be the unhappiest period of Stravinsky's life. He comes to this country, where outlets for music like his are relatively few; and one cannot see his composition of little pieces for Broadway shows, for radio, jazz bands and the circus as anything but signs of desperation. After World War II Stravinsky returns to the main line, and again produces works of major proportions.

2. Stravinsky has established a broader creative relationship with the music of the past than any other composer of modern times; this is what is meant by the loose, journalistic phrase, "neo-classicism." In his Russian days he drew upon his immediate Russian forebears; later he came to draw upon Glinka, Pergolesi, Bach, Handel, Mozart, Haydn, Tchaikovsky, Monteverdi, and others, and yet he consistently remains Stravinsky. Modern music sets up no barriers between composition and historic scholarship, as witness such as Hindemith, Bartók, Schönberg, and Vaughan Williams, but Stravinsky's musicological curiosity has been considerably more wide-ranging than most.

3. Stravinsky's most important moods are those of monumental grandeur and exuberant wit. He is essentially an epic and comic composer, although a few of his most important scores, like *Apollon Musagète*, are hard to place in either category. He is perhaps the first great composer since Mozart to place the comic and the epic on an equal footing.

\* \* \*

All the existing LP records of Stravinsky known to the present writer are listed below, placed in descending order of preference under the titles of the works involved. All are 12-inch records unless otherwise indicated. Disks not available for comparison are listed in parentheses. Critical remarks on the works themselves are reduced to a sketchy minimum. For obvious reasons, more is said about the relatively little-known pieces than about the Stravinskian classics.

## 1908

### FIREWORKS (1 Edition)

This eruptive, brilliantly scored little piece, composed as a wedding present for Rimsky-Korsakoff's daughter, is one of the few early works of Stravinsky which the composer still enjoys playing. He plays it here *con amore*, and has had first-class cooperation from the orchestra and the recording engineers.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4398. 4 min. (In *Meet the Composer, Igor Stravinsky*.) \$5.95.

### FOUR ETUDES (1 Edition)

Splasy, brilliant, somewhat Scriabinesque piano pieces; it may perhaps be significant that Stravinsky ignores this work in his autobiography.

—Kassman, pf. GRIFFON 1003. (With Stravinsky: *Piano Sonata*, Hindemith: *Piano Sonata No. 2*, Poulenc: *Suite*.) \$5.95.

### THREE SONGS (1 Edition)

The first and third, entitled *Spring* and *A Song of the Dew*, are songs of exceptional length, in a vaguely Grieg-like style, with very brilliant piano parts. The second is the brief, wordless *Pastorale* which Stravinsky arranged for violin and woodwinds in 1933. Mme. Kurenko is one of the world's most authoritative interpreters of Russian song, and the collaboration of the composer's son as accompanist adds that much more. The recording is good, but the very vague summaries of the texts on the jacket are much less helpful than they should be.

—Maria Kurenko, sop., and Soulima Stra-

vinsky, pf. ALLEGRO AL 64. 10 min. (In *Songs of Igor Stravinsky*.) \$5.95.

## 1909-10

### SUITE FROM THE FIREBIRD (11 Editions)

The discography of this highly romantic, brilliantly colorful ballet suite is rather complicated, for in several cases one and the same recording of it has been issued in two separate editions differing only in coupling or in the size of the disk. The Stravinsky recording (available either on one side or two, although there is no difference between the versions) is the best, not only because the composer conducts it but also because the suite he uses contains two more movements than the others.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4882. 30 min. (With *Sacre du Printemps*.) \$5.95.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4046. 30 min. \$5.95.

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4700. 20 min. (With Mussorgsky-Ravel: *Pictures at an Exhibition*.) \$5.95.

—Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 889. 24 min. (With *Symphony of the Psalms*.) \$5.95.

—Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LS 300. 10-in. 24 min. \$4.95.

—Minneapolis Symphony Orchestra, Antal Dorati, cond. MERCURY 50025. 21 min. (With Debussy: *Nocturnes*.) \$5.95.

—Minneapolis Symphony Orchestra, Antal Dorati, cond. MERCURY 50004. 21 min.

(With Borodin: *Symphony No. 2*.) \$5.95.

—Leopold Stokowski and His Orchestra. RCA VICTOR LM 9029. 20 min. (With Ibert: *Escapes*, Berlioz: *Dance of the Sylphs*, Granados: *Goyescas*, Sibelius: *Swan of Tuonela*.) \$5.95.

—Leopold Stokowski and His Orchestra. RCA VICTOR LM 44. 10-in. 20 min. \$4.95.

—Symphony Orchestra of Radio Leipzig, Ernest Borsamsky, cond. URANIA RS 7-18. 18 mins. (With Mussorgsky-Ravel: *Pictures at an Exhibition*.) \$3.50.

—(Berlin Symphony Orchestra. ROYALE 1462. \$1.89.)

## 1910-11

### PETROUCHKA (6 Editions)

Stravinsky has recorded only a three-movement suite from this colossal ballet about a Russian popular fair and the moral fable enacted there by three puppets; of the complete recordings, Stokowski's is the best because it captures not only the full brilliance, vivacity, and descriptiveness of the score but also the aërated, concertante quality of its orchestration. The Mitropoulos is also extremely fine, but is somewhat heavier in texture.

—Leopold Stokowski and His Orchestra. RCA VICTOR LM 1175. 30 min. \$5.95.

—New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond. COLUMBIA ML 4438. \$5.95.

—Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 130. 33 min. \$5.95.

(—Berlin Symphony Orchestra. ROYALE 1342. \$1.89.)

(—Suite) New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond.

COLUMBIA ML 4047. 12 min. (With *Scènes de Ballet.*) \$5.95.

—(Suite) arr. Babin. Vronsky and Babin, 2 pfs. COLUMBIA ML 4470. 16 min. (With Debussy: *En Blanc et Noir.*) \$5.95.

## 1911

## TWO SONGS (1 Edition)

Brief, somewhat impressionistic songs on texts by the Russian poet, Balmont, with exceptionally elaborate piano parts recalling the piano solos of *Petrouchka*.

—Maria Kurenko, sop., and Soulima Stravinsky, pf. ALLEGRO AL 64. 3 min. (In *Songs of Igor Stravinsky.*) \$5.95.

## 1912-13

## LE SACRE DU PRINTEMPS (8 Editions)

The violent, barbaric rhythms, the primitive atmosphere, and the immense, overwhelming sonorities of this work created a legend when it was new; with the passage of time it has become possible to see that the *Sacre* is also one of the most delicately wrought orchestral works in the entire literature and one that particularly demands sensitive recording. Stravinsky's recently issued disk, coupled with the *Firebird* suite, is the best. It seems to have been taken from the same tapes as the disk listed immediately below it, but it is on one side instead of two, and its sound is somewhat more brilliant and sonorous. The performance by Monteux, who conducted the first presentations of the *Sacre*, also has profound authority. The Camden record by the "World Wide Symphony Orchestra" is said to be the old 78-rpm recording by Monteux and the San Francisco Symphony, dubbed onto LP. The interpretation sounds like it, but the quality is not as good as it was on 78.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4882. 30 min. (With *Firebird Suite.*) \$5.95.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA 4002. 30 min. \$5.95.

—Boston Symphony Orchestra, Pierre Monteux, cond. RCA VICTOR LM 1149. 32 min. \$5.95.

—Minneapolis Symphony Orchestra, Antal Dorati, cond. MERCURY MG 50030. 32 min. \$5.95.

—Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 303. 36 min. \$5.95.

—Pittsburgh Symphony Orchestra, William Steinberg, cond. CAPITOL P8254. 35 min. \$5.95.

—World Wide Symphony Orchestra, CAMDEN CAL 110. 32 min. \$1.89.

—Berlin Symphony Orchestra, Karl List, cond. ROYALE 1465. (With Milhaud: *Suite Française.*) \$1.89.

## 1913

THREE JAPANESE LYRIC POEMS (1 Edition)  
A set of aphoristic miniatures originally scored for voice and small orchestra, here recorded in a piano version.

—Maria Kurenko, sop., and Soulima Stravinsky, pf. ALLEGRO AL 64. 3 min. (In *Songs of Igor Stravinsky.*) \$5.95.

## 1914

## THREE PIECES FOR STRING QUARTET

(2 Editions)

Stravinsky has written only two short works for string quartet, but both of them are exceedingly interesting and important. The first piece in this set is a brief, vehemently reiterative, *Petrouchka*-like dance. The second is a fanastically capricious study in sound which might easily have been composed by Anton Webern. The third is a quiet, bleak, disturbing chant.

The Bartok recording has extremely fine sound, but the older Concert Hall is adequate in this respect and offers a better performance.

—Gordon String Quartet. CONCERT HALL CHS 1229. 8 min. (With *Dances Concertantes, Dumbarton Oaks Concerto, Concertina.*) \$5.95.

—New Music String Quartet. BARTOK 903. 8 min. (With Bartok: *Quartet No. 3, Bartok-Serly: Mikrokosmos.*) \$6.45.

## 1915

## BERCEUSES DU CHAT (2 Editions)

These four songs, for voice and three clarinets, are on simple, folk-like texts, but their miniaturistic, largely atonal setting again recalls the Schönberg-Webern school, although with a strange Gypsy touch. Only the first of the two recordings employs the original instrumentation.

—Arlene Carmin, contralto, and clarinets. DIAL 10. 3 min. (With *Revard, Suite No. 1, Elégie, Song of the Volga Boatmen.*) \$5.95.

—Maria Kurenko, sop., and Soulima Stra-

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vinsky, pf. ALLEGRO AL 64. 3 min. (In *Songs of Igor Stravinsky*.) \$5.95.

### THREE EASY PIECES (1 Edition)

A burlesque march, waltz, and polka for piano, four hands; the bass part is particularly easy and was intended for an amateur to play. Two years later Stravinsky reversed this arrangement in the *Five Easy Pieces* and shortly thereafter he transcribed both sets as the *Suites for Small Orchestra*. Good recording.

—Bartlett and Robertson. MGM E 3038. 5 min. (With *Concerto for Two Pianos Soli, Five Easy Pieces, Sonata for Two Pianos*.) \$4.85.

### THREE STORIES FOR CHILDREN (1 Edition)

Humorous songs in a breathlessly voluble, somewhat Mussorgskian style. The third song is accompanied only with the two notes A flat and D flat, in the bass.

—Maria Kurenko, sop., and Soulima Stravinsky, pf. ALLEGRO AL 64. 4 min. (In

*Songs of Igor Stravinsky*.) \$5.95.

## 1917

### FIVE EASY PIECES (1 Edition)

A companion set to the *Three Easy Pieces* of 1915, but here the upper part is intended for an amateur rather than the lower. The gamin-like burlesque spirit prevails. Some of the titles (*Napolitana, Española, Balalaika*) suggest folklore more strongly than the music.

—Bartlett and Robertson. MGM E 3038. 7 min. (With *Concerto for Two Pianos Soli, Three Easy Pieces, Sonata for Two Pianos*.) \$4.85.

### RENARD (1 Edition)

An unfailingly droll and lively bit of "mountebank buffoonery," as Stravinsky himself called it, for four dancers and a little orchestra which includes four singers and a prominent part for the Hungarian café

instrument known as the cymbalom. The performance, by one of the composer's pupils, was prepared under his aegis, and the recording is first rate.

—William Hess and Robert Harmon, ten., Warren Galjour and Leon Lishner, bar., Michael Zittai, cymbalom; orchestra, Robert Craft, cond. DIAL 10. 26 min. (With *Suite No. 1, Berceuses du Chat, Élégie, Song of the Volga Boatmen*.) \$5.95.

### SONG OF THE VOLGA BOATMEN (1 Edition)

A fine, sulphuric arrangement of the old tune, for wind instruments only, created as a substitute for the Russian national anthem at the time of the Revolution.

—Orchestra, Robert Craft, cond. DIAL 10. 4 min. (With *Renard, Suite No. 1, Élégie, Berceuses du Chat*.) \$5.95.

## 1917-23

### LES NOCES (3 Editions)

Stravinsky's last big "Russian" work. Like *Renard*, it is a ballet with a highly experimental kind of instrumentation — four pianos and a variety of other percussion instruments, four solo singers, and a chorus; again as in *Renard*, the vocalists are part of the instrumental ensemble. The text, derived by the composer from Russian folk sources, has to do with the ceremonies of a peasant wedding; it involves a great deal of hair-combing, well-wishing, and the invocation of blessings from a galaxy of saints. The composer insists that he uses the text solely for its syllabic values, and it is certainly not remarkable as literature, but the music is no end impressive in its manipulation of pounding, shifting, kaleidoscopic rhythms, its suggestions of Russian church chant, and its weaving of countless melodic threads of a folkloric kind.

Of the two recordings available for this study, the Rossi is the more brilliant and authoritative. It is sung in Russian which, in view of Stravinsky's attitude toward the text, is an advantage. The Hillis is sung in English, and the full text is given on the sleeve; this has its points, too.

—Ilona Steingruber, sop., Marguerite Kenney, con., Karl Wagner, ten., Eberhard Waechter, bass. Vienna Chamber Choir, pianists, and percussion. Mario Rossi, cond. VANGUARD VRS 452. 24 min. (With *L'Histoire du Soldat*.) \$5.95.

—Adele Addison, sop., Doris Okerson, con., Robert Price, ten., Arthur Burrows, bar. New York Concert Choir and Orchestra, Margaret Hillis, cond. VOX PL 8630. 26 min. (With *Mass Ave Maria, Pater Noster*.) \$5.95.

(—Lux, Moosen, Schreiber, Dresden State Opera Orchestra. 10-in. ALLEGRO 4010. \$2.95.)

## 1918

### L'HISTOIRE DU SOLDAT (3 Editions)

Again the moral tale, but one which has little in common with the lavish means and the entertaining, folkloric world of *Petrouchka*. The moral of this moral tale is pessimistic — the devil gets you in the end — and the work is a product of a profoundly disturbed period in the history of Europe and of the world. Stravinsky conceived of this piece, "to be read, played and danced," in terms of a kind of mountebank troupe to



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You can hear him on the recordings he has just made for the *Collections Discophiles Français* — released in America exclusively by the Haydn Society. Listen to his poignant interpretation of Schumann's *Fantasy in C Major, Op. 17*. This music, composed by a genius in despair, is heartbreakingly beautiful; we have never before heard it as Yves Nat plays it. He revives the Romantic Age.

Or listen as he plays the *Funeral March* in Chopin's *Sonata No. 2 in B-Flat Minor*. No other pianist quite matches his soft, lyric melancholy, his dramatic phrasing.

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- HSI-87 12" Schumann: *Fantasy in C Major, Op. 17, Symphonic Etudes, Op. 13.*
- HSI-97 12" Chopin: *Sonata No. 2 in B Flat Minor, Op. 35, Fantasy in F Minor, Op. 49, Barcarolle in F Sharp Major, Op. 60.*
- HSI-109 12" Beethoven: *Pathétique Sonata, Op. 13, Moonlight Sonata, Op. 27, No. 2, Appassionata Sonata, Op. 57.*

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perform in public squares; hence its use of only seven instruments, three dancers, and a reader. The *Histoire* is certainly Stravinsky's masterpiece in the mood of bitterness and irony, and it also is one of his masterpieces in the handling of incisive rhythms and mordant instrumental effects. Unfortunately none of the three recordings is completely satisfactory. The Bernstein, which omits the text, is curiously low in its level of volume, and some of the instrumental polyphony is not clear. The Rossi, also without text, is a more sharply projected recording, but the terse, tight-lipped interpretation is less sympathetic to the music than the Bernstein. The Oubradous is the best registration of the three, but it suffers from an excess of authenticity. Every last word of the doggerel libretto is included, recited in French, but the book is not issued with the records, and it cannot be obtained elsewhere, since it has never been published separately. It is not much fun the first time to listen to those Frenchmen talking for 10 minutes at a stretch, and one cannot begin to imagine what it would be like the tenth or fifteenth time.

—Jean Marchat, Michel Auclair, Marcel Herrand, readers; instrumental ensemble, Fernand Oubradous, cond. VOX PL 7960. 45 min. \$5.95.

—Members of Boston Symphony Orchestra, Leonard Bernstein, cond. RCA VICTOR LM 1078. 23 min. (With *Octet*.) \$5.95.

—Chamber orchestra, Mario Rossi, cond. VANGUARD VRS 452. 24 min. (With *Les Noces*.) \$5.95.

#### FOUR RUSSIAN SONGS (1 Edition)

Again the style is somewhat breathless and Mussorgskian, and quite dramatic.

—Maria Kurenko, sop., and Soulima Stravinsky, pf. ALLEGRO AL 64. 6 min. (In *Songs of Igor Stravinsky*.) \$5.95.

#### THREE PIECES FOR CLARINET (1 Edition)

Another work that would go well with Webern, or with the clarinet pieces of Alban Berg. To be sure, the ironic dances of the *Histoire* are frequently recalled, especially in the incredibly florid and difficult finale, but the first movement embodies an idea that not even Webern thought of — it is a four-voiced fugue in which three voices are silent. Listen to the music before you decide that this remark is utterly fantastic. Gorgeous recording.

—Reginald Kell. DECCA DL 9570. 6 min. (With Hindemith: *Sonata*, Debussy: *Rhapsody*.) \$5.85.

### 1919

#### PIANO RAG MUSIC (1 Edition)

One of the earliest examples of jazz rhythms in a modern harmonic framework, and to this day one of the few that amount to anything. Splendid performance and recording.

—Pietro Scarpini. COLOSSEUM 1025. 4 min. (With *Piano Sonata* and Bartok: *Piano Sonata* and *Six Bulgarian Dances*.) \$5.45.

#### PULCINELLA (3 Editions)

A ballet with songs based on themes by Pergolesi. Most of the 18th century composer's contribution is available in print and some of it has been recorded, and to see how Stravinsky adapts it to his own

harmonic and rhythmic uses without destroying its flavor or character is to understand a great deal about the above-mentioned creative relationship between this contemporary and the composers of the past, toward whom he was increasingly to be drawn after 1919. Pergolesi, in other words, is one source of the famous Stravinskian neoclassicism, which was ultimately to express itself in severe and monumental forms, but here its expression is overflowing wit, piquant, and delectable. Stravinsky's own recording is by far the best because it contains the entire score; the suites are excellent, but the work as a whole has a thrust and impact which the suites do not convey.

—Mary Simmons, sop., Glenn Schnittle, ten. Philip MacGregor, bass. Cleveland Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4830. 40 min. \$5.95.

—(Suite) Symphony Orchestra of Radio Berlin, Arthur Rother, cond. 22 min.

URANIA URLP 7093. (With Respighi: *Old Songs and Airs for the Lute, Third Series*.) \$5.95. —(Suite) Vienna Chamber Orchestra, Heinrich Hollreiser, cond. 22 min. VOX PL 8270. (With *Apollon Musagète*.) \$5.95.

#### SUITE ITALIENNE (1 Edition)

A transcription of some of the *Pulcinella* music for violin and piano.

—(Magnes, vn., and Garvey, pf. BARTOK 908. (with Serly: *Sonata*.) \$6.45.)

#### CONCERTINO FOR STRING QUARTET (1 Edition)

A splendidly vigorous, hard-driving, explosive piece, exploiting to the full the percussive string technique one especially associates with the *Histoire* violin solos.

—Gordon String Quartet. 8 min. CONCERT HALL CHS 1229 (With *Three Pieces, Dumbarton Oaks Concerto, Danse Concertante*.) \$5.95.

*Continued on page 78*

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in solo and ensemble (played by Lili Kraus) and the great "ANTHOLOGIE SONORE". Record by record, we are also making available a brilliant new treasury of French music and French performances — the magnificent Baroque choral works of Charpentier, for example, and many exclusive recordings from the *Collection Discophiles Français*. What you get from

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## Dialing Your Disks

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

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

required 800-cycle turnover; some foreign 78s are recorded with 300-cycle turnover and zero or 5-db treble boost. One-knob equalizers should be set for proper turnover, and the treble tone control used for further correction if required. In all cases, the proper settings of controls are those that sound best.

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	AES (old)	RIAA RCA ORTHO NAB NARTB	LP COL ORIG. LP LON	AES NARTB RCA ORTHO RIAA LON	NAB (old) COL LP ORIG. LP
Allied		•		•	
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Bartok		•			•
Blue Note Jazz*	•			•	
Boston*			•		•
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Canyon*	•			•	
Capitol*	•			•	
Capitol-Cetra	•			•	
Cetra-Soria			•		•
Colosseum*			•		•
Columbia*			•		•
Concert Hall*	•			•	
Contemporary*	•			•	
Cook (SOOT) <sup>1</sup>		•		•	
Decca*			•		•
EMS*	•			•	
Elektra		•			•
Epic*			•		•
Esoteric		•		•	
Folkways (most)		•			•
Good-Time Jazz*	•			•	
Haydn Soc.*			•		•
L'Oiseau-Lyre*			•	•	
London*			•	•	
Lyrichord, new* <sup>2</sup>		•			•
Mercury*	•			•	
MGM		•		•	
Oceanic*		•			•
Pacific Jazz		•		•	
Philharmonia*	•			•	
Polymusic* <sup>1</sup>		•			•
RCA Victor		•		•	
Remington*		•			•
Riverside		•		•	
Romany		•		•	
Savoy		•		•	
Tempo		•		•	
Urania, most*		•			•
Urania, some	•			•	
Vanguard*			•		•
Bach Guild*			•		•
Vox*			•		•
Walden		•		•	
Westminster		•			•

\*Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.  
<sup>1</sup>Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.  
<sup>2</sup>Some older releases used the old Columbia curve, others old AES.

## STRAVINSKY

Continued from page 77

1921

### MAVRA (1 Edition)

Dedicated to the memories of Glinka, Pushkin, and Tchaikovsky, this amiable little work is in the Russo-Italian *opera buffa* style of the 1850s, with limpid, lyrical melodies, vocal set pieces, and elaborate ensembles. In a way it represents a gesture of defiance toward the school of Rimsky-Korsakoff and Mussorgsky from which Stravinsky had come. Performed in precisely the right mood of playful relaxation, and very well recorded.

—Phyllis Curtin, sop., Sandra Warren and Arline Carmin, con., Robert Harmon, ten., orchestra, Robert Craft, cond. 35 min. DIAL 12.

—*Russian Maiden's Song* only. Maria Kurenko, sop., and Soulima Stravinsky, pf. ALLEGRO AL 64. 4 min. (In *Songs of Igor Stravinsky*) \$5.95.

—*Russian Maiden's Song*, arr. Stravinsky. Joseph Szigeti, vn., Igor Stravinsky, pf. 4 min. COLUMBIA ML 4398. (In *Meet the Composer, Igor Stravinsky.*) \$5.95.

### SUITE NO. 1, FOR SMALL ORCHESTRA (2 Editions)

Light, entertaining burlesques derived from the *Five Easy Pieces* for piano, four hands. Both recordings are excellent, but the Craft may be slightly preferable because the entire disk contains more Stravinsky.

—Orchestra, Robert Craft, cond. (With *Renard, Song of the Volga Boatmen, Elégy Berceuses du Chat.*) 7 min. DIAL 10. \$5.95.

—Little Orchestra Society, Thomas Scherman, cond. 10-in. DECCA 7529 (With *Suite No. 2* and Hindemith: *Kammermusik No. 1.*) \$3.85.

1922-23

### OCTET FOR WIND INSTRUMENTS (1 Edition)

The clarification of texture so marked in this work, its precision of form, and its lofty, Apollonian address all look forward to the epical symphonies; a masterpiece of writing for woodwind and brass. Magnificent interpretation and recording.

—Members of the Boston Symphony Orchestra, Leonard Bernstein, cond. 16 min RCA VICTOR LM 1078. (With *L'Histoire du Soldat.*) \$5.95.

1923-24

### CONCERTO FOR PIANO AND WIND ORCHESTRA (2 Editions)

This severe, clipped, toccata-like work, was composed for the launching of Stravinsky's own public career as a piano virtuoso. In recent years Stravinsky has given up piano-playing in public, but he conducted for his son's recording of the concerto. The recording by Mewton-Wood is a little



bigger in conception and equally fine in effect.

—Soulima Stravinsky, pf., RCA Victor Orchestra, Igor Stravinsky, cond. 17 min. RCA VICTOR LM 7010. 10 in. (With *Scherzo à la Russe, Pater Noster, Ave Maria.*) \$4.95.  
—Mewton Wood, pf., Residentie Orchestra, Walter Goehr, cond. 18 min. CONCERT HALL CHS 1160. (With Prokofieff: *Violin Concerto No. 1.*) \$5.95.

#### PIANO SONATA (4 Editions)

An offshoot of the piano concerto, likewise beholden to Bach in its polyphony, but with the characteristically intense Stravinskian rhythms. Among the recordings available for this study, the Scarpini is by far the most brilliant in sound and the most vivid and interesting from the interpretative point of view.

—Pietro Scarpini. 10 min. COLOSSEUM 1025. (With *Piano Rag Music* and Bartok: *Sonata and Bulgarian Dances.*) \$5.45.

—Soulima Stravinsky. 10 min. ALLEGRO AL 74 (With *Serenade in A.*) 10-in. \$2.95.

—Soulima Stravinsky. 10 min. ALLEGRO 3091 (With Ravel: *Trio.*) \$5.95.

—(Kassman. GRIFFON 1003. (With *Four Etudes*, Hindemith: *Sonata No. 2*, Poulenc: *Suite.*) \$5.95.)

#### 1925

#### SERENADE IN A (1 Edition)

A little salon piece of no great fascination composed expressly for recording. Each of its movements was planned precisely to fill one side of a 10-inch 78 rpm disk.

—Soulima Stravinsky. 12 min. ALLEGRO AL 74. 10-in. (With *Sonata.*) \$2.95.

#### SUITE NO. 2, FOR SMALL ORCHESTRA (1 Edition)

A more entertainingly slapstick piece than the *Suite No. 1*, with much emphasis on the Mutt-and-Jeff of piccolo and bassoon. Witty interpretation, fine recording.

—Little Orchestra Society, Thomas Scherman, cond. 7 mins. DECCA DL 7529. 10-in. (With *Suite No. 1*, and Hindemith: *Kammermusik No. 1.*) \$4.85.

#### 1926-27

#### OEDIPUS REX (1 Edition)

What could be more classically classical than a Greek tragedy sung in Latin, with a running narrative recited in elegant French? Perhaps the most distinctive thing about *Oedipus Rex* is that it carries forward the revival of virtuoso writing for the voice that began with *Mavra*. The singers are no longer part of an equalized vocal-instrumental ensemble, as in *Renard* or *Les Noces*, but dominate the whole picture in full floridity and brilliance. In this respect, and also in its static solemnity and in the square cut of some of its arias, *Oedipus Rex* is decidedly like a Handelian *opera seria*. The omission of the text from the record sleeve does the production no good. Fortunately the score is readily available. The sonic realism of this disk is very impressive, too.

—Jean Cocteau, narrator; Peter Pears and Helmut Krebs, ten.; Martha Mödl, con.; Heinz Rehfuss, bar.; Otto von Rohr, bass. Cologne Radio-Symphony Orchestra and Chorus, Igor Stravinsky, cond. 50 min. COLUMBIA ML 4644. \$5.95.

#### 1927-28

#### APOLLON MUSAGETE (2 Editions)

A classical ballet, conceivably the greatest ever written. Here Stravinsky goes back to the genuine classical ballet, the ballet of Viganò's era, as it was before that great art was corrupted by the inane French sculptors who turned out fountain statuary for Russian estates. Elegance, nobility, lucidity, elevation of spirit and of line—these are some of the characteristics of this magnificent score, which is for strings alone.

—RCA Victor Orchestra, Igor Stravinsky, cond. 25 min. RCA VICTOR 1096 (With *Concerto in D.*) \$5.95.

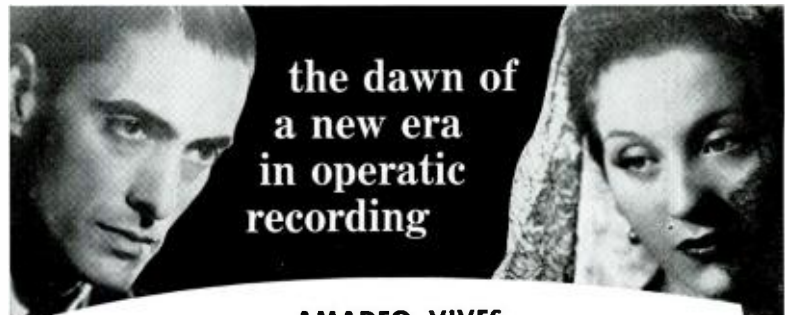
—Vienna Chamber Orchestra, Heinrich Hollreiser, cond. 25 min. VOX 8270 (With *Pulcinella Suite.*) \$5.95.

#### 1928

#### CAPRICCIO FOR PIANO AND ORCHESTRA (1 Edition)

Bubbling, effervescent, precise, the *Capriccio* reflects the early 19th century *Konzerstück*, like the famous one by Weber. The work is smaller in dimensions and lighter in tone than the piano concerto, although it was also written for Stravinsky's own use as a virtuoso. Stravinsky seldom repeats himself. Good performance, adequate recording. —Monique Haas, pf., RIAS Symphony Orchestra, Ferenc Fricsay, cond. 21 min. DECCA DL 9515 (With Ravel: *Concerto No. 2.*) \$5.85.

#### DIVERTIMENTO FROM THE FAIRY'S KISS (2 Editions)



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The beginning of a wonderful new series in the famous London catalogue, this romantic zarzuela is one of Vives' most genial creations, and a real pearl in the repertoire of Spanish traditional operettas. Based on a renowned play by Lope de Vega, the action of this work is set in Madrid during a carnival in the 1840's. The artists utilized for this complete recording are without any doubt the most illustrious in Spain and the guiding light of the entire production is that country's greatest conductor, Ataulfo Argenta. Musically, Doña Francisquita can be ranked alongside the comic operas of Rossini and Donizetti and opera fans who have been seeking something new but still melodically palatable will be delighted. The recording is technically first-class as befits the London reputation and analytical material in Spanish and English is included.

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"Inspired by the muse of Tchaikovsky," and employing themes from some of that master's obscure works, this score presents an odd, and, to my way of thinking, not very successful combination of Tchaikovskian stickiness and Stravinskian electricity. —RCA Victor Orchestra, Igor Stravinsky, cond. 20 min. RCA VICTOR LM 1075. (With *Dances Concertantes*.) \$5.95. —Orchestre de la Suisse Romande, Ernest Ansermet, cond. 23 min. LONDON LL 390 (With Martin: *Petite Symphonie Concertante*.) \$5.95.

1930

SYMPHONY OF THE PSALMS (5 Versions) Austere, dynamic, and grandly monumental, this symphony has been the most widely

performed of all the works Stravinsky has composed since the *Sacre*. Stravinsky's own recording is like some huge Byzantine mosaic. Horenstein, on the other hand, suffuses the score with a touch of Renaissance color which it can take. The other recordings are less important. —Columbia Broadcasting Symphony Orchestra and Chorus, Igor Stravinsky, cond. 20 min. COLUMBIA ML 4129 (With *Symphony in Three Movements*.) \$5.95. —Orchestra and Chorus of Radiodiffusion Francaise, Jascha Horenstein, cond. 21 min. ANGEL 35101 (With Strauss: *Metamorphoses*.) \$5.95. —London Philharmonic Orchestra and Chorus, Ernest Ansermet, cond. 23 min. LONDON LL 889 (With *Firebird Suite*.) \$5.95. —London Philharmonic Orchestra and

Chorus, Ernest Ansermet, cond. 23 min. LONDON LS 331. 10-in. \$4.95. —RIAS Symphony Orchestra and choirs, Ferenc Fricsay, cond. 24 min. DECCA DL 7526. 10-in. \$3.85.

1932

DUO CONCERTANT (2 Versions) Like Tchaikovsky, Arthur Bliss, and some other composers. Stravinsky dislikes the combination of piano and violin, and he omitted the strings entirely from his piano concerto. However, after Samuel Dushkin had successfully introduced Stravinsky's violin concerto (one of his few major works still unavailable on LP), the two gave recitals together, and a sonata-like work for violin and piano was therefore essential. Stravinsky solved the problem of combining the two instruments by writing a score in which they are almost totally independent throughout; the title, *Duo Concertant*, was not idly chosen. Over and above the interest of its unique and fascinating texture, the work is remarkable for the serene, classically poetic feeling of its movements entitled *Cantilena*, *Elogue 1 and II*, and *Dithyramb*; there is also a very Bachian *Jig*. —Joseph Szigeti, vn., and Igor Stravinsky, pf. 14 min. COLUMBIA ML 2122. 10-in. (With *Pastorale* and Bloch: *Baal Shem*.) \$4.00. —Joseph Fuchs, vn., and Leo Smit, pf. 16 min. DECCA DL 8503 (With Copland: *Violin Sonata*.) \$4.85.

1933

PASTORALE (1 Edition) An arrangement, for violin and woodwinds, of a little wordless song from the *Three Songs* of 1908. —Joseph Szigeti and woodwind quintet. 4 min. COLUMBIA ML 2122. 10-in. (With *Duo Concertant* and Bloch: *Baal Shem*.) \$4.00.

1935

CONCERTO FOR TWO PIANOS SOLI (3 Editions) Perhaps the most tremendous virtuoso piece in the entire literature for two pianos. At all events this concerto is certainly remarkable for its heroic, strenuous demands, the fullness and grandeur of its treatment, and the richness and variety of its forms. —Bartlett and Robertson. MGM E 3038. 17 min. (With *Three Easy Pieces*, *Five Easy Pieces*, *Sonata for Two Pianos*.) \$5.95. —Vronsky and Babin. COLUMBIA ML 4157. 17 min. (In *Russian Music for Two Pianos*.) \$5.95. —(Gold and Fizdale. COLUMBIA ML 4853. (With Hindemith: *Sonata for Two Pianos* and Rieti: *Suite Champêtre*) \$5.95.)

1936

JEU DE CARTES (3 Editions) Stravinsky's writings are full of words like "discipline" and "rule." He welcomes the given condition, and this is a ballet strictly according to Hoyle. It also is one of Stravinsky's most unfailingly vivacious, humorous, and outgoing scores; its Russian quotation is a salute in passing between two great musical wits. In this case, Stravinsky's own recording, from one and the same original master, is available under two different labels. It is

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old and far below contemporary standards. A new recorded version would be highly desirable.

—Berlin Philharmonic Orchestra, Igor Stravinsky, cond. 20 min. MERCURY 10014 (With *Dumbarton Oaks Concerto*.) \$5.95.

—Berlin Philharmonic Orchestra, Igor Stravinsky, cond. 20 min. CAPITOL L 8026. 10-in. \$3.98.

—(Berlin Symphony Orchestra, Gerd Rubahn, cond. ROYALE 1489 (With *Symphony in C*.) \$1.89.)

1937-38

**DUMBARTON OAKS CONCERTO** (2 Editions)  
A short orchestral piece, named after the Bliss estate near Washington where it was first performed, combining the best features

of a Brandenburg concerto, a Mozart serenade, and a Stravinsky ballet score.

—Dumbarton Oaks Festival Orchestra, Igor Stravinsky, cond. 15 min. MERCURY 10014 (With *Jeu de Cartes*.) \$5.95.

—Rochester Chamber Orchestra, Robert Hull, cond. 15 min. CONCERT HALL CHS 1229 (With *Dances Concertantes, Concertino, Three Pieces for String Quartet*.) \$5.95.

1938-40

**SYMPHONY IN C** (1 Edition)

This work has plenty of fireworks, but its general air is of briskness, clarity, delicacy and conciseness, except in the wonderfully grandiose finale. Here Stravinsky comes closest to the Haydn-Beethoven tradition. The symphony is perhaps the least well



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known of Stravinsky's major orchestral works, but the composer's own recording of it, which appeared just as this discography was going to press, should certainly do much to remedy that situation. Both performance-wise and recording-wise it is a masterpiece of gracious, fluent clarity.

—Cleveland Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4899. 23 min. (with *Cantata*.) \$5.95.

—(Berlin Symphony Orchestra, Gerd Rubahn, cond. ROYALE 1229 (With *Jeu de Cartes*.) \$1.89.)

1940

TANGO (1 Edition)

A little satiric piece of no special consequence.

—Vronsky and Babin. COLUMBIA ML 4157. 4 min. (In *Russian Music for Two Pianos*.) \$5.95.

1942

CIRCUS POLKA (3 Editions)

Composed for a ballet performed by elephants and ballerinas in Ringling Brothers' Circus. The elephants didn't like it much, but elephants have only memory, no sense of humor.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4398. 4 min. (In *Meets the Composer: Igor Stravinsky*.) \$5.95.

—Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LS 503. 10-in. 4 min. (In *Ernest Ansermet Highlights*.) \$4.95.

—arr. Babin. Vronsky and Babin. COLUMBIA ML 4157. 4 min. (In *Russian Music for Two Pianos*.) \$5.95.

FOUR NORWEGIAN MOODS (1 Edition)  
Neatly orchestrated, genial echoes of Grieg and Sibelius composed for a Broadway musical show.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4398. 8 min. (In *Meet the Composer, Igor Stravinsky*.) \$5.95.

DANSES CONCERTANTES (2 Editions)

A ballet score for the concert hall, as effervescent, *sec*, and exhilarating as fine champagne.

—RCA Victor Orchestra, Igor Stravinsky, cond. RCA VICTOR LM 1075. 20 min. (With *Divertimento from The Fairy's Kiss*.) \$5.95.

—Rochester Chamber Orchestra, Robert Hull, cond. CONCERT HALL CHS 1229. 20 min. (With *Dumbarton Oaks Concerto, Concertino, Three Pieces for String Quartet*.) \$5.95.

1943

ODE (1 Edition)

A work of great nobility and breadth composed in memory of Mme. Nathalia Koussevitzky. The second of the three movements, unexpectedly, is a lively *musique champêtre* in remembrance of Mme. Koussevitzky's delight in open-air performances.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4398. 16 min. (In *Meet the Composer: Igor Stravinsky*.) \$5.95.

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## 1943-44

## SONATA FOR TWO PIANOS (3 Editions)

Quite unlike the concerto for two pianos, this sonata is cast in small dimensions, exploits a very reserved and pure polyphony, and conquers by its charm rather than its splash.

—Bartlett and Robertson. MGM E 3038. 12 min. (With *Concerto for Two Pianos, Five Easy Pieces, Three Easy Pieces.*) \$4.85.

(Gold and Fildale. CONCERT HALL CHS 1089. 10-in. (With Bowles: *Sonata for Two Pianos.*) \$4.67.)

—(Whittemore and Lowe. RCA VICTOR LM 1705. (In *Twentieth Century Music for Two Pianos.*) \$5.95.)

## 1944

## SCENES DE BALLET (1 Edition)

Composed for Billy Rose's revue, *The Seven Lively Arts*. As Dorothy Parker would say, there is less here than meets the ear.

—New York Philharmonic Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4047. 16 min. (With *Petrouchka Suite.*) \$5.95.

## SCHERZO A LA RusSE (1 Edition)

This breezy little piece takes off from a memory of two Russian peasant concertinas but traverses a great deal more comic ground before it is finished.

—RCA Victor Orchestra, Igor Stravinsky, cond. RCA VICTOR LM 7010. 10-in. (With *Piano Concerto, Pater Noster, Ave Maria.*) \$4.95.

## ELEGY (2 Editions)

A terrifyingly polyphonic piece for solo violin or viola composed in memory of Alphonse Onnou of the Pro Arte Quartet.

—Bernard Milofsky, va. DIAL 10. 8 min. (With *Renard, Suite No. 1, Berceuses du Chat.*) \$5.95.

—(Fredy Ostrovsky, vln. CLASSIC 1029. (With Geminiani: *Sonata*, and Ostrovsky: *Capriccio Orientale* and *Je Pense à Mon Amour.*) \$5.95.)

## 1945

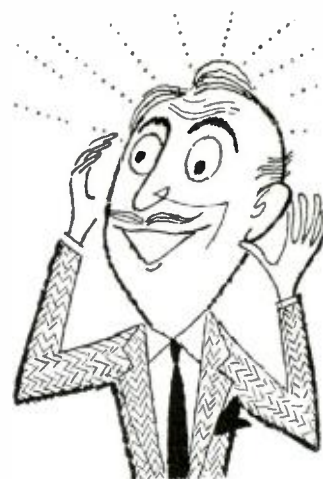
## EBONY CONCERTO (1 Edition)

A masterly study in jazz orchestration, jazz rhythms, and their grotesque and mordant uses.

—Woody Herman Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4398. 10 min. (In *Meet the Composer: Igor Stravinsky.*) \$5.95.

## SYMPHONY IN THREE MOVEMENTS (1 Edition)

On the occasion of the first performance Stravinsky said: "This symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this, our arduous time of sharp and shifting events, of despair and hope, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this symphony. It is not for me to judge." It is most unusual for Stravinsky to imply that external events could have had any influence on his creative



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imagination, but the events to which he refers do suggest a parallel to those of this magnificent work. Ingolf Dahl thinks it is a kind of summation of everything Stravinsky had accomplished up to that time: the richness of rhythm, the erudite and complex harmony, and the concertante orchestration which Stravinsky had long employed are here brought into a new and immensely moving synthesis.

—New York Philharmonic-Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA ML 4129. 25 min. (With *Symphony of the Psalms*.) \$5.95.

1946

#### CONCERTO IN D (2 Editions)

A remarkably complete and inclusive symphony within a rigidly limited framework of time and instrumental resource. A chamber orchestra of strings is exploited for practically everything it can do.

—RCA Victor Orchestra, Igor Stravinsky, cond. RCA VICTOR LM 1096. 10 min. (with *Apollon Musagète*) \$5.95.

—New Orchestral Society of Boston, Willis Page, cond. COOK SOUNDS OF OUR TIMES 1062. 11 mins. (With Villa Lobos: *Bachianas Brasileiras No. 5*, Bach: *Brandenburg Concerto No. 3*, and Bach-Bachrich: *Suite for Strings*.) \$5.95.

1948

#### MASS (2 Editions)

Perhaps the shortest setting of the complete Ordinary by any major composer of the past 200 years, and also one of the most powerful. Stravinsky's rugged, exuberant polyphony and his use of the voices of men and boys with wind instruments often recalls Dufay and the 15th century Netherlanders.

—Choir of the Church of the Blessed Sacrament, New York, with wind choir, Igor Stravinsky, cond. RCA VICTOR LM 17. 17 min. \$4.95.

—New York Concert Choir and wind choir, Margaret Hillis, cond. VOX PL 8630. 17 mins. (With *Les Noces*, *Pater Noster*. *Ave Maria*.) \$5.95.

1947

#### ORPHEUS (1 Edition)

A serious ballet, remarkable for its sense of tragedy, dignity and mysticism without loss of the characteristically Stravinskian nervous edge, and equally remarkable for its achievement of a dark, sombre orchestral palette without sacrificing transparency.

—RCA Victor Orchestra, Igor Stravinsky, cond. RCA VICTOR LM 1033. 32 min. \$5.95.

1948-51

#### THE RAKE'S PROGRESS (1 Edition)

Stravinsky's longest work to date, and also, perhaps, his most human. No more nonsense about the text's being a mere syllabic excuse for music; here the composer goes to one of the major poets of his time, W. H. Auden, for his opera libretto, and works with him in full collaboration. The book is another moral tale, based on Hogarth, but with more variety and deeper insight; it is not consistently satiric, as is Hogarth, but finds room for pathos, lyricism, and apocalyptic grandeur. This is an opera.

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not a music-drama; its general feeling and layout are like those of *Don Giovanni*, but its musical idiom touches upon the whole heritage of opera from Monteverdi to Gounod and manages to sweep it all together into a single style. On the whole, this is a work to be held quite as much in affection as respect. In the sole recording, both the performers and the engineers handsomely abet the composer's intent.

—Hilde Gueden, sop., Blanche Thebom, con., Martha Lipton, con., Eugene Conley, ten., Paul Franke, ten., Mack Harrell, bar., Norman Scott, bass, Lawrence Davidson, bass, Metropolitan Opera chorus and orchestra, Igor Stravinsky, cond. Two hours, 25 min. COLUMBIA SL 125. Three 12-in. \$17.85.

### 1949

**PATER NOSTER AND AVE MARIA** (2 Editions) These little pieces, listed by Victor as *Russian Church Choruses* and by Vox as *Motets*, are revisions, with Latin text, of compositions written many years earlier for the Russian church in Paris. Simple, practical church music that could and should be widely used.

—Choir of the Church of the Blessed Sacrament, New York, Igor Stravinsky, cond. 3 min. RCA VICTOR LM 7010. 10-in. (with *Piano Concerto and Scherzo à la Russe*) \$4.95. —New York Concert Choir, Margaret Hillis, cond. 3 min. VOX PL 8630 (With *Les Noces and Mass.*) \$5.95.

### 1952

**CANTATA.** Composing *The Rake's Progress* aroused Stravinsky's interest in the setting of English poetry, and he resolved to write another work for solo voices, chorus and instrumental ensemble employing English words, this one to be purely vocal rather than vocal-dramatic, as in the case of the *Rake*. The result was the extremely ingenious *Cantata*, for mezzo-soprano and tenor soli, women's chorus, and five instruments, based on anonymous 15th

and 16th century texts. The chorus opens with the first two stanzas of *A Lyke Wake Dirge* and sings the remaining seven stanzas as interludes and a postlude. Between the interludes are a mezzo-soprano solo, a tenor solo, and a duet. The solos and duet, as we are informed in Stravinsky's voluminous notes on the record sleeve, are composed according to the most learned and involved of contrapuntal formulae. The high point of the score is the tenor solo, which is the longest movement of them all and is probably Stravinsky's most important single song. It is actually a kind of solo cantata in itself, since it involves a complete and very poetic recital of the Passion story, and in its musical setting it reminds one somewhat of the Passions of Heinrich Schütz. The quiet, modal choruses are very beautiful, the mezzo-soprano solo and the duet a trifle labored.

The recording is perfection itself and the performance is excellent except that the singers completely ignore the dialect and period character of the poetry; furthermore the soloists do not sing perfect modern English. The omission of the text from the record sleeve is absolutely insane, but the score is not hard to find.

—Jennie Tourel (ms), Hugues Cuenod (t). New York Concert Choir and Philharmonic Chamber Ensemble, Igor Stravinsky, cond. COLUMBIA ML 4899. 24 min. (with *Symphony in C*). \$5.95.

Next Issue: Part I of Discography No. 13, the recordings of Arturo Toscanini, by Robert Charles Marsh.

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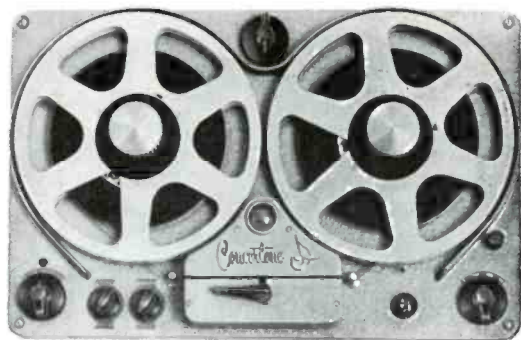
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## TESTED IN THE HOME



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### Fairchild Arm Model 280

**SPECIFICATIONS** (furnished by manufacturer): a transcription-type pickup arm which accepts all standard types of cartridges. Built-in arm rest. Plug-in slides for cartridge interchangeability. Model 280 for records up to 12-in. in diameter; Model 281 for 16-in. records. Price: \$29.50. Address: Fairchild Recording Equipment Co., 10th Ave. and 15th St., Whitestone 57, N. Y.

Fairchild has packed a whole series of interesting and worth while features into its new arm. First, cartridges may be interchanged easily by means of a slide-in clip arrangement. Attach cartridge to clip, slide it in (or out), and that's all. Second, Fairchild recognized that not all cartridges have their connecting prongs in precisely the same location; therefore connection to the prongs is made by means of two springs which are self-adjusting over a considerable spacing range. Third, the designers realized that at least a few people will forget to turn the volume down when they slide one cartridge out and another in. The minute the connection between cartridge and spring clips is broken — on most arms — a loud, open-circuit hum roars up in the speaker. Fairchild so arranged the connecting springs that when the cartridge is withdrawn, the springs short, effectively preventing hum. Fourth, this is the first slide-in clip type of arm we have seen which will accept, conveniently, the G-E dual type cartridge (the one which has the stylus-changing shaft sticking up through the top). Even G-E's own arm won't permit sliding their dual cartridge in and out; the slide has to be put in place and then the cartridge screwed in — which is

more cumbersome if quick changes are desired. Fifth, the height of the arm is easy to adjust: a secondary adjustment permits finer adjustment of stylus height above turntable; and a simple knurled knob changes a spring-tension arrangement to adjust stylus pressure. Sixth, the arm is pivoted off-center a tiny bit so that the axis shifts as the stylus tracks from outside to inside grooves, resulting in better tracking throughout the record. Seventh, the arm is compact. It is curved; the straight-line length is 13¼ in. Distance from arm post to turntable spindle is 9 in. Both measurements are on the model 280, the only arm discussed here, since the model 281 is intended primarily for transcription or professional 16-in. turntables and offers no advantages to the home user. Eighth, and finally, the price is right.

Mounting requires a single hole for the post; the base is held down by three screws or bolts. Three quite-stiff rubber bushings are provided, which slip over the mounting screws or bolts. Thus the base actually rests on rubber; this reduces the transmission of vibrations and also permits leveling by compressing, more or less as needed, the rubber bushings.

Fairchild should make a hit with this arm. It's good.—C. F.

### Berlant BR-1 Recorder

**SPECIFICATIONS** (furnished by manufacturer): a broadcast-standard record and playback tape mechanism with separate chassis for electronic equalization and control circuitry and functions. **Tape speeds:** 15 and 7½ ips. **Frequency response:** ±2 db from 40 to 15,000 cps at 15 ips and ±2 db from 50 to 12,500 cps at 7½ ips. **Signal to noise ratio:** 55 db. **Total harmonic distortion:** 2% at 0 VU. **Total flutter and wow:** less than 0.1% RMS at 15 ips, less than 0.2% at 7½ ips. **Rewind and fast forward speed:** 2500 ft. in less than 60 sec. **Heads:** provision for mounting up to five heads. **Meter indication:** bias current, record level, output level. **Inputs:** microphone (55 db) and high impedance, high level (0.1 v. sensitivity). **Output:** cathode follower. **Dimensions:** drive mechanism 14 by 19 by 6 in. deep; amplifier chassis 5¼ by 19 by 6 in. deep. **Weight:** drive mechanism 35 lb.; amplifier 10 lb. **Price:** drive mechanism and amplifier \$545. **Address:** Berlant Associates, 4917 West Jefferson Blvd., Los Angeles 16, Calif.

Slick item, this.

Which is maybe where we ought to leave things, because



*The 280 arm: ease of installation is only one of its features.*



the Berlant BR-1 has a lot of features which will take some writing to describe. We'll be as brief as possible. First, it operates at either 7½ or 15 ips. Second, it takes any size reel up to the big NARTB 10-inchers (they give you about 66 minutes of playing time at 7½ ips per track). Third, it is designed to meet professional specifications. Fourth, it is designed for simplicity of operations, including tape threading and editing. Fifth, through the addition of various accessories, it provides a high degree of flexibility, attained primarily by plug-in components. Sixth, considering these features, cost is definitely low.

The tape transport mechanism may be operated in either vertical or horizontal position. In the vertical position, reels are held in place by special knobs (see illustration). Put them over the reels, push a button in the center, and the knobs clamp on by a spring catch mechanism. Push a tab along the edge of the knob and the catch releases. This is simple and quick, but presents a minor problem when small (7-in. or less) reels are used. The knobs have to be big enough to fit into the large hub holes on the NARTB reels; this means that they extend beyond the hubs of 7-in. reels, so it's a bit hard to see when the tape is approaching the hub of a smaller reel.

Tape threading is simplicity itself: just drop it into a straight-through slot and release the tape tension knobs at either end of the slot. Tape control is also simple: the small knob at the top edge switches speed. The next lever below controls fast forward and rewind, and here is a nifty one: the *speed* of wind (in either direction) is continuously variable from a whizzing 2500 ft. in 60 sec. right down to a crawl. Separate motors, by the way, are used on supply and take-up reels as well as, of course, capstan drive.

Directly below the tape spooling control lever, as Berlant calls it, is the tape drive control lever. It is interconnected, mechanically, with the record button and the cover which slides back and forth over the heads. Functions are: in the straight down position, STOP; tape and head cover open ¼-in. to permit threading; record button may be depressed to throw meter into monitor circuit so you can set levels without running tape through. Lever pushed to the right, RUN; cover closed; record button cannot be pushed down (to record, you push the button down first and then throw the lever to RUN position). The record button snaps out when the lever is moved from RUN. Lever moved one notch to the left: CUE; cover closed, brakes applied gently, just enough to maintain tension while you spin reels manually to find the exact spot on the tape. Lever moved two notches to left: EDIT; cover open 1 in. so you can get a grease pencil onto the tape easily; brakes applied firmly so tape won't move.

Note that you cannot throw the spooling lever into fast forward or reverse except when the drive lever is in STOP position.

And note something else that's a fine feature: when drive lever is in STOP position, tape is held away from heads to avoid friction on fast wind and rewind, but still kept just close enough to set up low level sound in earphones (or speaker) to help locate pauses, etc. Tape is held in firm contact in RUN and CUE positions, but is pulled away again in EDIT position.

Three cables lead from the tape mechanism chassis to the amplifier chassis. Let's take the back of this chassis first: There are sockets for the cables, including two AC outlets (one for tape mechanism AC line). You can get the amplifier chassis with either Cannon connectors or standard phone jacks; ours was of the latter type. The output jack is interconnected to an octal socket on the chassis. Without the transformer, the output jack terminates as a cathode follower suitable for direct connection to the input of a hi-fi control unit, for instance. If a transformer (available from Berlant) is plugged into the octal socket, the jack can be connected to a 600-ohm balanced line at zero dbm.

Two input jacks are provided. One is a high level input and may, for instance, be connected direct to the tape output connection from a high fidelity system. The other is a low-level input, as from a microphone. Normally, it operates from a high-impedance mike but this input phone jack is, like the output jack, interconnected to an octal socket. By plugging various accessory transformers into the input octal socket, the phone jack will match low impedance microphones (50/250 ohms); another transformer provides equalization for reluctance cartridges; still another plug-in accessory is a "losser pad" so the mike input can be used as a second high level input.

Also on the chassis are controls for bias level and bias meter setting.

On the front of the chassis are three knobs. The left hand one controls recording level. Since it is connected to both high and low level inputs simultaneously, if both are used



*Berlant BR-1 professional recorder will hold five heads; takes NARTB reels; has easy loading, editing facilities; is portable.*

and "live" at the same time, their levels must be controlled externally (as with the Berlant multichannel mixer). The middle knob provides a novel arrangement: turned to the left, it regulates the level at the monitor phone jack on input; turned to the right, it controls level on playback. Thus, when recording, you would set the record level (according to the meter) by adjusting the left-hand knob. You could then monitor either on the incoming signal or from

tape playback — and adjust the level to your earphones or speaker — by turning the center knob to the left or right, respectively. On playback, the center knob controls level to output and also level to meter. The meter can be switched by the right hand knob, to read bias, record, or playback level.

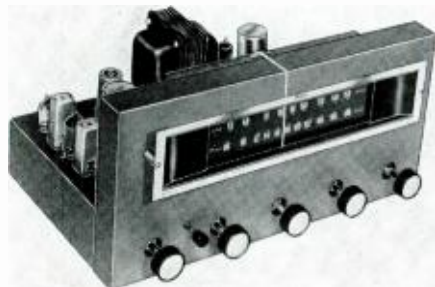
Between the right-hand knob and the meter is a phone jack, for connection to earphones for monitoring, and an AC on-off switch. The monitor jack is paralleled to the output jack on the back of the chassis.

Finally, five heads — or provision therefor. Normal complement is three: erase, record, and playback — either full or half-track. But there is room for two more. For instance, you might want to have both half and full-track erase and record heads available (using half track for playback of either half or full-track material). Or you could have binaural record and playback heads installed (Berlant has foreseen this possibility; vertically in-line heads are available). Another possibility — which applies to broadcast stations in particular — is that of a playback head ahead of the erase-record-playback series, so that one program could be played back while another was being recorded. Just dream about the possibilities of five heads!

So you see why we said, "slick item." If your budget permits an expenditure of over \$500 or so for a tape recorder, we'd certainly recommend careful examination of the Berlant BR-1. It's a very flexible and easy-to-operate unit with features and performance outdistancing its price. — C.F.

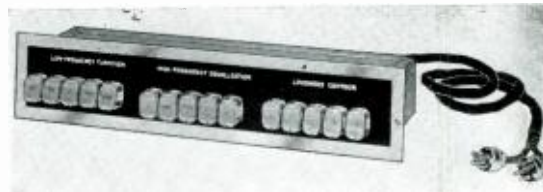
## Bogen R750 Tuner, EL-1 Control, DO30A Amplifier

**SPECIFICATIONS** (furnished by manufacturer): An FM-AM tuner containing phono preamplifier and tone control sections, and a 30-watt power amplifier; these can be used with or without the EL-1 variable equalizer and loudness contour selector chassis. **R750 TUNER** — Controls: Bass (+17 to -19 db, 60 cycles); push-to-operate AFC defeat switch; combined AC on-off and treble (+15 to -18 db, 10,000 cycles); Selector switch (phono, Norm. AM, Hi-Fi AM, FM, Aux.); Volume; Tuning. Additional adjustments in rear: Crystal-Magnetic phono switch; calibrated pickup matching control; hum control. **Inputs:** Magnetic or Crystal phono; one high-level (for TV, tape, etc.). **Outputs:** audio output from detector, unaffected by controls, and one normal output. Two switched AC outlets. **Sensitivity:** FM, 3 microvolts for 30 db quieting; AM, 5 microvolts. **Response:** FM, 20 to 20,000 cycles,  $\pm .5$  db; AM Norm., 20 to 4,000 cycles,  $\pm .5$  db; AM Hi-Fi, 20 to 7,500 cycles,  $\pm .5$  db. **Noise:** FM and AM, 65 db below full modulation; Aux. and Phono, 65 db below



R750 FM-AM tuner-control unit "leaves little to be desired."

2 volts output. **Distortion:** .2% harmonic at 2 volts output. **Tubes:** 6BK7A, 6AB4, 4-12AT7, 2-6BA6, 6BE6, 3-6AU6, 6AL5, 6X4. **Dimensions:** 14 1/2 in. wide by 9 7/8 deep (plus knobs) by 7 1/2 high. **EL-1 CONTROL** — Equalization: five pushbuttons each for turnover (250, 500, LP, AES, ORTHO-RIAA) and rolloff (FLAT, POP, RIAA, AES, LP). **Loudness contour:** five pushbuttons furnishing various amounts of low and high-frequency boost in accordance with Fletcher-Munson curves. Switches are marked 0, -5, -10, -20, and -30, corresponding to amount of mid-range reduction. **Dimensions:** 12 in. wide by 1 3/4 high by 3 1/4 deep.



EL-1 unit is designed to work with the R750's control section.

**DO30A AMPLIFIER** — Power output: 30 watts. Controls: gain or volume, on input circuit, 500K; damping factor. Output impedance: 8 or 16 ohms. Two AC outlets furnished. Gain: at maximum setting, 1.3 volts input produces 30 watts output. Feedback: 25 db negative voltage feedback; current feedback varies according to setting of damping factor control. **Tubes:** 12AT7, 12AU7, 2-KT66, 5U4G. **Distortion:** 1% at 30 watts, .05% at 10 watts. **Noise:** 85 to 95 db below full output. **Dimensions:** 15 in. wide by 5 3/4 deep by 7 3/4 high. **Prices:** R750, \$149.99; EL-1, \$34.99; DO30A, \$99.00. **Manufacturer:** David Bogen Company, Inc., 29 Ninth Avenue, New York 14, N. Y.

With this well-thought-out combination Bogen enters a strong bid for the attention of two distinct types of hi-fi equipment purchasers. For those to whom radio is more important than records, the tuner and amplifier alone furnish excellent FM and AM reception, control and amplification — as well as a good built-in phono preamplifier — at a remarkably competitive price. If the buyer intends to emphasize phono reproduction facilities, on the other hand, the EL-1 control unit can be added easily to the system; this will provide flexibility in record playing that will satisfy the most finicky button-pusher and knob-twister. For a total of less than \$285, then, he will have an FM-AM tuner, a preamp-equalizer-control unit, and a 30-watt amplifier, all of very high quality.

The tuner appears to be quite stable and extremely sensitive on FM, and the dial is spread out for easy reading and resetting. It is unfortunate, perhaps, that Bogen didn't see fit to make the AFC disabling switch a simple on-off type, rather than the push-type that springs back upon release, for there are times when some find it convenient to be able to turn off the AFC action. Nonetheless, this switch does permit more precise tuning under normal conditions.

We were pleased to find that a whistle filter, an effective one, was furnished for AM reception. It hardly seems necessary to point out that no AM tuner for use with a high fidelity system should be without such a filter; nevertheless some do not have it. The sharp (Normal) and broad (Hi-Fi) selectivity positions on the selector switch will be welcome to many who live close by good-music AM stations and to those who must depend on AM entirely for any radio reception; the compromise medium-selectivity AM band on some tuners often can hardly be enjoyed by either group. It is too selective to provide anything like true wide-

band high-fidelity AM reception, but not selective enough for noise-free long-distance AM pickup. Two bandwidths are really needed to cover all requirements.

All considered, the tuner sections on the R750 leave little to be desired.

The phono preamplifier is excellent in many respects also. Sensitivity is high enough for direct connection of a



*Bogen DO30A amplifier features variable damping factor control.*

Fairchild cartridge (for instance), and the noise level is quite low. Either magnetic or ceramic cartridges can be used, according to the position of a switch on the back panel. And for magnetic cartridges, the input matching control permits termination of the cartridge in the exact recommended value. Equalization (without the EL-1 control) is fixed; 21 db boost is furnished at 30 cycles, with the treble flat. Rolloff must be provided by the treble tone control.

Tone controls, incidentally, are smooth in operation and cover a substantial range. We found that on the unit we tested the flat position of the bass control was at 11 o'clock on the dial. Treble was flat at the 9:30 position. The audio output labeled DETECTOR is taken off ahead of volume, bass and treble controls (and the loudness contour switches when the EL-1 is used) so that a flat high-quality signal can be delivered to a tape recorder while listening as usual.

On the back panel of the R750 are two five-contact jacks, into which two shorting plugs are normally inserted. When the EL-1 equalization and loudness control is used these shorting plugs are removed and the cables from the control are plugged in. That's all there is to connecting the EL-1. Our checks on the equalization curves showed them to be more accurate than would be expected with normal manufacturing tolerances. Old LP and old AES curves are labeled as such on both rolloff and turnover sections; old NAB can be approximated closely by using 500 turnover and LP rolloff. The RIAA-ORTHO curve is furnished, as well as FLAT and POP rolloff characteristics and a 250-cycle turnover. It's a rare record that can't be matched by this equalizer.

The EL-1 loudness contour selector section is undoubtedly one of the most effective obtainable. There are five positions — FLAT (no compensation) and -5, -10, -20, and -30, indicating the amount in db by which the middle frequencies are depressed when those buttons are pushed. We found that all this was not converted to boost in our test unit, however. In the -30 position, for instance, there was about 12 db boost at 15,000 cycles and 19 db at 50 cycles

relative to 1,000 cycles. If you are a loudness control advocate, this one should please you.

Probably more important to many than its high (30-watt) power output is the DO30A amplifier's damping factor control. This is a resistive control with a switch in the manner of a combined AC on-off and volume control; in the maximum counterclockwise rotation the switch closes and the amplifier operates conventionally — its 25 db negative voltage feedback furnishes a high but finite positive damping factor. That is, the amplifier appears to the speaker to be very nearly a short circuit, reducing any low-frequency free-wheeling action the speaker might take because of its resonances. But, say some perfectionists, positive damping action, even if carried to infinite proportions (the amplifier a perfect short-circuit) cannot reduce entirely a speaker's tendency to free-wheel at its main resonance frequency, because the speaker's voice coil has some resistance which prevents the coil from being short-circuited. The theory is that perfect damping can be achieved only by cancelling out the voice-coil resistance with a negative resistance — the amplifier must appear to the speaker to have a minus value of resistance; the damping factor must be carried through infinity to a negative value. This can be accomplished by combining current feedback with the standard negative voltage feedback, and that's what the control on the DO30A does. It varies the amount and polarity (positive or negative) of the current feedback.

In the off position of the control, as we have said, there is no current feedback at all. As the shaft is turned clockwise the switch opens and immediately the damping factor — still positive — drops to a low value because current feedback is being used of such polarity as to decrease the "shorting action" of the amplifier. As the control is turned farther clockwise the damping factor reaches its original value and then reaches infinity. Still more rotation brings the amplifier into the high negative d. f. region and then into the low negative d. f. zone. With many speakers the amplifier will break into oscillation, but this is not abnormal; simply turning the control back will stop it.

So much for the jargon, you say; what does it sound like? Well, that depends to a great extent on the speaker and its enclosure. With an excellent speaker system — meaning in this case a woofer with lots of magnet in a well-designed enclosure — the only noticeable effect as the control is turned into the low negative d. f. region is some bass boost. With less excellent speakers and/or enclosures, the bass boost is accompanied by a startling extension of the true-bass range and improvement in low-frequency transient performance. Frequency doubling in the bass was diminished and tympani sounded like themselves rather than rain barrels, in one minimum-type speaker system we tried with this amplifier. To repeat — if you have a good speaker system you won't get much if any noticeable improvement; if your speaker is only so-so, you may be pleasantly surprised at what a negative damping factor can do for it. There was no effect above, say, 250 cycles with any speaker we tried.

This was fascinating equipment to work with. As for sound quality, using a fine speaker system and simply listening, we were unable to discern any difference between the Bogen units and our "standard" amplifier-preamp com-



bination — which we know, from long familiarity, to be very good. — R.A.

**MANUFACTURER'S COMMENT:** According to our experience, the only time you don't want AFC is when you are trying to tune in one of two closely-spaced stations of different signal strength. If you want the weaker of the two, and can separate it without AFC, a well-designed unit like the R750 won't lose it when AFC is restored. And, except when in the act of tuning in this weak station, AFC is a real convenience. Putting in a non-momentary AFC defeat invites the possibility that the switch will be inadvertently left in this position. Remember, the lady of the house may not be a DX'er; she wants maximum convenience in tuning. Hence the momentary switch on the R750.

Your explanation of the variable DF feature of the DO30A is very lucid. But we think that a listening test of several hours duration would show that its effect is not limited to improving "so-so" speakers. The difference is more dramatic, yes, but with even the highest-priced speaker-enclosure assemblies, the reduction in fatigue is a benefit not to be ignored by the inveterate listener. We are preparing an article on this (with curves) for one of the technical journals.

## Travis Tapak Recorder

**SPECIFICATIONS** (furnished by manufacturer): Single-speed, half or full-track tape recorder, fully portable; requires no external power. Can be used to record, play back, erase, rewind, and edit. Crystal microphone and single crystal monitoring earphone supplied; available also with loudspeaker. Can be operated in any position, with or without cover. Meets NARTB standards for 7½ ips speed. Spring-driven governor-controlled motor requires winding every eight minutes; can be wound without stopping recording or playback. Maximum reel size, 5 in. **Controls:** Play-record-off switch; idler control arm; volume control and indicator; rewind engager. **Speed:** 7½ ips, ±.75%; optional 3¾ ips. **Rewind time:** 1 min. 30 sec. **Forward drive:** assumes steady speed from start in 3 sec. or less. **Power:** two 1½ volt flashlight cells, one 67½ volt B battery. **Response:** 100 to 6,000 cycles, ±2 db. **Noise:** 40 db below 3% distortion level. **Tubes:** 3-1U5. **Dimensions:** 14 in. by 10 by 5½. **Price:** \$332.25 complete. **Manufacturer:** Broadcast Equipment Specialties Corp., 135-01 Liberty Avenue, Richmond Hill 19, L. I., N. Y.

Two of the joys of a fine miniature camera are the ease with which you can carry it around with you and the beautiful precision of its construction. Yet, despite their size, most miniatures aren't toys, by any means.

Put the Travis Tapak in this class, please. It's a very compact, completely (and primarily) portable, spring-driven, battery-powered tape recorder intended for on-the-spot news reporting and interviewing by broadcasters, news services, and what have you. It's built to meet professional standards; at first glance, it seems unduly expensive — but you can't pack a lot of engineering genius into a tiny package without nursing the bill. And there's a lot of it in this unit.

For example, to carry something you've got to have a handle. And if the motor is driven by a spring, you've got to wind it up. Unsnap one leg of the handle on the Tapak, pivot the leg up, and you've got the winding crank. To tell you when the spring needs rewinding, there are two concentric red lines inscribed on the metal plate which constitutes the take-up reel. When the tape fills up to one of these lines, crank 'er up. But — the Tapak can be operated with the lid closed (microphone and earphone connections, and the tape drive on-off control, are on the outside of the case). So how do you know when you're getting near the



*Tapak needs no power connection.*

red lines? Well, there's a little door in the lid, covered by a metal plate which drops down to about a 45° angle when unlatched. The inside surface is chromed, to serve as a mirror. Glance down at the mirror, and you can check tape and red lines. What? You're out in the fields after dark, recording the hoots of an owl? The designer is still ahead of you. Press a button on the top of the case, and it turns on a little flashlight which lights up the interior!

The electronic circuits are battery operated, and you need to be careful not to store the Tapak with the batteries left on. But don't worry if you're forgetful about such things; with the microphone snapped into its storage slot in the lid, you can't close the lid unless the play-record-off switch is in the off position. Of course, if you're recording, you'd have the microphone outside so the lid can be closed without turning off the batteries.

Enough of this . . . we'd have to write a book to describe all the features of this recorder. The unit we had for test worked into earphones; subsequently, one which works into a small loudspeaker has been made available. No claim is made for "hi-fi" reproduction through this speaker; it is merely a method of playing back to a group. And while near this subject, we don't think anyone will be led to believe that this recorder is intended as an all-around, home-use unit. It is designed to fill a specific professional need — and there are many non-professional users who would like to have these facilities. For such purposes, the Tapak performs excellently. If you need a recorder which will operate anywhere, at any time, and whose tapes can be played back over your regular installation, then take a careful look at the Tapak. — C.F.

## Electro-Voice Georgian

**SPECIFICATIONS** (furnished by manufacturer): Four-way loudspeaker system, horn-loaded throughout range, consisting of 15WK low-frequency driver and Klipsch K-type horn, 848HF coaxial mid-range assembly, T35 tweeter. Crossover network and level controls for mid-range (presence) and tweeter (brilliance) horns. **Crossover frequencies:** 300, 1,000, 3,500 cycles. **Impedance:** 16 ohms. **Power capacity:** 35 watts steady, 70 watts peak. **Size:** 53 in. high, 34 in. wide, 24½ in. deep. **Weight:** 245 lb. **Prices:** with mahogany cabinet, \$495.00; with blond Korina cabinet, \$515.00; without cabinet, \$295.00. **Manufacturer:** Electro-Voice, Inc., Buchanan, Mich.

Loudspeaker systems are about as controversial and difficult a subject to discuss as any in the audio field. There are large differences among speakers themselves, and there are also very, very slight differences. For example, take two identical cabinets and in one mount an \$8.95 speaker; in the other, mount an \$89.95 job. There will not be much difficulty distinguishing between the two nor describing the difference in sound. But to put two speakers of approximately equal merit in the two cabinets and describe the sound in words so that you, the reader, can judge which speaker you will like best under your listening conditions and preferences becomes an extraordinarily tough job.

The situation can become more complex. If we put that \$8.95 speaker in a carefully-designed enclosure, we can probably make it sound a lot more like the \$89.95 one. Furthermore, our impression of a speaker will change if we

move it from one room to another. And there is the everlasting problem of ears, no two sets of which are exactly alike . . . and individual listening preferences.

This could go on indefinitely; the problem at hand is the Georgian. The Georgian is basically the same as the more expensive Patrician except that it uses a 15-in. woofer instead of an 18-in. one and is scaled down in overall size. In a race, the Patrician will beat the Georgian on the lows, but the Georgian can go plenty deep. Otherwise, the two are much the same.

The Georgian, again like the Patrician, is what some might characterize as a "conductor's" speaker. In other words, the sound from it is brilliant, very clean, sharp, and distinct. It will show up every bit of distortion in, for instance, a recording — and also every bit of tingling brilliance. It is like sitting in Row A at the concert hall. And while the Georgian can be played at low volume levels, there is an almost irresistible urge to play it loud, so that the loudness as well as the effect of presence matches that Row A feeling.

Do we like it? That is the toughest question. Several members of the HIGH FIDELITY staff have used the Georgian; they do not agree. It is not a matter of disagreeing about whether or not the sound is clean, and so forth, but whether or not one likes the type of sound. One man, who never goes to a concert unless he can sit in the front row, is absolutely crazy about the Georgian. Another, who avoids Row A like the plague, is much less enthusiastic — and we might say, logically. So whether you will like it or not depends on your personal tastes. Both Steinway and Mason & Hamlin are magnificent pianos, yet the tone of each is different and some like one, some the other. It's just about the same here.

That's about the best we can do in the way of describing the sound from a Georgian. As we said, it's tough problem!

We should mention that four horns and three driver units are used. Two of the horns operate coaxially off one of the driver assemblies. The units consist of a 15-incher, a horn-type coaxial mid-bass and treble driver, and a very high frequency tweeter. The latter two are controlled by separate level controls, so that a considerable range of



*E-V's Georgian. It's "brilliant, very clean, sharp and distinct."*

balance (for room acoustics and such) is possible. — C. F.

**MANUFACTURER'S COMMENT:** One of the prime virtues of the Georgian is the complete control offered the listener over his spatial relationship to the performance; he may listen to an orchestra "perched on the conductors' shoulders"; he may adjust the "presence" and "brilliance" controls downward to sit "dreamily in his easy chair," simulating listening to the orchestra from the 39th row, or he may turn these two controls down entirely, achieve only the first four octaves, and cause the music to sound as if it were seeping through the walls from the next building!

The Georgian used for the TITH report was incomplete as far as instructions go — a fault since remedied by a 16-page brochure on its operation, theory and construction. Complete factory shop drawings are offered for the construction of the Klipsch folded corner "K" horn, (Model 106, which sells for \$90.00 by itself) and also for the outer decorative housing. This is all covered in Bulletin 210 and is available free on request from the factory.

## Altec 303C FM-AM Tuner

**SPECIFICATIONS** (furnished by manufacturer): FM-AM tuner with phonograph preamplifier section and tone controls. Magic-eye tuning indicator on both AM and FM. Switched AC outlet on back panel. Cathode follower (low-impedance) output to amplifier. **Inputs:** One for magnetic phono pickup, equalized; one high-level input (Spare) for TV or tape recorder. Dial lights indicate input selected. **Controls:** Record Crossover, with two 78 positions (250 and 800 cycles turnovers, flat treble) and one LP position (AES); Selector switch (FM without AFC, FM with AFC, AM, Phono, Spare); combined AC on-off and volume control; Tuning; Bass (+13 to -11 db, 50 cycles); Treble (+3½ to -15 db, 10,000 cycles). **Tubes:** 4-6BA6, 6AU6, 6BE6, 2-6AL5, 6BQ7A, 12AT7, 12AU7, 12AX7, 6X4, 6U5/6G5, 6AB4. **Price:** \$279.00. **Manufacturer:** Altec Lansing Corp., 9356 Santa Monica Blvd., Beverley Hills, Calif.; 161 Sixth Avenue, New York 13, N. Y.

The Altec-Lansing high fidelity system was described in detail in the Summer, 1952 issue of HIGH FIDELITY; the 303C tuner is an improved version of the tuner described at that time. The differences are, basically, two: sensitivity on FM has been improved and automatic frequency control (AFC) has been added. The selector knob (lower left on the panel) used to have four positions and now has five: FM, FM-AFC, AM, PHONO, SPARE. These two changes bring the 303C in line, competitively and in these two respects, with other expensive tuners which have built-in phono preamps and control units. From the point of view of sensitivity, the 303C is excellent and will run its competitors a hard race.

However, the 303C is high in price and a bit short of features which might appeal to some prospective buyers. For example, only the AES equalization curve is provided for LP users; the other two phono positions have no treble de-emphasis except that furnished by the tone controls. There is no tape output connection. The sensitivity of the tuning eye doesn't come up to the sensitivity of the tuner; that is, on weak signals, the eye barely wiggles. The output connector is non-standard; unless an Altec amplifier is used, a special cable must be made up.

Altec will answer that these points are trivia; what the buyer pays for is quality, and that is what they provide. Which is perfectly true; these points are trivia, and Altec does sell, as it claims, Cadillacs. But we think that Cadillac would run into sales resistance if it did not provide an adjustable front seat whereas Lincoln did, and so on. — C. F.

**MANUFACTURER'S COMMENT:** Altec would prefer to use the less costly so-called standard output connector. However, Underwriters' Laboratories refused to approve the tuner with them and it was felt that the approval of Underwriters Laboratories was of sufficient importance to warrant the use of the special professional-type connectors. Although a separately designated output connection is not provided for tape recording, the tape machine can be simply connected across the tuner output if it is desired to record. A spare



Altec-Lansing 303-C tuner-control unit — in the Cadillac class.

high-level input is furnished for tape reproduction. The matter of complicated equalization steps requiring an engineer to operate for various types of recordings, versus simplicity of operation, could be expanded into a long philosophical discussion. Altec is a firm believer in simplicity of operation for home apparatus, and the use of the three record crossovers in conjunction with the tone controls will give the proper equalization curve for any type of recording.

## Scott 121-A Equalizer-Preamplifier

**SPECIFICATIONS** (furnished by manufacturer): a self-powered preamp-equalizer-control unit with Dynaural noise suppressor. **Inputs:** five high-level, marked Tuner, Tape, TV, Extra and Spare; one marked X-W, for constant-amplitude phono pickups; one for Microphone; one for Magnetic phono pickup. **Outputs:** one main low-impedance audio output to amplifier; one medium-impedance output to recorder, unaffected by noise suppressor, tone and loudness controls. Three switched AC outlets. **Controls:** Input selector for eight channels; continuous turnover control (calibrated from 12 to 20 db maximum boost in left half of rotation, for turnover curves that level off at low-frequency end, and from 250 to 800-cycle turnover frequency in right half of rotation, for turnover curves that do not level off); continuous rolloff control, calibrated from zero to 22 db rolloff at 10,000 cycles; Dynaural control, for adjustment of suppression threshold; AC on-off switch; Dynaural on-off and range switch (Suppressor off, Rumble suppression only, Rumble and noise suppression with 20,000, 12,000 or 6,000 cycle cutoff); bass (+20 to -20 db, 30 cycles); treble (+20 to -26 db, 20,000 cycles); loudness compensation on-off switch; loudness or volume control. On back panel — level controls for five high-level inputs; continuous control for adjustment of input resistance on both phono inputs; level control for two phono inputs and microphone input. **Output voltage:** rated output, 5 volts; maximum 15 volts. **Gain:** On phono and microphone channels, 3 millivolts input produces rated output; on high-level inputs, .45 volt produces rated output. **Noise:** Effective preamplifier noise, 6 microvolts; hum below thermal noise. Hum and noise on high-level inputs better than 80 db below full output. **Response:** flat from 19 to 35,000 cycles, with controlled cutoff rate beyond. **Tubes:** 6AL5, 2-6BA6, 2-12AX7, 12AU7. **Dimensions:** 13 $\frac{3}{4}$  in. wide by 4 $\frac{3}{4}$  high by 9 $\frac{3}{4}$  deep. **Weight:** 10 lbs. **Price:** \$162.75 in hand-tooled leather case; \$157.75 in plain metal case, with escutcheon for panel mounting. **Manufacturer:** H. H. Scott, Inc., 385 Putnam Avenue, Cambridge 39, Mass.

If you're a knobphobe, the eight controls and two switches on the front panel of the 121-A may put you into a temporary state of shock. (Fortunately, the other seven controls are on the back panel, so that you can't be exposed to all 17 knobs at the same time.) Upon your recovery and subsequent closer investigation, however, you'll find that all the controls are well planned and clearly labeled; and The Truth will become evident: this is a fine piece of audio equipment, easy to use: every knob has an important and

individual function, and all together furnish a maximum degree of flexibility and subtlety of control. If knobs *don't* generally frighten you, on the other hand, you'll come to the same conclusion — possibly a trifle sooner.

To begin with, there are five high-level input jacks, which means that (for instance) you *could* plug two radio tuners, a TV set and a tape recorder into the 121-A, and you'd still have a spare input. Each of these has its own level control so that equivalent loudness can be obtained as you switch from one to another. There are two phono input jacks — one for magnetic and one for constant-amplitude cartridges — and finally, an input for a high-impedance microphone. You can use either but not both of the phono input jacks, since both are fed to the same input channel; the phono input resistance control, which can be varied from zero to 100,000 ohms, is effective on both. The phono level control affects both and the microphone channel too.

All these input channels are controlled by the front-panel selector switch. The microphone channel has the first position, and the phono channel the next two (marked 33-45 and 78 Trans). In the latter position of the switch the amplification is reduced 12 to 14 db, to compensate for the difference in signal level between microgroove records and 78s. The last five switch positions are for the high-level inputs.

Turnover and rolloff equalization controls are unique in that 1) they are continuously adjustable over wide ranges, and 2) both *types* of bass equalization curve are furnished. Step-type curves, in which bass boost levels off below 100 cycles or so, are obtained when the turnover control is rotated left of center; continuous-boost curves (down to about 30 cycles) are obtained when the control is rotated right of center position. Turnover frequencies or db maximum boost are clearly marked on the dial, and db rolloff at 10,000 cycles is marked on the rolloff dial. Points where popular curves are matched are shown also.

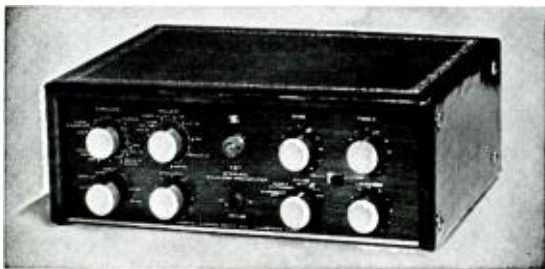
The bass and treble tone controls cover wide ranges and have truly flat center positions. Moreover, they do not cause transient peaks as do some controls; square waves go through the preamp with no trouble, emerging clean and peakless. Loudness compensation is not excessive, and can be switched out easily by a control on the front panel — a convenience important to many.

There are two controls involved in the noise suppressor circuits. The range switch has five positions. In the first, the suppressor is turned off completely; in the second, rumble suppression only is available. A fast-cutoff filter operative below 20 cycles is put into the circuit to prevent amplifier overloading on subaudible signals, while dynamic rumble suppression is determined by the setting of the Dynaural control. This adjusts the suppression threshold — that is, the strength of signal necessary to make the suppressor "gate" open so as to pass the sound through. If the control is turned to zero just about all the sound gets through, including any rumble components above 20 cycles. Turning the control clockwise has the effect of cutting off the weaker bass components. If the control is turned far enough to get rid of the rumble entirely, no bass tones weaker than the rumble come through — as a matter of fact, very little bass is transmitted unless there is present at the



input one or more bass tones strong enough to override the rumble. Then, the bass gate is opened and all the bass passes the suppressor, including, of course, the rumble. But a signal strong enough to open the gate will also be strong enough to mask the rumble.

The three final positions of the range switch are labeled 20, 12 and 6 kc., corresponding to cutoff frequencies of fixed filters that are inserted in the circuit. In these positions,



*The Scott 121-A—every one of those knobs has a real purpose!*

dynamic noise suppression of both rumble and scratch is effective over the entire range not cut off by the filters, and the Dynaural control determines the threshold amplitude of any signal, regardless of frequency, necessary to open the gate associated with its frequency range.

Dynaural noise suppression is at its best in playing old recordings or badly scratched ones, when the noise reduction—without severe loss of the usable frequency range—is truly remarkable. In our opinion (this is purely a subjective, personal opinion) we prefer the little noise present when modern high-quality records are played on a good turntable to the loss in frequency range, however slight, necessary to eliminate the noise, even with a circuit as sensitive as the Dynaural noise suppressor. Others may not agree, and that is to be expected. These circuits, incidentally, are effective on all input channels.

Noise generated by the preamplifier itself is very slight—so slight, in fact, that full advantage can be taken of its high gain; very low-level pickups can be used without transformers. Hum has been virtually eliminated by using DC on heaters, and hiss by good circuit design. An output jack not affected by loudness, noise suppressor, or tone controls, for feeding a tape recorder, is furnished.

And there you are. With all this, could anyone ask for anything more? Well, maybe—they don't exactly give these away; a person who'd spend \$160 for one might very well have two turntables or a turntable and a record changer. He'd need two magnetic phono inputs, and the 121-A has only one. If you don't have two pickups, then this objection doesn't apply. Other suggestions, from other staff members: the microphone circuit might have been arranged so that mike sound could be mixed with that of other channels; the noise suppression circuit switching might have been arranged so that it would be possible to have suppression operative on high frequencies but not on the lows. And those who had old 78s in their collections which they wanted to transfer to tape would have liked the tone controls and particularly the noise suppressor to remain in the circuit on "tape output."

Everyone has his own idea of the "perfect" preamp-equalizer-control unit, obviously. It's a fairly safe bet that the 121-A comes very close fitting that description universally.

—R. A.

**MANUFACTURER'S COMMENT:** While new records are quieter than old shellacs, unfortunately as the frequency range of the program material and reproducing system is extended, the overall sound becomes increasingly susceptible to noise. This is because rumble and surface noise are concentrated largely at the bass and treble extremes of the frequency spectrum. Our consumer surveys would indicate that the Dynamic Noise Suppressor is, if anything, more necessary with the best systems. With the Dynaural control turned to about position 4, there should be no detectable loss in frequency response, but the noise should be effectively suppressed (not completely eliminated—to achieve that slight difference between major suppression and total elimination may cause slight loss of music frequencies with widest-range reproduction, although vastly less than with fixed filters having equivalent noise suppression). Regarding additional features, these were considered but involved additional cost. When we introduced as complex and costly a unit as the 121 it was not without some trepidation in the Sales Department.

## Bell 3D Amplifier

**SPECIFICATIONS** (furnished by manufacturer): A two-channel amplifier with preamplifier, equalizer and control sections on same chassis; can be used for binaural or monaural amplification. **Inputs:** two sets of dual simultaneous magnetic phono inputs, labeled Mag 1 and Mag 2 (Mag 1 inputs are low-gain, for Pickering and other high-output cartridges, and have 27,000 ohm input resistances; Mag 2 inputs are high-gain, with 47,000 ohm input resistances); two sets of dual simultaneous high-level inputs, labeled Tape and Radio. **Outputs:** two sets of power amplifier outputs to speakers, with 4, 8 and 16-ohm taps. Dual simultaneous high-impedance audio outputs, unaffected by tone controls, for feeding a recorder. Three switched AC power outlets. Switched 6.3 volt AC outlet for pilot light. **Controls:** Phono-Radio-Tape selector switch; combined loudness compensation on-off switch and Binaural-Monaural-Reverse Binaural switch; Binaural Balance control; Gain (volume or loudness); Bass (+17 to -18 db, 40 cycles); combined AC on-off and Treble (+16 to -17 db, 15,000 cycles). Hum balance control and radio input level control on back panel. **Power output (each channel):** 10 watts; peak 17.5 watts. **Response:** 20 to 20,000 cycles,  $\pm 5$  db. **Distortion:** .5% harmonic at rated output. **Hum level:** 70 db or more below rated output. **Tubes:** 2-12AY7, 2-12AT7, 2-12AX7, 4-6V6GT, 5U4G. **Dimensions:** 16 in. wide by 11 deep by 8 high. **Weight:** 26 lbs. **Price:** \$145.00. **Manufacturer:** Bell Sound Systems, Inc., Columbus 7, Ohio.

The Bell 3D is really two complete high-quality amplifiers, with associated preamplifier-equalizer and control sections, on one chassis; only the control knobs are common. And the versatility of this combination has been increased decidedly by the well-planned control setup.

All the inputs and outputs are double, of course, and are plainly and consistently labeled for left and right-hand halves of a binaural setup. If you're set up to play binaural records or tapes, or to receive binaural radio programs, you simply put the pairs of plugs into the proper input jacks on the 3D (be certain that the pickup cartridge playing the outside record band goes into the "left" channel input, for instance). Then you connect your left and right-hand speaker systems to the correspondingly-marked terminals on the 3D, and you're ready to listen to binaural.

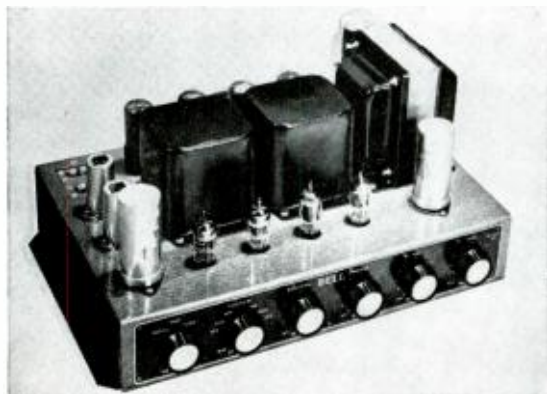
First, you select the input source. The selector switch has only three positions: Phono, Radio and Tape. Although there are two sets of phono input jacks, only one set can be used at a time; which set is used depends on the pickup cartridges. If your cartridges have high output voltages (around 40 millivolts) and are terminated properly by 27,000 ohms, then the Mag 1 jacks should be used; if the cartridge outputs are closer to 10 millivolts and would be better

terminated by 47,000 ohms, plug into the Mag 2 jacks. And if the cartridges are different the left-hand Mag 1 jack and the right-hand Mag 2 jack, or vice versa, can be used together.

The Function switch has identical markings to the left and right of center. In the left positions the loudness compensation is removed from the gain control; in the right positions it is applied. Maximum loudness compensation is about 12 db, and is effective on the bass only. On each side of this switch's rotation there are three positions: Bin, Mon and Rev. In the Bin position the two amplifiers are distinct from one another, and what is applied to a "left" input jack emerges from the "left" speaker terminals. When the switch is in a Mon position, however, the outputs are identical regardless of the inputs. If only one input is used, the output to both speakers follows that input; if simultaneous binaural inputs are present, the two are mixed and the sum fed to both speakers so that the result is the same as that of a standard monaural system with two speakers. In the Rev switch positions the amplifiers are distinct but the "left" binaural input goes to the "right" speaker, and the "right" input is fed to the "left" speaker. The effect, of course, is that of exactly transposing the locations of the original sounds in the binaural pickup.

Next is the balance control. In its center position the gains of the two amplifiers are equal; turning the control left makes the "left" binaural channel louder and the "right" channel less loud, and turning the control the other way has the opposite effect. Its purpose is to compensate for differences in levels of the input sources, and for the effects of individual speaker efficiencies and their placement in the listening room. It should be adjusted so that sounds supposed to emanate from a position midway between the speakers do in fact appear to come from there. The remaining three front-panel controls — Gain, Bass and Treble — affect both amplifier sections simultaneously, and operate in the conventional manner.

The 3D, then, can be used to full advantage in a number of ways. As a standard binaural amplifier it would seem difficult to improve. For reproduction of single-channel (monaural) sources it has many possibilities. For instance: plug a tuner, TV set, tape recorder, or a pre-amplified and equalized signal from a record player into any of the high-level inputs, put the function selector in a Mon position.



Bell 3D is two separate amplifiers with common control knobs.

and you have the equivalent of a 20-watt monaural amplifier whose output can be fed to one or two speaker systems, as you prefer. (If you use the 3D's phono preamplifier for monaural records, be sure to plug into one of the "left" Mag inputs, which has standard equalization.) If you want to listen to a TV program, say, while recording a radio program on tape, plug the TV audio into the "left" tape input jack, and the FM tuner into the "right" tape input jack; turn the selector switch to Tape, and the function switch to Bin; connect a speaker to the "left" speaker terminals, and connect your tape recorder input to either the "right" speaker terminals or the "right" Aux. output jack. Or, for an exceptionally high-quality monaural system, put a high-impedance crossover network on the output of your present control unit and feed the bass to a "left" input, the treble to a corresponding "right" input; set the function selector to Bin; connect your tweeter to the "right" speaker terminals and the woofer to the "left" speaker terminals. Balance between the two can be adjusted with the Balance control, and the other controls will work normally.

The preceding paragraph was included in this report because, with the present limited fare of binaural source material, we thought it only fair to emphasize that such an amplifier was not restricted to binaural applications. Further, we believe it would be difficult to find two 10-watt amplifier-preamp-control unit combinations of equivalent quality at this price. — R. A.

## Pentron Tuner and Tape Units

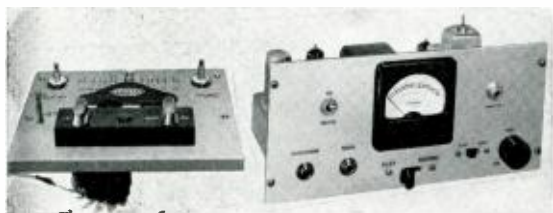
**SPECIFICATIONS** (furnished by manufacturer): **Model AFM** FM-AM tuner has a control section and built-in preamplifier for magnetic phono cartridge. **Model 9T3M** tape transport mechanism operates at  $7\frac{1}{2}$  or  $3\frac{3}{4}$  ips; model HFP-1 preamplifier contains the amplifier and power supply circuitry necessary for tape recorder operation. **TUNER** — **Sensitivity:** FM, 5 microvolts for 30 db quieting; AM, 100 microvolts per meter. **Selectivity:** -6 db at 200 kc. on FM. **Response:**  $\pm 1$  db, 20 to 20,000 cycles. **Noise:** -65 db from 1 volt output. **Controls:** combined AC on-off and volume; treble; selector (AM, FM, Tape, AES, EUR, LP); bass, tuning and AFC defeat switch. **Dimensions:**  $10\frac{1}{2}$  in. wide by  $4\frac{7}{8}$  high by 8 deep. **Price:** \$89.95. **TAPE TRANSPORT** — Dual Track, two-speed, maximum reel size 7 in.  $10\frac{1}{2}$ -in. reel adaptor kit available at extra cost. Controls consist of speed change lever, idle-play-record switch, high speed wind and re-wind lever, mechanically interlocked. AC erase. **Dimensions:**  $10\frac{1}{2}$  in. by  $9\frac{1}{2}$  by 7. **Price:** \$59.75. **PREAMPLIFIER** — furnishes electrical amplification and control facilities for the tape transport mechanism. One microphone input and two high-level inputs, all operating simultaneously. **Controls:** combined AC on-off and volume control; motor on-off switch; record-play switch with mechanical record lock lever; speed compensation switch (for equalization). Record level meter furnished, as well as monitor phone jack. **Dimensions:**  $10\frac{1}{2}$  in. by  $4\frac{1}{8}$  by  $5\frac{3}{8}$ . **Price:** \$59.75. **Manufacturer:** The Pentron Corp., 777 S. Tripp Avenue, Chicago, Ill.

This, as the figures above show, is exceptionally low-priced equipment. While its performance is reasonably good, it would be foolish of anyone to expect the refinements he'd take for granted in much more expensive units.

The tuner, we should expect, would work very well in locations fairly close to metropolitan areas. Sensitivity is good on FM; limiting action is not up to the sensitivity, so that high-noise urban locations might present some diffi-

culties. A loopstick antenna is furnished for AM, but we believe that an outside antenna would be required for most installations.

Controls are quite complete; the range of action on the treble control is wide, for it is obviously meant to provide high-frequency rolloff for record equalization as well as the standard function of a tone control. There is no provision elsewhere in the circuit for record rolloff; further, the 'flat' position of the treble tone control appeared on our unit to be roughly at the two o'clock rotation. If it is turned back to the normal 12 o'clock position, then, it furnishes



*Pentron tape deck and matching HFP-1 tape control preamplifier.*

treble cut for rolloff. The bass tone control has a considerably narrower range of action. However, the last three positions on the selector switch vary the phono-input bass equalization.

Two phono inputs are furnished, one each for magnetic and crystal cartridges, connected simultaneously in the circuit by the selector switch. The high-level input marked Tape has an individual position on the selector switch. Standard output to the power amplifier is of the cathode-follower type; there is another output jack connected ahead of the tone and volume controls for feeding a tape recorder. Two switched AC outlets are furnished on the back of the chassis. AFC action on FM can be nullified for fine tuning by pushing the tuning knob in.

The tape deck is rugged and simple in operation, the controls are positive in action and easy to use, and the preamplifier is convenient to work with. Plaudits are merited for the three simultaneous inputs (one for microphone, two high-level), the recording meter, and the low-impedance output. As must be expected at the price, however, there are some undesirable features too. On the model we had for test the reel braking action was such as to permit tape creep whenever the motor was turned on, even in the idle and neutral positions of the mechanical controls. Threading tape was more difficult than it should have been. Noise



*Model AFM tuner has built-in phono preamp and control sections.*

level was fairly high when compared to more expensive machines, although the overall sound was acceptable. For those who want tape and/or an AM-FM tuner, but whose budgets are limited, these Pentron units merit careful consideration. — R. A.

## Zenith Custom Super-phonics

**SPECIFICATIONS** (furnished by manufacturer): a packaged automatic record changer, amplifier and speaker system, model HFR15-R. Turntable: table weighs 2 lb. 11 oz., is continuously variable in speed from about 10 to 80 rpm. Built-in stroboscope and neon bulb to adjust speed exactly for 16 2/3, 33 1/3, 45, or 78 records. Triple-play barium titanate cartridge; compliance greater than 3; stylus pressure 6 1/2 grams; cartridge response 25 to 20,000 cycles. Amplifier: built-in equalization for NARTB (RIAA) curve; separate continuously-variable bass and treble controls; undistorted output 3.2 watts. Speaker system: 7 1/2-in. woofer with 6.8 oz. magnet and 3 1/2-in. tweeter with 2.5 oz. magnet. Cabinet has pressure-sealed lid, so that it forms acoustic phase-inverter enclosure when closed. Overall response: 40 to 15,000 cycles. Dimensions: 16 3/4 in. wide by 9 7/8 high by 20 3/4 deep. Price: \$149.95 in mahogany veneer or solid hardwoods. Same sound system and cabinet construction in other finishes and colors, \$129.95 to \$59.95. Manufacturer: Zenith Radio Corp., 6001 Dickens Avenue, Chicago, Ill.

This is one of the better examples of the table-model phonographs now on the market. The sound emitted by this unit is so far superior to its predecessors (of 1939 to 1950 vintage) that it deserves the term "high fidelity." We are sure that Zenith does not intend this phonograph to be compared with a big hi-fi custom installation. Rather, compare it with what we used to get in a unit 10 in. high by 17 wide and 21 deep, and you'll agree that this is a pleasing package indeed.



*A lot of quality is packed into this Zenith phonograph.*

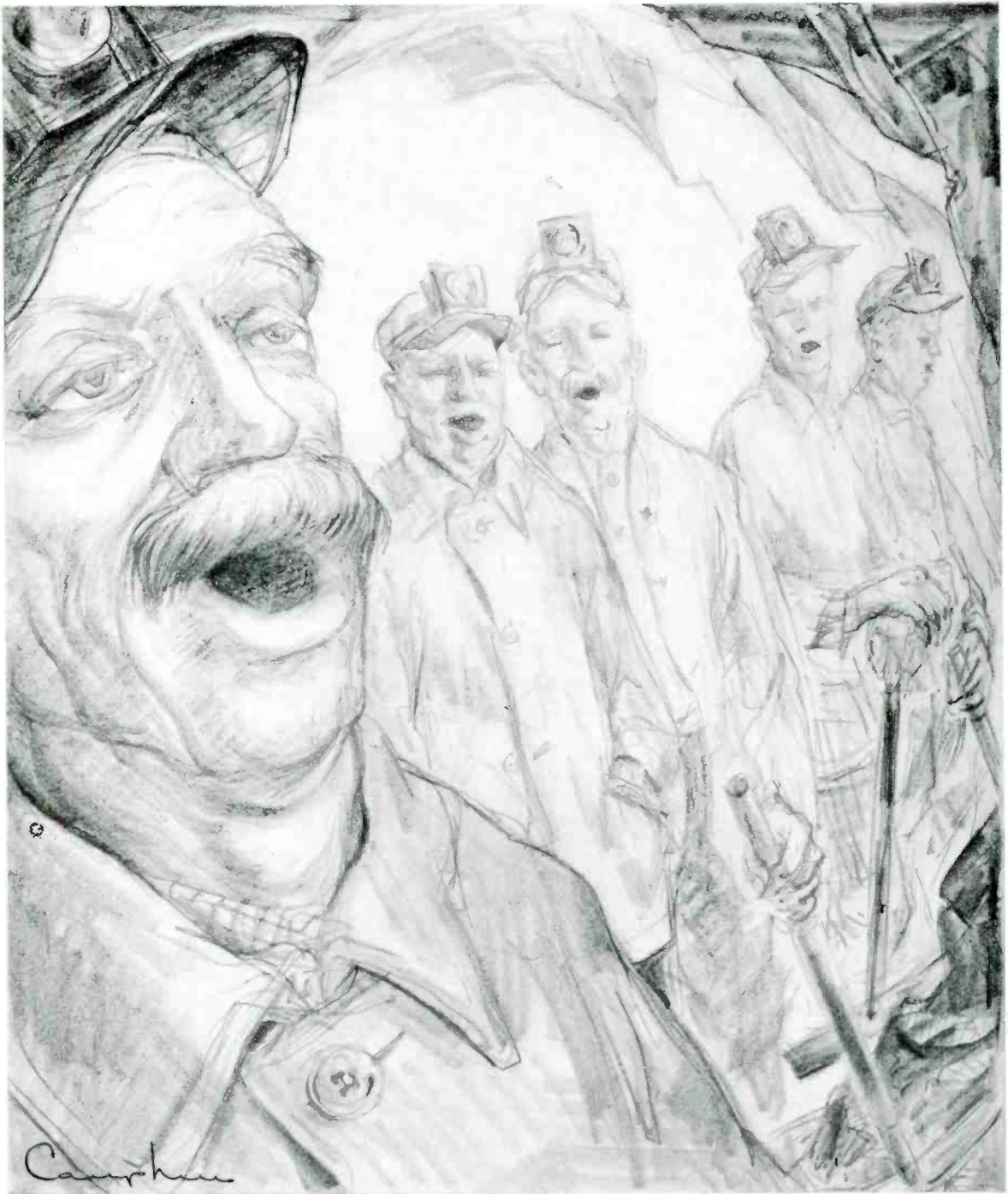
Here we have two speakers (3 1/2 and 7 1/2 in.) in a well-designed enclosure: the entire cabinet serves as a vented enclosure when the lid is closed; there are two ports at the back; the edges of the lid have a soft, sponge-rubber gasket and the latch holds under pressure so that the enclosure is air (and sound) tight when the lid is down. The cartridge is a good triple-play ceramic; separate bass and treble tone controls are provided. Which adds up to a neat package.

A Zenith feature is the variable-speed changer. You push a lever back and forth to marked positions of 16, 33, 45, and 78 rpm; exact speed for LP, 45 and 78 disks can be set by very careful adjustment of the speed control lever until a built-in stroboscopic disk (illuminated with a neon light) shows the correct speed. The changer does not shut off after the last record (quite possibly an advantage; we've been known to leave the amplifiers in such units on for several days if we were not obliged to shut them off!) and it does not intermix; it can be operated manually.

Sound—particularly from about 100 cycles up—is clean and good, due consideration being given to the small size

*Continued on page 100*





ALWAYS true balance in register—like golden-throated Welsh singers. A full buoyancy in the complete range whether voice or instrument timbre. That is the real joy in loudspeakers by Philips. Made in Holland of "Ticonal"—the most powerful of magnet steels, they outmode the former "woofer" and "tweeter" design. Yet give greater scope and always proper projection.

Model 9762 — 12" speaker with a record efficiency of 14% at 400 c/s due to use of an extra powerful "Ticonal" magnet. With this loudspeaker the acoustical output and the reproduction range

of Hi-Fi and other equipment can be raised to a level never before achieved! Frequency range is 40 to 20,000 c/s. 20 watts—8 ohms—List \$94.95

Model 9750 is an 8½" version of this speaker. 10 watts—8 ohms—List \$32.95.

Model 7010—8½" speaker. 45 to 12,000 c/s frequency range with a special feature of a magnetic system pressed into a high precision frame to avoid misalignment of the air gap even in case of heavy shocks. Voice-coil impedance at 1000 c/s. 5 watts—4 ohms—List \$16.50

List prices subject to the audiophile discounts.

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# HORIZON



**HORIZON** *Criterion*  
AM-FM TUNER \$169.95



**HORIZON** *20*  
20 WATT AMPLIFIER \$84.95



**HORIZON** *10*  
10 WATT AMPLIFIER \$79.95



**HORIZON** *5*  
PREAMPLIFIER-CONTROL UNIT \$49.95

Never before a tuner so versatile!

You can enjoy full-band AM!

You can listen to matchless, drift-free FM!

You can hear *both* at the same time, using dual sound systems!

You can receive revolutionary new binaural broadcasts as they are made available in your area! Two gain controls and separate tuning condensers are provided—one for AM, one for FM!

Exclusive Mutamatic FM Tuning eliminates all hiss and noise between stations, so annoying when tuning conventional tuners! Stations leap out of velvety silence—stay locked in automatically! Unit features new "linear impedance" detection. Superior design eliminates drift.

An exceptional capture ratio rejects all unwanted signals up to 80% of the strength of the desired signal.

THE FM SENSITIVITY IS TRULY PHENOMENAL— $\frac{1}{2}$  MICROVOLTS!

To surpass the present high level of amplifier design, National proudly introduces new power amplifiers with a revolutionary new output circuit employing unity coupling.

With unity coupling, the output transformer is no longer required to supply the coupling between output tubes for distortion cancellation as in normal push-pull circuits. Instead, the transformer supplies only the impedance matching between the tubes and the speaker system, thus eliminating impulse distortion created by transformers. Music is reproduced with an unclouded transparency—at all listening levels—never before achieved!

The HORIZON 20 is a 20-watt amplifier with a total harmonic distortion of less than .3% and total intermodulation distortion of less than 1% at full rated output. Frequency response is  $\pm 1$  db 20 cps to 20 kcs;  $\pm 1$  db 10 cps to 100 kcs. Power response at rated output is  $\pm .15$  db, 20 cps to 20 kcs. Hum and noise is 80 db below rated output.

Incorporating the revolutionary new unity-coupled circuit in a 10-watt amplifier design, the HORIZON 10 offers performance never before achieved at such a moderate price!

The built-in preamp-control unit offers a choice of 3 inputs, 3 record equalization curves, a loudness control and separate bass and treble controls.

Harmonic distortion is less than .5%; intermodulation distortion, less than 2% at rated output. Frequency response is  $\pm 1$  db, 20 cps to 20 kcs; power response,  $\pm 2$  db, 20 cps to 20 kcs. Hum and noise are better than 70 db below rated output on high-level input, better than 50 db on low level input.

The HORIZON 5 achieves a new high in frequency response ( $\pm 1$  db, 20 cps to 100 kcs) and voltage output (up to 10 volts)—a new low in distortion (less than .2% harmonic, .3% intermodulation)!

Four inputs, 7 record equalization curves, a loudness-volume control and bass and treble controls are provided.

Entire unit slips quickly, easily into either the tuner or 20-watt amplifier.

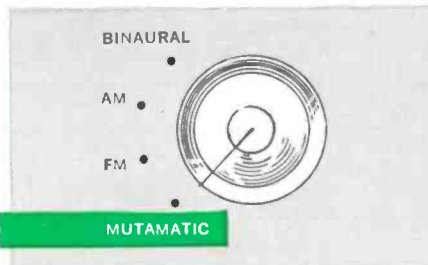


*in high fidelity*



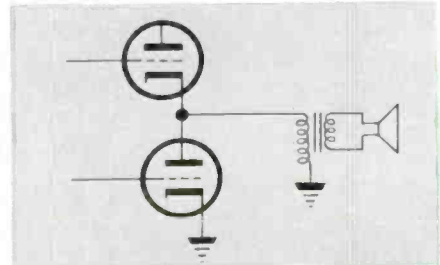
Furniture by Hans Knoll Associates  
Gown by Geil Chapman

Only a listening test can convey the magic of "Mutamatic" Tuning . . . the distortion-free difference of "Unity-Coupling" . . . the velvety silence of hum-free preamplifiers . . . the fabulous flexibility of complete tone control . . . the bedrock stability of National FM! Your National dealer is waiting now to give you a thrilling demonstration!



EXCLUSIVE *Mutamatic*

Completely eliminates all noise and hiss between FM stations. The entire FM band tunes with an "In-and-out," on-the-nose precision! Stations stay locked in without drifting. This is only one of the many advanced features which make the Criterion the finest tuner ever designed!



EXCLUSIVE *Unity Coupling*

With Unity Coupling in the Horizon 20 and Horizon 10, the output transformer is no longer required to supply coupling between output tubes for distortion cancellation as in normal push-pull circuits. Instead, the transformer supplies only the impedance matching between the tubes and the load, thereby eliminating transformer-caused impulse distortion.

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## TESTED IN THE HOME

*Continued from page 96*

of the enclosure. Adjustable speed is an interesting feature for those who want to match the pitch of recorded music to some instrument around the house.—C. F.

## Fisher 70-RT Tuner and 70-A Amplifier

**SPECIFICATIONS** (furnished by manufacturer): tuner and amplifier make a complete amplifying system; tuner contains preamplifier, equalizer, and control audio sections as well as FM and AM reception facilities. **TUNER — FM and AM specifications** same as those for the 50-R tuner, reviewed in the September-October, 1953 issue. **Inputs:** one high-level, marked TV; one low-level, equalized for magnetic phono cartridge. **Outputs:** one low-impedance audio output for tape recorder feed, taken out ahead of tone controls; one low-impedance audio output to amplifier. Test jack on back panel for tuning or signal-strength meter connection. Two switched AC outlets. **Controls:** AC on-off combined with Bass ( $\pm 15$  db, 50 cycles); Treble ( $\pm 15$  db, 10,000 cycles); Volume and concentric loudness compensation on-off switch; combined selector and equalization switch (AM Broad, AM Sharp, FM [without AFC], FM-AFC, AES [phono], Ortho [RIAA] [phono], LP [phono], NARTB [phono], and TV); Tuning. AFC sensitivity control on back panel. **Response:**  $\pm 1$  db, 20 to 20,000 cycles. **Distortion:** less than .04% at 1 volt output; .8% at 10 volts output. **Hum level:** 86 db below 2 volts output, volume control at maximum, on radio; better than 62 db below output with 10 millivolts input, on phono channel. **Tubes:** 2-6BQ7A, 6CB6, 6BE6, 3-6BA6, 2-6AU6, 6AL5, 12AU7, 12AX7, 6AV6, 5Y3GT, 6U5. **Dimensions:** 14 $\frac{3}{4}$  in. wide by 8 $\frac{1}{2}$  high by 9 $\frac{1}{4}$  deep. **AMPLIFIER — rated output:** 25 watts at 8 or 16 ohms. **Harmonic distortion:** less than .5% at 25 watts, .15% at 20 watts, .05% at 10 watts. **Response:** within .1 db, 20 to 20,000 cycles; 1 db, 10 to 50,000 cycles. Power output within 1 db, 15 to 35,000 cycles at 25 watts. **Noise:** better than 95 db below full output. **Damping factor:** 26. **Controls:** 500K input level control. **Tubes:** 12AT7, 12AU7, 2-5881, 5V4G. **Dimensions:** 7 1/8 in. deep, 10 $\frac{1}{4}$  wide, 6 1/8 high. **Prices:** 70-RT tuner, \$184.50; 70-A amplifier, \$99.50. **Manufacturer:** Fisher Radio Corp., 21-21 Forty-Fourth Drive, Long Island City 1, New York.

On page 104 of the September-October, 1953 issue of HIGH FIDELITY we reported on the Fisher 50-R tuner; it was pronounced generally excellent. In the 70-RT, a good preamplifier has been added to the 50-R chassis. All the 50-R's features are retained — exceptionally high sensitivity, variable AFC, simple loop AM antenna, twin-lead FM antenna, handy log scale on the tuning dial — all in a neat



*Fisher 70-RT tuner has preamplifier with variable equalization.*

and well-designed unit. With the added phono preamp-equalizer, the consumer (and perhaps more important, his wife) bewildered by gadget multiplicity, will be able to eliminate another gadget from the living room and another buying decision, if he wishes.

Among other effects, the additional circuitry in the 70-RT results in a selector switch having what may be a new high in number of positions (9). There are two for AM; in the first, the tuning is broad for local-station wide-range reception, and in the second the tuning is sharp for long-distance pickup. Then there are two FM positions, for tuning with and without automatic frequency control. The



*70-A amplifier, in popular price range, delivers 25 superb watts.*

four phonograph positions come next; with a different equalization characteristic in each, most recording curves can be matched exactly. Finally, the last position is for the high-level input channel, which would be inadequate for those with both TV and tape equipment. This could be arranged by the user if he were capable of wiring up an extra switch, but it seems that one more position on the tuner's selector switch could have done the same job with less complication. Altogether, though, the 70-RT is a fine-performing, intelligently-designed piece of hi-fi equipment. For those who don't require the flexibility of control usually provided by separate tuner and preamp-equalizer-control units, the 70-RT gives adequate, high-quality results at an attractive price.

Designed to fill the same type of custom-installation niche, the 70-A amplifier delivers superb performance — similar to that of the 50-A — but at a lower maximum power level and correspondingly lower price. We believe that 25 watts should be adequate for just about any home sound system. Measured on a strictly dollars-per-clean-watt basis, the 70-A is an excellent buy and, although it serves admirably as a companion amplifier for the 70-RT tuner, should find much wider application. — W. B. S.

**MANUFACTURER'S COMMENT:** One of the basic objectives in designing the Model 70-RT was to provide facilities of professional quality not only for the city and suburban dweller, but for the country dweller as well. Regular reception of FM stations at distances well over 150 miles, terrain permitting, is a common occurrence with models 70-RT, 50-R, and FM-80. In view of the fact that such reception, when available, actually has no appreciable noise content and no channel interference problems (both of which exist in high degree on AM reception at the same distances) it can be truly said that FM is capable of better, more usable long-distance reception than AM — particularly for the music lover.

Every Fisher amplifier is now equipped with Z-Matic — a dynamic speaker impedance matching device. At the bass and high treble ends of the audio range speaker impedance may vary as much as 500%. Z-Matic not only eliminates these losses but is capable of compensating for deficiencies in the speaker itself, the enclosure, or room acoustics.

# THE TAPE YOU'VE BEEN WAITING FOR!

SOUNDCRAFT  
**PLUS 50**  
 (50% EXTRA PLAYING TIME)  
 magnetic recording tape



- 50% EXTRA PLAYING TIME
- EXTRA STRENGTH "MYLAR" BASE
- FULL DEPTH OXIDE COATING
- ... YET COSTS NO MORE

**PLUS 50**

is the *perfected* "long-playing" magnetic tape, bringing you 50% *extra* playing time with no compromise in strength or recording quality.

One reel of "Plus-50" is equal in recording or playback time to 1½ reels of standard tape. More listening per reel . . . less time changing reels. Best of all, Soundcraft "Plus-50" *actually costs less per foot* than quality acetate-base tapes!

The secret of "Plus-50" lies in its extra thin "Mylar" base (1 mil as compared to 1.5 mils in acetate tapes). "Mylar," DuPont's Polyester Film, con-

tains no plasticizer. It will not cup or curl. Elongation and shrinkage from heat, cold and humidity are barely measurable. And it's far stronger than the thicker acetate . . . one third as strong as steel!

There has been no compromise in the development of "Plus-50"—a big advantage for you! The oxide coating is *constant, full-depth*—to maintain correct frequency response, output level, and bias characteristics. No machine adjustments are needed. "Plus-50" can be interspersed with other fine quality tapes without level change.

See your Soundcraft Dealer for "Plus-50" as well as these other famous Soundcraft Magnetic Recording Tapes:

**Soundcraft Recording Tape** (in the box with The Red Diamond) the all-purpose "Standard of the Industry."

**Soundcraft Professional Tape** (in the box with The Blue Diamond) for radio, TV and recording studios. Splice-free up to 2400 feet. Standard or professional hubs.

**Soundcraft LIFETIME® Tape** (in the box with The Yellow Diamond) for priceless recordings. DuPont "Mylar" base. For rigorous use . . . perfect program timing. Store it anywhere virtually forever.

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## YANKEE REBEL

Continued from page 36

Ives used a brand of atonality, and also polyrhythms and polymeters — the double band effect from Danbury — and dissonant counterpoint. All this rubbed elbows with some of the most gentle, lyrical original melodies in any age's music. Some of his instrumental parts are so independent that they have neither rhythm, tempo, key, or even bar-lines in common with the rest of the orchestra. On paper it was easy to criticize these as hit-or-miss effects. A few actually are, for Ives liked nothing better than to leave performers plenty of leeway to play things as they pleased. He was satisfied to have his interpreters think with him, not necessarily like him. Whether he ever would *have* any interpreters was quite another question. After repeated rebuffs from the professionals before the First World War, he began to feel "if I wanted to write music that was worth while (that is, to me,) I must keep away from musicians."

In 1908, Ives married a Hartford belle whom he might have chosen just for the sound of her name — Harmony Twitchell. With the addition of a daughter the family was complete. He composed more rapidly and with increasing confidence. But the war came as a "shock of the first magnitude." The serious illness that followed hard on its heels left him with a weakened heart and little inclination to write music. "It seemed impossible to do any work in the evenings as I used to."

Ives never gave up composing entirely. He wrote a few songs in his latter years, and made arrangements, and even toward the last he continued to add notes to his unfinished Universe Symphony. In the days of Harding normalcy and Coolidge prosperity he put much of his energy into advocating a Constitutional amendment of his own, which would take power from the politicians and give it back to the people.

He still had hopes of finding a few musicians in whom his ideas might strike a sympathetic chord. At his own expense he printed the *Concord Sonata* and a packed volume of 114 Songs, to be given to anyone who asked for them. Then began the long uphill climb of his reputation — a story the Cowells tell with relish, for Henry was responsible for some of the first per-

Continued on page 105

patented! exclusive!

# H. H. Scott

## DYNAURAL dynamic noise suppression



The new 210-C DYNAURAL Laboratory Amplifier with dynamic noise suppression



The 99-A Transcription Amplifier set a new styling trend by incorporating "front end" and 12-watt power amplifier, with power supply in a compact, attractive case. Like all H. H. Scott amplifiers, its clean, symmetrical clipping when overloaded affords power output audibly equal to much higher formal ratings, based on comparative listening tests. With control flexibility matched by few amplifiers at any price, we believe the 99 is preeminent in performance and value in the hundred-dollar price field.

The 114-A DYNAURAL Noise Suppressor, styled to harmonize with the 99-A Amplifier and 120 Equalizer-Preamplifier, offers the DYNAURAL feature to those wishing to add it at a later date in the development of their high fidelity systems.

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DYNAURAL noise suppression is almost essential if the musical response now possible with new extended-range speaker systems and program material is to be enjoyed fully — unmarred by extraneous noise.

The new 210-C DYNAURAL Laboratory Amplifier includes the best, most practical features we have developed over the years — and at a "best buy" price.

Resembling an attractive "control unit", the 210-C incorporates complete equalizer-preamplifier, 25-watt power amplifier. DYNAURAL noise suppressor operable on all input channels, versatile record equalizer and input selector, unique flexibility in tape recording and monitoring, and many other features.

In our opinion, the 210-C offers the outstanding combination of over-all features, performance, and price.

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We believe there is good reason for the preeminence earned by H. H. Scott amplifiers. Outstanding technical features are but a means to an end — "best listening" — H. H. Scott personally spends hundreds of hours yearly in listening tests to insure integrity in every detail.

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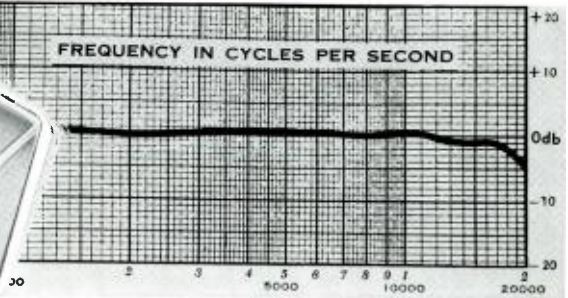
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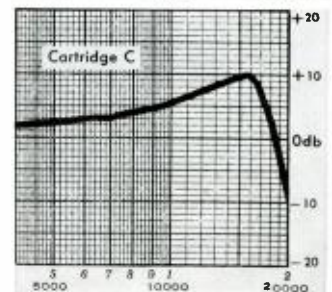
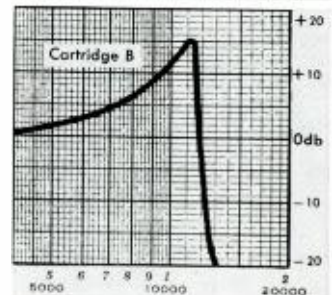
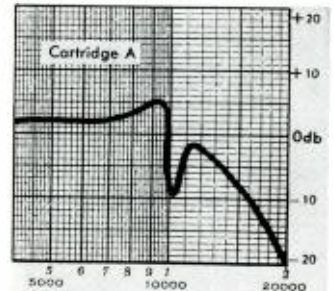
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## YANKEE REBEL

Continued from page 103

formances and articles, and his New Music Edition became Ives' first commercial publisher. (He always insisted on giving all royalties to other musicians.)

Failing health forced Ives to retire from business in 1929. He spent the last years in Danbury and New York, pleasantly secluded from the outside world, but always ready to battle for a cause. The fate of his music was still of vital concern, though he never attended performances of the symphonies, and according to the Cowells' testimony, owned neither radio nor phonograph. The authors of this important and long-awaited biography contend that "the discovery and re-discovery of Charles Ives may now fairly said to be at an end; it should not be necessary again." Yet Ives is conspicuously absent from the repertoire of our major orchestras, and the job of recording his works has only just begun. At this stage we must be thankful for anything on LP, without looking the gift Pegasus too closely in the mouth.

The first Ives on records was issued in the 1930s by New Music Quarterly recordings, of which Cowell was an editor. (The sketchy footnote discography supplied in the book is mystifying and inaccurate, by the way.) *Barn Dance* and *In the Night*, conducted by Nicolas Slonimsky; the Fourth Violin Sonata, played by Szigeti and Foldes; and six songs interpreted by Mordecai Bauman still rank among the best performances to date, though recording and surfaces were poor. Werner Janssen's recording of *The Housatonic at Stockbridge* from *Three Places in New England* was poorly transferred to a now out-of-print Artist LP, No. 100. An album of 16 songs indifferently sung by Ernest McChesney appeared in the Concert Hall limited editions, C-7. The earliest Ives LP is already deleted from the catalogs: Period's SPLP 501, a foggy, distorted recording of the difficult Quartet No. 2, lovingly played by the Walden Quartet.

For a first acquaintance with Ives, collectors will do well to begin with the collection of Polymusic PRLP 1001. Vladimir Cherniavsky leads vigorous readings of *Hallowe'en*, *Central Park in the Dark*, *Over the Pavements* and *The Unanswered Question*

Continued on page 107

still setting the standards

# H. H. Scott

## AMPLIFIERS, EQUALIZER-PREAMPLIFIERS

65-watt Type 265-A Laboratory Power Amplifier



121-A DYNAURAL  
Equalizer-preamplifier



The new 32-watt 232-A Laboratory Power Amplifier offers power ample for all but the most complex systems, and at an outstanding price. We believe the 232-A to be the most practical choice and the best buy among power amplifiers.



The compact new 120-CP self-powered Equalizer-Preamplifier affords exact convenient control and compensation for those who desire highest professional standards but with greater simplicity and economy than offered by the 121-A.

The new 265-A Laboratory Power Amplifier is the finest we are able to make. Its 65-watt output provides more than ample reserve power for the most demanding applications. Features are:

variable damping for exact speaker matching, and a new design contribution — an adjustable "snubber" circuit allowing full output power on music, with maximum speaker protection.

The 265-A is a fitting companion to the 121-A DYNAURAL Equalizer-Preamplifier, which we believe to be the most versatile and complete control and compensation unit ever offered. The 121-A includes the patented DYNAURAL Noise Suppressor, continuously variable equalization for any recording curves, past, present or future, and many other features. Self-powered, beautifully styled and constructed, the 121-A, like the 265-A, is designed for the connoisseur to whom cost is secondary to that performance possible only from units containing every refinement possible at this stage of the art.

The 214-C Remote-Control Amplifier consists of the 232-A Power Amplifier and a non-self-powered version of the 120 Equalizer-Preamplifier, obtaining power from the 232-A. The 214-C provides superb performance at lowest cost to those purchasing equalizer-preamplifier and power amplifier together.

Made by one of the world's leading builders of professional sound measuring and analyzing instruments, H. H. Scott amplifiers were rated "first choice" in the "Saturday Review Home Book of Recorded Music and Sound Reproduction" and are commended as "finest on the market" by experts such as Harold Weller, author of "High Fidelity Simplified".

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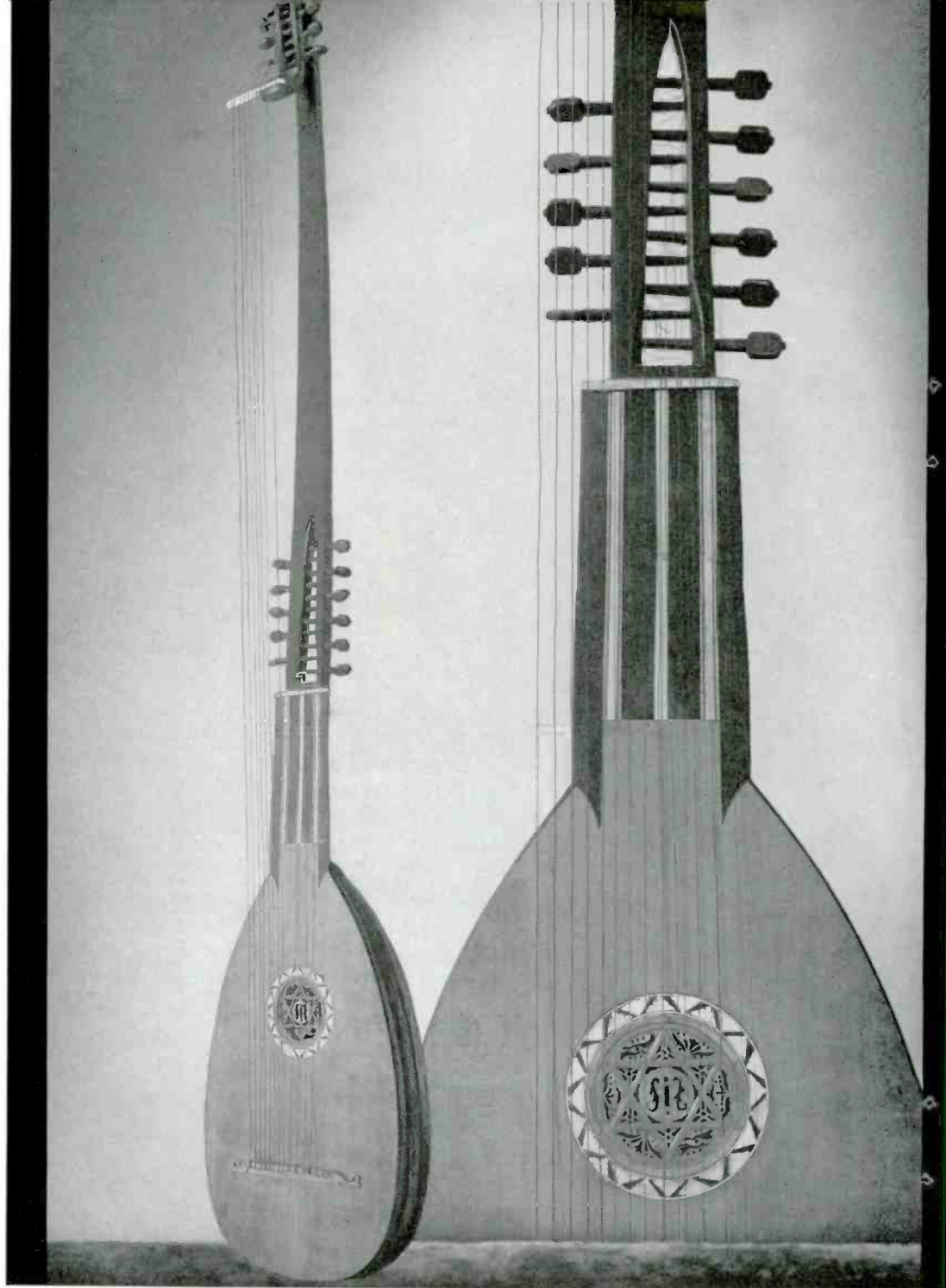
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## YANKEE REBEL

Continued from page 105

(which have lately become a part of Balanchine's *Ivesiana* ballet score). Elliot Magaziner and Frank Glazer give a fine fiddling performance of the Second Sonata and — with David Weber — the *Largo* for violin, piano and clarinet. Recorded sound is bright and clear. The recent issue of the *Symphony No. 2* presents an engaging example of Ives at his most gentle (SPA 39), the sure hand of Charles F. Adler leading a somewhat less sure orchestra of Vienna. Richard Bales gets the wind in the National Gallery Orchestra's sails in a recording of the *Symphony No. 3* that glides along on its hymn tunes with a noble air. (WCFM LP 1). Engineers hampered it slightly by producing a small, cramped sound. The three pieces for piano and orchestra played by Strell Anderson and the Vienna State Opera Orchestra under Jonathan Sternberg (Oceanic OCS 31) contains less eloquence, but performance and recording are workmanlike. The *Three Places in New England* have thus far been issued only in the American Recording Society's subscription series, on ARS 116. Dean Dixon barely manages to bring them to life, and the narrow range, foggy-bottom recording doesn't help.

John Kirkpatrick's justly renowned interpretation of the *Concord Sonata* on Columbia ML 4250 is something to study and ponder about; technically this is a rather wooden transfer from 78s. (On side 10 of the original set, Kirkpatrick also played *In the Inn* from the First Sonata.) Brilliant finger work and a round, resonant sound make the William Masselos LP of the First Sonata a prize item in the lot (Columbia ML 4490). The Second Violin Sonata is almost as well done by Patricia Travers and Otto Herz on Columbia ML 2169. The Violin Sonatas Nos. 1 and 3 are competently played by Joan Field and Leopold Mittman on Lyrichord LL 17, but the balance might have been much better. A collection of 11 songs on SPA is poorly chosen, recorded and sung (by Jacqueline Greissl). A majestic item of Ives' vocal music is the *67th Psalm*, sung by Hamline University singers, under Robert Holliday, in a clear sounding 10-inch anthology of sacred choruses, New Records NRLP 305.

The absence of major orchestras and,

Continued on page 108

NOVEMBER, 1954

**Outstanding  
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with the new

# H. H. Scott



## FM TUNER

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**YANKEE REBEL**

*Continued from page 107*

with one exception, major labels from this list suggests that the audience for the eldest of the "four great creative figures" of twentieth-century music is not as large as his biographers suppose. The Cowell book should help spread the gospel. And Southern Music, Ives' most active commercial publisher, is engaged in a long-range promotion campaign. But conductors and listeners still need to be told—as Ives shouted at a concert where a Carl Ruggles piece was being booed—"Don't be such a damn sissy. When you hear strong music like this, get up and try to use your ears like a man."

**SCARLATTI FOREVER!**

*Continued from page 37*

proceeding rapidly and I, myself, have recorded about one-fifth of the total Scarlatti project!

Shortly after it was tacitly understood between me and Westminster that I would be wallowing in Scarlatti for years to come, (I say "tacitly" because at first no one dared to give such a fantastic program any lip-service, for fear that a resident psychiatrist would have to be engaged for Valenti) I had occasion to interview a prospective pupil. His musical credentials were good, his playing excellent and his enthusiasm unbounded, so I decided to accept him. I arrived at this decision in spite of his having confided to me that he was a "spiritist" and benefited from frequent communications with the "other world." He assured me that he was on a "first-name" basis with the majority of the Ptolemies and had shared many a chuckle with President Martin Van Buren. After six months of instruction he requested permission to bring a portable tape-recorder to one of our lessons. I tried to be adamant about this but his entreaties were heart-breaking and I am, at best, not very adamant at all. The result was that he brought this little toy to our next meeting, turned it on, and I went through two of the most inhibited and tutorially unsatisfactory hours I have ever experienced in my life.

When the session ended I made the mistake of asking him what he was planning to do with the tapes. He said he was going to play them for his friends. Deeming this a strangely

*Continued on page 110*



*it's here!*



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## SCARLATTI FOREVER!

*Continued from page 108*

tasteless bit of procedure, I inquired as to the identity of these "friends." He then explained to me, in a tone as casual as if he were asking to borrow my lawn-mower, that he intended to play the tapes for his good friend Brahms, who, he was sure, would put him in touch with Domenico Scarlatti, who would then pass judgment on my approach to his keyboard music and make manifest either his approval or its opposite. When the student left I thought it might be a good idea to take a cold shower.

A day or so later the pupil telephoned to say (my telephone answering-service is a witness to this in case the reader does not believe the story) that Scarlatti was very pleased indeed with my handling of his Sonatas and would be very much in favor of my going ahead with making recordings of all of them. Thinking this was rather a funny story ("funny" having both meanings here), I told it to some Westminster people at lunch one day. The idea enchanted them. The Scarlatti project became half-music, half-necromancy. There could be no quitting now! And so, here we are. My friends see before them a haggard simulacrum of my former self. They sometimes call me after a recording session of Scarlatti and gleefully ask, "How many did you 'bag' today?" The answer is usually, "Oh, I got five or six, but you should have seen the ones that got away."

I can truthfully say though, that I am now much more in the spirit of this recording venture than I was in the beginning. Constant association with a given area of musical repertoire cannot but increase one's perceptions and deepen one's observations regarding it. Ralph Kirkpatrick's great illumination of this music in his recently published book *Domenico Scarlatti* (Princeton University Press) has been a timely miracle of immense value to us in solving innumerable problems which could have caused inaccuracy and delay.

Our progress has been steady and nine records have been made, five of which are already released. I would guess that this represents some 360 minutes of music, and we have estimated that the whole endeavor will involve about 40 long-playing records, if I live that long.

*Continued on page 112*

# 3

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  - Super Royal Eight Speaker and 32KTR Super Tweeter
  - Smooth, peak-free response from 35 to 16,000 cycles
  - Compact design — with no sacrifice in "big" performance
- PLUS: Slanted speaker panel to focus sound to proper listening level . . . High-frequency balance control . . . Special connection to permit use of headset extension (a Permoflux first!)

The Largo was designed for you . . . A Complete, wide-range, two-way speaker system . . . utilizing the sensational Permoflux 8V81 Super Royal Eight Speaker and 32KTR Super Tweeter . . . perfectly matched to the enclosure throughout the entire range of 35 to 16,000 cycles.

The enclosure . . . a new contribution to the art of high-fidelity reproduction. . . Gracefully proportioned . . . styled to blend with a wide variety of room decor . . . A non-resonant baffle . . . with horn-loading of the speaker back wave achieved through the specially designed cabinet base . . . Every inch serves an acoustically useful purpose. . . Precision constructed of selected 3/4 inch Mahogany or Korina veneer . . .

Power-handling capacity, 15 watts. Impedance, 8 ohms. Overall size 23 inches H., 24 inches W. and 14 inches D.

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## SCARLATTI FOREVER!

Continued from page 110

Despite a very respectable rate of progress in battling out the Sonatas, I have been recently assailed by a newly-developed retarding influence. This comes from the direction of a well-meaning and ever increasing group of Scarlatti enthusiasts who send me newly-discovered Sonatas that they themselves turned up in some obscure library. With about 450 works yet to be recorded, I am forced to accept gracefully if not gratefully these occasional additions to a repertoire that is already of overpowering proportions. Although I certainly have no wish to stand in the way of such researches, I would thank my friend Sacheverell Sitwell, for example, if he would temporarily stop scrounging around Spanish and Portuguese libraries, at least until I have succeeded in making more of a "dent" in the enormous number of Sonatas already on hand. I deserve, I think, an even chance to catch up!

The more I think of it, the more I feel that my "spiritist" pupil would agree that old Scarlatti, wherever he may be, is probably looking down and laughing his head off. Well, let him laugh his kindly laughter. Facetious complaints aside, I cherish the hope that he and I will always be playing on the same team.

## IN ONE EAR

Continued from page 47

Then she began having top troubles in *Il Trovatore*, until the lower two thirds of the role were all that the most loyal Elmo admirer could claim to count on hearing. So she went back to Italy, recouped some of the demolished top, and is having a good career again. But I, for one, miss her very much and wish she hadn't been so carefree about singing A flats from the soles of her shoes. Dig around in the old Cetra catalog, and you can hear her in the *Aida* duet with Gina Cigna. She gets the top, but think the tones up there along with her, and see how it feels, see what happened.

Another was Daniza Ilitsch, who came to the Metropolitan with a fabulous European reputation. Hers was a tremendously ample, direct voice that both filled the opera house and came right out to each listener and hit him smack between the eyes. When she

Continued on page 115



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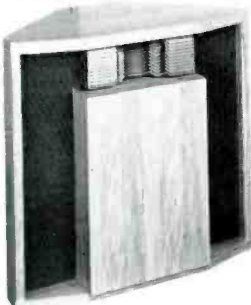
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The new Chromatic Model Hi-Q7 Cartridge offers as its most important improvement, a **higher voltage output** thereby reducing magnetically induced hum, due to turntable motors or transformers, to an absolute minimum. In all other respects, the Hi-Q7 retains all of the features and advantages which have established the Audak as a top-ranking line of pickups. Frequency response is amazingly smooth from 20 to beyond 20,000 cycles. Stylus are easily replaceable by the user. Micro- or standard-groove records are played with the same cartridge, by a simple turn-over twist that brings the correct stylus into play. The Hi-Q7 is interchangeable with other current Audak models.

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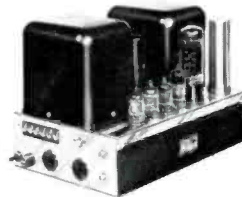
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The Model AF-860 is also equipped with separate bass and treble controls providing 19 db boost and 19 db attenuation at 20 and 20,000 cycles respectively. A built-in preamp section with separate turnover and roll-off provides equalization for all presently used record curves. A specially designed loudness control requires no level setting. Cathode followers are used at the detector and audio outputs, and as much as 100 feet of cable can be extended to the main amplifier without frequency discrimination.

Complete with tubes, escutcheon and front panel assembly. **\$179.50**

# **HARVEY RADIO** COMPANY, INC.

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## IN ONE EAR

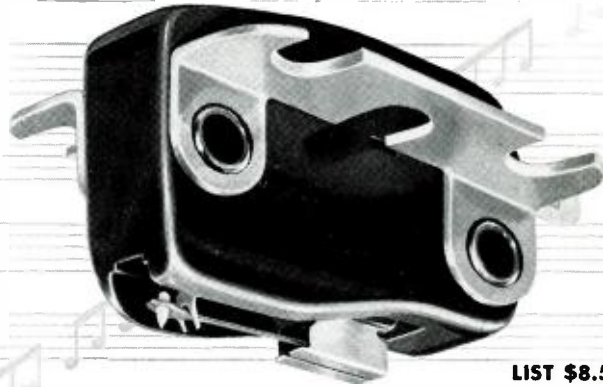
Continued from page 112

was right, the effect she made was electric. But she wasn't often completely right; she said she had a cold from the New York weather. But she, too, carried everything on up to the top, leaving herself uncovered should she make the slightest miscalculation. A high C taken that way is stunning — if it comes off. If it doesn't the effect depends on what happens. With her, if anything went wrong the whole voice collapsed like a dynamited skyscraper. It happened once on the air, in *Aida*; it almost happened in some other performances, including an ill-fated *Il Trovatore*. Then it happened in *Aida* again, this time on tour in Memphis. And *she* didn't come back either. One of the most exciting singers in the world, *but*.

Now, obviously, Miss Mödl is in no dire straits. Her singing of the great Lady Macbeth arias from Verdi's *Macbeth* is certainly alive and dramatically exciting, and the voice itself is obviously one of natural quality. But she pushes it out of shape on the German text, and it spreads, sounds woofy sometimes, and is bothersomely uneven up and down the scale. True, Verdi at one point explicitly said that he didn't want a lovely voice in this music designed for the "voice of a devil," but that isn't what Miss Mödl sounds like either. She sounds like a full-bodied mezzo-soprano trying to have her cake and eat it too in a soprano role. The top tones aren't anchored — she doesn't make a pass at the D in the Sleepwalking Scene — although they *are* there. Nor in the aria from Gluck's *Orfeo ed Euridice* does her voice sound firmly controlled, although she does deliver the music with sweep and assurance and fine dramatic sense, and in Eboli's aria the voice sounds heavy and unresilient, boggy at the top, and not at all certain in intonation. She sings with great temperamental fire and what sounds like plenty of physical impact, but she manages the coloratura none too well. The *Abscheulich!* scena from Beethoven's *Fidelio* goes better, although even here the tone is sometimes spready and the articulation not precise. All told, her best effort of all is in the excerpts from *Tristan und Isolde* — the love duet and the *Liebested*. In the love duet, especially, she is warm, dramatic, and always interesting, and in its middle

Continued on page 116

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Whether you seek your first record changer or wish to replace your present unit, you should know these important facts about the Thorens Record Changer. It is the world's most silent changer, with a noise level far below any other changer. Thorens' direct-drive motor makes the important difference. The inadequacies of conventional phono motors have been recognized, but it remained for the skillful Swiss to create this incomparable direct-drive unit for all playing speeds. Because these are integrated, precision-built units, Thorens Changers can be made uniformly . . . without variation in quality from unit to unit.


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The design of the direct-drive motor reduces all sources of noise. Direct-drive permits a slower turning rotor, therefore vibration is minimized. Precisely balanced, positioned, machined, fast-rotating parts . . . plus cast-iron frame, eliminate the major source of rumble. There are *no rubber belts, pulleys, idler wheels* (or other elements common to rim or friction-drive units) to cause unwanted noise or speed variation due to wear or slippage. Elimination of "weak sister" parts also adds durability. Lastly, a mechanical filter adjacent to the electronically-balanced rotor shaft provides freedom from undesirable gear vibrations and noise. If you are a music lover who appreciates the true meaning of "high fidelity" . . . the Thorens Changer is for you . . . because it is the *only true high fidelity changer.*


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◀ **CD-43 High Fidelity 3-Speed Record Changer**




▶ **CBA-83 Automatic Player** — Control button for each record size actuates turntable, lowers tone arm. After play, arm lifts, motor shuts off. Adjustable tracking.



◀ **E-53PA Transcription Turntable** — comparable to other professional models costing many times more.

Also available: CB-33G, CB-33P, CB-33S Manual Record Players.

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## THORENS COMPANY

DEPT. HF, NEW HYDE PARK, N. Y.

## IN ONE EAR

Continued from page 115

and lower parts her voice sounds quite lovely and rich in moments of repose.

One thing is certain: Miss Mödl is the kind of singer who never makes dull listening. She is too vibrant and exciting an artistic personality for that, too alive to musical and dramatic responsibilities. But it is hard to believe that she will survive as long as she should as a soprano unless she reconsiders her way of singing and resigns herself to carrying a little less of her mezzo-soprano vocal personality up above the staff. Nothing cracks yet; nothing collapses; there is just the intimation of a wobble. Perhaps the fear that she may be in for trouble is needless. The nicest thing that could happen would be to be proven completely wrong.

## NEWSLETTER

Continued from page 48

and to deal with the practical applications of the latest sound-producing and reproducing techniques.

The experimental studio of Prof. Scherchen, situated in the small town of Gravesano, near Lugano, in southern Switzerland, was the venue for these meetings, which provided an opportunity for more than 20 speakers and over 50 guests from all over the world to exchange experiences and information.

After an opening address of welcome by Jacques Bornoff, General Secretary of the International Music Council of UNESCO, the first working day of this six-day congress was devoted to questions of converting music into electro-acoustic forms. Regarding the extremely important part played by the acoustic properties of a listening room in judging the qualities of a musical composition, Dr. Hans Joachim von Braunmühl gave some instructive examples. He explained that apart from the reverberation period, long recognized as significant, there were other basic factors to be considered, such as the "direction of diffusion," that is, the "mixing" of sound in an enclosure; and what he termed the "clarity," that is, the ratio of "useful" direct sound and the total intensity for the distinguishing characteristics of a room used for musical reproduction.

A psychological test was carried out

Continued on page 118

HIGH FIDELITY MAGAZINE

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# **Encore** recording tape

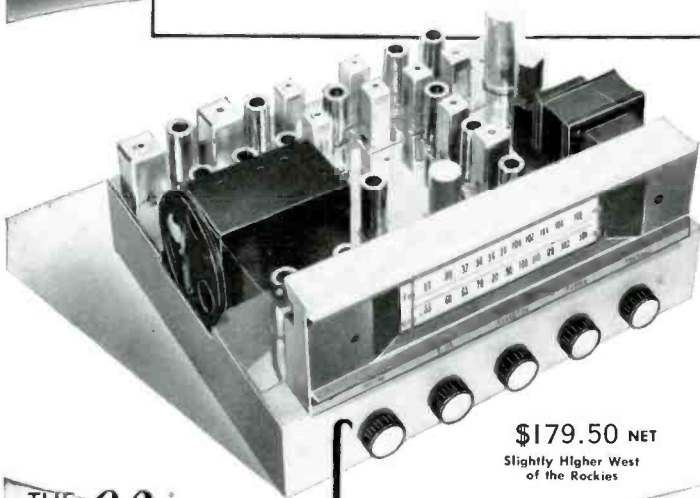
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*Continued from page 116*

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- New* Preamplifier circuit featuring grounded cathode feedback equalization.
- New* Four position switch for accurate record equalization.
- New* Low distortion: Only 0.05% IM at 1½ volts output.
- New* Tape recorder output, independent of monitoring level.
- New* Semi-Military construction for maximum ruggedness.

*Plus* All the features you expect in a Craftsman tuner: Automatic Frequency Control, flywheel tuning, Cathode follower outputs, separate RF amplifiers for FM & AM and engineering you can trust.

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by those present to determine the most acceptable reverberation time for performances of Mozart symphonies and compositions of Stravinsky. Both, it was found, require a shorter period than, say, the works of Brahms.

In a comprehensive survey, Prof. Furrer and Dr. Kosters investigated modern sound-transducers. The loudspeaker is still the weakest link in the electroacoustic transmission chain, but loudspeaker assemblies using spherical radiators, (pentagon dodecahedrons) can, as several demonstrations proved, already satisfy high standards. Microphone developments tend toward obtaining physical dimensions not larger than the wave lengths of the highest frequencies encountered. Such miniature microphones are sensitive to small movements in the sound field.

The second day was given over to "sound storage processes," particularly disks and tapes, with Serge Moreux presiding. It is noteworthy that ordinary shellac 78-rpm disks, hitherto considered of an acceptable technical quality, are no longer regarded as such even by musicians. The transition to magnetic tape appears to be inevitable, and when the lecturer was asked whether the tape system would eventually displace the present high quality microgroove record, he replied with an emphatic "yes." The refinement of the human ear in listening to reproduced music today, as was mentioned in another paper, goes so far that live music played behind a curtain may be regarded as "distorted" because one is used to hearing reproduced music with optimum microphone set-up!

Dr. Briner and Dr. Scerri covered problems of dynamic range in recording and broadcast transmission, and illustrated their points by tape-recording. They mentioned automatic compressors which, in their opinion, took over the work of the sound control engineer in a reliable manner, when associated with a recording system as the "storage" method enabled an anticipatory control to be employed.

Dr. Alexander, of the BBC, dealt with artificial reverberation problems and demonstrated by recordings the effect of a double tent (from an acoustic viewpoint this represented open-air conditions), which were thus free from reverberation. In spite of great fidelity of reproduction, the sound was "flat" and lacked "spatial plastic."

By subsequently introducing, either electrically or acoustically, appropriate reverberation, the overall sound effect was markedly improved.

The question of artificial reverberation was taken up several times during the meetings, by Dr. Schmidbauer and Mr. Vermeulen, of Phillips Research Laboratories in Eindhoven, Holland. The latter had brought with him an artificial reverberation device using a magnetic drum with multiple heads.

The third day was devoted to sound-film and TV, during which Matyas Seiber outlined the meticulous preliminary work necessary when a "trick cartoon" film is set to music. Mr. Kenneth Wright, of the BBC, and Dr. Ricconi discussed from all standpoints the problems of presenting television scenes with musical accompaniments for backgrounds. By pre-recording on tape an entire musical work, Dr. Ricconi said it was possible to overcome many practical difficulties in TV performances, but it was necessary to play back the singers' voices at high volume, as otherwise they would not open their mouths wide as in an actual performance!

On the fourth and fifth days, many

problems of "concrete," "electronic" and "authentic" music were thrashed out in meetings led by Pierre Schaeffer, Maurice Martenot, Oskar Sala and Prof. Meyer-Eppler, of the University of Bonn. Prof. Trautwein, another pioneer of electronic sound production gave particulars of his Trautonium and the question of the part played by the human ear as the final arbiter in musical matters was debated.

The final sessions were given over to the relations between science, technique and art. That the microphone is not merely a passive receptive organ called upon to transmit the sounds in a studio but that, like the film camera, it may, according to artistic direction, actively intervene in the musical performance, was shown in an impressive manner by recordings of concerts and broadcasts of a radio play, "The Dark Tower," with the music of Benjamin Britten, presented by Lionel Salter of the BBC.

The chamber music concert presented on the last day in Prof. Scherchen's studio convinced almost everyone that the asymmetrical design of the room, plus the spatial and acoustic

*Continued on page 121*

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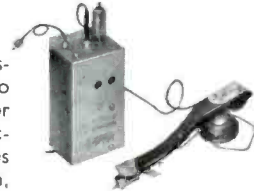
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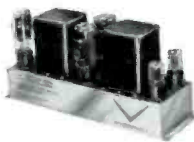
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## NEWSLETTER

*Continued from page 119*

treatment by Prof. Furrer, was not only suitable for recording, but excellent for live performances before an audience.

Prof. Scherchen, in his closing address, commented that "we are imperceptibly passing from the struggle between art and science, and the disdain of both by the technique, to a new and higher collectivism."

It is hoped to publish the proceeds of all these conferences in three languages, including English, at some later date.

Dr. Scherchen already has planned the subjects for the 1955 and 1956 meetings, which will be under the titles "The Discovery of the Ear" and "Research on the Eigentones of Sounding Bodies," and if the results of the 1954 sessions are indicative of the standard, all those able to attend will be well rewarded.

## NOISE

*Continued from page 43*

*Test No. 2*

	IM distortion at 6 grams Cartridge stylus force	IM distortion at 8 grams stylus force
A	5.5%	5.0%
B	4.5%	3.5%
C	4.5%	4.0%

In both tests, A, B and C represent the same manufacturers. In Test No. 1, stylus force was 8 grams; therefore the right hand column of Test No. 2 should jibe with the results of Test No. 1. Does it?

There are, of course, many factors other than distortion to be considered in selecting a cartridge. This quick summary of the results of a pair of tests has been given in order to show how difficult it is to select a "best," even though the basis of judgment is narrowed to a single and presumably measurable factor!

And anyway, this is not an article on the selection of cartridges (and record players) but only on the care of them, once the selection has been made. From this point of view, the best advice I can give is: care for them.

**AUDAX COMMENT:** The Audax Chromatic differs from other cartridges in its distinctive magnetic circuit.

*Continued on page 122*

**"Tested in the Home"  
report available**



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# INTERELECTRONICS

2432 GRAND CONCOURSE  
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## NOISE

Continued from page 121

Basically, it is a Wheatstone Bridge circuit, worked out so that a highly-tempered spring may be used for the stylus-bar. It should be noted that the stylus-bar in the Audax is *not* a part of the magnetic circuit.

Because Audax stylus-bar is a highly tempered spring, it satisfies three very important factors:

1. Restoring-force.
2. It permits the fullest *vertical compliance* without the stylus-bar becoming *set*. In other words, because of the spring action, it will spring back to its original position instead of bending.
3. Because the Audax stylus-bar is made of highly tempered beryllium, it may be displaced laterally to a much greater distance than the spacing between stylus-bar and pole-shoe. Accordingly, there is no chance of the stylus-bar being bent under normal usage — even if the stylus is hit against something, as the displacement of the bar is positively limited by the pole-shoe.

Clearing the stylus of collected dust and grit has always been a necessity and now the more delicate LP records and consequently more delicate pick-ups require more frequent cleaning. For this Audax supplies a suitable brush with each cartridge.

The Audax cartridge as a whole is somewhat heavier than others, which when properly counter-balanced has positive advantages.

**REK-O-KUT COMMENT:** In the paragraph concerning burrs, etc., on turntable pulleys, the author suggests trying to smooth out the irregularity with an emery board or nail file. In our opinion, bumps and burrs on pulleys and idlers are not minor matters but major ones. Idlers on the better-grade motors can be returned to the manufacturer for regrinding and truing up. It is strongly recommended that no attempt be made to true up an idler or motor pulley; it should be replaced.

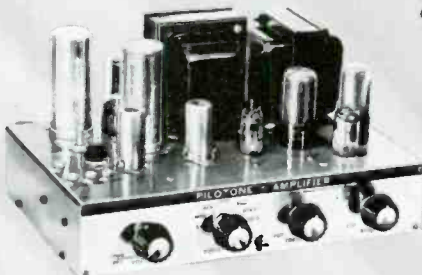
**WEATHERS COMMENT:** If the pickup tends to repeat a groove, the lubricant is too stiff or the lead is restricting the motion of the pickup across the record. Cleaning and relubricating with a thinner lube is called for in the first case; relocation of the lead will cure the trouble in the latter case.

If the oscillator requires frequent readjustment, change the tube.



**AA-902 PILOTONE AMPLIFIER \$39.95**

Williamson type Amplifier with special inter-leaved wound Output Transformer and push-pull output. Contains 5 tubes including rectifier, Frequency Response  $\pm 1$  db, 15 to 40,000 cycles at 10 watt output. Distortion less than 1% at 10 watts and less than .1% at 1 watt from 30 to 15,000 cycles. Provided with speaker output impedances of 4, 8 and 16 ohms. Underwriters Laboratories Approved.



**AA-903 PILOTONE AMPLIFIER \$69.50**

Williamson type 10 watt Amplifier, with built-in Preamplifier. Seven tubes including Rectifier and push-pull output tubes. On-Off Volume, separate Bass and Treble Controls and Equalizer selector switch for LP, NAB, AES and Foreign recordings, Frequency Response  $\pm 1$  db, 15 to 40,000 cycles. Distortion less than 1% at 10 watts. Hum Level 70 db below 1 volt. Three inputs for Radio and Auxiliary equipment and one variable impedance input.



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Unsurpassed Williamson type high fidelity audio amplifier with push-pull 5881's for full 15 watt output combined with professional preamplifier for maximum efficiency and flexibility in most convenient space saving format. Six tubes plus Rectifier.

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Dual equalization switches provide five positions of treble roll-off and five positions of bass turnover. Loudness control with individual level setting controls for three inputs.

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Frequency Response:  $\pm 0.1$  db, 15 cps. to 20,000 cps. at rated output. Total Harmonic Distortion: Less than 1%. Intermodulation Distortion: Less than 2%. Hum and Noise Level: 90 db. below rated output. Potted output transformer constructed with inter-leaved winding for reduced leakage inductance.



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Slightly higher West of Rockies

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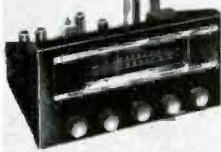
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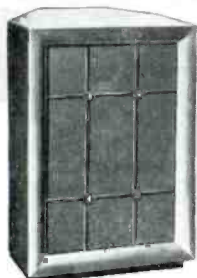
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## AUDIO FORUM

SIR:

In using frequency test records, I wonder how many experimenters have extended the range by using the record at speeds other than the intended one? The table herewith shows what the top and bottom frequencies would be, with alien speeds, for test records having top and bottom frequencies of 10 kc. and 50 cycles.

RECORD TYPE	TEST BAND	ACTUAL PLAYING SPEED		
		33 1/3	45	78
33 1/3	10,000	10,000	13,500	23,400
45	10,000		10,000	17,300
45	50	37	50	
78	50	21.3	26.5	50

My own interest is focused on the bass, and I can report that it is a simple matter to reach down to 21 cycles, as indicated, with a 78 record, retaining the ordinary 3-mil stylus. I cannot report on efforts in the opposite direction, but use the stylus appropriate to the nominal speed, and make preliminary tests to insure tracking.

Those interested in the method may find that they have different upper and lower frequencies on their records, requiring new computations. In any event, they will want to elaborate the tabulation for intermediate frequencies not listed here.

Harry L. Wynn  
413 Charles Street  
Derry, Pa.

Readers may remember Mr. Wynn as the author of "You Can Take It With You," in the September, 1954 issue.

As he points out above (but we think it bears repetition) be sure to use the correct stylus when playing any record, no matter at what speed it is played. Remember, too, if you have a two-speed tape recorder you can exactly double or halve the frequency of a test tone by recording it at one speed and playing back the tape at the other speed.

SIR:

As an owner of a Scott Series 800 radio-phono combination I have been curious to know: 1) how the various components of the Scott 800 and 800B compare to the newer and less expen-

sive separate components that are being offered today, and 2) what changes (other than the obvious old-style 78 rpm turntable) you would suggest to bring the Scott 800s up to present hi-fi standards?

I have been debating the purchase of a good speaker enclosure for the 15-in. Jensen in my Scott 800, but if the amplifier and tuner are lacking in performance the speaker enclosure might prove to be a disappointment.

I know of several owners of Scott 800 sets in this city who would like information on the subject outlined above, and I have no doubt that there are thousands elsewhere who are pondering the problem of modernizing their sets.

John W. Ripley  
2400 Crestview  
Topeka, Kansas

We asked Scott Radio Laboratory (not H. H. Scott, Inc.) for information on the 800 series.

*Complete specifications weren't sent, but the circuit diagram was furnished as well as some general installation instructions. From this it would appear that the tuner section is excellent and the amplifier fair. It's hard to judge the speaker; according to Scott, it is a 15-in. Jensen coaxial with a voice coil "modified to Scott tone standards."*

*In the light of these considerations, it would appear feasible to use the tuner and amplifier temporarily, and to try the speaker in another enclosure. If it doesn't work out you can use the new enclosure with another speaker.*

SIR:

On page 50 of HIGH FIDELITY for March, 1954, mention is made of the "New Orthophonic RCA Victor characteristic" in conjunction with the frequency curves of different USA commercial records.

Treble boost of 13.5 db at 10,000 cycles lacks still the unknown point where the curve begins to rise at the high end, and with what slope.

Also, at the low end, the slope (starting here at 500 cycles) is not given, and

*Continued on page 126*

## Compare McGOHAN AMPLIFIERS WITH OTHER LEADING BRANDS

The new WA-410, for example ... here is an amplifier-preamp combination with all of the features of more expensive units, at a price that is little more than you would expect to pay for the preamp alone.

Correlated dual concentric controls, printed circuits and McGohan's production efficiency combine to provide a unit of complete flexibility and unequalled value.



### COMPARE THESE SPECIFICATIONS:

Power Output: 14 watts  
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Intermodulation Distortion: Less than 1% at 12 watts.  
Harmonic Distortion: Less than 0.5% at 12 watts.  
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All-Channel 4-Position Rumble Filter Control  
Selects 36 Different Recording Curves  
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Dimensions: 14 in. x 10 in. x 4 1/2 in.  
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The 2Z79 pentode used in the WA-410 is a high-gain, low-noise tube that is internally shielded to almost completely eliminate hum.

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## AUDIO FORUM

Continued from page 125

you would oblige me very much in giving me these completing data.

G. Simmermans  
4 Klaproosstraat  
Vlaardingen, Holland

For the New Orthophonic curve, and (for practical purposes) the RIAA, new NARTB and new AES curves, high-frequency rolloff should begin at about 2,200 cycles and have an ultimate slope of 6 db per octave. (Network time constant, 75 microseconds.) Bass boost should begin at 500 cycles with a 6 db per octave network (time constant, 318 microseconds) but should be leveled off by means of another network that cuts in at 50 cycles (time constant, 3,180 microseconds).

EDITOR, Audio Forum:

After reading Mr. Carini's article on FM antenna installations, I thought it would be interesting to do sort of an informal "Tested in the Home" on his article, particularly since I'm going to get WGBH (Boston; 120 airline miles) yet or die in the attempt. Here, briefly, is the result (with a word of public thanks to Warren Syer and Roy Allison, who spent the better part of a day teetering on my steep roof).

The original setup was a single Vee-D-X BBFM yagi on an old rotator, about 30 ft. above ground level. Used standard twin-lead (brown) and a Fisher tuner plus a Heath vacuum-tube voltmeter as a signal strength and tuning indicator. The old rotator control was one of those that lights up a series of bulbs (four) as it rotates; with it, it was difficult to re-position the antenna with any precision since each light covered about 45° of the complete circle.

We (the plural is used purposely; I stayed on the ground) pulled down the old antenna and added another BBFM, as a stacked array. We switched from standard lead-in to Buchan open-line; we installed a new Alliance U-83 rotator; we used stand-offs manufactured by Television Hardware, and redressed the lead-in inside the house. Incidentally, I wrote direct to Buchan for the open-wire lead-in; they filled the order promptly. I tried to get the Argyle stand-offs locally and wrote direct to the company, but nothing happened either way. Television Hardware makes the same type of stand-off

Continued on page 128



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Continued from page 126



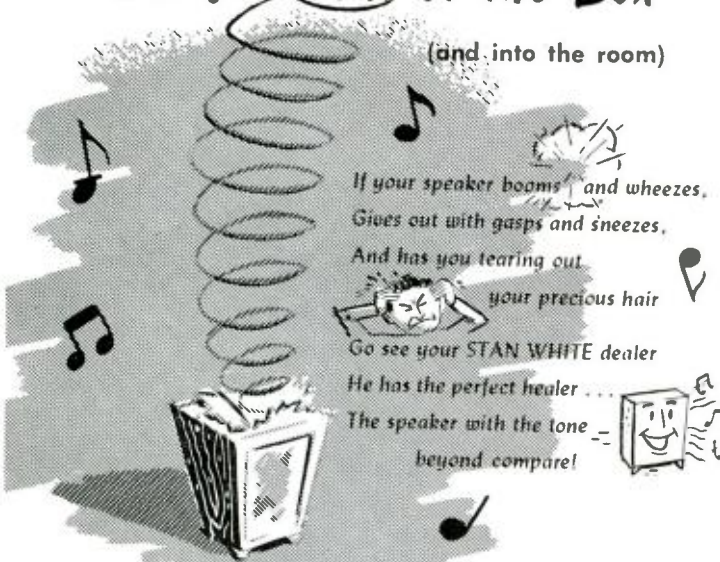
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(the kind which holds the lead-in outside the metal loop of the stand-off rather than inside) and are represented locally. The dealer did not carry this particular type, but an order to the factory produced prompt results. The Alliance U-83 seems to be a very nice unit; it operates on a step-principle. You turn the knob around to whatever spot you want (the steps are spaced about 10° apart), the dial lights up, the antenna rotates around at 2 rpm to that position, and the light goes out. Repositioning accuracy is excellent and, while you cannot position between steps, aiming within 10° is good enough. Installation is simple and the unit appears to be sturdy.

Well, all the work produced a noticeable improvement. It certainly didn't move WGBH to a location down the road somewhere; it still falls occasionally into the background noise, but not nearly so often. On the other hand, it has never been possible to receive New York City stations (90 miles air-line) from my location — not even a whisper. Now one or two of them do whisper, at least, with fair regularity. Sometimes they are strong enough to give me full limiting. One or two nearby but weak stations, which gave me a steady signal too weak to limit, are now strong enough to limit.

Stacking the antennas has improved directivity. For example, a very strong local station comes in from the east at 96.5 mc. and a weak Boston station from the northeast at 96.9 mc. Previously, it had been almost impossible to pull the Boston station out from under the local one. With the stacked antenna and careful aiming (as far away from the local station as possible without having the Boston one start to drop in signal strength), I get no interference from the local broadcaster even though Boston may be delivering a weak signal in this area.

Doing everything as nearly right as possible has made an improvement — admittedly, not a startling one, however — over a good (by normal standards) installation. In one or two cases, the difference is between satisfactory and moderately poor reception. When you're really stretching out, every little bit helps.

Far more startling is a comparison of this stacked array with what many people consider an adequate FM an-

Continued on page 129

## AUDIO FORUM

Continued from page 128

tenna installation: a piece of twin-lead cut to dipole dimensions and tacked on the back of the equipment cabinet someplace. With the stacked yagi arrangement, between 33 and 38 stations can be heard regularly with satisfactory limiting. With twin-lead tacked 3 ft. above the work bench, only 9 stations can be heard at all; 6 of those limit!

Charles Fowler

*We're particularly grateful for this — not only because it's a fine report, but also (and primarily) because we don't have to write it now!*

SIR:

At present I have a fairly good hi-fi system, including a Craftsman C500 amplifier (input impedance, 470,000 ohms) and a Klipschorn with mid-frequency and tweeter horns. The speakers are fed through a 300 and 2,000-cycle crossover network and it is my desire to eliminate the crossover by the substitution of three amplifiers.

I would like advice concerning the type of dividing network which should be used. . . . Whatever guidance you could give me in setting up this system would be greatly appreciated. Incidentally, I would enjoy building my own equipment.

Romeo G. Bourdeau  
M.I.T. Graduate House  
Cambridge, Mass.

*We believe that you'll find the article "The Bi-amplifier System" to be exactly what you're looking for. This appeared in the November-December, 1952 issue of HIGH FIDELITY; it described a high-impedance crossover system with variable level controls. Cutoff rate is 12 db per octave, generally considered optimum for speakers.*

*The circuit consists of one stage of gain followed by a cathode-follower and the two-channel filters, and a power supply. If you can stand about 4 db insertion loss between your preamp and power amplifiers, you can arrange the circuit so as to use the stage of gain as another cathode follower, and thereby obtain a three-channel system. Filter values are given for frequencies from 75 to 1,000 cycles. Since their values are proportional to frequency, you can easily interpolate for a higher crossover frequency.*

SIR:

Re speaker cabinets (p. 40, McKenzie

Continued on page 131

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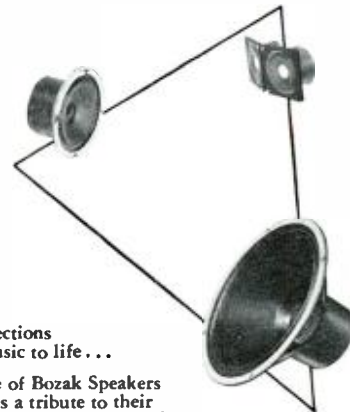
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## AUDIO FORUM

Continued from page 129

article, and p. 90, *Koss Audio Forum* query, July issue): I have been listening to symphony concerts and recitals, preferably by attendance, for 25 years and have been playing with high fidelity sound equipment for eight years, so I know what I want in an audio system.

This year, I built a corner bass-reflex cabinet, internal volume 13 cubic feet, of ¾-in. plywood. Height is 54 in., two sides 24 in., two sides 9½ in., front 20½ in. A frame of two-by-two braces was first made. Horizontals are 15 in. apart, four in number on each of the four sides and the front, slotted and glued into the five verticals. (The top front brace is 16 in. to allow room for the speaker.) Plywood was glued and screwed to the frame with over a gross and a half of 1½-in. No. 7 screws, 4 in. apart. All interior surfaces were lined with 2-in. Kimsul.

The design is based on the principles of Mr. Fred Briggs; however, I departed from the vented port and used instead a distributed port. This consists of 1-in. holes on 4-in. centers. The number of holes required depends on the cabinet volume and the loudspeaker's free-air cone resonance frequency. With the speaker I used this turned out to be 27 holes.

The speaker, a Stephens 206-AX, was selected by preference after much comparative listening before the cabinet was built. I would also have used a Tannoy, which has the same smooth non-wiry response as the Stephens. Associated equipment is a Fisher control and McIntosh 30-watt amplifier.

Music reproduced through this combination has true fundamental bass: no boominess, no frequency doubling, no cabinet resonance, no peaks, no coloration, and a 40-cycle tone comes through beautifully. The entire range is balanced, smooth and clean. No matter how loud the music, the floor does not vibrate (there is a thick felt base under the cabinet).

I might add that two audio engineers and two members of the San Diego Symphony (formerly of the NBC symphony) have auditioned this system and declared unqualified approval. The musicians said it sounded "just like sitting on the front of the stage."

The beauty of the bass reproduction is that it sounds natural rather than emphasized; therefore, the mid-range sounds natural, too. And the tran-

Continued on page 132

NOVEMBER, 1954

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## AUDIO FORUM

*Continued from page 131*

sient response is perfect. It is my prediction that distributed-port bass-reflex cabinets, with the best 15-inch coaxial speakers, will gradually displace corner-horn three-way systems in popularity because they can give as good music at one-third the cost.

*Albert Sadler*  
1609 Los Altos Road  
San Diego 9, Calif.

SIR:

Any who have had paper recording tapes damaged by moisture (so that they wrinkle and curve sideways) will be interested in a last-resort repair method I stumbled on.

While temporarily reposing in a friend's adobe hacienda in New Mexico, several boxes of my tapes got wet in a torrential deluge that almost washed the house away, and remained in that condition until my return three weeks later. The plastic tapes were undamaged in their (by then) moldy boxes, but about a dozen paper tapes were almost unplayable. They climbed out of the track or, at best, gargled as they sang. Home-made gadgets helped

but several tapes were still almost unplayable. I couldn't even have successful copies made.

Two years went by and then I hit on an idea: steam ironing with my wife's G.E.! It's simple and what's more, it works; I can now play my warped tapes again. I simply arranged the recorder so its top was at ironing-board level, made a big loop of tape lengthwise around the ironing board, turned the motor on, and set the steaming iron on the tape where it was reapproaching the machine. I had to watch, though, and lift the iron for every splice.

Refinements of the method will become obvious for anyone trying it. For instance, an old roadmap, many folds thick, can serve as insulation between iron and ironing board (wives are unhappy about scorched ironing boards), but an added sheet of white paper is also needed then to keep the ironing board cover from becoming a map, too! And if the tape has a tendency to stick, a little talcum powder helps. 7½ ips seems adequate except for the worst-wrinkled tapes which need ¾, and some even two runs.

*Charles P. Valentine*  
6521 S. 23rd East  
Salt Lake City 7, Utah

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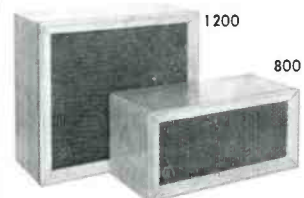


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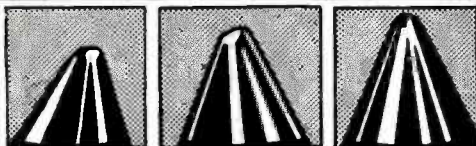
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SYSTEM #3. Similar to above but with Brook Pre-Amplifier Model 7 and Brook Amplifier Model 12A, and ElectroVoice Model 12-TRX-B 12" Triaxial Speaker. Preassembled, complete. **\$279.95**



### PHONO SYSTEM #4

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Brook Model 22A hi-fi Amplifier; Webster model 114 3-speed automatic record changer with crystal cartridge; cut-out wooden base for changer (not illustrated); ElectroVoice SP-12 high powered 12" Coaxial Speaker. Actual value of this combination is \$229.50. All yours for only \$179.95.

See and HEAR these fine systems at any of the three great Hudson Sound Comparison Studios.

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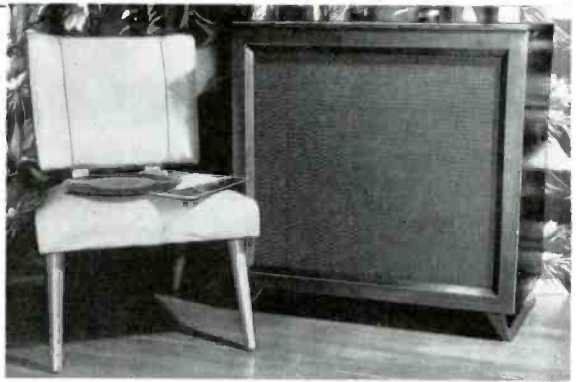
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Model 300-B

A cabinet worthy  
of your system



Assemble your own cabinet for your Hi Fidelity equipment. Here is an all mahogany cabinet kit which will hold your record changer, amplifier, pre-amplifier, AM or FM tuner, and in addition has an enclosure for a 12 inch speaker.

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- ★ Parts pre-cut, frames glued and sanded, ready to stain and varnish.
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\*Priced at \$49.95 F. O. B. Huntington, Indiana. Shipping weight 65 lb. All shipments made express — charges collect. Mail check or money order to

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**22**  
Mark II  
20 watt

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PHOTOGRAPH BY RICHARD BEATTIE

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JUST 20 YEARS AGO, in 1933, cancer of the lung killed 2,252 American men. Last year, it killed some 18,500.

WHY THIS STARTLING INCREASE? Our researchers are finding the answers as rapidly as funds and facilities permit—but there isn't enough money.

DOCTORS ESTIMATE that 50% of all men who develop lung cancer could be cured if treated in time. But we are actually saving only 5% . . . just one-tenth as many as we should.

WHY—? Many reasons. But one of the most important is not enough money . . . for mobile X-ray units, for diagnosis and treatment facilities, for training technicians and physicians.

THESE ARE JUST A FEW of the reasons why you should contribute generously to the American Cancer Society. Won't you please do it now? Your donation is needed—and urgently needed—for the fight against cancer is *everybody's* fight.

## Cancer MAN'S CRUELEST ENEMY Strike back—Give

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Address.....

City.....State.....

Simply address the envelope: CANCER  
c/o Postmaster, Name of Your Town

## NOTED WITH INTEREST

Continued from page 15

sufficient for adequate damping. So attached, the felt will only absorb and deaden the sound; if it is attached with an elastic or plastic cement over the entire back of the felt, actual damping of panel resonances will result and much thinner panels can be used. We have received a roll of this felt for our use, and hope to report on experiments in a future issue.

The two other products are a latex impregnated felt for use under turntable and changer bases, and an "acousti-pad" for use on turntables and changers. The latter product has already been tested and will soon be reported on in our "TITH" section. Preview of opinion: worth while.

### New Products

The advertising pages of this and the past few issues have been so full of new product announcements that it

Continued on page 136

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933  
Of High Fidelity, published monthly at Great Barrington, Massachusetts, for October 1, 1954

1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Charles Fowler, Egremont, Mass.; Editor, John M. Conly, Great Barrington, Mass.; Managing Editor, Roy H. Hoopes, Jr., New Marlboro, Mass.; Business Manager, Warren B. Syer, New Marlboro, Mass.

2. The owner is: Audiocom, Inc., Great Barrington, Mass.; R. F. Allison, Egremont, Mass.; C. G. Burke, Ghent, N. Y.; J. M. Conly, Great Barrington, Mass.; S. Q. Curtis, Sheffield, Mass.; C. Fowler, Egremont, Mass.; F. C. Michalove, Englewood, N. J.; W. B. Syer, New Marlboro, Mass.; H. P. Sykes, Pittsfield, Mass.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: none.

4. The two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona-fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) Charles Fowler

Sworn to and subscribed before me this First day of October, 1954.

(Seal) Lillian F. Bendross, Notary Public  
Commission expires June 24, 1961.

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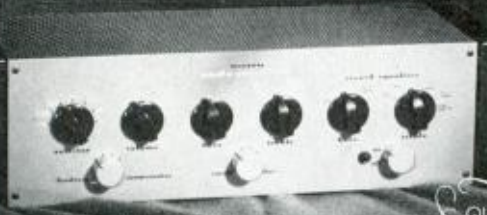
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## NOTED WITH INTEREST

*Continued from page 135*

seems a bit redundant to talk about what's new in "Noted With Interest," but the pile of releases has quite a few items of interest which our advertising department hasn't caught up with yet . . . so here goes, as succinctly as possible.

Zim Products of 5633 S. Kings-highway Blvd., St. Louis 9, Mo., has a neat RECORD BRUSH which attaches to the cartridge and clears a path just ahead of the stylus; \$1.00. — Don McGohan of Chicago: 30-watt ultra-linear power AMPLIFIER with less than 1% IM distortion at full output specified; uses a pair of KT-66's in the output. — H.H. Scott has so many new products that it's been hard to keep track of them: a 210-C 23-watt equalizer-preamp and power AMPLIFIER designed in the same style and shape as the now-famous 99; a 232-A power AMPLIFIER (only) with 32 watts output; a 310 TUNER, FM only, with high sensitivity and interstation noise suppression (adjustable from the front panel); a 65-watt power AMPLIFIER (only), with adjustable damping factor; and a new transcription TURN-TABLE. — Hoffman Radio now has cabinet-less TELEVISION chassis available, for 21 and 24-in. tubes. — Revere: a two-speed TAPE RECORDER with two built-in speakers; \$159.50. — Pilot: a compact-style PREAMP-AMPLIFIER, the AA-420 at \$99.50 and an FM-AM TUNER with built-in pre-amp-equalizer at \$179.50. — Electro-Voice: a slim-type MICROPHONE, the 623; high or low impedance with a stated frequency response of 60 to 11,000 cycles and a list price of \$49.50. — Walsco (Los Angeles) has used printed-circuit techniques in the development of a custom TELEVISION CHASSIS which accepts 21, 24, or 27-in. tubes and carries a net cost of \$299.00 including remote control but not the tube. — Freed-Eisemann: a 10 and a 20-watt AMPLIFIER, the 910 and the 920 respectively. — Shure: a model "333" studio microphone with a frequency range of  $\pm$  2½ db from 30 to 15,000 cycles. — Brociner: a 30-watt AMPLIFIER and companion CONTROL unit; both appear to follow the styling of the Mark 12. — Mitchell: a CONSOLE PHONOGRAPH, which seems to be a full-size cabinet model of the one we reported on in "Tested in the Home" a while ago.

# HIGH FIDELITY MAGAZINE INDEX 1951 -- 1953

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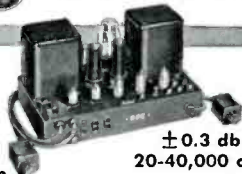
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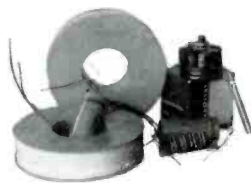
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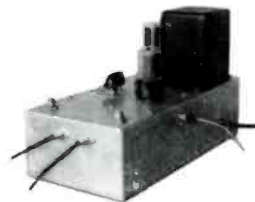
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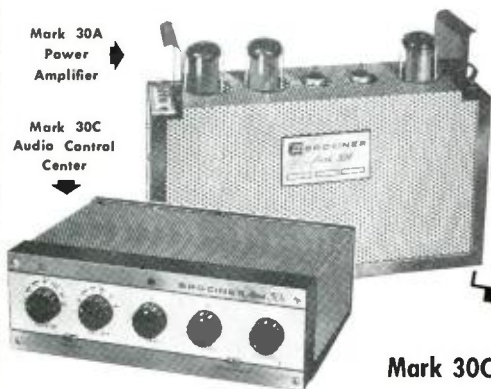
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Herman Miller Furniture Book; G. Nelson	Sept-Oct '53
Music Makers; R. Gelatt	Sept-Oct '53
The Story of Jerome Kern	Sept-Oct '53
Ewen	
The Hot and the Cool	Nov-Dec '53
Gilbert	
The Life and Music of Bela Bartok; Stevens	Nov-Dec '53
How to Build a Record Library; Taubman	Nov-Dec '53
The Penguin Scores	Nov-Dec '53
ed. Jacob	
Magic Fire; Harding	Nov-Dec '53
Encyclopedia of Great Composers and their Music - 2 vols. Cross	Nov-Dec '53
Coronation of Her Majesty Queen Elizabeth II	Nov-Dec '53

HIGH FIDELITY MAGAZINE





# Revolutionary LINEAR STANDARD AMPLIFIER

NEW HEIGHT OF FIDELITY  
20 WATTS  
KIT FORM

The Linear Standard amplifier climaxes a project assigned to our audio engineering group a year ago. The problem was, why does a Williamson circuit amplifier which tests beautifully in the laboratory seem to have considerable distortion in actual use? It took a year to fully determine the nature and cause of these distortions and the positive corrective measures. This new amplifier not only provides for full frequency response over the audio range but, in addition, sets a new standard for minimum transient distortion.

An inherent weakness of the Williamson circuit lies in the fact that its negative feedback becomes positive at subsonic and ultrasonic frequencies. The resultant instability in use lends to parasitic oscillation at the high end and large subaudio cone excursions both of which produce substantial distortions. The Linear Standard Amplifier uses Multiple Loop Feedback and network stabilization to completely eliminate these instabilities. The oscillograms below show comparative performance. The flat frequency response and extremely low intermodulation distortion provided by 36 db feedback, are self evident from the curves shown.

In addition to providing an ideal amplifier electrically, considerable thought was given to its physical form. A number of points were considered extremely important: (1) Size should be minimum (power and audio on one chassis). (2) Each kit must have identical characteristics to lab model. (3) Rugged, reliable, structure is essential.

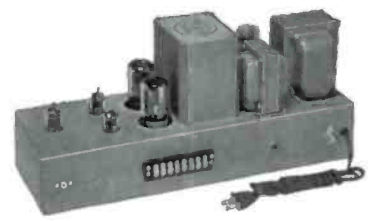
This resulted in a rather unique construction employing a printed circuit panel as large as the chassis with virtually all components pre-assembled and wired. The result is that each kit, which comes complete, including tubes and cover, can be fully pretested before shipment. Additional wiring involves only the connection of 17 leads to screw terminals for completion.

## LINEAR STANDARD TYPE MLF AMPLIFIER SPECIFICATIONS . . .

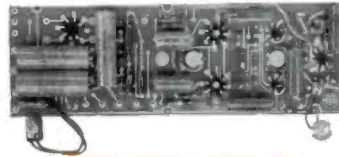
Rated Power Output:	20 Watts
Intermodulation Distortion:	.07% -1W, 1%-20W
Frequency Response (controlled):	1 db 20 to 20,000 cycles
Hum & Noise Level:	80 db below rated output
Feedback:	36 db
Output impedances (not critical):	4, 8, 16 also 2, 5, 10, 20, 30 ohms
Tubes:	1-12AX7, 2-6AU6, 2-5881, 1-5V4G
Dimensions & Weight:	5 1/4" x 8" x 17 1/8", 24 lbs.
Net Price:	\$108.00



LINEAR STANDARD MLF AMPLIFIER



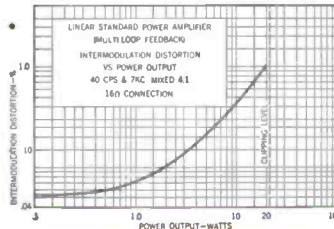
WITH COVER REMOVED



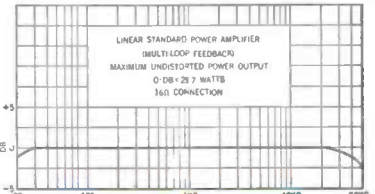
PRINTED CIRCUIT CONSTRUCTION



SUITED TO 7" RACK PANEL MOUNTING



INTERMODULATION DISTORTION CURVE



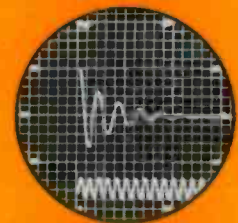
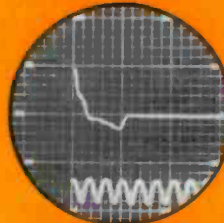
FREQUENCY RESPONSE CURVE

## COMPARATIVE PERFORMANCE

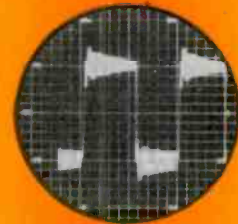
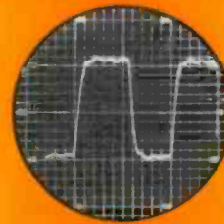
### LINEAR STANDARD

### WILLIAMSON TYPE

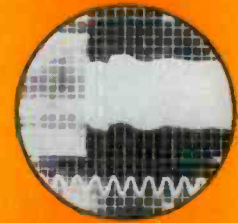
Step function  
(low frequency)  
transient stability.



High frequency  
oscillation stability.  
Average speaker wiring  
capacity.



Overload recovery  
transients.



*United Transformer Co.*

150 VARICK STREET NEW YORK 13, N. Y.  
EXPORT DIVISION: 13 EAST 40th STREET, NEW YORK 16, N. Y. CABLES: "ARLAB"



"The perfected recording technique amounts to being in Syria Mosque with the eyes closed. The reason is because the albums, by Capitol Classics, have the Full Dimensional Sound technique." SAM HOOD—*Pittsburgh Press*.

## The critics commend...

Your interest in beautiful music and high fidelity has undoubtedly turned you often to critical reviews. From just a few outstanding publications, here are the comments of leading critics on Full Dimensional Sound:

**WALTER WHITWORTH**—*Indianapolis News* "...the sound is the closest approximation of actual sound in the concert hall we have yet heard."

**HAROLD C. SCHONBERG**—*The Gramophone* "...superbly balanced, tonally smooth examples of present-day recording at its best."

**R. H. HAGAN**—*San Francisco Chronicle* "...just about the most brilliant acoustical experience possible..."

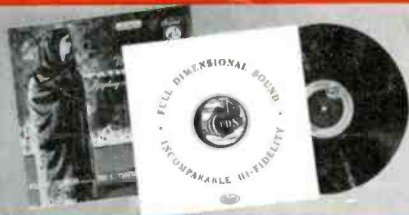
**CLIFFORD GESSLER**—*Oakland Tribune*..."These have the bright, ample, superb Full Dimensional Sound."

**JOHN M. CONLY**—*High Fidelity* "...sonic reproduction realistic enough to be called authentic high fidelity... a good deal rarer than people think."

**B. DOROFF**—*Syracuse Post-Standard*..."The Full Dimensional Sound technique is again in evidence with its characteristically realistic, full-fledged aural advantages. Capitol has made an important contribution to the cause of modern music."

So it goes from the typewriters of critics everywhere. But because you are the critic whose pleasure is of vital importance to us, listen to a Capitol Full Dimensional Sound recording. Listen critically... we are confident you'll agree with leading critics who acclaim Capitol's Full Dimensional Sound as incomparable in the field of high fidelity.

All Full Dimensional Sound records come to you in Inner Protective Envelope.



Incomparable High Fidelity  
in Full Dimensional Sound

