

High Fidelity

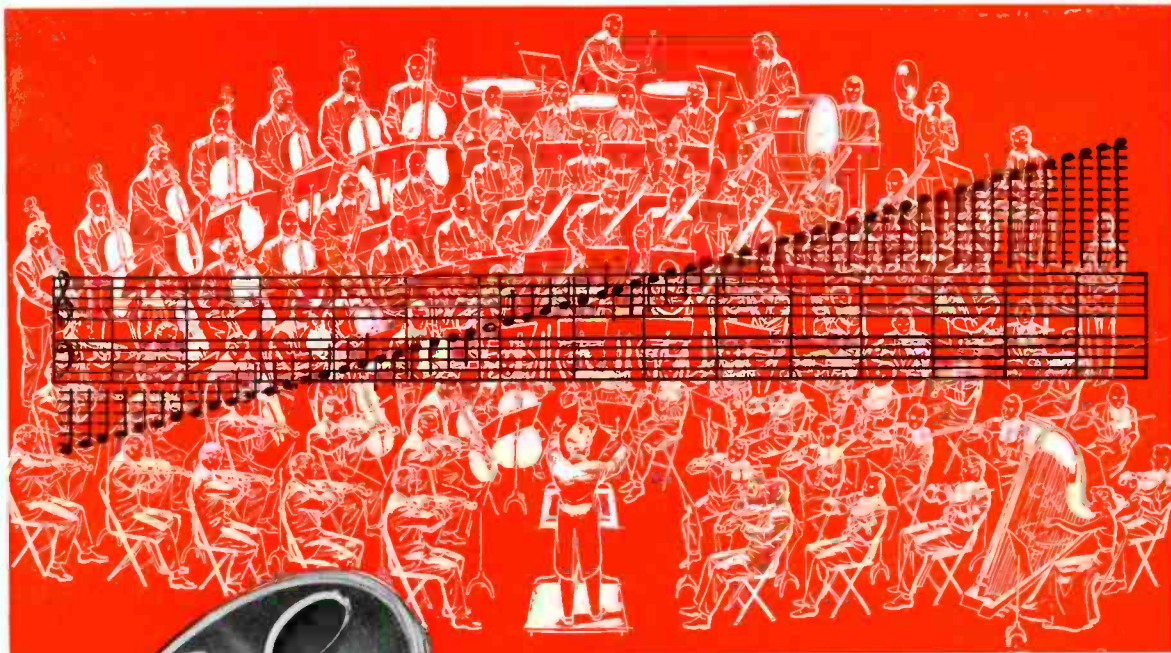
OCTOBER

THE MAGAZINE FOR MUSIC LISTENERS

50 CENTS



EMORY COOK RECORDS THE LONG ISLAND SOUND



audiotape TRADE MARK

on **Mylar[‡]** or plastic base

BALANCED PERFORMANCE preserves the
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audiotape

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AUDIOTAPE's oxide coating has been developed and perfected to provide maximum uniformity of response throughout the entire audible frequency range. This assures utmost realism in the reproduction of every sound—brings out the best in any tape recorder.

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‡DuPont trade mark for their polyester film



AUDIO DEVICES, Inc.

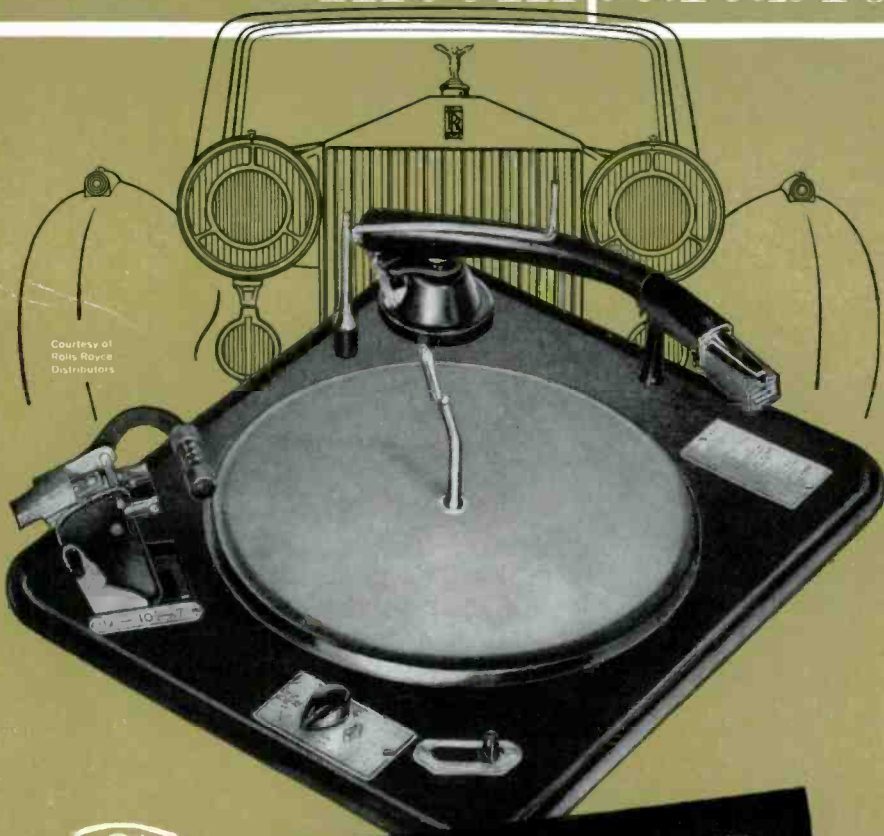
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performance, ruggedness
and reliability.



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WRONG:
"Overhead Bridges" (as on ordinary changers)
. . . which may damage or dislodge records
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RIGHT:
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World's Finest Record Changer



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WHARFEDALE LOUDSPEAKERS . . . designed and built under the personal super-
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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

The Cover. Photographer Walter D. Bursten took the cover color-picture of Emory Cook, recording one of the quieter parts of *The Voice of the Sea*, on Shippan Point near Stamford, Conn. He'd rather have accompanied Cook to Mt. Washington, to shoot some thunderheads (see page 49) but the weatherman refused to encourage the deal. No storms.

This Issue. Approximately five inches down from here is an entry about which we are extraordinarily happy: Roland Gelatt, New York Editor. Mr. Gelatt, who left a position as feature editor of the *Saturday Review* to join us, has been busy through September finishing his history of the phonograph. As of October 1 he begins covering the vital Gotham area for us. You'll be noticing the results — among them, a Gelatt column on doings in musical and recording circles, title undecided — at the time of this writing.

Next Issue. A Stravinsky discography, by Alfred Frankenstein, will be occasion for our most striking cover to date. We expect to offer also Fred Grunfeld on the subject of the late Charles Ives, his music and its recordings; Irving Fried on the topic of turntables and pickups; and — definitely, this time — Peter Bartok on why records sound like records.

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for silence and unwavering speed

no changer

compares

with a

THORENS




Powered by the world-famous Swiss-made direct-drive motor!

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.


What Makes a Thorens So Silent?

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.


All Thorens units are powered by the direct-drive motor



◀ **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.

See your Dealer — Write for new brochure.



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See us in Room 541.
N.Y. Audio Fair.
Hotel New Yorker
Oct. 14-17



We'll put up some hard cash (or a life-time subscription to HIGH FIDELITY) to back up a bet: that the first 3 min. and 16 sec. of Side 2 of RCA Victor's new LM 1802 will be worn down, clear through to Side 1, before most hi-fi fans go on to discover what's on the rest of the record. Particularly if they play the three bands, which comprise those opening minutes, in reverse order.

LM 1802 is RCA Victor's high fidelity demonstration record. Side 2 starts off with three pairs of sound tracks. The first track begins with a sweep frequency running from 20 to 18,000 cycles and is immediately followed by a brief full-orchestra selection recorded wide open — full frequency range. The second "pair" is a tone sweep from 100 to 8,000 cycles followed by the same orchestral selection recorded with a frequency range restricted to the same 100 to 8,000 cycles. The third pair is the tone sweep and orchestra sequence, but with the frequency range restricted to low fidelity: 200 to 5,000 cycles.

We can foresee what is going to happen as soon as this record becomes widely available: every dedicated high fidelity enthusiast will own one so when Joe, his low-fi neighbor comes around, he can get busy with the indoctrination business. Like this: "Look, Joe, here's what you hear on that piece of junk you've got at your place . . ." (Play 200-5,000 cps tracks.) "Now, there's a lot of good stuff on the market these days. It would sound like this . . ." (Hit the 100-8,000 cps grooves.) "But if you'd fix yourself up right, with a system like mine, just listen to what you'd get . . ." (Follow with the first track on the record.)

We're sort of sorry that the record wasn't arranged with these three pairs in the order "played" above, because that way the impact of high fidelity reproduction is better displayed. And maybe someone will do another record

Continued on page 10

LONG-PLAYING 33 1/3 R. P. M. HIGH-FIDELITY

8 MASTERPIECES \$1.00

COMPLETE TO THE LAST NOTE!
NOT \$1.00 EACH!— BUT \$1.00 FOR ALL EIGHT!



NO STRINGS ATTACHED!

Without any obligation to ever buy another record from us—now or later—you can now obtain all the advantages of trial membership.

NOW YOU can get a real start on a complete record collection for only a dollar. Yes. You get ALL EIGHT of these great masterpieces—complete to the last note—for only \$1.00. Just imagine—NOT \$1 each, but \$1 for ALL EIGHT!

Of course, this price bears no relation to the value of the recordings. Even for TWENTY times that amount, you could not buy these masterpieces in recordings of equal quality.

Why We Make This Amazing Offer

Actually we were FORCED to make this "give-away" offer . . . for two reasons: (1) Only by putting our recordings in your hands can we convince you how extraordinary their tonal quality is. Performed by internationally-renowned orchestras, conductors, and soloists. Custom-pressed on the purest vinyl plastic. Reproduced with a fidelity of tone which encompasses the entire range of human hearing . . . 50 to 15,000 cycles!

(2) We want to show you how our new trial membership plan works. As a trial member, you are not obligated to buy any other recordings from us—now or later! You do, however, have the right to try—free of charge—any of the Society's monthly selections which interest you. You receive prior notice of these. You pay nothing in advance. And you are not obligated to keep those you try . . . even after you have played them and read the interesting music notes which accompany each selection. You pay only for those which—after having tried them—you decide you really want to own. And for

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SCHUBERT
Symphony No. 8 (The "Unfinished"),
Zurich Tonhalle Orch., Otto Ackermann, Conducting

BEETHOVEN
The Ruins of Athens (March and Choir),
*Netherlands Philharmonic Choir and Orch.,
Walter Goehr, Conducting*

BRAHMS
Academic Festival Overture,
Utrecht Symphony, Paul Hupperts, Conducting

MOZART
Piano Concerto in E Flat, K 107
*Artur Balsam, piano, Winterthur Symphony Orch.,
Otto Ackermann, Conducting*

BACH
Tocatta and Fugue in D Minor,
*Alexander Schreiner at the Organ of the Tabernacle
Salt Lake City*

WAGNER
Die Meistersinger, Prelude, Act I
Zurich Tonhalle Orch., Otto Ackermann, Conducting

DUKAS
Sorcerer's Apprentice,
Utrecht Symphony, Paul Hupperts, Conducting

MOUSSORGSKY
Night on Bald Mountain
Netherlands Philharmonic, Walter Goehr, Conducting

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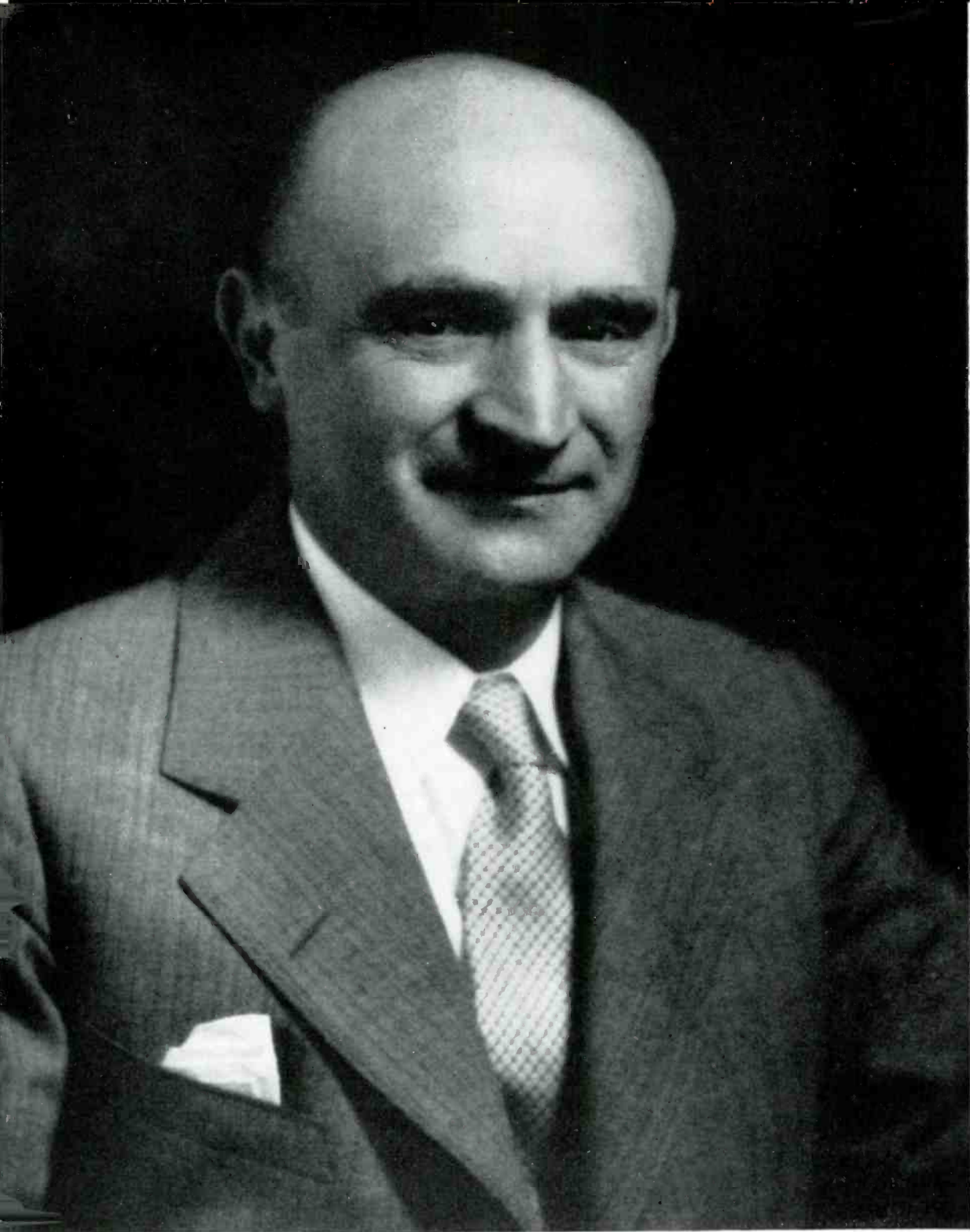
DUKAS
Sorcerer's Apprentice
MOUSSORGSKY
Night on Bald Mountain
BEETHOVEN
"Ruins of Athens"
(march, choir)
BACH
Tocatta and Fugue in D Minor

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Micro-Poise

(STYLUS BALANCE)

PAT. PEND.

Stylus pressure is the No. 1 factor in record wear and in stylus durability. It is established that over 60% of cartridges now in use operate with too light or too heavy point pressure. The result of either — stylus and record destruction! A 50% sub-normal stylus pressure causes almost three times more wear. 50% above-normal pressure virtually doubles the wear — hence the high importance of periodic checking of stylus pressure.

Until now it has been impossible to check point pressure closer than 2 or 3 grams, one way or the other. When the point pressure was an ounce or two (28 to 56 grams) such small error was of little consequence — but with today's "feather touch" pressure a difference of 2 or 3 grams means 30% to 50% off-correct! Weil's new MICRO-POISE obtains — for ANYONE — the correct stylus pressure as specified by the cartridge manufacturer himself. NOT a scale, but a simple indicator of the one thing it is so important to be sure of — that the stylus pressure is neither too light nor too heavy — but CORRECT!



Bringing Hi Q7 into proper balance with MICRO-POISE

No Springs . . . No Scale to Read
. . . Nothing to Hold

Basically, MICRO-POISE works like a pharmacist's balance. Precision all-metal construction performs, in one simple step, the stylus-saving, record-sparing function so long awaited by record enthusiasts. As a stroboscope indicates correctness of turntable speed — so Micro-Poise indicates correctness or incorrectness of stylus pressure.

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FOR SUPERIOR
RADIO RECEPTION . . .

New CLASSIC 200
2 KNOB FM-AM TUNER



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Designed for use with any amplifier having its own complete set of controls. It's today's most advanced tuner. Designed and built by Newcomb . . . Completely new, distinctly different, and noticeably better! Fully enclosed and beautifully finished to use "as is." To place in a cabinet, Newcomb's exclusive "Adjusta-Panel" feature makes a simpler, neater job. U/I. approved. Output is 10 volts at less than ¼%. 1 volt at less than 4/100%. Effective to 200 ft. from amplifier.

Many new circuit advances have been made in both FM and AM sections. Results: 30 db of quieting with only 1½ micro-volts input on FM. 1 Microvolt AM sensitivity for 1 volt output. Only 6% high by 11¼" by 11¼".

FOR TRUE STEREOPHONIC
REPRODUCTION . . .

New MODEL 3D-12, 25 WATT
2 CHANNEL AMPLIFIER



\$179.50

AUDIOPHILE NET

Really two complete matched 12½ watt amplifiers and preamplifiers in one. Common set of control knobs for both amplifiers offers easier operation, perfect results. All normal controls are provided plus new "focus" control. Channel selector switch gives operator choice of stereophonic reproduction, stereophonic reversed, Channel A, Channel B, or enhanced 2 channel monaural for simulated stereophonic reproduction of ordinary records. Dual tape "inputs" and dual "outputs" to tape make the 3D-12 ideal for use with the new "Binaural" tape recorders. Crossover selector provides various recording curves for both channels. Special switch provides correction for Cook Binaural recordings. Distortion below 1% at 25 watts. Response ±1 db 20-20,000 cycles.

NEWCOMB *Classic Series* AMPLIFIERS . . .

WITH REMOTE CONTROL OR

These remote controlled Newcomb Classic Series Amplifiers offer matchless performance and complete sound control . . . music exactly as you want to hear it. Words can't describe these superb products. Both give you: True remote control up to 50 or 100 ft.; Separate crossover and rolloff controls for up to 36 different recording curves; New "Level" control; Advanced design Loudness control; New rumble filter; Seven inputs; Mike input; Tape "Input"; "Output" to tape; No-Glare petite pilot light; and they're

U/L approved. Only your ears can convince you Hi-Fi can be so close to perfection. For utmost pride . . . for classic beauty . . . for luxurious operating ease and utmost listening pleasure . . . for substantial savings in cabinetry and installation expense . . . for lowest distortion for life . . . Own a Newcomb Classic Series Remote Controlled Amplifier. Don't fail to see and hear these premier products of Newcomb's 17 years of sound leadership.

New CLASSIC 2500-R



\$297.50
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25 watt Ultra Fidelity Remote Controlled Amplifier-Preamplifier • Less than 1/100% distortion up to 10 watts, less than 2/10% at 20 watts • 10 to 100,000 cycle response within 1/10 db from 10 to 30,000 cycles • Program condition compensator • Unequalled dual range tone controls. Bass range -16 db to +23 db. Treble range -25 db to +23 db • D.C. operated preamplifier.

New CLASSIC 1500-R



\$197.50
AUDIOPHILE NET

20 watt Ultra-Fidelity Remote Controlled Amplifier-Preamplifier • Less than 5/100% distortion at average listening levels • Less than ¼% distortion at 15 watts • 10 to 100,000 cycle response within 1 db to 30,000 cycles • Dual range tone controls. Bass range -17 db to +20 db. Treble range -20 db to +18 db • Ultra conservative design for extended tube life.

New CLASSIC R-7



\$139.50
AUDIOPHILE NET

Remote Controlled Ultra-Fidelity Pre-Amplifier Bring your present amplifier up to date with a new "front end." The New Classic R-7 Remote Master Control Unit and Pre-Amplifier offers guaranteed results, the most modern of circuitry, tremendous range of control . . . plus operating and cabinet saving advantages of real remote control. All inputs connect directly to the power supply chassis only. Beautiful control unit is a decorator's delight.

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for
LIFETIME
FREEDOM
from
DISTORTION!

Newcomb Classic Series Amplifiers with their exclusive "Audi-Balance" (Pat. Pending) distortion control device assures you of absolute minimum distortion for life! No matter how perfect your amplifier when new, its distortion is bound to increase with age. During the useful life of a set of tubes, output tube unbalance is the greatest single cause for amplifier distortion being above the minimum of which the amplifier is capable. Aging can unbalance a set of tubes and replacement pairs are

seldom sufficiently identical twins to balance automatically.

With Newcomb's exclusive "Audi-Balance" feature for lifetime distortion control, you are not left to guess whether your amplifier is continuing to provide the lowest distortion possible. You know by just pressing a button! What's more, you can do something about it . . . instantly . . . by just turning a small control and listening to the distortion disappear!

New NEWCOMB "COMPACTS"...

For Use "As Is"...Need No Cabinetry!

With these "Compacts," Newcomb makes true Hi-Fi via selected components practical for everyone. They're simplest of all to install. Just sit down, plug in and use. They need no cabinetry but include Newcomb's exclusive "Adjusta-Panel" feature to make installation in a cabinet extremely easy if necessary. Both U/L approved. They're absolutely ideal for the apartment dweller because they're so easy to set up or move.

COMPACT 12

\$99.50 AUDIOPHILE NET



12 Watt High Fidelity Amplifier-Preamplifier-Control Unit. • Less than 1% distortion at 12 watts • Response ± 1 db 20-20,000 cycles • Separate crossover and rolloff controls give 36 different recording curves • Input selector and rumble filter • Seven 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 1/4" x 9".

COMPACT 10

\$79.50 AUDIOPHILE NET



10 Watt High Fidelity Amplifier-Preamplifier-Control Unit. • 10 watts at less than 1% distortion • Response ± 1 db 20-20,000 cycles • 6 position recording curve selector • Input selector • Built-in rumble filter • Separate bass and treble tone controls in new "Interlocked" tone circuitry for "foolproof" results and less frequent need for tone control adjustments • Hum balance control • 6 inputs • Tape input • Output to tape • Mike input • Loudness control • Size 3 3/4" x 7 3/4" x 9".

New NEWCOMB "A" SERIES

For the Budget Minded Perfectionist

MODEL A-127R 12 watt Semi-Remote Controlled High Fidelity Amplifier-Preamplifier.



MODEL A-127R

\$89.50 AUDIOPHILE NET

12 watts at less than 1% distortion • Control unit on 4 ft. cable solves many installation problems • 20-20,000 cycles ± 1 db • 6 position recording curve selector • Input and rumble filter selector • Large potted output transformer • Advanced design tone controls, Bass range -15 db to +18 db; Treble range -18 db to +16 db • 6 inputs • Tape input • Output to tape • Mike input • Loudness control • Loudness compensation switch • "Adjusta-Panel" • Removable "gold" anodized dial plate • Hum balance control • "Petite" pilot light • U/L approved.



MODEL A-127

\$79.50 AUDIOPHILE NET

Identical to A-127R except all controls are on chassis.

MODEL A-107

\$59.50 AUDIOPHILE NET



10 Watt High Fidelity Amplifier-Preamplifier. 10 watts at less than 1% distortion • 6 position recording curve selector • Potted output transformer • New electrically isolated input circuitry requires no input switching...Just turn on and use • 6 Inputs • Tape input • Output to tape • Mike input • Separate bass and treble tone controls with new "Interlocked" circuitry for foolproof operation • Adjusta-Panel • Removable "gold" anodized dial panel • Petite pilot light • U/L approved.

... FOR PERFECTION IN EVERY DETAIL

... WITHOUT REMOTE CONTROL

Identical to the Classic 2500-R and Classic 1500-R without remote control, the Classic 2500 and Classic 1500 offer full Classic Series perfection in every detail at lowest possible cost. All controls are on chassis. They also feature Newcomb's exclusive "Adjusta-Panel" that lets you instantly extend knob shafts to accommodate cabinet panels up to 3/4" thick. Dial panel is removable, beautifully finished in "gold" anodizing process that never tarnishes. Panels include petite pilot light. Both U/L approved. All ratings identical to the equivalent remote control models.

New CLASSIC 2500 New CLASSIC 1500



\$219.50

AUDIOPHILE NET



\$119.50

AUDIOPHILE NET

LISTEN ... and you'll hear something wonderful!

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NEW, FASCINATING, INFORMATIVE BOOK ON HI-FI... 25c

This 25¢ book can save Hi-Fi enthusiasts and music lovers hundreds of dollars. Not a catalog, "Hi-Fi Is For Everybody" is packed with money-saving facts, how-to illustrations and suggestions. Written in easy-to-understand language, this new, practical approach to Hi-Fi tells how to get more for each dollar invested in components, how to cut costs without sacrificing quality or looks, how to plan



the simplest system with an eye toward building the most elaborate. Beautifully illustrated. Handy cost-estimating sheet makes it easy to keep track of purchases and budget!

NEWCOMB AUDIO PRODUCTS CO., DEPT. W10

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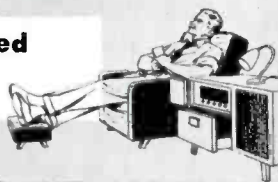
- I am enclosing \$_____ Please send me _____ copies of "Hi-Fi Is For Everybody" @ 25¢ each.
- Please send me free catalog MCS54 on Newcomb High Fidelity Components.

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Select from the
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of complete
music systems
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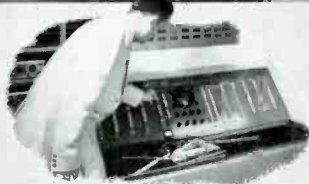
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Send today for your FREE copy of our latest Catalog. It's virtually a complete Sound Exposition, offering America's largest selection of matched-component complete music systems, as well as all available quality amplifiers, reproducers, enclosures, FM and AM tuners, record-playing equipment, recorders and the fullest selection of accessories. If it's anything in High Fidelity, or anything in the field of Electronics, you'll find it in your 1955 ALLIED Catalog—at lowest, money-saving prices. Write for your FREE copy today

EXPERT HI-FI HELP!

Whether you make your Hi-Fi selections in person at our Sound Studios—or from our catalog—our audio specialists will help you to select the equipment that will completely satisfy your personal listening desires—and save you money.

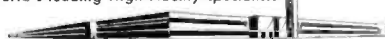
ALLIED'S ingenious "Auditioners" permit listening to every possible combination of audio components to help select the very best for you.



ALLIED RADIO

100 N. Western Ave., Dept. 49-K-4
Chicago 80, Illinois

World's leading High Fidelity specialists



send for **FREE** catalog

AUTHORitatively Speaking

Martin S. Dworkin lives in Greenwich Village and comes uptown as infrequently as possible. Frequently enough, however, to have discovered the operatic dime-arcade beneath Times Square that he describes on page 57. The photographs are his, too; he's a member of the Society of Photographic Engineers. He does a great deal of free-lance writing, which has been published in nearly every English-speaking country, and is the movie-critic of *The Progressive*. His past includes epistemological research, professional weightlifting and a job with the State Department.

Anthony F. Fazio, whose quasi-Tchaikovsky letter on page 60 may infuriate some PIT devotees, loves music but is a hard man on composers. He thinks most modernists are frauds, for instance, and (obviously) that many past masters were pretty tasteless characters away from their music desks. Born and raised in Newark, N. J., he is currently absorbed in writing short stories, an occupation he relieves, occasionally, with a crisp game of postal chess.

To get the vital statistics on Adventurer-in-Sound Emory Cook, editor John Conly interviewed him at lunch in a western New York wayside restaurant (Cook was in transit northward to record a story-teller in Albany). Returning rather late, Conly met business manager Warren Syer, who asked where he had been. With the beatific look of a man savoring an opportunity never to be enjoyed again, Conly replied: "Oh, I was over in Hillsdale, *gassing with Cook!*"

NOTED WITH INTEREST

Continued from page 4

like this one with more tracks similar to these, having different cut-offs at low and high ends. Incidentally, you'd expect the cut-off at the high end to be much more obvious and dramatic than that at the low end. It's there all right, but the loss of body, if we may call it that, as the lows are cut is surprisingly noticeable.

There's plenty of interest on the rest of the record, by the way! The balance of Side 2 is devoted to vocal and pops samplings. Side 1 includes an orchestral suite, *Adventure in High Fidelity*, composed by Robert Russell Bennett on commission of RCA Victor and a series of 16 brief episodes for solo instruments (mostly) using thematic materials selected from *The Nutcracker Suite* and arranged by Bennett. The sum total is a wonderful "study" record which provides plenty of opportunity to hear the instruments of the orchestra individually and combined into a whole.

Accompanying the album is a long,

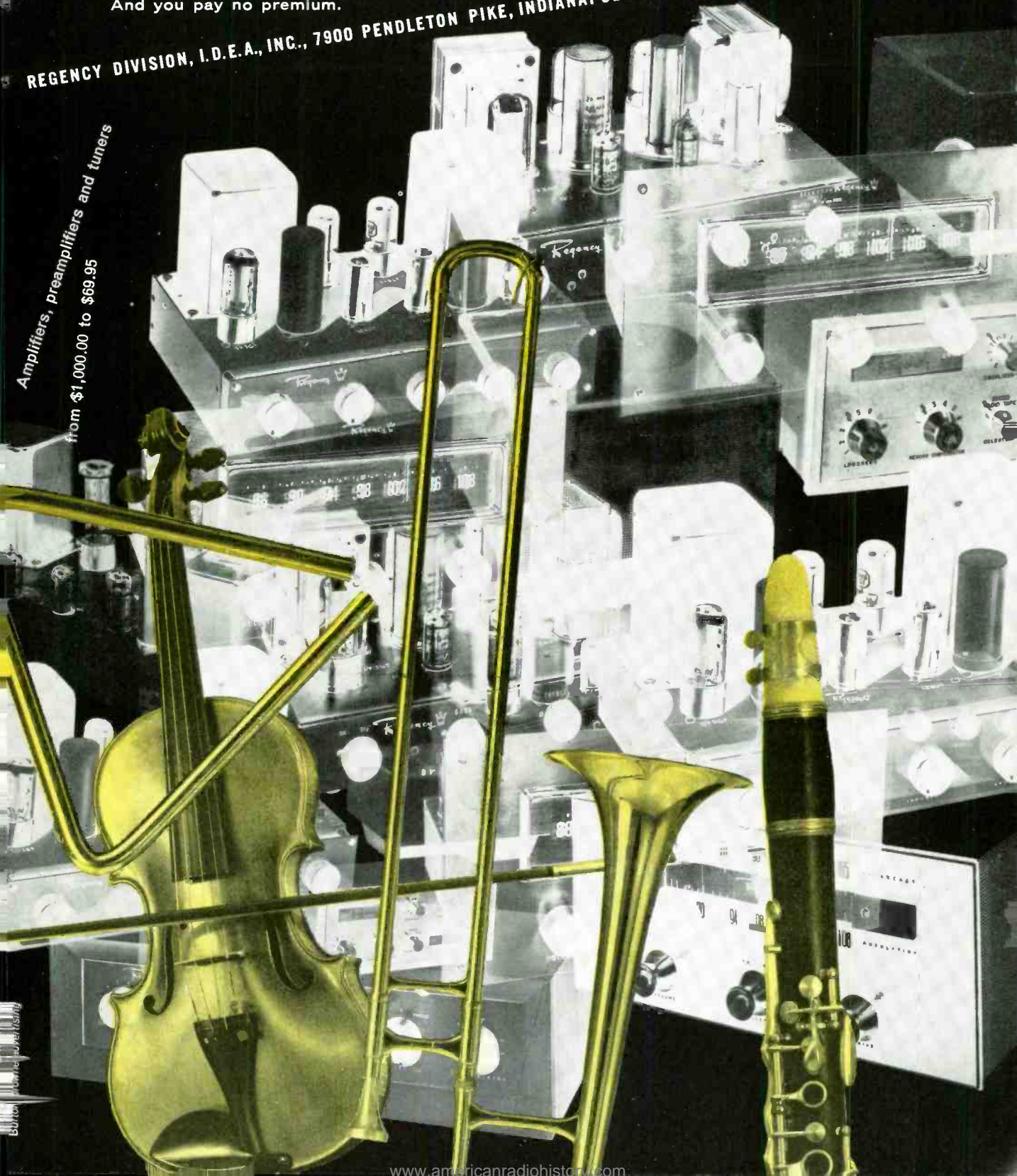
Continued on page 13

ASK TO HEAR *Regency* WHERE YOU BUY YOUR RECORDS

Only Regency has a complete line of
high fidelity available for you to hear
at your regular music store.
And you pay no premium.

REGENCY DIVISION, I.D.E.A., INC., 7900 PENDLETON PIKE, INDIANAPOLIS 26, INDIANA

Amplifiers, preamplifiers and tuners
from \$1,000.00 to \$69.95





AMPEX 600

for perfectionists only

It's in a class completely by itself. For instance, the Ampex 600 records 30 to 15,000 cycles at 7 1/2 in./sec. Signal-to-noise ratio is over 55 db. Flutter and wow is less than 0.25%. But what matters most is what you hear. There is a monitoring switch on the face of the Ampex 600. Turn it, and you can compare what goes in and what comes out. You will hear no difference. Fidelity is "perfect"—and this is a portable machine that weighs less than 28 pounds.

Though there is a wide selection of tape recorders that can be bought for less, there are great numbers of discerning high fidelity enthusiasts who will hear the difference. And they will want an Ampex 600 and no other.

The AMPEX 600—The first truly portable tape recorder capable of meeting the highest professional demands. It is usable either as a portable or in a custom installation—either vertical or horizontal. It plays through an external amplifier and speaker.

The AMPEX 620—A portable amplifier-speaker unit of comparable high quality. It is furnished in matched portable case, weighs 19 pounds and provides remarkable high fidelity in a convenient size.

*Prices: Ampex 600; unmounted \$495; in portable case \$545
Ampex 620 amplifier-speaker in portable case \$149.50*



*Here is what Yehudi Menuhin,
world famous violinist, says:*

"For years I have been seeking a portable recorder to use in practice and rehearsal. In the new Ampex 600, I finally found what I've been looking for—a unit which reproduces music with complete fidelity. Even on tour I practice with Ampex."

Yehudi Menuhin

AMPEX
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The Signature of Perfection in Tape Recorders

For complete specifications, write today to Dept. F-1886

Distributors in principal cities (see your local telephone directory under "Recording Equipment")

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NOTED WITH INTEREST

Continued from page 10

lucid, and helpful exposition about what high fidelity is and means, and about the content of the record—what to listen for—by Robert Darrell. Price: \$5.95.

Quite a package!

FM Broadcasting, cont'd.

Yes, "cont'd" . . . FM has its troubles, and there are plenty of long-faces who claim it's so stupid it hasn't sense enough to know when it's dead. But on the other side of the coin . . . how about this report from Reader Ted Shireman of San Diego, dated July 2:

"Several important events are happening in Los Angeles area FM broadcasting. KFMM is testing on 97.1 mc with 58 kw.; the type of programming has not been announced. KCBH is operating with 50 kw on 98.7 mc, using the transmitter site and frequency of KMGM, which turned in its license a year ago. And KFAC-FM is increasing power to 13 kw and increasing its antenna height which will bring better service to a wide area of Southern California. The latter two stations are good-music stations. KFAC has been well-known in this field for many years and showed confidence in FM by keeping its FM station on 24 hours a day. KCBH is a newcomer affiliated with a large record retail firm (Crawford's of Beverly Hills).

"San Diego still has no significant FM activity of its own."

* * * *

And speaking of FM broadcasting, there has been a lot of talk about cutting into the FM band for one purpose or another. Nothing specific seems to have come of it yet . . . and a good many HIGH FIDELITY readers are keeping steady pressure on their Congressmen. For example, Earl Petty of Wichita joined several others in letters to Senator Johnson of the Committee on Interstate and Foreign Commerce. Sen. Johnson passed the letters along to Rosel Hyde, Chairman of the Federal Communications Commission, who answered as follows (in part):

"Each of the letters has reference to Docket No. 10832 in which it is proposed to amend the Commission's rules so as to permit FM broadcast stations to engage in certain specialized non-broadcast activities during the

Continued on page 14



Through Magnavox the comic operas of Gilbert & Sullivan come to life.



"Symphonic Modern" Radio-Phonograph

Hear the world's greatest music as you've never heard it before

Magnavox brings music into your home with all the fidelity of a master performance in the concert hall. For a Magnavox is an instrument in the truest sense of the word. Without mechanical distortion, without the intrusion of unbalanced emphasis—faults of many so-called high-fidelity reproducers—Magnavox fills your living-room with the whole of the living performance. Whether the music is Gilbert & Sullivan or Grieg, you hear overtones and timbre never heard before in record reproduction.

The new Magnavox "Symphonic Modern," a master high-fidelity instrument combining AM-FM radio with phonograph and tape recorder, has an exceptional audio system with two 12-inch low-frequency speakers

coupled in a cross-over network with a high-frequency horn speaker, to give true full-range reproduction.

Twenty watts of undistorted audio power are produced by the high-fidelity amplifier—full power reserve to meet the demands of the most expansive symphonic performance. And you can play any size record automatically. Famous Pianissimo Pick-Up, with dual diamond-sapphire styli, translates even the lowest frequencies without distortion.

High-Fidelity Phonograph prices start as low as \$99.50. See your Magnavox dealer—his name is listed in your classified phone book under "TV" or "Radio-Phonograph." The Magnavox Company, Ft. Wayne, Ind.



"Symphonic Modern" rivals the living performance. AM-FM radio-phonograph with tape recorder-reproducer. Mahogany, cherry, or white oak. . . . \$745.

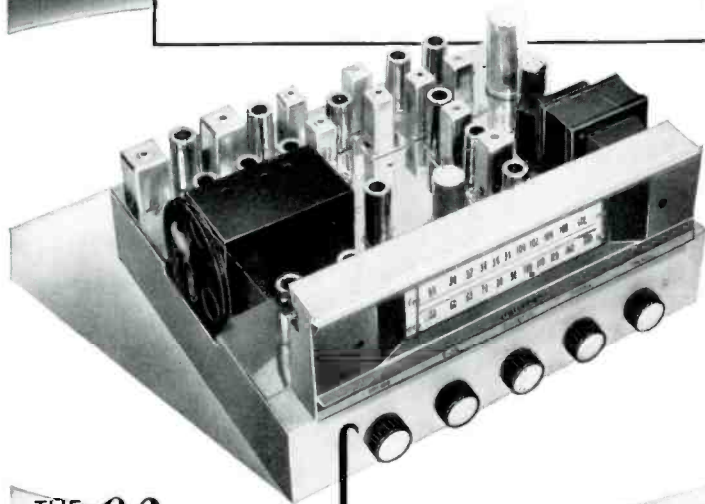
You Are Years Ahead with Magnavox

Better Sound . . . Better Buy

the magnificent
Magnavox
high-fidelity radio-phonograph

PRICES INCLUDE FEDERAL TAX AND ARE SUBJECT TO CHANGE—5% HIGHER IN AR WEST

Here is the finest
FM-AM tuner ever made



THE *New* craftsmen c1000

But the C1000 is far more than just a tuner—it's the complete control center for your High Fidelity system. Combined in one chassis is a complete preamplifier with four positions of record equalization, flexible tone controls, input circuits for your television receiver, tape recorder and phonograph . . . plus the most sensitive tuner ever offered.

New FM sensitivity: 3 mv for Audio limiting (40 db quieting)

New AM sensitivity: 1 mv for 20 db signal to noise ratio.

New Separate Oscillators and Convertors for FM & AM.

New Dual AM band width positions: Sharp for DX'ing and Broad for High Fidelity

New Low noise antenna input for AM.

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 Craftsmen tuner: Automatic Frequency Control, flywheel tuning, Cathode follower outputs, separate RF amplifiers for FM & AM and engineering you can trust.

Hear the Difference

AT YOUR HIGH FIDELITY DEALER
OR RADIO PARTS DISTRIBUTOR . . .

For complete information ask for Bulletin #5.

The Radio Craftsmen, Inc., Dept. F10
4403 N. Ravenswood Ave., Chicago 40, Illinois

NOTED WITH INTEREST

Continued from page 13

times not devoted to the minimum hours required by the Commission for FM aural broadcasting. The proposal would also permit the FM stations to engage in these activities during all authorized hours on a multiplex basis, that is, through the transmission of an additional signal which does not affect the listeners of the present broadcast service and which can be received by persons having suitable multiplex equipment. Thus, no reduction or narrowing of the FM band is contemplated."

Kind Heart Has Coronet

In the October *Coronet* there are quite a few kind words by Richard Gehman on the burgeoning national yen for high fidelity sound. Of particular interest to us is the box devoted to a "special" hi-fi magazine published in a "big barn" in Great Barrington, Mass. We have never quite considered it a barn but on thinking it over have decided *Coronet* is right.

Why Hi-Fi

. . . is a question answered — along with many another — in a booklet recently released by Bob Newcomb (Newcomb Audio Products). The answer: "A high fidelity system is remarkably economical because (a) you save the cost of special cabinetry; (b) you buy only what you need and can afford; (c) obsolete components can be replaced individually; and the biggest value of a hi-fi system is in the listening." — Bob's 32-page discussion of the why, what and how of a high fidelity system is a fine, simple exposition of basic facts and factors. He explains the advantages; tells how to buy components; how to budget your system; and how to plan the installation. The more of this sort of material, the better.

Sequel

In our August NWI column, we printed a letter from Mrs. Verne Robinett of Cuyahoga Falls, Ohio, in which she offered to give away a \$5,000 record collection left by the untimely death of her son. We have

Continued on page 16

HIGH FIDELITY MAGAZINE

50% more tape on same size reel!

New, thinner magnetic tape cuts time-wasting reel changes!

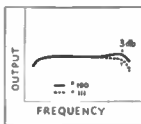
No more stopping for reel change when you're recording longer sports and news events, dramatic productions and musical works. New "Scotch" Brand Extra-Play Magnetic Tape No. 190A reduces time-consuming change-over breaks by giving you 50% more recording time on each reel.

Secret of new "Scotch" Brand's extra playing

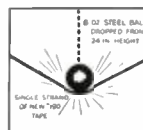
time is a more potent oxide coating which offers improved frequency response, yet is 50% thinner than many standard tape coatings. A thinner tape backing produces more uniform output—cleaner, crisper tones—while retaining critical strength factors to meet the demands of all professional recording machines.



EXTRA-THIN. 50% thinner, more potent oxide coating, 30% thinner backing permit more 190A tape to be wound on standard reel. One roll of new tape does job of 1½ reels of ordinary tape.



INCREASED FREQUENCY range of new Extra-play tape enables home machines to produce recordings with greater hi fi response than formerly possible with most conventional magnetic tapes.



STRENGTH TO SPARE. New 190A tape stands up under even grueling steel ball drop test. Naturally it's tough enough to withstand severe stresses of sudden machine stops, starts and reverses.

NEW!

REG. U.S. PAT. OFF.
SCOTCH BRAND *Extra Play* Magnetic Tape 190A

At your tape dealer's now!

The term "SCOTCH" and the plaid design are registered trademarks for Magnetic Tape made in U.S.A. by MINNESOTA MINING AND MFG. CO., St. Paul 6, Minn. General Export: 122 E. 42nd St., New York 17, N. Y. In Canada: London, Ontario, Canada.



*there's tape recording
and there's*

Magnecording

Just listen . . . you'll realize immediately that the new M30 and M33 Magnecorders are unrivalled for sheer range and brilliance, yet they cost no more. For home, business, and school, you'll want the "old pro," the Magnecorder—the most widely used professional tape recorder in the world.

Your Magnecord dealer is listed in the classified telephone directory — see "recorders."

*the only professional
tape recorder
at a
popular price*



magnecord, inc.

1101 S. KILBOURN AVENUE

CHICAGO 24, ILL.

DEPARTMENT HF-10

NOTED WITH INTEREST

Continued from page 14

heard again from Mrs. Robinett and excerpt the following from her letter: ". . . We have received hundreds of letters, from colleges, universities, churches, hospitals — blind, mental, polio — libraries and radio stations and people that are just 'home-bodies.' My husband and I will decide in the next two weeks. Please tell the people . . . every letter will be answered . . ."

Tape Storage

Tape life is long, but careless storage can shorten it. We've puzzled over what to do with especially precious reels and therefore welcome the announcement that Brumberger, long known in the photographic field for their film storage cans and cases, has introduced a line for tape . . . includes cans for 5 and 7-in. reels, chests for 12 cans or reels. Cans are 45¢ and 55¢, chests from \$3.25 to \$7.95. For more information, send us one of those Product Information Coupons which are in the back of this issue.

New Products

This being Fall and audio show time, the pile of new product announcements on our desk is a foot high. Samplings: CRESTWOOD will mount its 300 and 400 series tape recorders in consoles . . . CABINART has a baby Klipsch-type enclosure; neat; we have one for a TITH report . . . CALIFONE has 15 portable phonographs in its new line; consider these when looking for a good portable . . . CUSTOM SOUND PRODUCTS of San Francisco announces three FM receiving antennas . . . WEBCOR's 1955 line includes 23 phonographs, 9 radio-phonographs, 10 tape recorders, 3 wire recorders, and 23 plug-in phonographs — don't let the variety worry you; we counted each color change as a model! . . . MAJESTIC announces a portable TV line; anyone got a portable all-channel stacked yagi? . . . same company also has a battery-electric portable radio-phonograph; plays 45s . . . REK-O-KUT has a new turntable line; see ads; looks very good . . . MAGNAVOX is entering the field with a complete line of custom components . . . and so on and on, as you can see from the advertising in this issue!

Continued on page 21

Jensen

HIGH FIDELITY LOUDSPEAKERS

World's Quality Standard for more than a Quarter Century

In the search for pure high fidelity, completely authentic, with smooth coverage of the complete frequency range from lowest bass to upper limits of audibility, Jensen designed the RS-100 Laboratory Reference Standard Reproducer (see below) for use as a standard of comparison in high fidelity. For those who pursue the ultimate, the very same reproducer is offered here as the Imperial PR-100 in cabinetry that bespeaks a place of honor in the distinguished home. There's a totally new, smooth sound, utterly real—undoubtedly the finest sound you've ever heard. Voices come to life and there's a new almost geometrical separation of instruments. A three-way system (we'd have used six channels if necessary, but three were far and away the best), with l-f unit loaded by a new-design reactance-annuling trilateral-mouth horn for bass; selected compression-driver horn-loaded mid-channel with intrarange equalizer for a final touch to precise balance and coloration elimination; and superlatively smooth, space-blended supertweeter top. Expensive to be sure . . . but priceless in performance. Place it on a sidewall or in a corner as you choose. Individually serial numbered, laboratory tested with signed certificate and guarantee of performance, accompanied by handsome descriptive presentation brochure. Impedance 16 ohms, power rating 35 watts. 53 $\frac{1}{4}$ " H.; 32 $\frac{5}{8}$ " W.; 24 $\frac{3}{8}$ " D. Shipping Weight 260 lbs.

PR-100 "IMPERIAL" REPRODUCER
ST-919. Selected Mahogany. Net Price \$525.00
ST-918. Satin Korina. Net Price \$535.00

Designed by the Jensen engineering staff for their own use as a reference standard of the highest quality of high-fidelity reproduction, the RS-100 Laboratory Reference Standard Reproducer is a new and important tool for sound engineers, workers in psychoacoustics and music critics who require an unusually high quality of reproduction. Some music lovers and audiophiles will undoubtedly want to own an RS-100. Cabinet is plywood attractively two-toned in blue gray. Same acoustic and electrical specifications as PR-100. Individually laboratory tested, with signed certificate and guarantee of performance, and descriptive brochure. 52 $\frac{3}{8}$ " H.; 32 $\frac{7}{8}$ " W.; 24 $\frac{1}{4}$ " D.

RS-100 LABORATORY REFERENCE STANDARD REPRODUCER
ST-920. Net Price \$468.00

Outperforms any comparable speaker system. Bass response enhanced with new Bass-Ultraflex enclosure to give more true balanced response than previous methods. Three completely independent reproducers divide the frequency range (RP-302, RP-201, P15-L1). Individual controls on the side of cabinet for exact adjustment of response balance, presence and brightness. Choice of selected Mahogany or Blonde Korina veneers with genuine matching hardwood trim. Each TRI-PLEX is individually tested and is accompanied by a certificate and guarantee of performance. Frequency Range Rating: +8 LIM. Impedance, 16 ohms. Power Rating: 35 watts. 38 $\frac{5}{8}$ " high, 26" wide, 19 $\frac{7}{8}$ " deep. Shipping Weight, 124 lbs.

MODEL TP-200 "TRI-PLEX" REPRODUCER
ST-909. Selected Mahogany. Net Price \$312.70
ST-908. Blonde Korina. Net Price \$316.80

A true 2-way system with separate "woofer" and "tweeter"—high fidelity reproduction in a compact enclosure to fit even the most crowded living space. Finer music reproduction cannot be approached except at far greater cost. L-F unit is the new P12-NL 12" speaker especially designed for this system. In combination with the Bass-Ultraflex cabinet, the system gives full bass response. RP-102 H-F unit handles frequencies above 2000 cycles, providing exceptional smoothness and approaching the upper limits of audibility. H-F Balance Control on cabinet side. New cabinet design reflects fine proportions and clean sculptured appearance. Available in selected Mahogany or Blonde Korina veneers. Reproducer is fully assembled and carefully tested at the factory. Impedance, 16 ohms. Power rating, 25 watts. Ship. Wt., 62 lbs.

MODEL CT-100 "CONCERTO" 2-WAY REPRODUCER
ST-915. Selected Mahogany. Net Price \$164.50
ST-914. Blonde Korina. Net Price \$168.00

Imperial

PR-100



LABORATORY STANDARD

RS-100



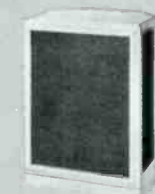
Tri-Plex

TP-200

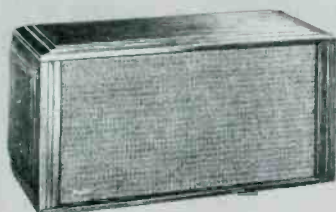


Concerto

CT-100



★ new items



DU-300



Now the Duette becomes an elegant addition to traditional or modern home decor with these new "Treasure Chest" models. Handsomely styled chest design is available in both selected Mahogany and Blonde Oak veneers with genuine matching hardwood trim. Fits on bookshelf or table in small space. For a free-standing piece, add the graceful, modern wrought iron legs (not furnished—must be ordered separately).

Duette "Treasure Chest" gives the full performance of the true two-way system with its special 8-inch "woofer" and compression driver "tweeter" in an unusually compact, scientifically designed acoustic enclosure. Ideal for small-space hi-fi system, excellent as an improvement addition for true hi-fi from existing radio, TV, phonograph or tape recorder. Capable of adequate bass reproduction, even at low listening levels. Clean, smooth response with the unmistakable presence of the true two-way reproducer. Impedance: 4 and 8 ohms. Power Rating: 20 watts maximum speech and music input. Size: 11" high, 23 1/4" wide, 10" deep. Shipping Weight: 24 lbs.

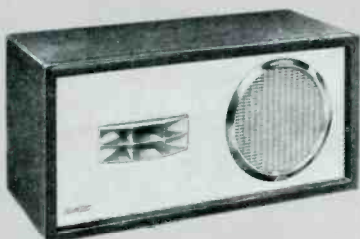
MODEL DU-300 DUETTE "TREASURE CHEST" REPRODUCER

ST-861 (Mahogany) or ST-860 (Blonde). Net Price..... **\$76.50**

ST-862. Set of wrought iron legs. Net Price..... **4.25**



Duette **DU-201**



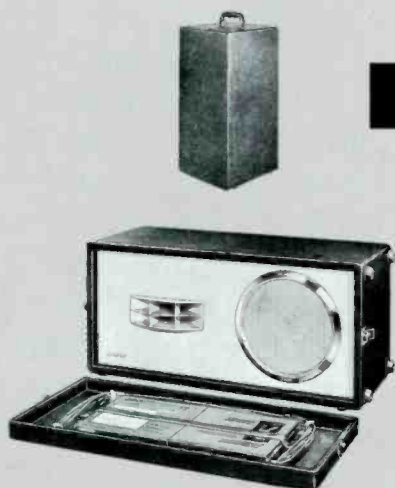
DU-201

The original Duette—real high fidelity in a small package . . . with the advantages of the 2-way system principle. Can be used on a table, in bookshelves or on the floor, either on its side or standing on end. Ideal for improving the performance of portable phonographs, radios or TV sets as well as for a basic hi-fi system in a small space. Comprises a special 8-inch "woofer" plus a multi-cell horn-loaded compression driver "tweeter" with built-in frequency division system, in a small, compact enclosure designed for adequate bass potential. Capable of adequate, satisfying bass reproduction even at low listening levels. Remarkable power-handling capacity and unmistakable "presence" of the 2-way hi-fi reproducer. Rich, attractive burgundy pigskin-grained Fabrikoid finished cabinet with contrasting front panel and cast metal trim copper finished. Same size and electrical and acoustical specifications as DU-300.

MODEL DU-201 DUETTE REPRODUCER

ST-890. Net Price..... **\$62.50**

Duette **PORTABLE**



DU-202

Here is the first truly portable 2-way loudspeaker system with "big speaker" performance . . . the new Duette "Portable"! Ideal for use with tape recorders, portable record players, electronic musical instruments, for band sound reinforcement . . . by professional recording engineers, lecturers, musicians and hi-fi listeners. Two rugged receptacles on back of case allow you to plug in at either 4 or 8 ohms as needed. Lid holds 25-foot cable with plug, plus handy storage for two 7" or three 5" boxes of tape held by retaining strap. "Carry tested" rattle-proof handle on end of case. Sturdy construction, yet weighs only 21 lbs.

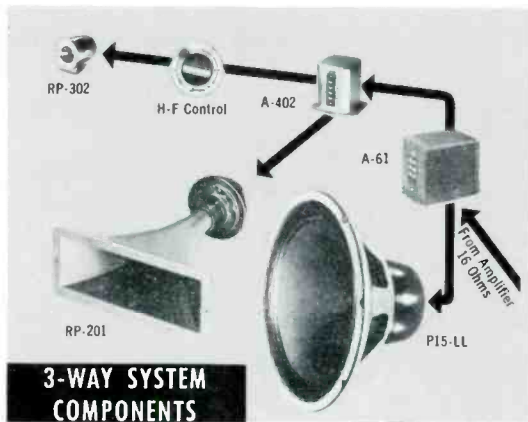
Gives the full performance of the true two-way system with its special 8-inch "woofer" and multi-cell horn-loaded compression driver "tweeter". Built-in frequency division system. Small, compact enclosure designed for adequate bass potential. Can be used either on its side or standing on end. Impedance: 4 and 8 ohms. Power Rating: 20 watts maximum speech and music input. Size: 11" high, 24 1/4" wide, 10" deep.

MODEL DU-202 DUETTE "PORTABLE" REPRODUCER

ST-855. Black leatherette case with contrasting gray panel.

Net Price..... **\$77.50**

Duette leads for TRUE High Fidelity . . . in compactness . . . in economy



3-WAY SYSTEM COMPONENTS

P15-LL LOW FREQUENCY UNIT

Rugged 15-in. "woofer" handles bass region up to 600 cycles (2000 cycles in 2-way system). Edge damping. Resonance, 37 cycles. Power rating, 35 watts. Impedance, 16 ohms. Shipping Weight, 18 lbs. ST-904. Net Price **\$56.80**

RP-201 HIGH FREQUENCY UNIT

Reproduces the range from 600 to 4000 cycles as the mid-channel in a 3-way system. Driver unit loaded by cast aluminum Hypex horn. Coverage angle 115°. Impedance 16 ohms. Power rating with A-61 network, 35 watts speech and music signal input to system. Shipping Weight, 9 lbs. ST-897. Net Price **\$42.60**

RP-302 ULTRA HIGH FREQUENCY UNIT

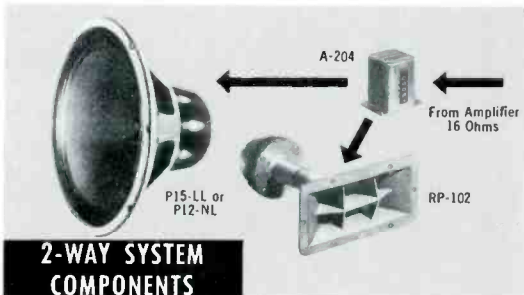
Covers the top of the range from 4000 cycles to the highest audible frequencies with unexcelled smoothness and freedom from distortion. Coverage angle 120°. Impedance, 16 ohms. Power rating with A-402 network, 35 watts speech and music signal input to system. Mounts in 1 1/2" hole in baffle or on bracket. Furnished with unit. Satin brass finish. Shipping Weight, 3 lbs. ST-898. Net Price **\$33.60**

A-402 4000 CYCLE CROSSOVER NETWORK

Two-channel type: high-pass transmits everything above 4000 cycles, low-pass everything below this frequency. 180° constant-resistance type. 4 3/8" high, 3 1/2" wide, 3 1/4" deep. Shipping Weight, 3 lbs. ST-898. Net Price **\$8.20**

A-61 600 CYCLE CROSSOVER NETWORK

Sends frequencies above 600 cycles to A-402 for further division; below 600 cycles to the P15-LL unit. Two-channel, 180° constant-resistance type, with 12db/octave attenuation outside pass band. 5 1/4" high, 7" wide, 4 3/8" deep. Shipping Weight, 5 3/4 lbs. ST-896. Net Price **\$17.50**



2-WAY SYSTEM COMPONENTS

P12-NL LOW FREQUENCY UNIT

New rugged 12" "woofer" especially designed for 2-way systems. Handles bass up to 2000 cycle crossover. Impedance, 16 ohms. Power rating, 25 watts. Shipping Weight, 10 lbs. ST-912. Net Price **\$36.50**

RP-102 HIGH FREQUENCY UNIT

A new advanced design "tweeter" for use in 2-way systems crossing over at 2000 cycles. Reproduces from 2000 cycles to extremely high frequencies with smooth response. Impedance, 16 ohms. Power rating, 35 watts when used with A-204 network. Shipping Weight, 6 1/2 lbs. ST-895. Net Price **\$28.35**

A-204 2000 CYCLE CROSSOVER NETWORK

Two-channel type. High-pass section transmits everything above 2000 cycles; low-pass, everything below 2000 cycles. 180° constant-resistance type. 4 3/8" high, 3 1/4" wide, 3 1/4" deep. Shipping Weight, 3 3/4 lbs. ST-894. Net Price **\$13.00**

H-F & LEVEL CONTROLS

Flush satin brass cup escutcheons, appropriately marked, mounting in 1 1/2" holes, and matching bar knobs. 25' leads attached.

H-F Balance Control. For adjusting balance of H-F units. 16 ohms impedance. ST-901. Net Price **\$4.15**

Level Control. Input control to speaker. 16 ohms impedance. ST-880. Net Price **\$4.30**

Z-3422 Autotransformer. For matching any two of 16/8/4 ohm impedances. Net Price **\$5.15**

G-610 TRIAXIAL

Consists of 3 independently driven elements, each covering a portion of the range, and a Crossover and Control network. Crossovers are at 600 and 4000 cycles. Heavy duty curvilinear diaphragm unit for lows, compression driver unit for middle range and special small h-f tweeter at front for high end. Smoothly covers widest range available today. Power rating, 35 watts; impedance, 16 ohms. Mounts in any cabinet for 15" speaker. Baffle opening 13 3/4"; OD, 15 3/8"; depth, 10 3/4". Shipping Weight, 50 lbs. ST-900. Net Price **\$252.75**

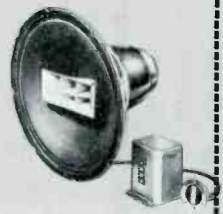
TRANSFORMERS FOR G-610

Hi-fi units, mounting directly on network chassis, with plug-in connections for alternate impedances.
Model T-201. ST-846. 4 and 8 ohms impedance. Net Price **\$12.35**
Model T-202. ST-847. 500-600 ohms impedance. Net Price **\$12.35**



H-530 COAXIAL

In wide range extension, smoothness and fine balance of response, this new coaxial is a milestone in speaker engineering. Highly efficient 15" l-f unit. Upper channel is a new compression driver perfectly matched to a special h-f divided cellular Hypex horn to reproduce a wide frequency range above 2000 cycles. Impedance, 16 ohms. Power rating, 30 watts. Complete with network and h-f control. Baffle opening, 13 3/4"; OD, 15 3/8"; depth, 10 3/4". Shipping Weight, 25 lbs. ST-893. Net Price **\$129.50**



H-520 COAXIAL

A new coaxial speaker with the smoothness, balance and wide range found only in advanced-design 2-way systems. Compression driver unit loaded by a 6-cell Hypex horn reproduces frequencies above 2000 cycles. Efficient 15" l-f unit. Impedance, 16 ohms. Power rating, 25 watts. Baffle opening, 13 3/4"; OD, 15 3/8"; depth, 9 3/4". Shipping Weight, 16 lbs. ST-892. Net Price **\$79.50**



H-222 COAXIAL

New wide-range 12" coaxial with compression driver "tweeter" and 6-cell h-f horn. Integral frequency division. Power rating, 25 watts. Impedance, 16 ohms. Baffle opening, 10 3/4"; OD, 12 3/4"; depth, 8 3/4". Bus H-F Balance Control on 36° cord. Shipping Weight, 12 lbs. ST-875. Net Price **\$54.50**



K-310A COAXIAL

A fine, low-cost, true two-way 15" hi-fi speaker that will outperform many at higher prices. Integral frequency division system. Power rating, 16 watts. Impedance, 16 ohms. Baffle opening, 13 3/4"; OD, 15 3/8"; depth, 8 3/4". Shipping Weight, 18 lbs. ST-891. Net Price **\$37.60**



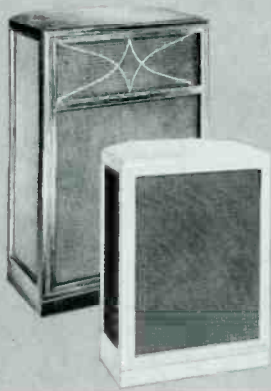
K-210 COAXIAL

High fidelity reproduction in a unit of small size and amazingly low cost. Ideal for modernizing TV and radio sets. Built-in frequency-dividing system. Power rating, 12 watts. Impedance, 8 ohms. Baffle opening, 10 3/4"; OD, 12 3/8"; depth, 6 3/8". Shipping Weight, 7 lbs. ST-831. Net Price **\$24.85**



The Greater Jensen High Fidelity Line

Components and Speakers . . . To install in cabinets . . . or build-in



BL-250

BL-220

new Type BL "Bass-Ultraflex" CABINETS

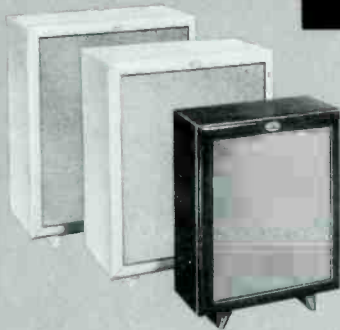
These new Type "BL" Cabinets are beautifully styled loudspeaker enclosures employing the new Bass-Ultraflex principle to give more true balanced bass response than previous methods employed in medium sized cabinets. They achieve a new high in flexible adaptability to mounting of coaxial or Triaxial speakers, mid-channel and high frequency units, woofers, super-tweeters, in any desired combination without sawing or cutting. All units easily mounted from rear of cabinet. Designed to fit corner, or may be placed against sidewall. L-F radiation augmented by acoustic passages opening into the sides of the cabinet. Choice of selected Mahogany or Blonde Korina veneers with genuine matching solid hardwood trim. Concealed cutouts on side for controls.

MODEL BL-250 "BL" CABINET FOR 15-INCH SPEAKERS

ST-856. Blonde Korina. 38 $\frac{5}{8}$ " x 26" x 19 $\frac{1}{4}$ " Deep. Net. **\$130.90**
 ST-857. Cordovan Mahogany. Same size as ST-856. Net. **128.00**

MODEL BL-220 "BL" CABINET FOR 12-INCH SPEAKERS

ST-852. Blonde Korina. 30 $\frac{1}{2}$ " x 22 $\frac{5}{8}$ " x 17 $\frac{1}{4}$ " Deep. Net. **\$92.50**
 ST-853. Cordovan Mahogany. Same size as ST-852. Net. **89.50**



Type C

ECONOMICAL "Bass-Reflex" CABINETS

These new Type C enclosures combine acoustically correct performance with attractive modern wood cabinetry at moderate cost. A fine cabinet with Bass-Reflex for low-budget hi-fi audio systems. Models to fit 8", 12" or 15" speakers, in choice of Blonde or Mahogany finishes. Two concealed cut-outs in Model C-151, one cut-out in C-121, for easy installation of flush H-F and Level Controls, or RP-302 "Supertweeter".

MODEL C-151 "C" CABINET FOR 15-INCH SPEAKERS

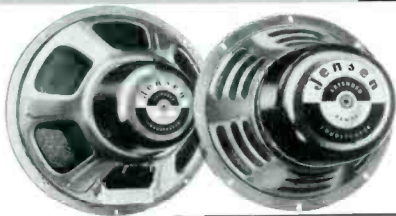
ST-868. Blonde finish. 32" x 28" x 15" Deep. Net. **\$46.35**
 ST-869. Mahogany finish. Same size as ST-868. Net. **46.35**

MODEL C-121 "C" CABINET FOR 12-INCH SPEAKERS

ST-866. Blonde finish. 29" x 25" x 13 $\frac{1}{2}$ " Deep. Net. **\$39.40**
 ST-867. Mahogany finish. Same size as ST-866. Net. **39.40**

MODEL C-81 "C" CABINET FOR 8-INCH SPEAKERS

ST-864. Blonde finish. 23 $\frac{1}{2}$ " x 20" x 9" Deep. Net. **\$28.75**
 ST-865. Mahogany finish. Same size as ST-864. Net. **28.75**



EXTENDED RANGE SPEAKERS

The selection of a direct-radiator loudspeaker from this series, in size or cost appropriate to the application, insures the best quality obtainable in a "one-way" speaker. Alternate models in the same size group differ mainly in efficiency and power rating. JENSEN Extended Range loudspeakers are ideal as replacement-improvement units for less worthy speakers in radio, television and record playing equipment. The logical choice for better reproduction on a low budget.

Nominal Size	Model No.	Stock No.	*Gap Energy Level	Dimensions, Inches			Voice Coil			†Transformer Size	Net Each
				O.D.	Depth	Baffle Cutout	Diam., In.	Imped., Ohms	Power Watts		
15"	P15-NX	ST-817	6.6	15 $\frac{1}{8}$	8	13 $\frac{3}{4}$	1 $\frac{1}{2}$	6-8	18.0	1" x 1"	\$46.05
12"	P12-NX	ST-819	6.6	12 $\frac{1}{8}$	7	10 $\frac{1}{2}$	1 $\frac{1}{2}$	6-8	16.0	1" x 1"	35.25
	P12-RX	ST-885	2.2	12 $\frac{1}{8}$	6 $\frac{1}{16}$	10 $\frac{1}{2}$	1	6-8	11.0	$\frac{3}{8}$ " x $\frac{1}{2}$ "	12.40
	P12-SX	ST-821	1.5	12 $\frac{1}{8}$	6 $\frac{1}{16}$	10 $\frac{1}{2}$	1	6-8	9.0	$\frac{3}{8}$ " x $\frac{1}{2}$ "	11.35
10"	P10-SX	ST-823	1.5	10 $\frac{1}{8}$	5 $\frac{1}{4}$	8 $\frac{3}{4}$	1	6-8	8.0	$\frac{3}{8}$ " x $\frac{3}{8}$ "	10.54
8"	P8-RX	ST-887	2.2	8 $\frac{1}{8}$	4	6 $\frac{3}{4}$	1	6-8	8.0	$\frac{3}{8}$ " x $\frac{3}{8}$ "	8.50
	P8-SX	ST-825	1.5	8 $\frac{1}{8}$	3 $\frac{13}{16}$	6 $\frac{3}{4}$	1	6-8	7.0	$\frac{3}{8}$ " x $\frac{3}{8}$ "	7.48
6"	P6-TX	ST-826	1.1	6 $\frac{11}{16}$	3 $\frac{3}{16}$	5 $\frac{1}{4}$	$\frac{3}{4}$	3-4	5.0	$\frac{5}{8}$ " x $\frac{5}{8}$ "	5.05
5"	P5-TX	ST-827	1.1	5	2 $\frac{11}{16}$	4	$\frac{3}{4}$	3-4	4.0	$\frac{1}{2}$ " x $\frac{1}{2}$ "	4.90

*Millions of Ergs.

†Size Recommended.

Jensen

MANUFACTURING COMPANY
 Division of the Muter Co.

6601 S. LARAMIE, CHICAGO 38, ILL., U.S.A.

In Canada: COPPER WIRE PRODUCTS LTD., Licensee

Jensen High Fidelity Loudspeakers and accessories are sold by hi-fi dealers in all principal cities in the U.S.A., the Hawaiian Islands and in foreign countries. If your dealer does not carry the Jensen line, write us and we will be glad to tell you the nearest place to buy. Remember, Jensen has been the world's quality standard for more than a quarter-century.

NOTED WITH INTEREST

Continued from page 16

Who He?

An oculist wrote us for advice on equipping his waiting room with a tape recorder, wherewith to regale his patients with music. We assembled some data, only to discover belatedly that he had furnished no return address. Are you there, Doctor?

Stores Here and There . . .

Everybody Know About:

- . . . in *Syracuse, N. Y.*: Cambridge Electronics Co., 125 Cambridge St.?
- . . . in *Washington, D. C.*: Sound Crafters, 1744 Columbia Road, N. W., Washington 9?
- . . . in *Williamsport, Pa.*: Alvo Electronics Distributors, Inc., 240 Pine St.?
- . . . in *State College, Pa.*: another branch of Alvo, at 103 S. Pugh St.?
- . . . in *Youngstown, Ohio*: Creative Audio Associates, 3017 South Meridan Road? They also maintain a shop for custom cabinet-making.

Slips that Pass . . .

Writing up a Hollywood Bowl broadcast, one of the West Coast papers reported, "Howard Rhines, KFAC program manager, said that the Bowl program will be done biannually and with high fidelity. This will give the music a three-dimensional, stereophonic quality."

One ear this year, other ear next year, eh?


Thanks to "Cap" Kierulff of Los Angeles for sending us the clipping.

Hi-fi Corn Plasters


In an editorial for the Sept.-Oct. 1953 issue, we shed tears in our soup over the possibility that the words "high fidelity" might soon be associated with corn plasters. Mark our words — that day is coming!

This summer, Dr. Charles Pick of Montreal stopped in to see us and in the course of chatting about things hi-fi, he reminded us of our editorial. Pulling a folder from his pocket, he said, "Now you can almost say, 'I told you so!'"

Continued on page 22



by L. H. Bogen
Member, Audio Engineering Society
Vice President, David Bogen Co., Inc.



Lebensraum: 6"

These new Bogen space savers (and cabinet savers) may be the answer to your installation problem

If you haven't started drilling holes yet, stop! We may have a solution to your installation problem that is simpler and neater.

The solution lies in the shape and form of our new Bogen R640G tuner and DB15G amplifier. Low-slung, smartly encased and closely-matched esthetically as well as electronically, you can take them out of the carton, slip them right into your book case... and you're in business. All they require is a meager 6" of head room.

Or, if you plan to have a cabinet or a built-in installation, you can purchase the R640 and DB15 in chassis form and mount them pickaback in a space only 12" high, 13 1/2" wide and about 9" deep!



New Bogen R640G FM-AM tuner

Like an R604 tuner that somebody sat on

The R640 FM-AM Tuner offers a sensitivity of 5 microvolts for 30 db quieting. FM frequency response is 50-15,000 cps ± 1 db. Stability is comparable to the well-known Bogen R604 tuner, with automatic frequency control and temperature-stabilized oscillator preventing drift and eliminating warm-up period. We have also added an AFC-defeat switch.

Value is in the Bogen tradition (you can pay more but you can't buy better listening):

R640 FM-AM Tuner chassis.....	\$105.50
R640G (in metal case).....	112.95
DB15 Amplifier chassis.....	89.95
DB15G (in metal case).....	99.00

Your favorite sound room should have them by the time you read this.



New Bogen DB15G amplifier

The beautiful thing about this compactness is that it has been achieved without sacrificing performance by even one-tenth of a decibel.

Circuit based on the famous Bogen DB20

The DB15 incorporates the Partial Cathode Loading circuit first used in our famous DB20 amplifier. Harmonic distortion is less than 1% at 15 watts; intermodulation distortion and frequency response are of laboratory standard level.

A separate loudness contour selector permits you to preserve the highs and lows as you turn down the volume. And there are two different record equalization controls: one for low-frequency turn-over and one for high-frequency roll-off—making possible no fewer than 20 different record equalization positions.

Have you sent for a copy of "Understanding High Fidelity"?

Louis Biancolli and I have written this 48-page book with the idea of providing, in about 2 hours' reading time, a theoretical and practical ground-work for the man who is serious about custom hi-fi. For a copy of "Understanding High Fidelity", mail the coupon and 25¢. (If you already know your theory and application, send for the free Bogen catalog.)



David Bogen Co., Inc., Dept. WJ
29 Ninth Ave., New York 14, N. Y.

Send "Understanding High Fidelity" (for which I enclose 25¢), and free catalog.

name _____
address _____
city _____ zone _____ state _____

Send free catalog only.

Bogen
ELECTRONIC EQUIPMENT

high C's
to heartbeats

With the lowest distortion, widest useful dynamic and frequency ranges, flattest response and finest balance available today for critical listeners, Bozak Loudspeakers and Speaker Systems recreate every audible sound with its most subtle qualities that contribute the last whisper of realism.

Chosen as the standard by leading acoustical laboratories . . .

selected above all others for the clinical study of heartbeat sounds . . .

purchased time and again by musicians and music critics who *know* true sound quality . . .

the Bozaks remain unchallenged for

The Very Best in Sound

Room 713
Chicago High-Fidelity Show
September 30th - October 2nd

New York Audio Fair
October 14th - 17th

the R. T. **BOZAK** co. *Quality Loud Speakers*

114 Manhattan Street • Stamford • Connecticut
Export Office: Electronics Manufacturers' Export Company, Hicksville, New York

The front of the folder said in bold type, "Hi-Fi Achromycin." The reverse was devoted partly to a sketch of a pick-up arm, speaker, etc. and the copy, "High fidelity musical reproduction brings the listener a vastly wider range of tonal values than the usual record player . . ." The rest of the card was devoted to a discussion which started with, "In the field of antibiotic therapy Achromycin offers the physician a wider range of antibacterial effectiveness . . . which increases its usefulness over other 'broad spectrum' compounds . . ."

To Lederle Labs, whose promotion piece we've been discussing, full and delighted enthusiasm for their using "high fidelity" . . . but wait until someone sends us a hi-fi corn plaster advertisement!

Tape Wanted

Gilbert D. Mead (6 Hodel Drive, Hollister, Calif.) writes: "I was fascinated by James Facett's intermission program for the N. Y. Philharmonic broadcast on March 14, wherein he took the familiar sound of a canary and, by lowering it one octave at a time and doing some expert dubbing, created some unusual sounds. I would love to have a tape of the broadcast, so that I might play it to my science students when we study sound. Do you know of any subscriber who may have taped it and who would be willing to loan his copy for duplication?"

Certainly must be some Hi Fi reader who taped that program; more-over, Columbia plans to issue it on a disk.

More Back Copies Wanted

As the months roll by, we're gradually getting people pretty well paired off—those who have extra copies of out-of-print issues of HIGH FIDELITY with those who want them. But we're still short . . . if anyone can help the following six readers, will they please write direct to them:

Robert B. Smeaton, Box 636, Minocqua, Wisconsin, needs Nos. 1 and 4.

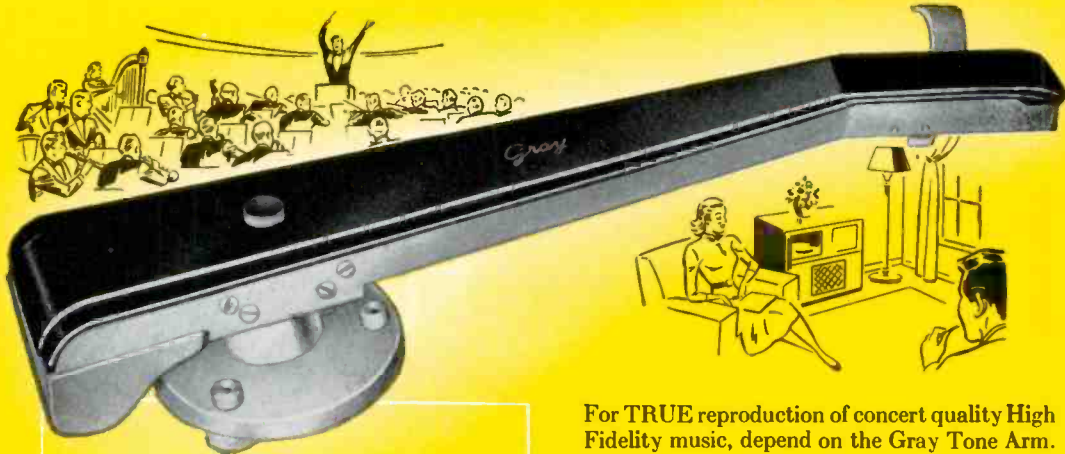
J. L. Dodds, 125 So. Harrison St., East Orange, N. J. wants No. 1.

T. Matusik, 2058 W. 76th St., Chicago 20, Ill., Bill Frazier, 817 Overbrook, Ponca City, Okla., Lt. A. S. Kushen, 2220 - 20th St., N. W. Washington, D. C. and Dr. Sheldon J. Solomon, 2 Cannon Street, Poughkeepsie, N. Y., are all looking for the now-famous No. 4.

LQ*

* *Listening Quality*

The prime function of your hi-fi **TONE ARM**



The **GRAY**
viscous-damped 108 B
TONE ARM

Gray offers a radical departure in tone arm design to assure the ultimate in performance from new and old recordings . . . 33 $\frac{1}{3}$, 45, and 78 RPM . . . up to 16" in diameter. The NEW suspension principle "damps" vertical and horizontal movement of the arm . . . stops groove jumping and skidding . . . prevents damage if arm is dropped. Instant cartridge change . . . Pickering, GE, Fairchild . . . with automatic adjustment to correct pressure.

For TRUE reproduction of concert quality High Fidelity music, depend on the Gray Tone Arm. It gives you perfect compliance and tracking for all records . . . new or old . . . at lowest stylus pressure. Virtually eliminates tone arm resonances. Today, more and more High Fidelity enthusiasts are achieving TRUE musical realism with the Gray 108 B Tone Arm. Specifically designed to meet the most exacting listening demands.



Gray 106 SP
Transcription Arm
Chosen by professionals for superb tone reproduction . . . for every speed record.

Gray 103 S
Transcription Arm
Leading audio engineers recognize the true tone reproduction. Specifically designed for 78 RPM records.

Visit your nearest High Fidelity dealer today . . . examine the precision construction of Gray Tone Arms . . . hear them reproduce perfect Hi-Fi performance.

GRAY RESEARCH

AND DEVELOPMENT CO., Inc., Hilliard St., Manchester, Conn.
Division of the GRAY MANUFACTURING COMPANY
Originators of the Gray Telephone Pay Station and the Gray Autograph and PhonAutograph.

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

Please send me complete descriptive literature on Gray Tone Arms.

Name _____
Address _____
City _____ State _____



Dual Coaxial
Speaker A1-400

MOST COMPATIBLE LINE OF MATCHED HI-FI COMPONENTS

... in the industry today!

FROM stylus to speaker General Electric designs, engineers and manufactures more of its own components than any other company. The result: matched equipment worthy of the name! This completely integrated sound system returns the richest reward in voice and music reproduction your high-fidelity dollars can ever purchase.

Remember, G.E. is the natural leader in this field with its famous variable reluctance cartridge. No other high quality line is as complete... as preferred... as outstanding in performance and price as General Electric! People everywhere who listen once to the complete Custom Music Ensemble then look at its low price tag are convinced G-E is the only equipment to buy! *General Electric Company, Section R54104, Electronics Park, Syracuse, N. Y.*

Why you should use a G-E Diamond Stylus Cartridge.

All records cause stylus wear. The result: reduced record life and performance. Tests conducted on diamond styli have run hundreds of hours with no audible distortion and only highlights on the styli to indicate visible wear.



Pre-amplifier-Control Unit A1-200



Power Amplifier A1-300



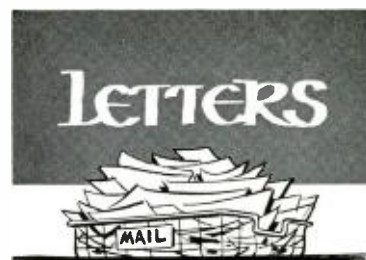
Baton Tone Arms:
A1-500 (12") A1-501 (16")



Speaker Enclosure (Blond, Mahogany
or Unfinished) A1-406



G-E
Variable
Reluctance
Cartridge



SIR:
Permit me to cry (loudly) "Hear, hear," and "Amen" to Mr. F. A. Kuttner's article in your July issue, "Are High Frequencies Necessary?" and to urge you, if need be, to subsidize his further researches into the field . . .
Henry Shultz
Albuquerque, N. Mex.

SIR:
I enjoyed immensely the article "Are High Frequencies Necessary?" . . .
Seems like this shocking un-American opinion is also shared by Jascha Heifetz in December 1953 *House Beautiful*, in interview with Albert Goldberg.

More "common sense" articles would obviate the necessity of many highly technical discussions with some prospective purchasers of playing equipment, who are generally in a quandary less they miss some feature involving high frequencies.

Many music dealers are still conducting an educational program for new speed records, and now face another program for high-fidelity.

J. G. Bradburn
Houston, Texas

SIR:
F. A. Kuttner implied that he expected trouble; here it is! Let us, suggests FAK, proceed scientifically to measure the frequency response of the average American's ear and chop off all recordings to suit. This is the kind of nonsense the sound recording industry has so far been able to resist . . .

For people who do not appreciate high fidelity to the utmost, may I suggest . . . any one of a number of cheap table-model radios which will absolutely not go above 8,000 cycles. There are surely sufficiently many inferior recording devices on the market to satisfy FAK. Let the low-fi fans stick to their business and stay away from my equipment. . . .

J. Philip Benkart
New York, N. Y.

Continued on page 28



Portrait of Sound

Unique New
STEPHENS CAVALCADE
*brings you concert hall sound
with a living room look*

sleek contemporary

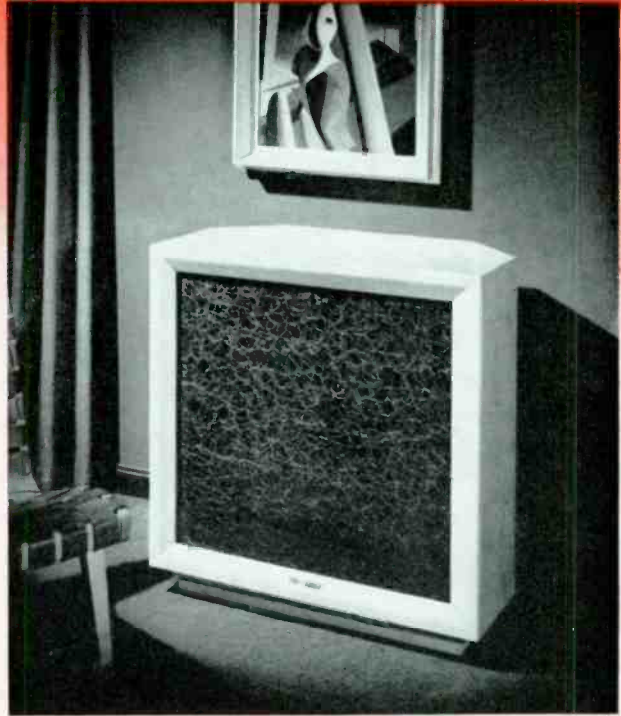
ENCLOSURE

houses popular

STEPHENS

coaxial two-way

SPEAKER



Designed for gracious listening, the Stephens Cavalcade combines direct radiating cone with dual horn loading. Affords distortion-free bass reproduction heretofore possible only with much larger enclosures. Exclusive with the Cavalcade are the two curved exponential horns. Each horn ports to the front of the cabinet, allowing the Cavalcade to be used either as a corner or wall enclosure with equally good results. Beautifully crafted in blonde or mahogany with choice of beige, bronze, or the luxuriant random gold grille as illustrated. Complements the Stephens 206AX 15" coaxial speaker, accepted internationally as the finest. True multicellular horns provide even wide-angle dispersion of high frequencies. 25 watts power capacity.

Enclosure Dimensions: 32" wide,
34" high, 17" deep

Shipping Weight (enclosure) 128 lbs.
with 206AX installed 159 lbs.

Model 627 Cavalcade *with* 206AX Speaker
List Price \$341.00

Model 206AX 15" Coaxial Speaker alone
List Price \$166.00

STEPHENS
TRU-SONIC

Stephens Manufacturing Corporation
8538 Warner Drive, Culver City, California

See us at the New York Audio Fair—Rooms 601-602—Hotel New Yorker, October 14-17
Cable address "Simontrace" all codes — Export address: 25 Warren Street, New York 7, New York

www.americanradiohistory.com



THE *thrilling* **NEW**

LABORATORY ENGINEERED BY

McIntosh

featuring the exclusive patented* **McIntosh Circuit**

Here is what the magnificent new McIntosh amplifier gives you for your dollars invested in listening pleasure: the unique McIntosh bifilar circuit (with Unity Coupling), not available on any other amplifier, to provide performance that delivers to your ears the natural peaks and overtones present in actual concert hall sound. You hear *all* the instruments, unmixed and undistorted.

Power, yes but power *plus* exceedingly low distortion for faithful reproduction of clean, pure living sound. Full orchestral force is handled with crystal clarity, yet the virtually unmeasurable hum level and low distortion assures breathtaking enjoyment of pianissimo passages as well.

For performance that really makes a difference enjoy the McIntosh, superbly crafted in the McIntosh tradition by *amplification specialists* to please the most exacting listener. Advertised performance money-back guaranteed by thorough laboratory tests on each unit.

Consider this important feature: You can listen to the McIntosh for hours, not just minutes, without listening fatigue. Lifetime pleasure and comfort are yours with a McIntosh-centered home music system. Save by getting your "replacement" amplifier first — the McIntosh 30 watt.

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

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- Radio level set control
- 4 Outputs
- Hum Level 80 db below Rated Output

SIR:

Bravo to F. A. Kuttner for one of the most constructive pieces of heresy I have read in years.

My concept of high fidelity, I venture to brand it a musician's concept rather than an engineer's, is to reproduce what one hears when in the presence of live musicians playing in a hall. Under such conditions, compared with some high-fidelity reproduction, I would guess that nothing above a second or third partial could be heard (unless one is actually on the platform with the players), so that a recording with a top at 8,000 say, would cover every tone likely to sound in a typical symphonic or chamber work.

The effect produced by blowing up the high frequencies and bass so that one hears things that only the conductor or the other piccolo players would hear normally is not high fidelity and usually is not pleasant listening. This is why many older recordings which are well balanced and properly placed in resonant space are more faithful and enjoyable than newer ones which sacrifice these qualities to what is supposed to be brilliance of sound. Thank heaven with good tone controls and a high quality filter, some of these newer things can be cut down to size!

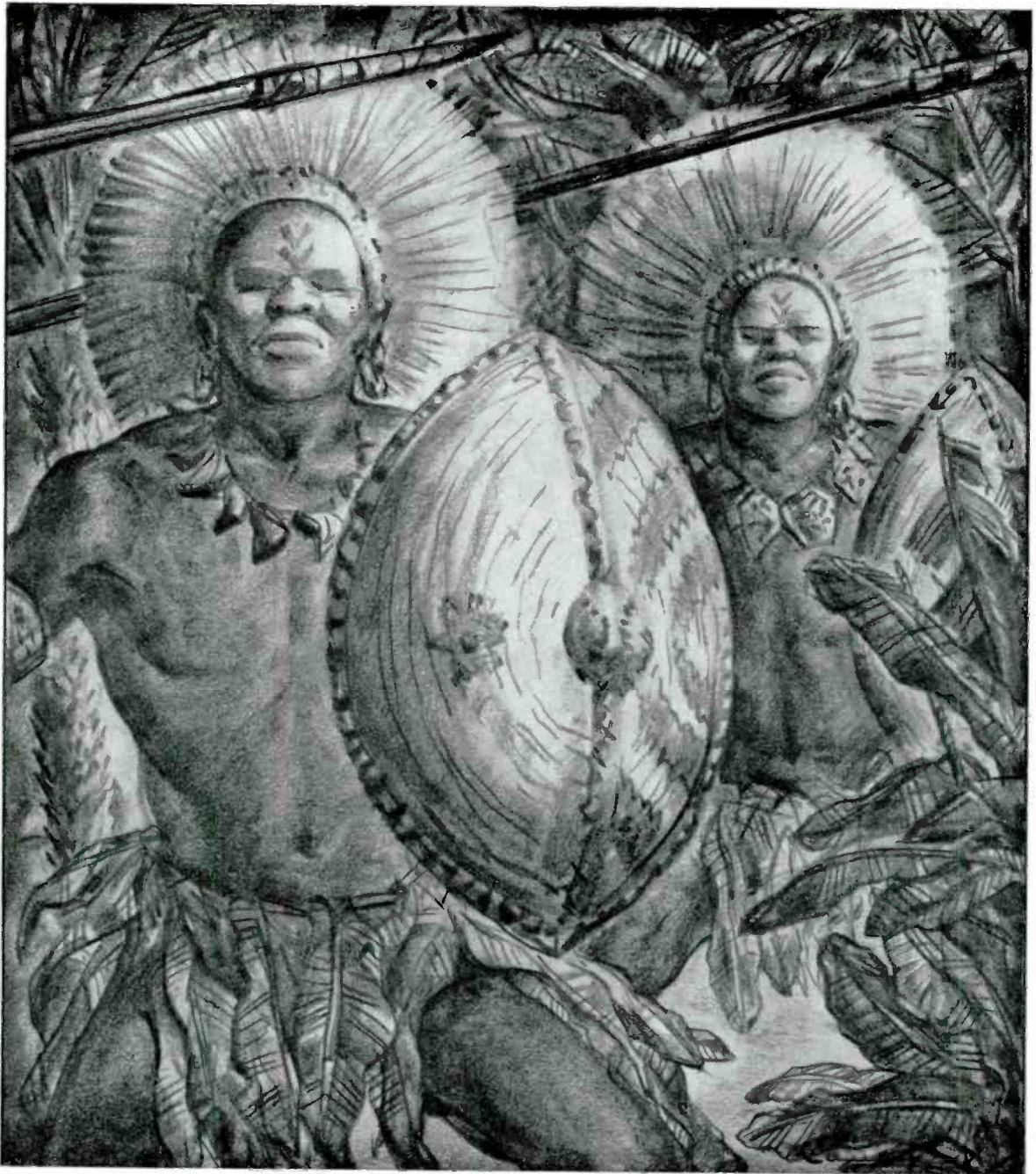
Robert Marsh
Cambridge, Mass.

SIR:

I can ill afford the time to write letters of this nature, but the article by F. A. Kuttner in your July issue reaches such a height of stupidity that I'm just helpless to keep from writing.

The reason for such an extreme judgment lies primarily in the author's ill-informed delusion that he either has or is going to discover anything even a little new, let alone revolutionary. For it requires little erudition to be aware that there are around a half dozen experimental studies already, dealing with this question about as adequately as there seems any reason to bother dealing with it. . . . We have all been well aware for some time of a good deal more yet than Dr. Kuttner seems to imagine that he is telling us for the first time. Surely many of us know of the Jensen technical monographs? . . . Some of the experimental studies reviewed therein purport to prove, in essence, that 11,000 cycles is about all that you really *gotta* have, if you're anxious to have as narrow a bandwidth

Continued on page 30



A NEW EXPERIENCE in record listening, from the southern coast of Africa. Conductors who have tried it in their own reproduction equipment, say that it creates an illusion of attendance at their own live performances. You'll agree, quite readily, when you use the Duotone African Diamond Needle in your equipment.

Mined in Africa, this Diamond is famed for its hardness. Tempered by hand to a point, one/one-millionth. Set, with jewelers care, to produce a lifetime of artistic listening. Quite correct, there's a

Duotone African Diamond Needle designed for your model player and cartridge. Welcome companion to such perfection, is the Duotone Electro-Wipe Cloth. Used by record companies to wipe out static.

A quick dust of your records before playing, will decharge them for months as this Duotone Electro-Wipe Cloth is impregnated with a liquid that absorbs ionization. Never pop or click again. Reduced, now, 1/3 in price to \$1.00. At better record stores. Write for free literature on Diamond Needles to Duotone Co., Inc., Keyport, N. J.

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2. The Con-Am delivers a new level of rich, full-bodied, distortion-free sound reproduction.
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as possible. And yet Jensen, in the couple of years just past, has been one of the most conspicuous advocates of that anathema to Kuttnerian dogma, the super tweeter. Why, do you suppose?

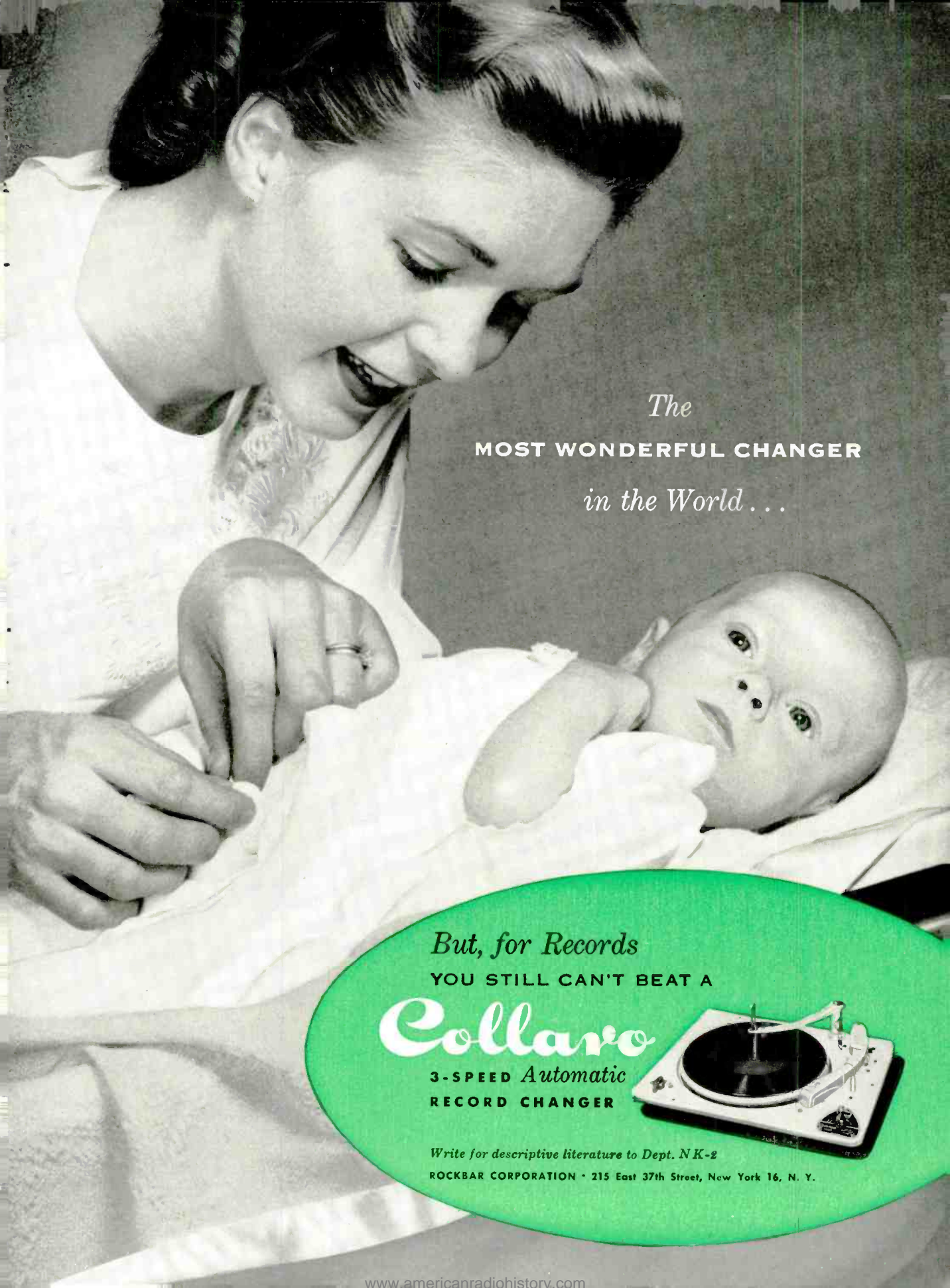
I don't know just what Jensen would say, but I know a very good reason. It is simply that if you make a driver, either horn type or direct radiator, that will produce good, clean, low-distortion 11,000-cycle components at the same level as it produces less extreme frequencies, without recourse to any kind of diaphragm resonance or breakup, or any kind of resonant or reverberant acoustical loading (which would cause distortion of music and tonal coloration of noise components in both the music and the signal source, as well as emphasis by hangover of such noise components) — if you make such a driver, it is not likely to oblige you by cutting off promptly at some frequency that you may have dreamed up as being "adequate." After all, a mere octave above such limits would land you around 22,000 cycles. And it takes a mass-controlled diaphragm just about an octave, from the point where it just begins to roll off, to get down to below where an advertising man can say it is "responding." This is why advertising gives you the impression that drivers are much better than they need to be. . . . But their upper high frequency limit is only incidental, only something that they happen to have as a result of the laws of physics, when they achieve their real, important objective: *clean* reproduction of the modest Kuttnerian bandwidth.

Say, by the way — is *F. A. Kuttner* necessary?

John F. Fox
Pittsburgh, Pa.

SIR:

. . . I would be prone to argue that any premises that force the conclusion that the inscribing of higher frequencies on disks is not in the best interests of serving the artists participating in the rendition are certainly premises manufactured for the purpose of supporting an initial prejudice. If the listener wishes to scrape away the higher frequency undulations with a worn, chisel-shaped sapphire (and I sometimes do this quite deliberately when I "break in" a new record), as exist on a record when it is first purchased . . . and paid for by his own hard earned cash, that is royally his business. But it is the business of a



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manufacturer, whether the label be RCA or SPA, to supply all the possible graph-like oscillations possible on a disk. . . . Some of the data may prove to be unessential for musicologist FAK, but who is to say what data is to be saved, and what is to be erased? I regard the deliberate erasing of higher frequencies as the drastic cure for "unrealistic" reproduction.

A musician, as representing a class by himself, may not care to know what is going on technically in the making of a recording, or in its hi-fi reproduction and amplification, but he would be incredibly sorry of *textural intuition* not to recognize the best from the worst, in the engineer's service to his art.

One of the greatest living conductors . . . considers the engineer's place so important as to be worthy of acknowledgment on his own label. This is a very refreshing and gratifying attitude to find in a conductorial "master executive" and perhaps some of this party's recordings might be placed in the hands of the very, very ill-dispositioned Mr. Kuttner, especially as the records in mind are associated with therapeutic attributes, by way of the locality of the distributing headquarters and the uniquely appropriate trademark.

E. R. Petrich
Seattle, Wash.

SIR:

After having read the editorial in your June issue, I thought that you might be interested as to what advice I, as a member of the S.I.P. (Small Informed Public) would offer to a member of the G.U.P. (Great Uninformed Public) vis-a-vis the purchase of an LP of Aaron Copland's "Appalachian Spring," allowing, of course, for the usual divergencies of taste between one person and another. This is how they rate with me:

The Urania LP is moderately well recorded, and Rother's performance pretty well hews to the composer's tempi save in the fast sections whose square-dance rhythms are whipped up to an almost tarantella-like velocity, resulting in a performance fully five minutes shorter than any of its competitors. For this reason, definitely not recommended.

Vanguard's recording is more than "fairly estimable fi," being to my ears at least, a sharper and a clearer recording than even the version (presumably roughly contemporaneous) made in

After more than five years of study and development, we present our most prized accomplishment, the RONDINE. We are satisfied that it is the finest 12-inch turntable unit we have ever built . . . and that its performance is years ahead of high fidelity standards as we know them today.

The Rondine achieves almost complete acoustical isolation between motor and turntable. Rumble has been reduced to a minimum. Wow and flutter are virtually non-existent.

Features include: • Single selector-knob for setting speed: 33 $\frac{1}{3}$, 45 or 78 rpm • Three-speed strobe disc, permanently affixed, for instantaneous speed-checking • Built-in retractable hub for 45 rpm records — no adapter required • Special cork-neoprene mat material to eliminate record slippage • Neon pilot light • Rectangular chassis fits most changer boards—pre-drilled and tapped for standard pickup arms.

The Rondine embodies other well known, time-tested, Rek-O-Kut features: The turntable is cast aluminum, and exerts no 'pull' on magnetic cartridges. An extra heavy rim is precisely lathe-turned and is dynamically balanced for smooth flywheel action. Internally rim-driven with a neoprene-compound idler, perfect drive traction is assured. All inter-moving parts are case-hardened, and ground to a micro-finish.

The Rondine is available in 2 models:

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12-INCH 3-SPEED

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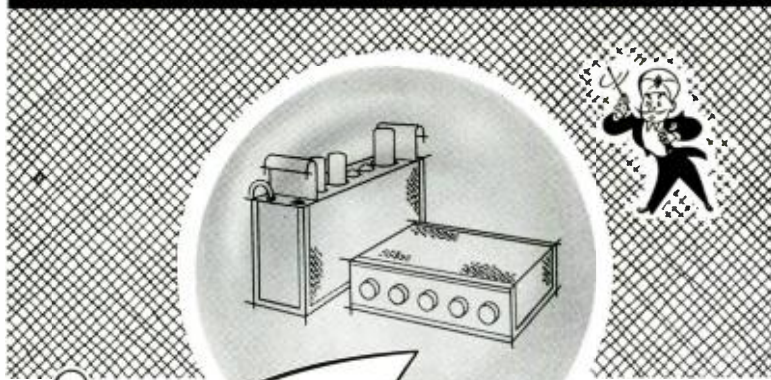
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- Record Compensator; independent TURN-OVER and ROLL-OFF controls provide 24 playback characteristics.
- Tape take-off jack.
- Only 4 1/4" high, 10 1/2" long, 8" deep.

Vienna by Walter Hendl for the American Recording Society. Mr. Litschauer's tempi are, in addition, much closer to the late Dr. Koussevitsky's than are Mr. Hendl's, and we are also spared the former's gratuitous excursions.

Dr. Koussevitsky's performance is, of course, a low fidelity recording by 1954 standards. It is nevertheless ideal for those who wish an affectionate memento of his noted interest in contemporary music.

The choice, then, for this member of the G. U. P. is between a first-rate performance by a world famous conductor, modestly recorded, and a first-rate performance, excellently recorded, by a man who was absolutely unknown in this country prior to 1951. There is also a subsidiary choice to be made, aural as contrasted to the major esthetic one, namely a choice between the echoey resonance of Boston's Symphony Hall and the controlled reverberation of Vienna's Brahmsaal.

In conclusion, for this benighted listener who has never heard a tasteless or an inconsiderate performance from Franz Litschauer whether the music was by Aaron Copland or Josef Haydn, the Litschauer LP is Koussevitsky's equal, performance-wise, and it's superior technically.

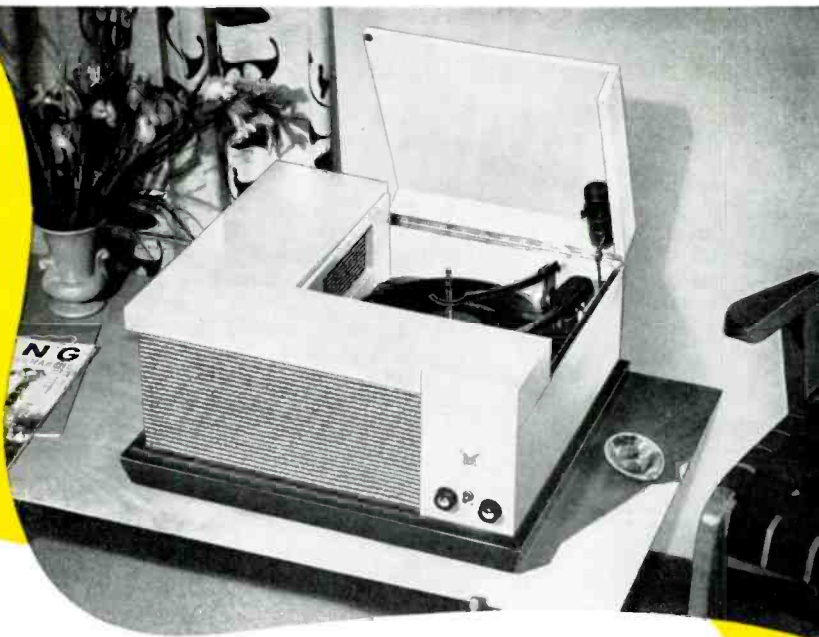
Robert F. Duguay
 Hartford, Conn.

There was no intent to imply, in our June editorial, that Litschauer's performance was "tasteless," and all hereabouts agree in high approval of his Mozart and Haydn, but not that his Copland is on a par with them. This has to be a subjective reaction, but, for example, Mr. Litschauer sounds somehow as if this were his first hearing of the Shaker tune (*The Gift to be Simple*) so prominently featured in the work, and as if he had to figure out how to treat it. For Dr. Koussevitsky, more American than most natives in his latter years, it seems to flow effortlessly and spontaneously. — Ed.

SIR:

. . . Your editorial in the June issue strikes me as a most amazing document, and I am forced to inquire if this is your idea of humor, or if you are serious?

If this is a serious statement of the editorial policy of High Fidelity then you may as well change the name of the magazine to "Recent Recordings"



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LETTERS

Continued from page 34

tor, in line with the expressed policy, your record reviewers will be prohibited from making statements as to scratchy surfaces, poor recording techniques, distortive equipment used in recording, etc.

Your statement that the use of "high grade modern equipment" (in recording) is "mandatory, of course," is not only naive, but downright stupid. Even a child knows that any merchandise is apt to be of poor quality.

How do you reconcile your attitude (or assumption) that all recordings are up to the best modern standards, with the comments of your record reviewers? For example, on page 44, col. 3, June issue, last sentence:

"Occasionally the extremes of the piano lack complete fullness. R.E."

Even if all recording companies had the best equipment (which is extremely doubtful), unless that equipment is maintained in proper condition, the results are probably going to be far from "high fidelity."

If your editorial were written by the editor of some other magazine, I would still be amazed, but to be written by the editor of a magazine called "High Fidelity" is astounding. It shows complete ignorance of the meaning of the magazine title.

If the musical artists did not do a good job, that has nothing to do with the fidelity of the recording, even though their artistry would be open to criticism. That you do not recognize the distinction is astounding.

What would I tell your "new recruit"? That the two high fidelity recordings are very poor musically, that the only good musical interpretation is *not* of the high fidelity type. He had better wait for a better release.

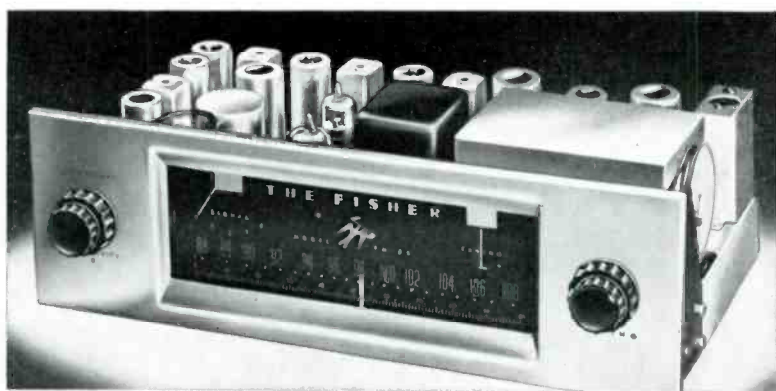
And that brings us to the meat of the problem. Is your editorial an honest, but stupid, mistake or did your record advertisers demand that you make such a statement? In any event, the magazine has suffered a severe blow.

My hat is off to Neil Harrison.

Alonzo O. Bliss
Coconut Grove, Fla.

Either Mr. Bliss misread us, or we expressed ourselves poorly. Our point is that "high fidelity" is not yet well enough defined, as it applies to records, to be a safe buying-criterion. If all the electronic

Continued on page 39



Announcing!

THE FISHER FM TUNER

MODEL FM-80

NEVER 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

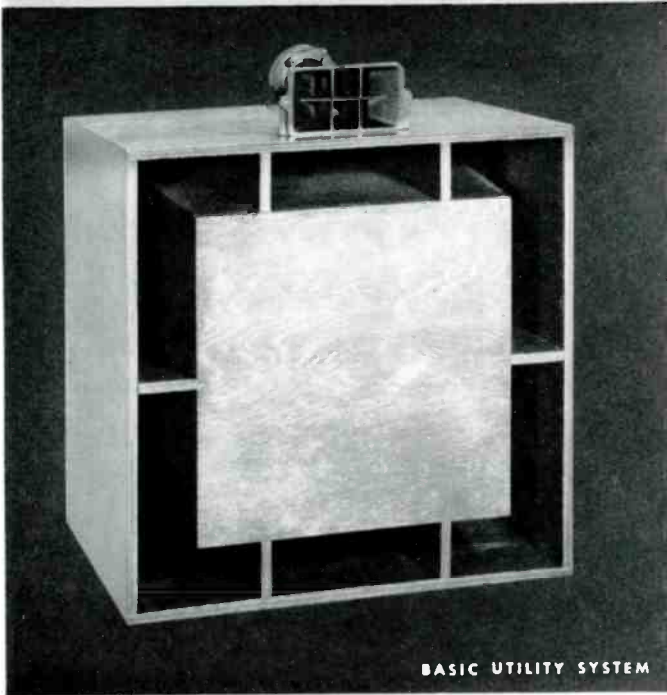
- TWO meters; one to indicate sensitivity, one to indicate center-of-channel for micro-accurate tuning. • Armstrong system, with two IF stages, dual limiters and a cascode RF stage. • Full limiting even on signals as weak as one microvolt. • Dual antenna inputs: 72 ohms and 300 ohms balanced. • Sensitivity: 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, 8¼" deep including control knobs.

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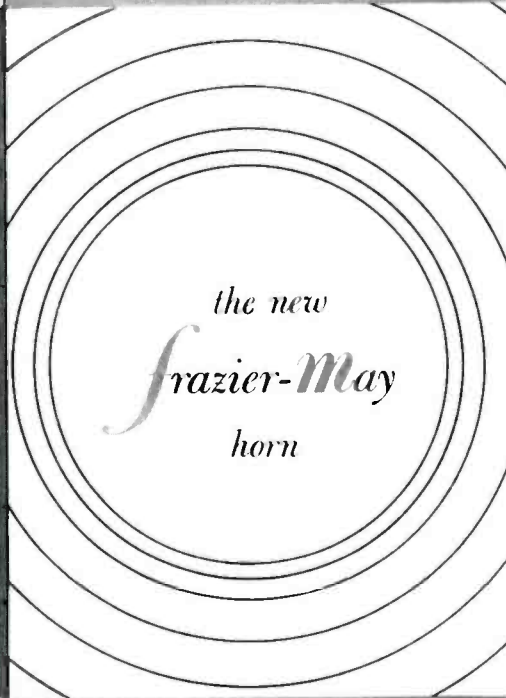
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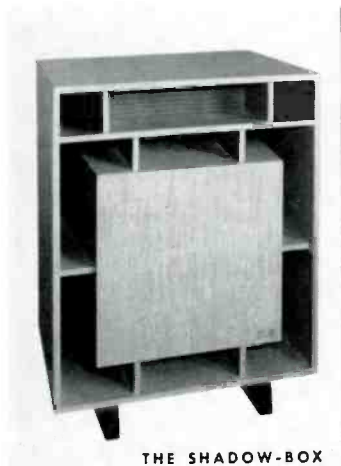


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5. *High Definition* ... each instrument is reproduced with authentic brilliance and clarity.

WRITE FOR FREE LITERATURE AND PRICE LIST.

International Electronics Corp.

159 HOWELL STREET
DALLAS, TEXAS

LETTERS

Continued from page 37

equipment at a recording session works well, is the record "high-fidelity"? Even if the supervising engineer put the microphone too close to the first violins, so that their screeching drowns out all else but the trombones? The frequency-range is all there, but the unwary customer is likely to be disappointed. — Ed.

SIR:

You were entirely too specific in your apologetic little box on page 43 of the July issue. How about the book review with the quotation on page 20, "*Viola un feuilleton*" (in italics yet)? I cannot agree that Mr. Barzun's translation gives the real tone — far too much like a trumpet.

I have a mental picture of your proofreader, confronted with his error and a consequent cut in salary saying either resignedly "Cello guerre" or, more pugnaciously "Oboe, you can't take that away from me!" . . .

Bernard J. Jandorf
Baltimore, Md.

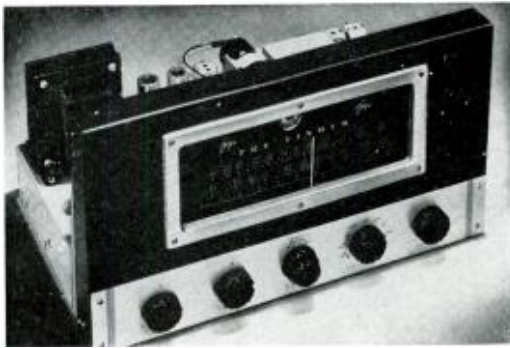
We didn't cut the proofreader's salary. We think that would have been a bass viol trick. — Ed.

SIR:

Just a short note to let you know that the cause has not been forgotten in Korea. The bugs here are carrying the torch. As soon as the war was over, I started having some components sent to provide some listenable music. I have a 10-watt amplifier, co-ax speaker in a reflex cabinet, and turntable with magnetic cartridges. There are two others nearby just about completing similar systems. Until we return to "The Land of the Big PX" our medium-fi phonographs are keeping us happy. Recorded music is all we have, because the radio programs put forth here are miserably deficient in good music.

Keep up the battle for a standard of quality to determine what can and cannot be labeled as "hi-fi." It is absolutely deplorable to read the advertisements of equipment being fostered on the uninitiated public under the magic phrase "High Fidelity." Especially exasperating are the larger manufacturers trying to cash in on the

Continued on page 41



MODEL 70-RT

Top
Two

FM-AM
TUNERS

FISHER

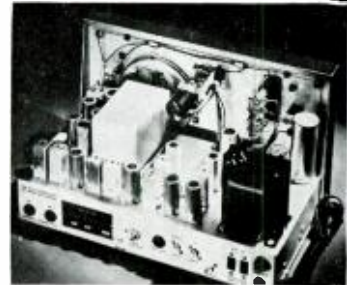
Professional

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 on radio, better than 62 db below output with 10 mv input on phono. Two inputs. Two cathode follower outputs. Self-powered. Exceptional phono preamplifier with enough gain for even lowest-level magnetic pickup. Full, phono equalization facilities. 15 tubes. Six controls, including Bass, Treble, Volume, Channel/Phono-Equalization, Tuning and Loudness Balance. Beautiful Control Panel. SIZE: 14 3/4" wide, 8 1/2" high, 9 1/4" deep.



MASTERPIECE OF TUNER DESIGN

MODEL 50-R

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

MODEL 50-R



MODEL 70-RT

\$184.50

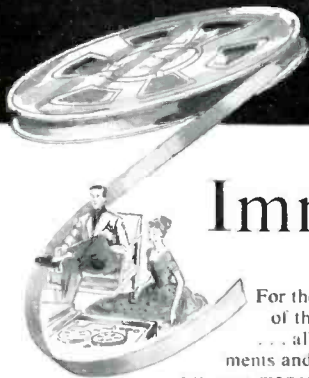
MODEL 50-R

\$164.50

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LONG ISLAND CITY 1, N.Y.



Immortalizing the instrument...

For the "Instrument of the Immortals" ... all great instruments and voices, there are now magnetic recording tapes of matching quality. They are Soundcraft Tapes, created by engineers with the maximum of recording experience.

We believe them to be the world's finest tapes, because Soundcraft Tapes *alone* combine:

- Constant depth oxide for uniform middle- and low-frequency response.
- Micro-Polished[®] coating, a patented Soundcraft process that eliminates unnecessary head wear and gives uniform high-frequency response right from the start.

- Pre-Coated adhesive applied directly to base—anchors oxide, no flaking, cracking.
- Surface-lubrication on *both* sides! No friction, no chatter, no squeal.
- Chemical balance throughout to prevent cupping, curling, peeling, chipping.
- Uniform output of $\pm 1/4$ db. within a reel, $\pm 1/2$ db. reel-to-reel.

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Soundcraft Red Diamond Tape for all high-fidelity recording.

Soundcraft Professional Tape for radio, TV and recording studios. Splice-free up to 2400 feet. Standard or professional hubs.

Soundcraft LIFETIME[®] Tape for priceless recordings. For rigorous use. For perfect program timing. DuPont "Mylar" Polyester Plastic base. A third as strong as steel. Store it anywhere. Guaranteed for a lifetime!

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FOR EVERY SOUND REASON

THE WORLD'S FINEST TAPES...YET THEY COST NO MORE

LETTERS

Continued from page 39

new market with their lower-than-mediocre High Fidelity Junk.

Thanks to your magazine and others for keeping me abreast of latest developments and providing a reliable source of information for ordering records during my stay here. I hope to be back soon, so please advise my neighbors to order their ear-muffs now while the price is right. It's going to be an ordeal for the first month or so.

Charles M. Freeman, Jr.
c/o Postmaster
San Francisco, Calif.

SIR:

A query. Is there any method by which the overseas record shopper can get really decent record service and at the same time benefit of discount prices? My own experiences over a couple of years of dealing with a big New York discount house have not been happy. The number of obviously faulty records with major blemishes apparent to the poorest vision which reached me would surprise you. I doubt if the much vaunted 30% saved me much. I am sure that the policy prevailed of "let's send this one to the poor sucker in South America." They know that formalities, etc., make returns, etc., impractical. . . . Surely there must be in the U.S. discount houses which realize how large the dollar looms to people abroad and who are prepared to offer a reasonable discount coupled with service of a less "sharp practice" nature. If you can tell me of one they can have my dollar business such as it is. I know discount shopping is on a *caveat emptor* basis but it exists and there must be someone somewhere who possibly at the expense of 20% instead of 30% will supply quality stock.

J. T. Hyslop
British Embassy
Amman, Jordan

SIR:

I do not intend to renew after reading in one of your late issues [June, p. 52] what you have to say about Roberta Peters. I realize that you are entitled to your own opinion, even though it may be solely for the purpose of boosting your own ego, but from now on I am not interested in anything you have to say about anything or anybody.

I have been following opera for some 30 years, and have heard Miss Peters every time she has appeared in

Continued on page 43

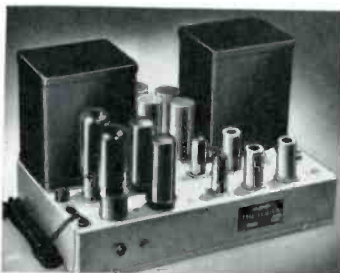
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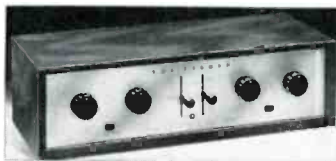
FISHER Z-MATIC

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-A

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 input level controls. 2 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-A

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, 20,000 cycles; 1 db, 10 to 50,000 cycles. Hum and noise virtually non-measurable! \$99.50

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SOUND

IS A MATTER OF FIDELITY

• 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.

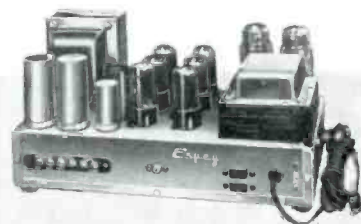
\$149.50



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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See our exhibit • Booth 634-635 at the AUDIO FAIR • Hotel New Yorker • October 14 through 17.

LETTERS

Continued from page 41

this city — in fact heard her receive 17 curtain calls last Saturday for a marvelous *Lucia* performance. On my side I have thousands of people in this city, my wife (who is a highly trained musician), members of the Cincinnati Symphony Orchestra with whom we are acquainted. On your side there is one alleged critic who blasted Miss Peters much in the same manner as you have. He has since gone back into the oblivion from whence he should never have come.

Lewis B. Harney
Cincinnati, Ohio

James Hinton, reviewing Miss Peters' recording ("Youngest Member of a Great Tradition," RCA Victor LM 1786), said Miss Peters was not yet quite ready to be classed with Mme. Tetrazzini in her prime. This is blasting? — Ed.

SIR:

This letter is sent to you from Brazil — where I live — and where I suppose you have no distributors or representatives.

Yet, in this country, the shops you call "Houses of Audio" do not exist, practically, and unless by the reading of "High Fidelity" Magazine, we — Audiophiles — almost cannot be in time with your up-to-date Audio Equipment.

By this way, as soon as I got one copy of its last issue (the May edition), I walked my eyes throughout every HI-FI propaganda in it, when suddenly I was amazed by that one of yours — TRANSIENTS — in which you speak of your "Koustical Lens" (page 14).

You probably do not know that here in Brazil, copies of "High Fidelity" Magazine are very few — almost unavailable — and each of them "rocks" to \$5.00!

Funny, isn't it?

Maybe, for the above reason, we use to follow its pages carefully to the end, before starting to point out the best HI-FI systems and components.

Believe it, your 175 DLH High Frequency Unit took my attention for a bit more time than others did, also fine.

So, I wished to know more-detailed specification about it, and the complete line of James B. Lansing products, and the resulting of that was the letter you got in your hands.

Continued on page 114

Fine Additions

TO COMPLETE YOUR
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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 • Model 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 (*Alabogany*) **\$114.50**
Model 50-HB (*Blonde*) **\$119.50**

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McIntosh

There's More *Listening Pleasure*
from *Any* record with the

C-108 Professional Audio Compensator



The abundant flexibility of the beautiful new McIntosh C-108 Professional Audio Compensator assures you of the most listening pleasure from all of your records. Five bass turnover switches and five treble attenuation positions as well as variable bass and treble controls compensate for all recording curves—those in use today and any that may be used in the future. A rumble filter diminishes or completely eliminates turntable rumble, especially annoying when listening to older records. An Aural Compensator Control maintains proper bass and treble loudness when you play your system at low volume level. *The C-108 for the first time combines beauty and abundant flexibility with ease of operation.*

— FREE RECORD COMPENSATION GUIDE —

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Please send your helpful chart of 43 record company compensation curves for best playback results

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CABLE SIMONTRICE



AS THE EDITORS SEE IT

TWO ISSUES ago, in August, we took up the question of what the buyer of high fidelity equipment had the right to expect in the way of extras — service and installation help and what have you — from the dealer from whom he made the purchase. Our answer was, "Very little." We explained why and, in so doing, touched briefly on the basic sales problems of the high fidelity industry.

Quite recently, some new aspects of the price structure in this industry have made their appearance, and they pose a problem for everyone: manufacturer, dealer, consumer, even publisher. Let's review from the beginning. Once upon a time "list prices" were quoted in advertisements and sales literature. Establishment of list prices by manufacturers was predicated on the assumption that the sales pattern for high fidelity equipment would be the same as for, let us say, electric toasters. If a consumer wanted a toaster, he bought it from a local dealer who bought it from a wholesaler who bought it from the manufacturer. But as the high fidelity industry grew, it did not follow the normal pattern of distribution, for, in the earliest days, there wasn't any high fidelity equipment; it was professional equipment. And since consumers weren't supposed to want professional equipment, there weren't any retailers who carried it. Therefore the consumer, wanting a "professional" amplifier, had to buy it from what was, in reality, a wholesaler. And the wholesaler wasn't very certain what price to charge: the list price or the dealer price, which was, most of the time, 40% off. (The discount, by the way, is established by the manufacturer, not the dealer.) It became relatively common practice for the wholesaler to extend the discount. The big catalog-distributing mail-order houses added fuel to the fire by publishing net prices.

To shorten a long and somewhat complicated history, consumers soon discovered the mail-order houses, wholesalers soon found they were in the retail business as dealers and were selling over-the-counter to consumers. Fewer and fewer advertisers quoted list prices; go back through the pages of HIGH FIDELITY and you will see list prices dropping out, professional user and/or audiophile net prices being quoted, and now even these are disappearing in favor of simply a dollar sign with maybe a "net price" ahead of it.

It was natural that during this evolution various groups got behind the eight ball for a while. Some consumers paid list prices and were justifiably wrathful when they discovered they could have bought at net prices. (Their annoyance spilled over in letters to us.) Some businessmen who wanted to go into the high fidelity retail business found that manufacturers' sales policies had not caught up with the times: manufacturers still thought in terms of wholesalers and large-quantity sales. Therefore the would-be dealer, who could buy only in small quantities, had to buy from the same outlet (a wholesaler-become-dealer) and at the same price as his potential customers.

Manufacturers stewed over this problem for many a night-hour; it was obviously more economical for them to sell a carload than a carton. Yet today almost all manufacturers sell direct to dealer in small as well as large quantities, and our mail now contains only a rare squawk from a dealer about our advertisers showing net instead of list prices.

And thus net prices have become firmly established on practically all types of high fidelity equipment. That having been accomplished, we find that there are exceptions. The so-called discount houses (written up in *Life* some weeks ago) seem to be eyeing hi-fi equipment. There are rumors of individual sales being made at less than net prices. And there are (and have been, for some time) dealers who want to advertise in HIGH FIDELITY equipment to be sold at prices lower than the commonly accepted "audiophile net."

That poses a tough problem for all concerned. A price reduction by a manufacturer, which he extends to *all* his dealers and which can be passed on to consumers — ah, nothing is sweeter. But isolated reductions or cuts are another matter. The manufacturer's other dealers resent it as a practice which threatens their business. Their ire extends even to the magazines that spread the word of these reductions. And if we don't spread the word, our readers get mad because we aren't performing our beholden duty to make our readers aware of a good thing.

As we said, in one form or another this problem has been with us ever since the Magazine started. Our experience so far indicates that the two-legged policy on which we have been standing ever since the first issue is satisfactory to a majority of those concerned. Leg No. 1 of this policy places the responsibility for the establishment and maintenance of prices upon the manufacturer. Therefore, when someone comes along with a price which is below normal, we check with the manufacturer. If the manufacturer says the price conforms to his policy, that clears Leg No. 1 — but not necessarily the second leg of our policy, which is: the opportunity must, to the best of our knowledge, be a good opportunity insofar as our readers are concerned, pricewise. Which is to say that, for example, a "special reduction" must indicate its limitations and be what it is claimed to be.

Even this policy, moderate though we think it is, has cost us a considerable amount of revenue, and will continue to do so; just recently it obliged us to cancel out a large-space advertiser because we did not feel that his advertisement gave sufficiently complete information. It has cost us the support of dealers who would sell HIGH FIDELITY if we would show only "list" prices. It will not please everyone, ever. But we insist that readers should be able to have confidence in every page of the magazine and not, when they come to an advertising page, have to slip on a pair of glasses which superimpose the words *caveat emptor*. — C. F.



Although music is made to be heard, there is a lot to be said for reading on the subject. The author says it, very well we think, in the first of his surveys for those who want to . . .

READ ALL ABOUT IT

by JAMES HINTON, JR.

PRESUMABLY, incomes ample enough to support indulgence in high-fidelity sound equipment and recordings are also ample enough to support the purchase of a book now and then. Also presumably, at least some of the owners of such incomes are both literate and interested in music as something more than a kind of aural air-conditioning, never really noticed except by its absence from rooms not wired for it, and as something more than a vehicle for extreme frequencies. Music is coming to be of greater and greater importance to many who before either ignored it, avoided it, or just casually took it as it happened along, without, in any case, finding much occasion to think about it.

Part of a normal reaction — or of one normal reaction — to a sudden access of interest in an art is to want to know more about it. And how better to know more than to read up? The question is: *What* to read, and what to *expect* of it. Like most good questions, it isn't easy to answer categorically. Depends on what you want to find out — and on what you realize you can't find out at all just by reading. Since indiscriminating reading can lead to frustration, it may not be a bad idea to review the general subject of finding out about music.

Lay listeners to music — and in this usage "lay" means, in effect, completely uninformed — can be divided into two major groups: First, those who are quite happy not knowing anything about the music they hear and are content to just listen without even glancing at a record liner. Second, those who feel guilty or inferior or worried, or combative, because they know they don't know, and wish they did.

In a very significant way, those in the first group are on the trail, even if they don't even know *that*. At best, their listening can be relaxed but serious, their perceptions direct and healthy. At worst, needless to say, they are absolutely impossible. No matter how much fun they may have, it is not remotely possible to know what they actually do hear, for the very simple reason that they themselves can't tell. Without pressing the point further, they are like people who enjoy operas but can't be bothered finding out what the words mean.

In the second group there are, roughly, two sub-groups. First, those who look with awe on anyone who knows sharp from flat but despair themselves of ever penetrating the mystery. Second, those who are determined somehow to be in the know. Those who simply despair are too lazy to merit sympathy, so they might as well pretend they don't

care and brazen it out. Those determined to be in the know are the ones who cause — and ask for — trouble.

For they are faced with a paradox, no less real and dangerous for being camouflaged and easily lost sight of: The only way to know music is to listen to it. And "listen," please take note, absolutely does *not* mean "submit." It means precisely what it says — *listen*. Listen actively, thoughtfully, receptively, until your ears are simply the channels through which the music flows in, until you *hear* what is in the music, what the composer put there, insofar as the performers (and record makers) are able to encompass it.

The composer is the primary creative force. His are the ideas; his is the music; his is the purest and most important art. But he can communicate only so much as the performers can transmit — only so much as the listener can apprehend. This may seem troublesomely metaphysical, but it is central, and must never be recognized as less. The intent must never be mistaken for the deed.

All of this, no doubt, makes finding out about music seem a terribly arduous way to spend time, and reading about it instead of listening to it, by implication, an almost masochistic waste of energy. Neither is true. The only real point of caution to be made is that in reading about music no one should have any illusion as to what he is doing; there is a difference between building an artistic vocabulary and understanding an art. The thing to remember — platitudinous though it may be — is that if musical ideas were capturable in words there would be no art called music. Its corollaries: Never take anything written about music at face value; distinguish carefully between description and cause-and-effect, even if the writer does not; cultivate profound suspicion of *ex post facto* psychological analyses, even by composers themselves; avoid mistaking techniques for ideas; flee from subjective mnemonic programs as guides to musical form; shun the how-to-appreciate wherever you smell its presence; and, above all, remember that you have ears.

Essentially, there is no reason to read up on music at all, unless by doing so one is going to bring to his listening a heightened awareness of problems and intentions and a richer feeling for individualities of all kinds — all ending ultimately in an ability to comprehend, with sympathy, if not necessarily with liking, the musical dialects of here and now. For music is an art, and if it is to live cannot remain static long. To understand Mozart and Beethoven

and Wagner is all very well, but all has gone for nothing if the understanding gained is not brought forward in time to apply to Schönberg, Stravinsky, Hindemith, and composers whose names have yet to find places in the newspapers, let alone the Schwann catalog.

Considering all the pitfalls, inevitable disagreements, and plain difficulties of writing well and sensibly about music, there are many fine books on its various phases. There are also at least as many indescribably bad books, and a huge number of varyingly undistinguished ones. In naming titles, any one person runs the risk of incurring wrath for every one included and many of those not included. The simple fact is that no one person is likely to be able to speak with authority on the values of books whose surest claim to inclusion must be based on reliability in areas of special expertise. All that can be done is to stick close to the median of scholarly approval, reserving for personal judgment such matters as readability and usefulness to the non-expert reader. It is not damning, I think, to say in advance that anyone with special areas of interest is quite likely to find things that he believes incorrect or that rouse him to violent dissent. That is pretty nearly unavoidable in general surveys, and seems relatively unimportant.

What does seem important — and it is the basis for this selection — is that any book recommended to the general reader should be generally reliable as to facts; clearly written (glittering style is too much to hope for); and scholarly, in the sense of not being marred by excessive bias.

So, to begin, take general reference works, on the theory that some book of this kind ought to be in any library where music is encountered, both as a firm factual base and as a working glossary-identifier useful in running down technical terms and casually mentioned names in books that presuppose knowledge — or the possession of a reference book — and even more useful in checking confusions, suspect factual statements, and general sloppiness in the run of explanatory notes printed on record jackets. Perhaps everyone knows that *Allegro, ma non troppo* means simply "Fast — but not too," and that *Allegretto* means "Pretty lively," but time was when everyone didn't. The moral should be apparent. Similarly, if a reference that is more than a dictionary is chosen, there will be a way of finding out, at home, the first names of those poor people who never seem to get them in print anywhere else — like Tartini (Giuseppe).

The most expensive, and biggest, of encyclopedias is Sir George Grove's *Dictionary of Music and Musicians*. The classic reference work in English, first published in 1879, it has — or had; the fifth revision is promised this fall — a flavor all its own, with many articles wonderfully cantankerous and opinionated, errors not unknown, but a tremendous store of detailed information, especially on matters English and German. But nine volumes for \$127 may give most individuals pause enough to think twice. It is in a class by itself, perhaps aside from Alfred Ein-

stein's 1929 revision of Riemann's *Musik Lexicon*, hard to get in this country now, but a distinguished work.

The best American all-round reference is, *faut de mieux*, Oscar Thompson's *The International Cyclopedia of Music and Musicians*, a thick, bulky, quarto-sized volume, last revised in 1952. It is somewhat uneven in the value of its entries, but amazingly full and free from bad errors. Extremely useful for those who care are two things: complete lists of works by composers at all significant, and a whopping 80-page bibliography. It is easily worth the \$18.50 it costs, but be sure you have a sturdy table top ready to receive it.

In third place there is Percy Scholes's *The Oxford Companion to Music* (Oxford University Press). Last revised in 1947, it has the distinction of being at once perhaps the pleasantest and most maddening reference of its kind. Rambling, garrulous, full of special pleading and prejudices, it is much more a one-man job than the others. All told, its fabulous store of odd information and its talky charm nearly makes up for its faults, which are numerous. Even though published in this country too, it is British to the core, and a great deal of space is given over to individuals and phenomena that are of almost purely insular importance, with capricious, inexact, skimpy, or non-existent entries for non-British contemporaries. Cross-referenced as fully as anyone could reasonably wish, it presents the problem of following names like that of Beethoven through articles scattered over the whole volume, and ulcers can be got in coping with the compiler's uncanny habit of dropping into a general chat just when a date or a hard fact is most wanted. But the information is rich, the illustrations lavish and fascinating, the charm undeniable. If you don't find what you are looking up, you can always just read. Few books are such fun to wander in, even for \$17.50.

That covers the encyclopedia field, although there are some good volumes of limited scope and various books of the Milton Cross and David Ewen variety that bear some resemblance to better texts. But there are various less-expensive references of the dictionary type, the best, perhaps, being Willi Apel's *The Harvard Dictionary of Music* (Harvard University Press) and Percy Scholes's reduction of the *Companion*, called *The Concise Oxford Dictionary of Music* (Oxford University Press). Both have shortcomings, but both are good.

The Apel dictionary proceeds along historical lines and runs to longer discussions of technical terms and more general matters. The Scholes preserves some of the frustrating characteristics of its encyclopedia parent, but many entries are added, and the special endearing flavor is not lost. Since the Scholes book is eight years younger (1952) and costs \$6.00 as against the Apel \$8.50, it is probably the most satisfactory buy among hand-sized musical references. If just a glossary is wanted, there are many — mostly inadequate. Probably the best is Theodore Baker's *A Dictionary of Musical Terms* (G. Schirmer and Co.), 30 years old but still standard.



None of these references is a popularization or layman's watering-down of serious material. There are many such, but any minor advantages they may seem to have are outweighed by failures to meet technical problems squarely and define terms adequately. Nothing is more frustrating than to seek enlightenment and then find yourself being condescended to, or the author incompetent, just when a crucial point is reached. Witness certain hi-fi-for-the-millions pamphlets, and avoid like the plague their musical counterparts.

AFTER basic references, it is a matter of choice what next — and a matter of individual orientation, too. Biographies and other books that focus on small parts of the musical past are very often not only fascinating to read but quite illuminating as to matters of social background, personal habits, and psychological temper. They can also provide a fund of anecdotal material and lend the facile reader a kind of spurious air of knowledgeability. But that is material for another day. Here the concern is with books primarily about music itself rather than with books about the people who make it. No matter how perceptive such books may be, they are not directly to the point.

Arbitrarily, it seems important next that the reader be brought in direct contact with the mind of the composer. This seems even more vital than filling in historical understanding beyond the basic facts. That can come later.

Not all composers write, or have written, well, and certainly not all have been able to set down words that shed great floods of light on the processes of musical creation. If they could, they might not have become composers at all. But of all members of the musical community, thinking composers are far and away the best qualified to speak of their art, and it is in writings by composers that words come closest to the springs of action of the creative musical personality. Not always is this so. Some composers are inarticulate. Some soar away on words in subjective flights that are almost impossible to relate to musical realities. But even at worst there is a unique value to the listener in knowing what it is that composers think about when they think about music — or even what they *think* they are thinking about when they think about music, for the two are not necessarily identical. But no matter how imperfect the words may be, here the creator has a chance to tell the listener the kinds of considerations he believes are important in his art.

In reading writings of composers, it is well to read thoughtfully and with a clear view of *his* processes of thought, watching for indulgence, overstatement for effect, and what might be called creative bias in looking at the state of music generally. "Bias," here, it ought to be said, does not mean "technical axe-grinding." It does mean that because he is committed as he is to the creation of music a composer-writer can hardly help being influenced by the convictions he holds. But this, ultimately, is the source of value in what he has to say. Read carefully and sympathetically — for comprehension, not for quotation or dispute — and listen to the music. Much can be gained.

One of the most stimulating possible exercises a listener-reader can engage in is alternate readings of two books — Igor Stravinsky's *Poetics of Music* (Harvard University Press) and Arnold Schönberg's *Style and Idea* (Philosophical Library). Published in 1947 and 1950, respectively, these two books together present a kind of aesthetic polarity. Here is the problem of music today, the fundamental difference of opinion that in one way or another affects almost all contemporary music — and they relate to all Western music ever. That is, the idea of music as emotional communication as opposed to the idea of music as formal design in sound. The arguments, bound up in, but not limited by, the technical conclusions of the men, are rigorous, but by no means impossible to follow, and more vital than the fact that they tell much about the musical personalities of Stravinsky and Schönberg is the stimulation they give to active listening. These are not easy books, but no one honestly interested in music can afford to stay on a soft diet all his life.

Similarly excellent, less categorical and doctrinaire, are Aaron Copland's books — especially *Music and Imagination* (Harvard University Press), which, like Stravinsky's book, is made up of published versions of Charles Eliot Norton Lectures delivered at Harvard. Beautifully written, the essays are mature, humane considerations of the fundamental complex of problems that must concern everyone involved in the creation, performance, or hearing of music. Published in 1952, it is a slimmer but, on the whole, I think, much better book than *What to Listen for in Music* (McGraw-Hill), published 15 years ago. This book, designed for the non-musician, written from the composer's point of view, rises above but does not entirely escape from the bane of its how-to-do-it title. Certainly one of the most helpful of its kind.

A somewhat tougher nut, but an excellent treatment by a composer of the composer-performer-listener relationship, is Roger Sessions' *The Musical Experience*. A bit of quasi-journalistic venom about commercialization of music sometimes lowers the philosophical tone and perhaps colors the conclusions, but no one can justly blame composers today for being bitter. The writing lacks gloss, and sometimes sharpness of line, but always apparent are the high virtues of intellect and honesty.

NOT in quite the same category are various books by Virgil Thomson, who recently resigned as critic of the *New York Herald-Tribune*. His reviews, such as those gathered in *The Art of Judging Music* (A. A. Knopf), published in 1948, glitter with penetrating comment. Few men, and surely few composers, have written about music with so much wit and point. The evaluations are sometimes flip and often — almost always, in fact — gauged for shock effect in a context that may never have existed except in his private thoughts. But more than almost any critic he has the capacity for catching the occasion in a phrase and telling how a piece of music *sounded*, what it was like to be there. Another delightful and revealing book by a composer is Claude

Continued on page 125

EMORY COOK, a man whose name has become synonymous with the capture of extraordinary sound on records, says he is not an artist. This is reminiscent of Arturo Toscanini's well-known insistence that he is not a genius. Toscanini would reserve the title of genius to the man who creates, withholding it from the man who interprets. Cook, in turn, would reserve the title of artist to the man who interprets, withholding it from the man who perpetuates the interpretation on tape or disks. He is very firm about this.

"I have a theory," he explains, "that most recording engineers are frustrated musicians. They want to put themselves into the records they make, from behind a forest of microphones and a 17-channel mixer, to 'create' something they can identify later, with pride, and say 'This is me!'"

"It is better to resign yourself," he goes on, admonishing Emory Cook and his profession sternly, but with a touch of rue, "to having missed the boat. You're not an artist; you're a craftsman, a documentor, and that's all. The channel should add nothing to the content."

Although this is put forward with undoubted sincerity, it would be more convincing if it came from someone other than Emory Cook. No doubt Cook tries to maintain his non-contributive attitude when he is recording, say, the New Orchestral Society of Boston playing the Brahms First in Symphony Hall. However,

Brahms, Thunderheads and Cachalot Courtship

by JOHN M. CONLY

photographs by WALTER D. BURSTEN

when he outlined his theory of the Self-Effacing Recordist, he was fresh from the slopes of Mt. Washington, in western Massachusetts, where he had spent several days recording thunderstorms. And his reasons for choosing this peak as the place to catch the voice of the storm (the record on which he was working, tentatively titled *The Voice of the Storm and the Sea*, has been scheduled for release sometime in October) are illuminating.

"For one thing," he says, "things happen there that don't happen elsewhere. There are continuous winds, and it's a spot where you can track a storm half around the horizon, using a microphone with a parabolic reflector.

"Then, too, there's a high-frequency component in the sound of a thunderbolt that you don't usually hear, unless it's too damn close to appreciate. Normally all you get is the bass reverberation. The high-pitched sound is absorbed by the terrain. But it's there, and from the mountain I could still pick it up at eight or 10 miles. Sounds like a frighteningly close storm, but with nicer acoustic perspective."

In other words, the thunder in *The Voice of the Storm* is not ordinary, down-in-the-valley thunder. It is special Emory Cook thunder, as heard by eagles, complete with high-frequency sizzle and tape-edited for maximum dramatic effect. "At right, maybe I do try to make it into a composition," he admits. "I just don't want to get too heady about it."

Cook, now 41, is a blue-eyed man who looks younger than he is. He is well set up, and his rather craggy, agreeable face usually is reddened slightly by wind and sun. "When you're after the sounds of the elements," he points out, "you sometimes have to go and camp out and stalk them." Commonly he does this alone, in a big, dark blue Cadillac loaded to the limit with sound-gear. He traveled 10,000 miles, over the past three years, collecting the endlessly varied *Voice of the Sea*. En route he picked up a rich miscellany of other sounds as well, ranging from gull-cries and backwoods Haitian drums to Southwest bar-room pianos, all due to make their appearance sooner or later on Cook Laboratories' "Sounds of Our Times" records. Many will be included in his forthcoming 11-record series "Road Recordings," a sort of traveler's sonic diary.

Cook is the perfect traveler. Although his prime interest is in sounds, he savors gratefully everything about the areas he traverses — the architecture, the philosophy, the old wives' tales and children's games, the night life and particularly the food, wines and liquors. Apparently he always has had this vigorous appetite for color and



Thunder-bunt. A lightning bolt that missed Cook by 50 feet last year is heard in his new storm-disk.

variety, but until recent years he had little chance to satisfy it. He was born in Albany, N. Y., a quiet, middle-sized city tediously obsessed with state politics. Boarding school was hardly more stimulating. Then he was admitted to Massachusetts Institute of Technology, and life at once brightened dazzlingly. People who think of Cambridge, Mass., as an unexciting place simply do not see it through the eyes of a college freshman who has been bored for 18 years. Cook began an untiring round of bull-sessions and beer, dances and dates, which lasted through what he recalls as one of the most splendid years of his life. At its end, the authorities ungraciously suggested that he continue his education elsewhere.

"Elsewhere," in this instance, turned out to be Cornell. Sated for the nonce with living it up,

Emory buckled down briskly to the business of acquiring a degree (Electrical Engineering, with Communications option), which he won without trouble. He emerged into the depression-within-a-depression of the late 1930s and, for lack of a job, briefly attended Columbia graduate school. Thereafter he worked at the Pleasant Valley substation of the Niagara-Hudson System, world's largest power substation, and for CBS in New York, neither for very long.

When the war began, he went into radar work at Western Electric, where his bent for tinkering came to the fore and he distinguished himself by inventing what is known as the Mark I Fire-Control Radar Trainer, a device similar to the famous Link Trainer for airplane pilots. Throughout the war he worked with the Navy on radar-operator training in the field, meaning at sea. He calculates that he shipped on more than 300 different naval vessels, mostly destroyers.

At intervals ashore, in the New York suburbs, he relaxed with music, in a radio-engineer's way. That is to say, he took to recording concerts off the air, particularly the Toscanini NBC Symphony broadcasts. A new urgency, born of annoyance, began to possess him. He could not find any recording equipment that was not wildly erratic and prone to distortion. He bought and tried some commercial records, and detected evidence of the same shortcomings there. It became obvious to him that the world needed a better record-cutting head, if homes were to have good music. A design took form in his mind.

In 1945 he left Western Electric, licensed under A. T. & T. patents ("Before you can hang a wire on a vacuum tube, you have to have a license!") to begin manufacture of the Cook Cutter, in which distortion was to be mini-

mized by the application of negative feedback to the circuit driving the cutting head. Somewhat oversimplified, this means that any mechanical motion of the cutting stylus that did not follow exactly the electronic signal would create a correction signal which, when fed back into the amplifier, would limit the spurious movement and leave the electronic-musical signal undistorted. It is harder than it sounds, but Cook was sure he could make it work, and that the world would soon beat a path to his door in Floral Park, Long Island.

Instead, as he says, it turned out to be an elaborate way of going broke. He had his amplifiers made by Langevin, a leading manufacturer, and his cutter-parts made by a local machine shop. He assembled them in his basement. They worked and, though expensive, they sold (about 75 were sold, and all are still in operation). But something unforeseen had happened. Tape had appeared, out of nowhere — actually out of conquered Germany, of course — and initial recording was no longer being done on disks. This cut Cook's potential customers to firms doing last-stage processing, which were rather few. And even these, he discovered in the course of making installations, needed something more than new cutting-heads alone to turn out truly good records. "A man with a roomful of junk would buy one," Cook recalls, "as if in the hope that a spoonful of cider would sweeten a jug of vinegar." Even the best microphones then, he recalls, were noisy, and the best amplifiers unreliable, which made maintenance and balancing vital, yet no one seemed to devote much attention to this, or not enough for Cook's taste. He decided that a broader reform was needed, reaching from microphone to disk, and to spark it he made some records himself.

These were vinylite microgroove 78 rpm's, and he made only enough to take to the 1949 Audio Fair in New York, where he hung up a sign which read simply: COOK 20,000-CYCLE RECORDS. The idea was to sell recording equipment, but most visitors wanted to buy the records, which put another idea in Cook's weary but unbowed head. "Not 78s, though," he explains. "The long-play idea was compulsive. Besides, if you use a lightweight pickup, the slightest warp in a 78 rpm record tosses it up in the air." He began delving for some LP source material he could use, since he had no money to pay musicians, and came up with an idea by Christmas — old-fashioned music boxes playing Christmas carols. He didn't know where any old-fashioned music boxes were to be found, but fortunately the American Museum of Natural History did. A curator gave him



With undampened spirits, Emory braves briny deep.

the names of George and Madeline Brown, of Chatham, N. J. Cook went down to see the Browns, listened to their vast collection, and quickly won their support in the project. The first Cook record, *The Christmas Music Box*, came out just in time for the Yuletide rush, and sold very well. It still sells very well, in fact; almost 50,000 copies of it are now in American homes.

Cook thinks there are many things more important than money. However, the taste of profit stayed with him. In 1951, he showed up at the Audio Fair with an LP disk which was to make hi-fi history. This was, of course, Version I of the famous train-noise record, *Rail Dynamics*. For three days, the hall outside his exhibit room in the Hotel New Yorker was jammed solid with fevered audiomaniacs, blenching with ecstasy at the tremendous whooshes and roars of Cook's locomotives. The records sold out as fast as they could be pressed.

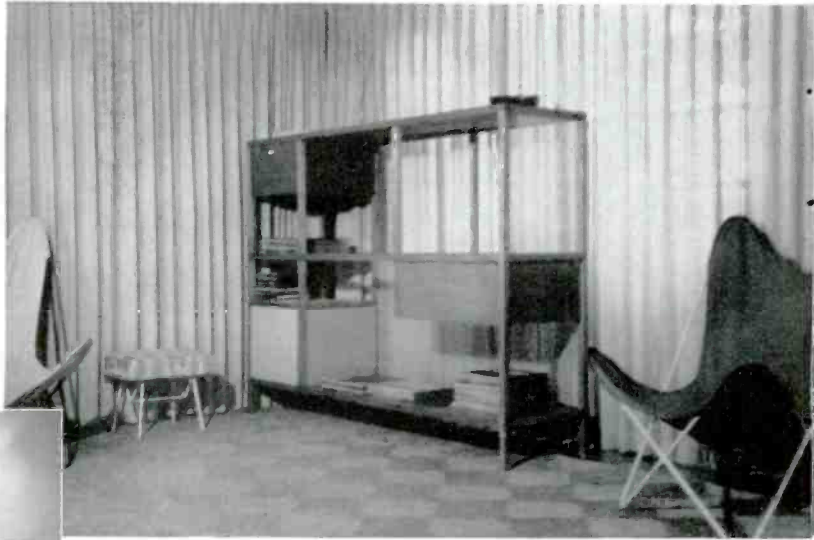
Cook himself had no special interest in train noises to begin with. However, he thought they had nostalgia-appeal, and he wanted a demonstration-record for the Fair. There has been speculation that the New York Central inspired the recording, but it didn't. In fact, the railroad needed some coaxing to cooperate, and even made Cook buy a ticket from Harmon to Poughkeepsie and back when he wanted to record *en voiture*. He lugged his Cook-modified Magnecorder, battery and generator around Harmon and Peekskill, the shunt-and-junction areas, through several summer nights, stumbling over tracks and ducking destruction.

Version I carried, on the reverse of the disk, a summer thunderstorm. Cook withdrew this later (it was a common, Connecticut valley storm; no high frequencies except a cricket) and substituted more train-sounds. These he picked up in a tunnel near Garrison, N. Y., without the railroad's permission. "It was pretty precarious," he concedes, "the clearance wasn't much."

In the process of switching business-emphasis from cutter-heads to recordings (he still makes cutters), Cook had moved from Long Island to Stamford, Conn., where he operates today. His plant occupies 5,000 feet of floor space, and he employs 15 people, though he does all the technical work himself, often by night.

"Our equipment does things," says Cook modestly, "that most engineers wouldn't believe. It can take, let's see, 33 times the maximum usable signal without overloading. It reaches too low for oscillators to follow; under 16 cycles per second. I'm sure it goes down to 8. It goes up to 50,000 cycles with distortion too small for present equipment to measure. *Continued on page 128*

**CUSTOM
INSTALLATIONS**

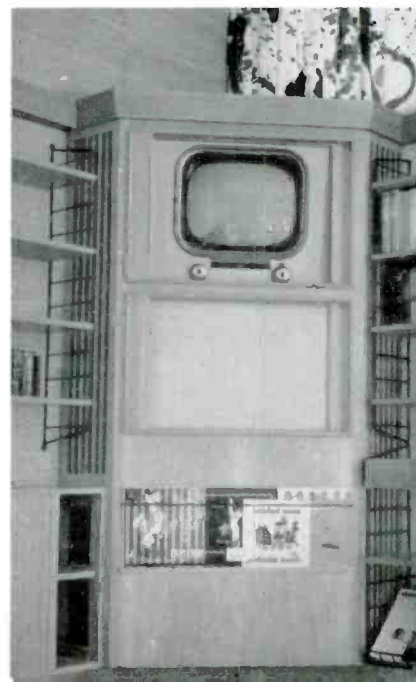


Designer Kenneth Kent says that the cabinets above and at the left, in his Los Angeles home, were conceived in an attempt to "get away from the usual type of installation." The Regency speaker enclosure is in light walnut and flat white; the equipment rack has masonite panels for color. Hollywood Electronics made the striking wall assembly below. Paneled doors close to cover bar and equipment sections when they aren't in use.





Here's an elaborate installation in Rio de Janeiro, designed by Stanislaw Kozlowski and Marcele Silva Ramos. Side-rolling panels cover all the equipment and a good many of the record compartments; Brazilian ivory-wood is used. A turntable with manual arm and a record changer can be seen, with a short-wave receiver and a TV set too. Curtains are adjustable for desired sound flavor. Corner speaker system is Klipsch type; another over the radio will be used eventually in a binaural system.



The Orchestra Came Last

by ROLAND GELATT

Not until the third decade after the gramophone's invention was the first whole symphony recorded—using tubas instead of double-basses, and violins fitted with directional horns!

A DISGRUNTLED record collector in Ohio sat down at his desk on August 5, 1913, and addressed a letter to the *Talking Machine News* of London. It concerned orchestral recordings. Americans with a taste for orchestral music, he complained, had no choice but to order their records from abroad. Not that the imports were better played or better recorded than domestic disks, "but they afford classical and standard selections either not recorded at all in this country or given in incomplete or fragmentary form." As a self-styled "enthusiast for disc music of the highest order," this correspondent was indeed in a predicament. He belonged to a minority for whom the American record companies evinced almost no concern. To judge from the 1913 Victor catalog, the phonograph-owner in America was a man of limited tastes but voracious appetite, who could digest great quantities of vocal music—especially if it came from a much-performed opera—and nothing else. In its pages were to be found five different recordings of "*Una voce poco fa*" and "*Vissi d'arte*," seven of "*Caro nome*," and eight of the "Toreador Song."

But what if one's musical predilections extended beyond this abundant but confining largess? What if one longed to hear from the phonograph some instrumental music by Beethoven? Well, a collector with such inclinations could turn to the heading "Beethoven" in Victor's 1913 catalog, and there he would find the "Leonore Overture

No. 3" played by the Victor Concert Orchestra (on three sides, and thus substantially complete); truncated versions of the Adagio from the Fourth Symphony and the Andante from the Fifth performed by the same group; a movement from the "Emperor" Concerto, arranged for piano solo and abbreviated to a single record side, played by Frank La Forge; another version of *Leonore No. 3* rent as well as rendered by Pryor's Band (since it was cut down to one fourth its normal length); and the first movement of the "Moonlight" Sonata as interpreted by Vessella's Italian Band. That was all.

Beethoven, as a matter of fact, came off comparatively well in the Victor catalog of this period. Haydn was represented only by an abbreviated "Surprise" Symphony, and from the vast instrumental output of Mozart the Victor Company saw fit to extract merely the first movement (or such of it as would fit on a single 12-inch record side) from the Concerto for Harp and Flute, played by Ada Sassoli and John Lemmone with piano accompaniment, plus a Gavotte and a Menuett (neither of them identified further) in performances by the violinists Mischa Elman and Maud Powell. Johann Sebastian Bach could be sampled in two snippets: the Air for G String played by Victor Herbert's Orchestra and Mischa Elman, and a Gavotte in E major as arranged and performed by Fritz Kreisler.

Here is how things were managed for an orchestral recording session in Columbia's London studio, circa 1911, as described by Herbert C. Ridout, advertising manager of



This pre-World War I session happens to be German, not British, but procedure apparently was much the same.

the English company, in a series of reminiscences published by *The Gramophone* in 1940:

"In the recording room . . . there were a number of small platforms of varying heights, each large enough to hold a chair and a music stand. The piano, always an upright, had its back removed. The Stroh violins were nearest the horn. Muted strings were never mentioned. The French horns, having to direct the bells of their instruments towards the recording horn, would turn their backs on it and were provided with mirrors in which they could watch the conductor. The tuba was positioned right back away from the horn and his bell turned away from it; he also watched in a mirror. The big drum never entered a recording room. . . .

"The horns projected into the recording-machine room through a partition. Here, where the operators worked, was a shrine of mystery. Nobody was allowed to pass into it. . . . Yet there was not much to be seen. A turntable mounted on a heavy steel base, controlled by a gravity weight, a floating arm with its recording diaphragm. A small bench, usually strewn with spare diaphragms, and a heating cupboard where the wax blanks were slightly warmed to soften the recording surface. Through a sliding glass panel in the partition the recorder could communicate with artists and conductor."

The American Columbia catalog was similarly bereft of symphonic substance: a few easily digestible instrumental *morceaux* and stray movements (always in abridged form) from the most popular symphonies were scattered amidst a plenitude of operatic arias.

In Europe, as the Ohioan had written, the enthusiast for orchestral music was better off. In part this was due to economic causes. Although European record companies had been the instigators of celebrity operatic issues, their hegemony in this field was short-lived. The royalties offered by the Victor Talking Machine Company (and later by Columbia) were unique, and one by one the celebrated vocalists of the era transferred their phonographic allegiance to America. Thus, in a certain sense the record industry in Europe was obliged, purely by force of economic circumstances, to explore a new area of recorded repertoire. But these considerations only partially explain the drift to orchestral recording that gathered momentum in Europe from 1910 on. Just as the pioneering operatic issues of a decade earlier had stemmed from the European record buyer's demand for something better than "coon songs" and quadrilles, sentimental ballads and Sousa marches, so now did the orchestral issues derive from a desire for something more ambitious than vocal sweetmeats.

This climate of opinion can be detected in the writings of Max Chop (1862-1929), German composer, journalist and author, who contributed a weekly record review column to *Die Phonographische Zeitschrift* from 1906 to 1914. Early in 1909, Chop addressed himself to a survey of the recorded repertoire then available, with a view to determining how well the phonograph was serving the well-rounded music lover. The first thing to be noted, he wrote, was "the predominance of vocal selections over instrumental ones. One need only study the lists of new releases to recognize at once the preponderance of singing." This had been the case for years, he observed; almost every singer of reputation had made recordings, and as a result the vocal repertoire was more than amply represented. "Compared to the plethora of vocal selections," Chop continued, "instrumental works occupy a relatively small part of the repertoire. There are plenty of so-called 'orchestral recordings,' but with a one-sided emphasis: brass bands. The symphony orchestra is only rarely in evidence; yet it is, after all, the only instrumental body to be considered for really valuable literature and high artistic quality. The range of repertoire in this field also remains narrow. First of all, there are marches, dances, medleys, abbreviated overtures and little salon pieces of rather questionable merit — all of it rather mediocre entertainment music. Next to this we find a growing repertoire of 'hits.' I will not deny the hit's right to existence. As a child of the times, begotten of the shallow and the trivial, toward which a wide segment of the popular taste is oriented, it has a right to live. . . . But

it certainly need not spread itself as widely as it does. . . . Let us have more Lortzing and less Lincke, more Mendelssohn and less Rudolf Waldmann. And what about serious music? The release of the entire Third Leonore Overture on four sides a few months ago seemed like Redemption itself. . . . But how rarely does this happen! And if it does, in transcription for brass band! Why do we not have any of the preludes to Wagner's music-dramas? Where are movements from the symphonies of our immortal masters? After all, the musical literature is bountiful indeed!"

Elsewhere in this article the critic complained of the "arbitrary changes in orchestration" that were so often perpetrated on the unwitting record listener. "The original orchestration," he maintained, "should be employed as far as the characteristics of the recording diaphragm and the soundbox permit. It is true that double basses and cellos must be discarded *a priori* and replaced by the lower woodwinds and brasses. This is but yielding to necessity, and though it entails some coarsening of the melodic line, the total sound pattern is not too much altered. On the other hand, arbitrary replacement of the higher strings (violins) by high-pitched winds (flutes, clarinets, trumpets) is definitely objectionable. . . . Such transcriptions are entirely unmusical. They prove either that the company making such recordings lacks artistic understanding or that it places economic considerations above the musical. Such policies may perhaps bring an initial profit, but they will surely embarrass their perpetrators in the end, when a gradually awakening public begins to recognize the artistic impossibility of such instrumental manipulations. That serious critics are repelled goes without saying."

A few months later Chop could report that "a beginning has at least been made in presenting our orchestral literature not only through well-disciplined brass bands but also through groups employing symphonic instrumentation. . . . I recently heard some recordings of the Prelude and *Liebestod* from *Tristan* and the Intermezzo from *Cavalleria* played by large instrumental groups with symphonic orchestration and recorded almost to perfection. These are rare occurrences! Yet what a fertile field we have here in which to plant the seeds of the future!"

Such was the *zeitgeist* that led to the efflorescence of orchestral recording in Europe. But before describing the first harvests from the fertile field to which Max Chop referred, it would be well to examine the state of Europe's record industry as it existed *circa* 1910. The Gramophone Company, which retained its pre-eminence in the industry, had developed in many respects since the early days. Instead of depending on Eldridge Johnson, across the Atlantic in Camden, N. J., for gramophone instruments, it was now making its own equipment in an expansive new factory that had been built in an industrial town on the outskirts of London — Hayes, Middlesex. The original



COURTESY OF GEORGE NUGEL
Wilhelm Backhaus in 1910, when he made the first piano concerto record.

plant in Hanover, which had once manufactured the entire output of Gramophone Company records, was now taxed to capacity merely in meeting the demands of the German market, while other branch factories had been erected in Riga (for Russia), Aussig (for the Austro-Hungarian Empire), Ivry (for France), Barcelona (for Spain), and Calcutta (for India), with the main plant at Hayes accounting for the English market and the export trade. The appearance of the disks themselves had changed, for the original "recording angel" trademark on the label was now subordinated to Barraud's dog and the legend "His Master's Voice." Abbreviated to HMV, it became the name by which — among English-speaking people, at any rate — the records were popularly known.

In Germany a new phonographic colossus was being formed by the Carl Lindström Company, which in a few short years had become the leading manufacturer of talking machines on the Continent. In quick succession Lindström acquired controlling stock of several independent German record companies — Odeon, Beka and Favorite, to name the largest — as well as of Fonotipia in Italy. By dint of these amalgamations and German manufacturing efficiency, Lindström provided effective competition to the Gramophone Company in the period before World War I. Pathé was receding in importance; its near-monopoly of the French market remained unbroken, but elsewhere the vertical-cut disk which this company continued to espouse had failed to keep pace with the lateral-cut gramophone record. Columbia, on the other hand, was growing in importance — especially in England. For years the British branch of Columbia had struggled along under an unimaginative management that saw fit to do little else than purvey English pressings of Columbia recordings made in America. In 1909, however, the London branch was taken over by Louis Sterling, a young expatriate from New York's lower East Side, who had previously helped manage an ill-fated English cylinder company. Sterling (later Sir Louis Sterling) possessed an unquestioned genius for the record business; in 1910, as he began to revivify Columbia's affairs in England, it was just beginning to assert itself.

England, supposedly "the most unmusical nation in Europe," behaved in characteristically paradoxical fashion to emerge as the world's leading source of orchestral recordings (a distinction she was to maintain until 1940), and it was the English branch of the German-owned Odeon Company which, in April 1909, came forth with the first large-scale orchestral recording. Tchaikovsky's *Nutcracker Suite* was the music thus honored, in a performance by the London Palace Orchestra under the direction of Hermann Finck. The four double-sided English Odeon disks sold for 16 shillings, including a special album to hold the records. Neither the orchestra (a 40-member music-hall ensemble) nor its conductor were of imposing musical

eminence, but they succeeded in breaking the old formula of overtures, medleys and salon pieces and setting a new one which called for works from the standard orchestral repertoire in reasonably intact versions. According to a reporter from the *Sound Wave*, a British magazine for talking-machine fans, the *Nutcracker* recording sessions "occupied the orchestra for three whole days" and cost the Odeon Company "upwards of £800" (surely an inflated figure). This same publication opined that "no finer records of orchestral combinations have ever been placed on sale" and that "the tone of the strings (of which the Palace Theatre Orchestra is principally composed) is little short of perfection." Needless to say, Odeon's advertisements indulged in like hyperbole. They spoke of a tonal quality "pure in the extreme and of an ineffable sweetness," of an interpretation in which "all of the composer's most delicate effects of light and shade are handled in the daintiest possible manner." And with a fitting sense of historical perspective, Odeon's copy writer averred that "there is no person of musical perception, however prejudiced, who, having heard these records, will fail to become a convert to the musical possibilities of the Talking Machine."

A year later, Odeon's English branch came out with another four-record album by the same orchestra and conductor, this one devoted to Mendelssohn's incidental music to *A Midsummer Night's Dream*. "A veritable recording triumph," the ads said, and continued: "The makers believe that this series surpasses, if possible, their previous efforts in this direction. The tone of this new series is pure in the extreme and of an ineffable sweetness, and all the composer's most delicate effects of light and shade are handled in the daintiest possible manner."

Meanwhile, the Gramophone Company had climbed onto the orchestral band wagon. Landon Ronald, the accompanist-composer and musical ambassador of the Gramophone Company since 1901, was now cast in the role for which he was most congenially suited, that of conductor. His orchestra was the New Symphony Orchestra, an ensemble which really was new, having been formed in 1907 by a wealthy young musician named Thomas Beecham. Actually, in their debut on disks (January 1910) Ronald and the New Symphony were merely billed as "accompanists" to a 26-year-old pianist from Germany, Wilhelm Backhaus, in the first recording ever made of a concerto (or part thereof). On two single-faced HMV record sides the opening movement of Grieg's Piano Concerto had to be abbreviated by one half, but what remained moved the *Sound Wave's* critic to rhapsodize over "bursts of eloquent magnificence which mere words fail to describe" and to register his amazement "at the success which has attended the first attempt to record a concerted work."

Torrents of critical scorn had not *Continued on page 119*



The great Nikisch. His 1914 Beethoven Fifth recording has a disastrous flaw.



Orpheus in the Underworld

by MARTIN S. DWORKIN

UNDER THE WEB of pavements at Times Square in New York City, with its raucous noises and neon visions, is a maze of tunnels and passageways — a subterranean world whose thoroughfares are always crowded with people hurrying to and from the many subway lines crossing and converging on levels cut still deeper in Manhattan's rock. Stores, lunch-counters, flower-stands, barbershops and other businesses cater to the unending traffic. One theater on the Square even has a box-office downstairs in a garish arcade; it used to be possible to leave the subway and go to the movies without going outdoors.

The underground box-office isn't used now, but nearby is a bizarrely-active installation of pinball machines, girlie peep-shows, take-it-yourself photo booths, mechanized games of chance and dubious games of skill. This carnival midway is presided over by hard-eyed men wearing aprons in whose capacious pockets jingle vast quantities of change. Without their coins, the machines lie dormant. The colored lights of the pinball machines are at rest; the battle-noises of the target-shooting devices are silent; the wax gypsy in the fortune-telling machine is motionless, forever smiling over her fabrications of the future.

But this coin-operated world is rarely still. People are always hurrying by; some stop to linger at this machine

or that. A few minutes to kill, a few loose coins, and all the gimcrack pleasures come to fitful life. And, of course there is music to be bought. A huge juke-box stands between a snapshot booth and a machine for stamping names on strips of metal. A dime for two plays. For most of the day and much of the night, the juke-box is alive, responding to the coins like all the devices of the place. But of all the machines, this one has worshipers, rather than players.

Most of them are young. Some wear ordinary street-clothes, look as if they had been passing by after work or college classes. They are usually reserved, raptly listening to the records, often appearing utterly bemused, their attention far off somewhere within their own feelings. Once in a while, one of them thoughtfully will pick through a handful of change from his pockets, looking for a dime or two to keep the machine going. After depositing the coin, he will stand before the bank of titles, almost like a child at a candy-counter, confronted by a fabulous array of wondrous confections, unable to choose the one that will fulfill the anticipation evoked by all.

But there is another, less transient group, much like those around juke-boxes everywhere. They wear nondescript jackets, affect long, shaggy coiffures, use their

bodies in their speech like primitive dancers. Their reaction to the music is more apparent, more vocal, punctuated by shrugs and gestures and erratic movements expressing inner turmoil with an eloquence unmatched in their talk. The latter is in the language of the faithful who meet at juke-box altars in beer-joints and soda-parlors: the ever-changing jargon of those who must insist they belong while others do not — now it is the “hipster” talk of wonderful, “crazy” renditions, of “flipping” to the music, of other, disdained pleasures that are just “nowhere.”

They could be listening to the lacrimations of Johnny Ray, or the endocrine expressions of Eddie Fisher — or any other crooners, male or female, who provide vicarious articulation for emotional incoherence. But the juke-box stands under a sign announcing, “A Treasury of Immortal Performances,” the trade-marked slogan of a brand of classical recordings. And the music is out of Italian opera, sung and played by the gaudiest names of the genre: Caruso, Tagliavini, Albanese, Bjoerling, Peerce, Toscanini.

The heart of the surface city pulsates above, the subways rumble their steely gutturals below. But here Jussi Bjoerling’s clear lyric tenor sounds the *Siciliana* from *Cavalleria Rusticana* — followed, perhaps, by the ecstatic despair of Licia Albanese’s *Un bel di vedremo*, from *Madama Butterfly*, or her ardent *Addio del passato*, from *La Traviata*. All the selections are of the lush melodic type favored on “gala” programs — even the orchestral works, which feature Toscanini’s readings of the overture to Rossini’s *The Barber of Seville*, and Von Suppé’s venerable veteran of bandstand concerts, *The Poet and Peasant Overture*. Only his recording of Mozart’s *The Magic Flute Overture* suggests a bridge to less obviously emotional areas of “classical” music.

There are rare moments when the music may be heard without the clash of other sounds: the ringing bells of various pinball machines; the staccato drumming of the target-shooting devices; the whistles, sirens and whiz-bang noises of the various games; the shouts of the players and nearby vendors of hot frankfurters and newspapers. But the hipster-aesthetes around the juke-box are unconcerned. Their ears apparently can select the sounds they wish to hear from the chaos of noises. The operatic

virtuosi hold their audience here much as the crooners and jazz instrumentalists must do among the constant aural and visual distractions of the crowded night-clubs where they perform — or the smoky saloons or clattering eating places where they are heard on records.

Nor does serious opera seem out of place for the dedicated who gather here. It is unlikely that many of them have ever seen an opera, in an opera house. They belong to a vast public that knows “opera” only as a succession of passionate, melodic arias, recorded by idolized tenors and divas. These may be played in any order or juxtaposition, without ever placing them in the context of an organic scene, much less a whole production.

Some of the group — perhaps more of those who are the reserved transients — may go on to know serious music under more musical circumstances. Why they wait here at all may only be surmised. Perhaps it is to enjoy a community, however fleeting, of those their own age who are unembarrassed by such preferences. The location of the juke-box, in the midst of cheapjack carnival, may lend respectability to their tastes. One is hardly likely to be accused of being “highbrow” in a pinball arcade.

The others, responding as they would to the passing favorites of popular entertainment, seem unaware that this music may be different. They seem unconcerned about questions of whether their tastes are being elevated, or whether it is rather that good music is being vulgarized, here where the matter of popularized culture appears in most grotesque simplicity.

The mechanism of the juke-box hums and moves, responding to the coins. The voice of Jan Peerce rises from its electronic throat, singing the perennial *Vesti la giubba*, from *I Pagliacci*. The group stirs. Some of the young men are visibly moved. One starts to sneer at Peerce; for him, Mario Lanza is “the boss.” The others shush him into silence. They listen reverently, their eyes on the floor, or somewhere out beyond the walls of this odd temple underground. Some of the last part of the record is almost inaudible, as a group of sailors boisterously begin working one of the nearby simulated anti-aircraft ranges, shooting down the painted targets with photoelectric beams, amid an artificial cacophony of battle.



Addicts listen at the dime-shrine to music beneath Times Square.



Highbrow hipster in the foreground is being “sent” by operatic aria.



The other side of the Sleeve ...

by ALFRED FRANKENSTEIN

WE ARE GETTING a new type of information on our record sleeves these days, and some of it is a little bewildering to us who remember the hand-cranked horn. Nobody gave credit to the sound engineers when Frances Alda made her disks of the lullaby from *Erminie*; nobody then exhorted us to write in for frequency-test records, gave us the specifications and pedigree of the equipment used in the studio, or adorned a label with lines like "Playback characteristics: Turnover frequency 629 cps., 16 db. down at 10 kc." All this is significant of a new and greatly matured era for the record industry, and the recorded repertoire has left the lullaby from *Erminie* far behind. However, a distressing amount of the annotation provided with contemporary records is still in the age of the fiber needle.

Well-established standards exist for the technique of recording, and today there is no corner of the world's musical literature, however obscure, which is not being explored for the disk-companies by skilled interpretative specialists, but the annotations which come with today's records present a picture of the wildest confusion. Only a few, relatively small firms, like the Haydn Society, seem to have any concept of a uniform editorial standard comparable to those demanded of technicians and interpreters; one and the same company will give us, in successive weeks, annotations written by a professor of musicology and by the nearest office boy. The record itself is, by universal agreement, the province of experts, but the record jacket belongs to the gambling soothsayers of promotion departments.

In the old days of the 78 rpm album set, annotations came in the form of pamphlets which were flexible in their limits and frequently extended to many pages. The introduction of the long-playing record killed the pamphlet and reduced annotation to the comparatively small amount of copy that could be crowded onto the back of the sleeve where, to make matters worse, it was often forced to compete with advertising matter for the available space. The pamphlet is now coming back, if slowly, but an increase in space allotment does not necessarily bring with it an increase of usefulness so far as this literature is concerned.

Lack of editorial standards in this department can generally be traced to a single cause: many people who are in the business of making and selling records do not listen to them or at least do not listen to them in the same way as their customers. Consequently a simple fact of crucial importance is overlooked by the gentlemen in the front offices — anybody who buys a phonograph

record intends to hear it more than once. In fact, he intends to hear it quite often, and he usually does, for music is an art, and one of the first and most important characteristics of a work of art is that it does not yield up its entire content on one exposure, but invites and demands repeated experience. Consequently the commentary that goes with a record should be one that accompanies and assists a long-term growth in understanding. Symphony orchestras appreciate this quite well and their annotations are written accordingly. Yet a symphony concert is an ephemeral thing, while a phonograph record is a permanent investment.

An extraordinarily large number of record annotations are directed to the mythical man in the street. One gathers that those who write them (or dictate their style and content) believe that record-buyers constitute a single class or type; actually, the market for Gesualdo, Schütz, or Schönberg is entirely different from the market for Tchaikovsky or Johann Strauss and should not be addressed in the same way. There are even decided differences in the market for the music of one composer; those who will buy a complete *St. John Passion* do not commonly buy orchestrated versions of the *Toccata and Fugue in D Minor*.

That record annotations should be written by people familiar with the work in hand, with the history of music, and with the place of the individual work in its historic context is, of course, elementary, but even this responsibility is often evaded. A quick run-through of the Grove article on the composer will scarcely do, but many a record annotation is not even that well prepared. In addition to his knowledge of the work, the annotator ought to have some knowledge of English grammar; the illiteracy of much record annotation is almost beyond belief.

If I am buying, say, a record of *The Ruins of Athens*, I do not need an elementary sketch of Beethoven's life. I have been introduced to the composer and know something about him, or I should not be spending money on one of his more remote and unfamiliar works. I do need, however, to know when Beethoven wrote *The Ruins of Athens*, where it fits in relation to his other compositions, and what circumstances induced him to undertake this particular score. I need to know what the play is all about and the dramatic significance of each of Beethoven's movements. I need to know if the theatrical context imposed special conditions on the substance, form, or instrumentation of the music. I should also deeply appreciate knowing if the whole work is on *Continued on page 117*

March 16, 189—
St. Petersburg

My Dearest Nadia Floretovna!

It is with eagerness and emotion that I take up my quill, the very same, my dear Nadia, that was so recently and profitably employed in entrusting to paper our Seventh Symphony. The difficulties of which I spoke have been resolved. The solo for tuba intended, you will remember, to convey unmitigated remorse in the slow movement I have removed. In its place I have substituted an exquisite aria for tenor trombone. The effect, dear Nadia Floretovna, is magical. You will be amazed, and, I do so fervently wish, pleased. Also, a perfectly delicious valsetta, which I have since interpolated in the dance movement, occurred to me while having a bothersome bicuspid extracted at the dentist (a perfectly odious man with a red beard and bad breath) and proves to be not one whit extraneous in context. I had thought originally of exposition in the woodwinds but with that insufferable person's knee in my chest and his thumb in my mouth I found this line of reasoning unpalatable. The strings, of course, would reveal much too quickly the intrinsic beauty of the theme, I reflected as I slid to the floor, that determined brute firmly entrenched at my throat. Certainly horns would demean that subject, I concluded, while that fiend, with the happy concentration of a leech, drew blood from me. Harp, I yelled in torment, making a mad dash for the door, but no, I decided as I was dragged back to the chair. My dear Nadia, forgive me if I do not spare you the details of my terrible ordeal. Trials such as I have endured are in themselves unimportant, but if they can shed some light on the creative process, perhaps then they have an important contribution to make to the generations of composers to come. Certainly the fact that this maniac chased me round and round his chair (and I do so abhor exercise) cannot be counted as memorable; the fact that this monster, in pursuit of my shirttail and I, in pursuit of my scattered wits, should be engaged in a degrading ring-around-the-maypole cannot be of interest to any but the most jaded listener; but the decision to use celesta and snare drum coming to me as I crouched in the closet waiting for my torturer to force the door, this is significant. Do you follow, dear friend? Order out of chaos, pattern out of panic, composition, what shall I say, rising out of decomposition. But perhaps I labor the point. Suffice to say I survived the affair with mind and melody intact, albeit losing much blood and a few buttons. I am not a courageous man, dear lady, but when this monster asked me to sanction

ANTHONY F. FAZIO, a long-time discophile who reveres music's Great Departed as much as anyone, was inspired to write this *Letter From A Composer Who Shall Be Nameless* after having read one discography-prologue and a dozen record-jacket notes too many.

his brutality with payment I flatly refused. He called me horrid things; growing quite ugly, in fact. He called my *Patbétique* (I should never have guessed he was a man of culture) a noisome mess, fit only to feed sparrows Forgive my unpardonable license, dear lady, for the moment I thought that I addressed myself to Anatol, who is always so understanding in these crises. The shock of my harrowing experience must excuse my indelicacy. I should tear up this document as unworthy of your perusal and my more inspired moments were it not for the fact that I need But enough, how are you, my dear Nadia Floretovna? You spoke of a cold in the head. I know that you have since recovered and will regard, with indulgence, my gentle admonition that you not neglect your health. I cannot conceive of a happy, successful life that does not number you among those who so patiently, foolishly, if I may be so bold, believe in me. It grieves me to tell you that I have not dedicated my seventh, our symphony, to you as originally intended. I have run up a considerable bill at the fruiterer's (I have a passionate fondness for grapes) and the fruiterer has agreed to cancel the bill if I dedicate the work to him. You see how Art must bend its knee to petty economy. How Mozart must have suffered! But there! I have mentioned the dedication and neglected to give you my abysmal news. It appears that after my having refused to pay the dentist his fee, the filthy scoundrel sued for payment and damages amounting to a sum considerably in excess of what I should have imagined. Since I am naturally squeamish in matters of this nature, Anatol learned from the solicitor the extent of these damages. At the risk of boring and offending you, I append them below. One carpet, scuffed it seems by the chase, one pair of dress boots crushed underfoot I am told as I waited in the closet, one lacerated forefinger attributed to the accused's unnatural truculence, two clients who fled the outer office at the accused's uncommonly loud and persistent slander, at a considerable loss to claimant's reputation and income. Legal phraseology can be so tragically naïve, can it not? Of course, my temperament, being what it is, would not permit my meeting these absurd charges with counter-accusations. The authorities found for the wretched dentist. Even now as I write, they are carrying the piano out of the house. But enough of my troubles. Have I told you that I have been invited to a soirée on Thursday? Brahms will be there, I am told, and while I detest the man's art I find him a pleasant enough old boor to converse with. But I am afraid I must decline, for I have not one kopek to get my shirts back from the washerwoman. I must put an end to my list of misfortunes, for I see even now that they are coming to take the writing desk. I must be quick. Au revoir. I await with eagerness your next mail. Until then I remain —

As ever,
In your great debt



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
 SALLY MCCASLIN • DAVID RANDOLPH • JOHN S. WILSON

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CLASSICAL

BACH, JOHANN CHRISTIAN

Symphony in E, Op. 9, No. 2; Symphony in D, Op. 18, No. 4

†Haydn: *Concerto for Harpsichord, in D, Op. 21*

Lamoureux Chamber Orchestra, Paris, Pierre Colombo, cond. (with Isabelle Nef, harpsichord).
 L'OISEAU-LYRE OL 50007. 12-in. 15, 12, 19 min. \$5.95.

The two Symphonies by the London Bach, youngest son of Johann Sebastian, are especially persuasive examples of this sun-filled composer's predilection for music without pain, effervescent and supercilious. This was the man whom Mozart imitated first, and the Symphonies are generously endowed with devices which by prolepsis we ascribe to Mozart. The severity of baroque gives place to a courtly protocol of frivolity, in which grace, order, symmetry, clarity and movement take precedence over anything else.—The Symphonies are irresistible, and the Concerto too, but everyone knows that music. The record offers lively but not unconsidered performances of all three, with some imperfection of discipline in the orchestra and the solo harpsichord small-toned albeit brilliant. The sound is clear and commendable although not glossy. C. G. B.

BACH

Cantata No. 70; Wachet, Betet (Watch Ye, Pray Ye!)

Anny Felbermayer (s); Hugo Meyer Welfing (t); Erike Wien (a); Norman Foster (b); Kurt Rapf, cembalo; Choir of the Bach Guild, Vienna State Opera Orchestra, Felix Prohaska, cond.

BACH GUILD BG 524. 12-in. \$5.95.

Vanguard has made a valuable addition to

its growing list of "Bach Guild" recordings of the cantatas. The work is a thoroughly beautiful one from beginning to end. (This reviewer once remarked on these pages, at the risk of being thought a heretic, that many Bach cantatas seem to him to be ground out according to formula—a very competent formula, to be sure, but a formula nevertheless. Here, however, we have a work that, in its lyricism, its excitement, and its drama, sounds new and vital from beginning to end.)

The performance is a fine, discerning one, and the recording matches it. If the bass soloist causes a few moments of concern by the unevenness of his vocalism in his recitatives, he more than redeems himself by the ravishing tone quality with which he invests his big aria. D. R.

BACH

Concertos for Harpsichord and Orchestra: No. 1, in D Minor; No. 4, in A Major; No. 5, in F Minor

Finn Viderø, harpsichord. The Orchestra of the Collegium Musicum, Copenhagen, Lavad Friisholm, cond.

HAYDN SOCIETY HSL-92. 12-in. \$5.95.

This is a thoroughly musicianly affair. Performances and recording are both fine. The famous D Minor Concerto is recorded here with greater "crispness" of tone, and closer to the microphone than is the Decca version with Lukas Foss. Decca's, on the other hand, because of its greater sonic spaciousness, gives an overall gentle sheen to the music. More important to shoppers will be the fact that Decca uses a piano as the solo instrument, while a harpsichord is employed by the Haydn Society.

Side two of this Haydn Society disk, containing as it does both the *Concerto No. 4 in A Major* and the *Concerto No. 5 in F Minor*, invites comparison with Vox's PL 7260, one side of which contains the identical works. In their recorded sound, the two disks are

remarkably similar, for both the orchestra and the solo harpsichord. This listener would be inclined to pick the Vox record, if only because the harpsichordist, Helma Elsner, takes the beautiful second movement of the F Minor Concerto at a slower tempo than Viderø, who seems to rush it slightly. (The movement is, of course, the famous "Arioso," which Bach also used in his cantata "Ich seh' mit einem Fuss in Grabe.") But that's purely a matter of individual taste. This Haydn Society disk is highly recommended. D. R.

BACH

Concerto in D Minor for Two Violins and Orchestra

Herman Krebbers, Theo Olof, violins. Hague Philharmonic Orchestra, Willem van Otterloo, cond.

†Beethoven: *Romance No. 1, in G Major, Op. 40*
Romance No. 2, in F Major, Op. 50

Theo Olof, violin (in Romance No. 1); Herman Krebbers, violin (in Romance No. 2); Hague Philharmonic Orchestra, Willem van Otterloo, cond.
 EPIC LC 3036. 12-in. 18½, 17½ min. \$5.95.

Clever idea of Epic's — to have each soloist play one of the Beethoven Romances, and then both combine forces on the other side of the disk, in the Bach "Double Concerto."

The performances are very competent, but are in no way outstanding. Recording is spacious. D. R.

BACH

Trio Sonata in G Major for Flute, Violin and Harpsichord; Sonata in E Minor for Flute and Harpsichord; Sonata in G Major for Violin and Harpsichord; Trio in D Minor for Flute, Oboe and Harpsichord

Kurt Redel, flute; Ulrich Grehling, violin; Helmuth Winschermann, oboe; Martin



Magda Laszlo. Bartok's immensely difficult art-songs are given sensitive performance.

Bochmann, cello; Irmgard Lechner, harpsichord. The Collegium Pro Arte (Recorded in Paris).

L'OISEAU-LYRE 50015. 12-in. 44½ min. \$5.95.

An overall sense of sweetness pervades this entire disk. The performances are nicely proportioned; the recording is well-balanced, and of the requisite degree of fidelity. D. R.

BARTOK

Concerto for Orchestra

Minneapolis Symphony Orchestra, Antal Dorati, cond.

MERCURY MG 50033. 12-in. 40 min. \$5.95.

One of the finest of the several LP recordings of this brilliant, jovial work, and the only one directed by a pupil of the composer. This is one of Bartok's wittiest, most colorful, and most approachable compositions, and Dorati's attitude toward it is thoroughly authoritative. Fine, close-up, "Olympian" sound. A. F.

BARTOK

Five Songs, Opus 16 Hungarian Folk Songs

Magda Laszlo, soprano; Franz Holetschek, piano.

WESTMINSTER WL 5283. 12-in. \$5.95.

Bartok was, of course, the world's foremost authority on Hungarian folk song, and he made innumerable concert arrangements of things he had himself collected. Perhaps for this reason, he wrote very few original songs; the Opus 16 group is, in fact, his only mature production in this field. Miss Laszlo's anthology presents folk-song arrangements of various periods — early ones with simple accompaniments and later ones with rather knotty, dramatic, and dissonant accompaniments which serve magnificently to underline the rugged character of the melodies. The style of Opus 16 owes relatively little to folk sources. The vocal line is subtly declamatory and enormously difficult, and the piano parts demand a major virtuoso; in fact, some of these accompaniments could, with little change, be used as solo pieces. The performances are extremely moving and sensitive, and the

recording is first rate. Texts, in Hungarian and English, are provided. A. F.

BARTOK

For Children, Vol. 1

Tibor Kozma, piano.

BARTOK BR 919. 12-in. 40 min. \$6.45.

Forty extremely simple, extremely short piano pieces, all based on folk tunes. They are intended for teaching purposes and not as concert material, but Kozma's splendid performance, beautifully recorded, raises them to the concert level. A. F.

BETHOVEN

Concerto for Piano, in D, after the Violin Concerto, Op. 61

Helen Schnabel; Vienna Orchestra, F. Charles Adler, cond.

SPA 45. 12-in. 42 min. \$5.95.

Concert Hall has a record of this for subscribers only, and it is odd that in the search for recondite Beethoven — all the grandeurs of first, second and third magnitude having been recorded — the secondary form of the Violin Concerto should have been passed over for general circulation. There are two versions of the Ninth Sonata in Beethoven's arrangement as a quartet, and two of the Clarinet Trio, Op. 11, in which a violin is used for the clarinet. The Concerto in the alternative form has decidedly more interest than those.

The transcription is the composer's own, and the orchestration is unchanged. The original publication actually preceded that of the Concerto for Violin, and Beethoven himself played it in public. It is possible to prefer either setting, for we realize at once, with some surprise, that the Violin Concerto is not exclusively violin music. In the violin form the music is profounder, in the piano form a lighter piece; the passagework particularly, when applied to the piano, becoming gayer with the tripping separation of the notes. In the *larghetto* the transference may be thought less successful. Especial note ought to be taken of the superb cadenza in the first movement, a cadenza composed with kettledrum accompaniment, one of the most brilliant and most appropriate of these interludes so seldom appropriate or necessary.

The piano-playing on this record is sensitive and telling. The piano-sound is outstanding in the unfussy way characteristic of the piano recordings of this small company. (It does not seem to be a contrived sound, but rather one that happens.) The conducting has an interest out of the ordinary, with small impetuous rushes in the first movement, an impatience for lyricism, and a show of instrumentation rare in this Concerto. The rondo is exciting in its nice delineation of line and tone: there are episodes here in startling clarity which generally are hinted. The orchestral playing is responsive without polish, but as a whole it is not improbable that this piano performance of the Violin Concerto will gratify music-lovers who already know the Violin Concerto for violin. C. G. B.

BETHOVEN

Quartets No. 1, in F, and No. 2, in G, Op. 18, Nos. 1 and 2

Barylli Quartet.

WESTMINSTER WL 5203. 12-in. 28, 24 min. \$5.95.

These cordial, loose-knit performances, in a recording that would be first-rate without the added high-frequency hiss that hurts the violins — particularly Mr. Barylli, who is too prominent anyway — complete the Westminster series of Beethoven Quartets, a series of unequal value played by the Baryllis and the Vienna Konzerthaus Quartet memorable for the glory of Quartet No. 8 (WL 5098). — There are better records of these first two, including that of the Vegh Quartet reviewed also in this issue. C. G. B.

BETHOVEN

Quartets. All: No. 1, in F, Op. 18, No. 1; No. 2, in G, Op. 18, No. 2; No. 3, in D, Op. 18, No. 3; No. 4, in C Minor, Op. 18, No. 4; No. 5, in A, Op. 18, No. 5; No. 6, in B Flat, Op. 18, No. 6; No. 7, in F, Op. 59, No. 1; No. 8, in E Minor, Op. 59, No. 2; No. 9, in C, Op. 59, No. 3; No. 10, in E Flat, Op. 74; No. 11, in F Minor, Op. 95; No. 12, in E Flat, Op. 127; No. 13, in B Flat, Op. 130; No. 14, in C Sharp Minor, Op. 131; No. 15, in A Minor, Op. 132; No. 16, in F, Op. 135; Great Fugue, Op. 133

Vegh Quartet.

HAYDN SOCIETY HSQ-N, HSQ-O & HSQ-P.

Ten 12-in. in three albums: Op. 18 in HSQ-N; Opp. 59 through 95 in HSQ-O; rest in HSQ-P. 27, 23, 22, 22, 27, 24, 36, 34, 31, 31, 20, 37, 42, 38, 41, 24, 17 min. \$61.45 for all; \$18.50 for HSQ-N, \$18.50 for HSQ-O, \$24.45 for HSQ-P. Disks available separately, at \$5.95 each, in this distribution of the Quartets: Nos. 1 & 2 on HSQ-43; 3 & 4 on 44; 5 & 6 on 45; 7 on 41; 8 & 11 on 42; 9 & 10 on 40; 12 & 16 on 46; 13 on 47; 14 & GF on 48; 15 on 49.

The quartet led by Sandor Vegh is the third to offer a complete edition of the Beethoven Quartets on LP. Late in 1952 Columbia presented three albums containing the work of the Budapest Quartet, and the Concert Hall edition of the Pascal performances was issued over a period of several years. Furthermore, Westminster has just completed an integral collection in which two quartets, Vienna Konzerthaus and Barylli, divided responsibility for the playing. The Paganini Quartet have made 10 of the works for RCA Victor. From other sources there are 12 scattered records devoted to some of this music. Thus there are now 90 recordings of the 17 works.

Arriving late in lists already contested by musical chivalry of great valor and repute, the Veghs had naturally to supplement their bows by strategy. This was contrived by the Haydn Society in the editing, in the distribution of the music upon the disks. Everyone knows that LP, thanks to ingenious engineering, has been becoming L'er P. At its inception the microgroove boasted of "up to 20 minutes per side," and if this limit had been established for the Beethoven Quartets, or indeed if the example introduced in the transfer of the first Quartet to LP had been followed, a complete edition would require no fewer than 32 sides. But multiplication of vinyl invariably produces a subtraction of clientele; and Concert Hall, summoning prudence, put the 17 Quartets upon 25 sides without much damage to

numerical ordination. Columbia, with a better consecution, managed with 24 sides for Budapest. The Haydn Society, disturbing sequence only once to permit an economical coupling, has fitted her edition to 20 sides. That is the factor favoring purchase of the entire collection, or of Volume "O" or "P," each of which takes two fewer sides than the principal competing versions. Accurate and informative notes, sober but not dull, written by Mr. Klaus George Roy, are another point in favor of this edition, but since they are furnished with each album, their argument is not necessarily on the side of purchase of all.

It seems never to have happened that one musician or group of musicians has recorded an entire extensive series of related works to better advantage, in every element forming part of the series, than the eclectic results obtained by all the other musicians who have essayed all or part of the same series. There is a best edition of the six Brandenburg Concertos considered as a whole, but the six elements in this best do not individually surpass all the corresponding rival records. And even when one edition wins more favor for more elements than another edition wins, the latter may not be called poorer until other factors are measured, if they are measurable. The margin of difference, plus or minus, is obviously very important, and fluctuations in the value of this factor can produce conditions under which judgment is worthless. Imagine Edition "A" of the four symphonies of Brahms, of which three are incontestably superb and the other is horrible; and compare "A" with "B" containing four steady, honorable elements, none superb, none poor. Which is the better edition?

The Complete Edition is convenient, orderly, interesting and inevitable. Experience shows that it is always also somewhere fallible.

The Vegh Quartet are good musicians — derelicts do not attempt the Beethoven Quartets. And the quality of sound accorded to them in these records is generally good, in a number of examples excellent, in a few places faulted. The Veghs have a tonal weakness: they weave a broad, rich and moving fabric in the slow movements, but in many of the quicker sections the threads of the tapestry separate to its disadvantage, the violins becoming attenuated and our attention in self-defense fixed on the deeper instruments. Alas, this often hurtful tone results from a punctilio that will slur nothing, in itself a virtue. Where suavity is maintained with the punctilio, as in the finale of Quartet No. 2 and in most of the quick sections of No. 14, the results are admirable.

The Veghs have a noticeable tendency to play faster than kindred groups except in opp. 127 *et seq.* Their best work is certainly in the culminating five giants (not in the Great Fugue), their very best in No. 14, the greatest Quartet of all, where they are bettered only by the magnificent Budapest record.

The opinion here is that the leadership in the Beethoven Quartets as forwarded in a Beethoven Discography printed in this magazine last year is not qualified by these records. Secondary positions are in doubt here and there.

Finitude of space requires that the individual Quartets be noted laconically. Here

are the impressions they have made:

No. 1 — Both even and crisp, unsurprising but excellent; efficient sound.

No. 2 — Immaculate fresco objectively painted, and the recording is very good. A desirable record, the best of those containing two Quartets.

No. 3 — Decent and orderly, as if in determination to do nothing special. Clear, balanced and agreeable reproduction.

No. 4 — Above all neat, similar in the main to No. 3, with the same engaging modesty. No. 5 — Punctilious but seems fatigued. Weakness of viola and cello may be the way of the players, since the recording as such seems satisfactory.

No. 6 — Delicate but detached playing, with reticence in the deeper strings, and tempos a little puzzling. Good sound, if the shallowness is attributed to the playing of viola and cello. Not a bad record, and not very good.

No. 7 — Fast. A performance of exactitude in the notes as printed and of indifference to the moods implied. Very commendable sound.

No. 8 — A fast performance oblivious to the deep romanticism of the music. Rigid where it should be yielding, but easy sound, crisp and accurate.

No. 9 — One of the most knowing and skillful of these performances, distressed by wiry reproduction.

No. 10 — More wire, but less acute than in No. 9, and can be largely corrected by some compensators.

No. 11 — Good in phrase and accent, drab tone not the fault of the honest sonics.

No. 12 — Rather consistently underplayed but not unconvincing. Hurt by faint cello and hard tone.

No. 13 — Entirely commendable — performance of sympathetic understanding under judicious control, and persuasive reproduction.

No. 14 — Remarkably good in all respects including the quality of tone. Slow in general, with some piquant alterations of tempo, introspective but confident. Excellent sound, notably impressive in *pianos*. A record of high class, comparable to the fine Paganini disk of this for Victor.

No. 15 — Would have been a marvel, in this sensitive phrasing and recording, if a violin had been less ungainly.

No. 16 — Excellent slow movement, rest eclipsed by the flashing of chromium-plated violins.

Great Fugue — Not Dionysius but Dion Cassius presides at this revel, whose tone is acrid. C. G. B.

BEETHOVEN

Romance No. 1, in G Major, Op. 40; No. 2 in F Major, Op. 50 — See Bach.

BEETHOVEN

Sonatas for Piano: No. 15, in D, "Pastoral," Op. 28; No. 21, in C, "Waldstein," Op. 53; No. 25, in G, Op. 79; No. 26, in E Flat, "Farewell, Absence and Return," Op. 81a.

Orazio Frugoni.

VOX PL 8650. 12-in. 16, 19, 6, 13 min. \$5.95.

Performances of all four dandified and dubious, without point or pith in phrase and accent, curios of perverted consistency, coolly bared by a crisp, vivid recording. C. G. B.

BEETHOVEN

Sonatas for Piano and Violin: No. 5, in F, "Spring," Op. 24; No. 6, in A, Op. 30, No. 1

Mieczyslaw Horszowski, Joseph Szigeti. COLUMBIA ML 4870. 12-in. 26, 24 min. \$5.95.

Admirable reproduction in these, crystalline, living, substantial. Admirable musicianship from both players, and a nice coalescence of spirit; and an exalted delicacy of tenuous line from the most sensitive of fiddlers, Mr. Szigeti who does not know how to be commonplace. Still, he does remind us that to play a violin one scratches a string taut over a box; and it is justifiable for us to shrink from reiterated reminders. C. G. B.

BEETHOVEN

Sonata for Piano and Violin, No. 5, in F, "Spring," Op. 24
†Prokofieff: *Sonata for Violin and Piano, No. 1, in F Minor, Op. 80*

Lev Oborin, David Oistrakh. COLOSSEUM 152. 12-in. 22, 28 min. \$5.95.

In the "Spring" Sonata the piano is furry and has no substance. The same performance, in better sound, may be found on Period 573. With the Beethoven as contrast, the Prokofieff can sound impressive, but without the foil it does not sound very good. The bewildering eloquence of variegated noises produced by Mr. Oistrakh in the latter Sonata is in more plausible sonance on Vanguard 6019. C. G. B.

BEETHOVEN

Sonata for Piano and Violin, No. 9, in A, "Kreutzer," Op. 47
†Leclair: *Sonata for Violin and Keyboard, in D, Op. 9, No. 3*
†Ysaye: *Sonata for Violin alone, in E, Op. 27, No. 3*

David Oistrakh the violinist in all; Lev Oborin (Beethoven) and Vladimir Yampolsky, pianists. VANGUARD 6024. 12-in. 33, 10, 6 min. \$5.95.

Sonata for Piano and Violin, No. 9, in A, "Kreutzer," Op. 47
†Leclair: *Sonata for Violin and Keyboard, in D, Op. 9, No. 3*
†Vladigeroff: *Fantasy on "Kbora," Op. 18*

David Oistrakh the violinist in all; Lev



The Vegh Quartet. Any "complete edition," experience shows, is somewhere fallible.

Oborin (Beethoven) and Vladimir Yam-polsky, pianists.
 COLOSSEUM 153. 12-in. 33, 10, 8 min. \$5.95.

The great Soviet violinist, thoroughly communized, invariably acquires himself brilliantly on records, and his records are invariably below the sonic standards that the Western world expects from Western companies. The present pair of disks maintain the conflict: dazzling play versus mediocre-to-poor reproduction. Piano bass is paltry on both disks, and the Colosseum sound except in the Vladigerof is generally lifeless for both instruments. Vanguard errs contrarily, with the violin over-brilliant and hard to adjust. It is, however, by far the better record, and the irresistible Leclair Sonata in a superb exposition by the players is satisfactory in the sound accorded.
 C. G. B.

BEETHOVEN

Symphony No. 3, in E Flat, "Eroica," Op. 55

Orchestra of the Stadium Concerts, New York, Leonard Bernstein, cond.
 DECCA DL 9697. 12-in. 50 min. \$5.85.

After a curiously weak presentation of the virile first subject in the exposition of the first allegro, Mr. Bernstein takes a firmer grip and leads the slightly disguised New York Philharmonic-Symphony Orchestra through a valiant, arousing performance of the "Eroica" — a performance without whim or eccentricity, but strong, convinced and convincing, high in the long list of recordings of this Symphony. The forceful orchestral sonance imprinted by the engineers supports vehemently the epic impression of the interpretation, for this is a recording heard as the conductor would, with the winds in dramatic prominence, the bass close and the drums always palpable. This makes a re-creation of the "Eroica" as it must have sounded in its first stunning apparition, in a hall of moderate size where everything was palpable.
 C. G. B.

BENEVOLI, ORAZIO

Festmesse für 53 Stimmen; St. Rupert's Hymnus

Franz Sauer, organ. Vienna Symphony Orchestra with the Salzburger Domchoir and soloists, Joseph Messner, cond.
 EPIC LC 3035. 12-in. 49, 7 min. \$5.95.

It should be explained at the outset that the "53 Stimmen," or "53 Voices," in the title does not mean 53 vocal parts. Rather, the figure refers to the total number of parts — both vocal and instrumental — in the entire score. Of that total, 16 are vocal parts, and are distributed among the two eight-part choruses and four "solo" quartets (16 solo singers).

This work was commissioned by the Archbishop, Count Lodron, for the Consecration of the Salzburg Cathedral in 1628. The composer is said to have written his music in a score which was 2 feet, 9 inches long and 1 foot, 10 inches wide! Certainly, the occasion must have been a festive one! However, as Klaus George Roy points out in his excellent jacket notes, "Perhaps the fact that the work made comparatively so little stir in the Salzburg of the early 17th century is indication that there was nothing freakish about it at all; had it been that, it

would have been afforded much greater attention. What Benevoli here accomplished was merely another example in the style of the so-called 'colossal baroque' then in vogue, as a direct challenge to the past."

It must be admitted that, despite the excellence of the recording, no phonograph is yet able to convey the antiphonal effects that this score must call for. Indeed, until we have some mythical "super-stereophonic three-dimensional binaural phonograph," works of this nature will defy truly adequate representation on disks. And, when such a phonograph is invented, an ingenuity greater than that of the audio-engineers will have to re-design our ears and brains, to follow such an intricate web of sound.

The above is not to be taken as a criticism of those responsible for the making of this recording. The work is a very valuable contribution to recorded choral literature. Moreover, it makes very pleasant and at times thrilling listening.

Surprisingly, as the number of voices used increases, the effect is not to emphasize the contrapuntal texture of the music, but rather to give it an overall homophonic feeling! Thus, the work is essentially "harmcnically conceived."

The performance, a tremendous undertaking, is a devoted one, and is completely idiomatic.
 D. R.



Leonard Bernstein: an "Eroica" may start slow and still end as "arousing, valiant."

BRAHMS

Songs in Folk Style

†Dvorak: *Zigeunermelodien (Gypsy Songs) Op. 55*

Anny Felbermayer, soprano; Victor Graef, piano.

VANGUARD VRS 446. 12-in. \$5.95.

Anny Felbermayer is an artist who always pleases with the purity and beauty of her soprano voice and the simplicity of her interpretations. Apart from this, she manages to convey the meaning and spirit of the lovely songs on this disk. True, one might ask for a bit more fire in some of the Dvorak *Gypsy Songs* — sung in a German translation, rather than the original Czech — but the general feeling on hearing her performances is one of relaxed delight. Even more fetch-

ing is her traversal of the simple Brahms songs. One's only possible regret is that she chose a group of 10 miscellaneous songs instead of beginning a systematic collection of the complete *Volklieder*. However, let us be thankful for what we are given. Included are: *Wiegenlied, Op. 49, No. 4; Die Sonne scheint nicht mehr; Da unten im Thale; Feinsliebchen, du sollst mir nicht barfuss geh'n; Schwesterlein; Vergebliches Ständchen, Op. 84, No. 4; Sandmannchen; Mädchenlied, Op. 85, No. 3; Dort in den Weiden, Op. 97, No. 4, and In stiller Nacht.* Victor Graef's accompaniments are finely poised, and the reproduction is all that one could ask. Complete German and English texts are provided.
 P. A.

CASELLA

Italia, Op. 11

Serenade for Small Orchestra

Symphony Orchestra of Radio Berlin; Rolf Kleinert, cond., in *Italia*; Symphony Orchestra of Radio Leipzig; Herbert Kegel, cond., in the *Serenade*.

URANIA URLP 7118. 12-in. \$5.95.

When Alfredo Casella (1883-1947) was conductor of the Boston "Pops" Orchestra, long ago, his rhapsody *Italia* may have been a popular favorite. Today, this work which makes use of several popular tunes — including *Funiculi, Funicula* — seems a little long on notes and short on inspiration. Besides, its performance here is somewhat slipshod. The neoclassical *Serenade* has more bite, spirit and humor and is presented in sparkling fashion. Recording throughout is spacious.
 P. A.

CHABRIER

Inromptu; Aubade; Ballabile; Caprice; Feuillet d'Album; Ronde Champêtre; Bourrée Fantasque.

†Saint-Saëns: *Etude en Forme de Valse, Op. 52, No. 6; Toccata, Op. 72, No. 3; Thème Varié, Op. 97; Allegro Appassionato, Op. 70; Toccata, Op. 111, No. 6.*

GINETTE Doyen, piano.

WESTMINSTER WL 5294. 12-in. 29, 26 min. \$5.95.

In one of the most delightful piano recordings to come along in some time, Miss Doyen presents some nineteenth-century works that have little currency. Chabrier, enormously gifted but not too well trained as a composer, produced a relatively small number of works, which at their best have a spontaneity, ebullience and wit that still seem fresh. The pieces in this generous sampling (written around 1873 to 1890) are first-grade Chabrier, smacking of salon music in their surface charm, but full of unexpected graces in the turn of a phrase, the clash of cross rhythms, and an old harmony.

Paradoxically, Chabrier's music is completely integrated — there are no superficial notes — whereas Saint-Saëns, a prolific academician, wrote glittering virtuoso pieces — at least as represented here. Old-fashioned in style, with more frills than foundation, these post-Lisztian items have their own brand of gaiety and are thoroughly entertaining — as they were meant to be. Adequately played, for example, the Op. 111 Toccata will set any audience on its ears.

Continued on page 66

Myth into Musical Hero . . .

The Beethoven-Goethe-Westminster "Egmont"

Fiction eclipses history, Herodotus Thucydides, Plutarch Mommsen, Parson Weems Henry Adams. Legend has more allure, and more vitality, than truth. It is easier to believe.

On the night of the eighteenth of April, 1775, William Dawes, a revolutionary tanner, rode from Boston to Lexington to warn that British troops were marching to seize revolutionary arms. At Lexington he kept rendezvous with two other horsemen on the same gallant errand. The three galloped toward Concord and two reached it, Dawes and Samuel Prescott. The third was captured before he could complete his mission. His name was Paul Revere, and we have heard of him because a talented versifier who loved comfort perceived the aptitude of the silversmith's name for rhyme and rhythm. Longfellow's lazy myth gave us the brave failure to remember instead of the braves who had succeeded. But who would destroy a myth, which, like a bad painting, becomes holy after it has aged? Is its subversion to decry a hallowed lie; and greater than Longfellow have built literature on lies of design or omission.

Johann Wolfgang von Goethe, for example. It is true that Goethe's tragedy of "Egmont" was written for the stage, which demands a tautness of construction not essential for a prattling juvenile versification. Still, the tragedy of Lamoral van Egmont, Prince of Gavre, differed ultimately not one bit from that of Philippe de Montmorency, Count Horn (Hoorn): together they were beheaded under the shadows of the superb Gothic traceries decorating the Town Hall still majestic in the *Grand Place* in Brussels. They were murdered by treachery in 1568, by a holy Inquisition pushing Spain into imperial suicide. There is a wicked irony in this, for Egmont, one of the most powerful Flemings, a successful general under Charles V and a counsellor of the regent Margaret of Parma, herself half-sister to Philip II, was a Roman Catholic of serious intentions. But he demurred at the Duke of Alva's projected slaughter of half the population of the Low Countries; and Alva, shocked at such heresy, and hating him besides, made him immortal and started the Eighty Years' War.

Egmont, like Charles I and Marie Antoinette later, faced death with a serene bravery that effaced the memory of many faults. Count van Hoorn had fewer faults to expiate, and he had a stronger character and a quicker mind. More lavish, and gentler, Egmont was the one chosen by Goethe to symbolize what he never was.

The poet endowed the *grand seigneur*, the knight of the Golden Fleece, the companion of an emperor and one of the greatest lords of the north, with a humble, girlish girl-friend and sentiments that began to find currency about two centuries after Egmont's death. But Goethe stipulated that music should be introduced at certain places in his tragedy, and many composers volunteered to supply it.

The last was Beethoven. The sentiments



BETTMANN ARCHIVE

Egmont yields to Alva: the play's hero's sentiments were also those of Beethoven.

ascribed to Egmont by Goethe were Beethoven's sentiments. Part Fleming, part north-German, always a rebellious evangel, Beethoven metamorphosed the poet's hero into an uncorrupted Danton. His Egmont is more fabular even than Goethe's, but the music extorts a credence, while it is being played, in the fable and the protagonist, that the words simply cannot obtain from an audience of sophisticated skepticism. For music is both terribly specific and necessarily obscure: Beethoven's Egmont-Danton music would not ill-fit the Gracchi or General Washington, indomitable although never victorious in the open field, or George Thomas who never lost a battle, whose terrifying rectitude lost him the love of his family, the consideration of his friends and the worship of legend.

Beethoven composed an Overture, which everyone knows, and nine other illustrations, for Goethe's drama. This is open-hearted, direct, martial music without subtlety, which would be offensive in the context. (There is a place for Debussy, but not on the field of battle, not contemplating a decapitation on the *Grand Place* in Brussels.) The "Egmont" music has the incontrovertible honesty of courage, hope, aspiration and battle.

Westminster has made a great record of this music. There are other records of "Egmont," and they may now be forgotten, for in no way do they challenge the supremacy of the newest edition.

Dr. Scherchen in nine preceding Beethoven disks has had good if not invariable success. He is a studious and bold Beethoven conductor whose less impressive performances are those in which a conscientious intellectualism disputes accepted courses in the best-known works. This may be heard in certain special tempos in some parts of his recordings of the Sixth, Seventh and

Ninth Symphonies. It is almost impossible to improve now the most enduring concepts of works like these, because in the course of their hundred thousand performances every improvement has been tried. In the conductor's "Egmont" there is no attempt to modify a familiar concept. The only novelty in the Overture is the completeness with which a venerable type of presentation has been re-presented. The subtleties are not in the main line of the drama but in episodes and innuendoes. Seldom can one hear dynamics so nicely shaded, instruments so thoroughly revealed without emphasis. Every piccolo-twirl, every tap of a drum, every nuance of harmony, have been considered significant and indispensable, and the conductor insists on their being voiced.

As for the phrasing here — there seems to be no basis on which fault can be found with it. The notes are placed in the mosaic in a way to evoke no questioning. In a masterful display of conducting we are not aware of a masterful individuality except in the composer. We can note the naturalness of the tempos, the evenness of the strokes, the punctuality of the entrances but we are not likely to note them at first, for the felicity of the details is subordinate to the intent of the entity.

Miss Laszlo, who has on occasion been chided here for guarding the purity of her voice at the expense of its utility, delivers her two short *scenas* with unsuspected and admirable spirit. Mr. Liewehr declaims with taut restraint the words for which Beethoven provided a taut accompaniment.

The limp, fastidious sound has been so contrived that the drama is in the music rather than in the orchestra first. It is unexclamatory recording, with the players banked naturally, their work delicately exact, unexaggerated by special placement. The breathtaking effects are those of reality — the true timbre of a trumpet, the smooth gravity of the bass, the chiseled tap of a side-drum and the chiseled thud of the kettledrums.

Besides the Overture and the two *scenas*, there are four great entr'actes, an interlude describing the death of Egmont's supposititious sweetheart Clarette, a "melodrama" and the Symphony of Victory already heard in the coda of the Overture. Beethoven falters in none of them. Nor Hermann Scherchen, nor Westminster.

A great record in glorious falsification of history. Poor Horn and poor Dawes, poor Prescott, so neglected by the poets! But this is still their music, the music of all who struggled and suffered for liberty.

C. G. BURKE

BETHOVEN

Egmont, Incidental Music to Goethe's Tragedy, Op. 84

Vienna National Opera Orchestra, with Magda Laszlo, soprano, and Fred Liewehr, speaker; Hermann Scherchen, cond.

WESTMINSTER WL 5281. 12-in. 42 min. \$5.95.

Miss Doyen, always a fine musician and able technician, does her best work on this disk, and the acoustics are exemplary for clarity and smoothness. A grateful bow to Westminster for this one. R. E.

CHOPIN

Piano Concerto No. 1, E Minor, Op. 11

Friedrich Gulda, piano. London Philharmonic; Sir Adrian Boult, cond.
LONDON LL 1001. 12-in. 36 min. \$5.95.

Artur Rubinstein, piano. Los Angeles Philharmonic; Alfred Wallenstein, cond.
RCA VICTOR LM 1810. 12-in. 37 min. \$5.95.

Mr. Rubinstein provides the best recording to date on LP of Chopin's First Piano Concerto. The pianist personalizes the long, filigreed melodies with his perfect instinct for the right amount of rubato. The rhythms are free, never too free; the pulse relaxed, but not slack. The music breathes naturally; every little figuration can be heard to a proper degree. Strength and brilliance are available when necessary, and the Rondo is dashing, even playful. The piano is rightly given prominence in the recording, and it has a beautiful bright ring. The only flaw in the performance is Mr. Wallenstein's perfunctory reading of the orchestral accompaniment. Pale as the original scoring is, it deserves better treatment.

Mr. Gulda's version is a great disappointment. He has tackled works by a variety of composers — including Chopin — and has successfully realized their styles, but in this concerto his playing sounds almost mechanical. Tonally good, technically smooth, musically phrased, the performance moves along impersonally, even with a suggestion of flashiness and hardness. Balakireff's souped-up orchestration is used here — for the first time, I believe, on LP. Colorful and sometimes anachronistically rich, it is too uncharacteristic for comfort. In a kind of futile gesture, Sir Adrian conducts it just beautifully. The piano, too, is recorded with unusual faithfulness. R. E.

CHOPIN

Sonata No. 2, in B Flat Minor, Op. 35
(Funeral March); *Fantasy, in F Minor, Op. 45*; *Barcarolle, in F Sharp Major, Op. 60*

Yves Nat, piano.
HAYDN SOCIETY (Collection Discophiles Français) HSL-97. 12-in. 20, 12, 8 min. \$5.95.

Born in France in 1890, Yves Nat has had a distinguished career as a concert artist in Europe. In 1952 he began to make recordings; this and a Schumann disk are the first to be issued here, so far as I know. His playing here has a vigorous style, bracing enough in the Funeral March itself and in the Fantasy, which can cloy, but the general absence of poetry in the performances of Chopin works is a serious lack; it keeps the record from competing with the many superior recorded versions. Resonance and clarity mark the excellent reproduction. R. E.

COUPERIN

Royal Concert No. 3 (Suite in A)
La Steinquerque

Isabelle Nef, Ruggero Gerlin, harpsichords.
L'OISEAU-LYRE 50031. 12-in. 24, 10 min. \$5.95.

Couperin and Vivaldi have in common that we all recognize Bach in them, Bach in accord with the morals of his age having imitated what seemed good to him. The Bach we hear in this "Royal Concert" is pure Couperin, and curious it is indeed in its mixture of pomposity and flippancy, the first closer to Handel, the second to Rameau, than to Bach. "La Steinquerque" celebrates the French victory at Steenkerke in Hainaut over William III, the Dutch king of England whose usurpation of the crown of James II was immeasurably simplified by the treason of James's trusted general John Churchill, Earl and later Duke of Marlborough, forebear of another Churchill without treason. — The music is not a conflict between tunes, as in "Wellington's Victory" or the "1812" Overture, but a martial description of a French victory in the idiom of a French *gloire* that through the centuries has subjugated all Europe (including England) except the Balkans and the northern peninsulas. That *gloire* is now extinct: the music is entertaining and brave, and attests an epoch. Forthright playing of the old keyboards, fascinating as they counterpoint each other, and a sound of brilliant actuality. C. G. B.

DEBUSSY

Estantpes (Pagodes; La soirée dans Grenade; Jardins sous la pluie)
Preludes, Books I and II

Reine Gianoli, piano.
WESTMINSTER WAL 214. TWO 12-in. 13, 73 min. \$11.90.

From the acoustical point of view, Debussy's piano music has never been so splendidly recorded as in this album. The vital coloristic elements of the French composer's style are enhanced with superb reproduction of the piano's tonal resources, making them a special attraction for hi-fi fans. Particularly, the bass tones stand out for their soft, full resonance. Musically, the set cannot stand up to the Gieseking version. (Angel's issue of Book II of the Preludes is not yet available, but is promised; the acoustically outdated Columbia is still available, however.) Miss Gianoli's excellent performances represent a considerable achievement, and in the more light-spirited preludes she is very good indeed. But heard right after the Gieseking recordings, hers sound earthbound and unimaginative. R. E.

DEBUSSY

Jeux
Six Epigraphes Antiques

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
LONDON LL 992. 12-in. 20, 22 min. \$5.95.

Jeux, a ballet about a tennis match and other sportive goings-on, was Debussy's last orchestral work. It is a fascinating study in instrumental effects and in subtle, endlessly changing rhythms, but it lacks formal tension and is therefore something less than a masterpiece. Debussy composed the *Six Epigraphes Antiques* for a chamber ensemble, but published them in editions for one and two pianos. They are recorded here in an orchestral transcription by Ansermet which, if anything, is an improvement over the keyboard versions. Like

Pierre Louys, whose *Chansons de Bilitis* inspired the *Epigraphes*, Debussy evokes classical antiquity in a sensual, ironic mood, and his modal flute-players' tunes and grave little dances are particularly well suited to orchestral treatment. Great performances and absolutely magnificent recordings. A. F.

DEBUSSY

Nocturnes: Nuages; Fetes; Sirenes
†Ravel: *Rapsodie Espagnol; Menuet Antique*

L'Orchestre de la Société des Concerts du Conservatoire de Paris. Jean Fournet, cond.
EPIC LC 3048. 12-in. 47 min. \$5.95.

The only competitive recording, coupling the Debussy and Ravel scores, is the brilliant Ansermet performances on London LL 530. This makes for formidable opposition and though there is much to admire in Fournet's work (the Ravel, in particular, is given a stunning reading), I do not find he matches the Swiss conductor in subtlety or the ability to mold the fluid lines of the Debussy score with the same conviction. Epic's sound, though not bad, is occasionally strident, and lacks the polished glow of the London recording. A minor complaint: in "Sirenes" the placement of the women's voices is uncomfortably close.

The elegant and graceful *Menuet*, an early Ravel score, appears for the first time on records in some years. Both the work and its performance are completely beguiling. J. F. I.

DE LASSUS, ROLAND

Psalmes de la Penitence a cinq Voix —
See Monteverdi.

DVORAK

Zigeunermelodien (Gypsy Songs), Op. 55
— See Brahms.

FAURE

Ballade for Piano and Orchestra; Theme and Variations, Op. 73; Impromptu No. 3
†Poulenc: *Eight Nocturnes; Mouvements Perpétuels*

Grant Johannesen, piano. Netherlands Philharmonic Orchestra, Walter Goehr, cond. in the *Fauré Ballade*.
CONCERT HALL CHS 1181. 12-in. \$5.95.

Everything about this record conveys an air of maturity, ripeness, generosity, balance, and good sense. That applies with equal force to the recording, the choice of material, and the performance. The gracious, reserved, somewhat Chopinesque *Ballade* of Fauré is played off against his biggest and most dramatic piano work, the *Variations*, and the Fauré side of things is completed with the brief, brilliant *Impromptu*. The Poulenc of the *Nocturnes* is the very model of a modern salon composer. These eight pieces are picturesque, crystal-clear, impressive in their demands on the virtuosity of the performer, discretely interesting in musical content, and offer no challenge to the aural habits of the oldest countess in the room. The *Mouvements Perpétuels* briefly recall the shenanigans of Poulenc's youth among the Six, when he chose to *épater le bourgeois* with simplicity, directness, and total absence of pretense. A. F.

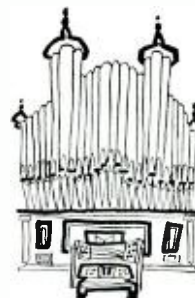
Continued on page 68



RAY ERICSON RECOMMENDS TEN
BASIC ORGAN RECORDS

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number thirteen



As often as people hear the organ played and as much as they realize it is a complex instrument, most have little knowledge of its make-up. It does not seem condescending, therefore, to suggest as an initial basic record a disk that explains the tonal organization of the organ. On *The King of Instruments, Vol. I — "The American Classic Organ"* (Aeolian-Skinner), G. Donald Harrison, best-known of organ designers in America today, describes fundamental varieties of pipes, while examples, solo and in combination, are played on many different instruments. Besides being educational, the record is carefully arranged to intrigue the ear; it also offers some sane information on styles in organs, and, by inference, on organ playing. The sounds are beautifully recorded by a company that quite naturally wanted to show off the organ at its best.

The greatest era of organ composition came in that period characterized in music as baroque — that beginning with the Gabrieli in sixteenth-century Venice and culminating in eighteenth-century Germany in the genius of Johann Sebastian Bach; playing an organ and composing for it provided a customary livelihood for musicians at that time. It would be possible to find 10 basic recordings alone in this field, in single disks devoted to such major composers as the Gabrieli, Scheidt, Frescobaldi, and Buxtehude, and to the schools of composers in England, France, Italy, Germany, Spain and the Netherlands. But for the purposes of this selection, one record will have to do justice to the composers prior to Bach: *Sixteenth and Seventeenth Century Organ Music* (Allegro 36), played by Robert Noehren on the Schlicker organ in the Kenmore Presbyterian Church, Buffalo, N. Y., an instrument that attempts to reproduce the sound of the organs in the baroque period.

Perhaps most famous as an organist in his own day, Bach poured his inexhaustible supply of creative ideas into a staggering array of works for this medium. To illustrate the two most representative forms this output took, I would choose a three-disk volume of *Preludes and Fugues, Vol. I* (Decca DX-117) and the disk devoted to the chorale preludes in the second half of the *Orgelbüchlein* (Haydn Society HSL 84). (The first half is also available on HSL 83.) The preludes and fugues are played by Helmut Walcha on baroque organs in Lübeck and Cappel, Germany. The 11 examples cover a wide period in Bach's creative career and include one or two of the more familiar ones. Mr. Walcha explores these majestic tonal structures with a gratifying mixture of dignity and vigor, and the mechanical aspects are satisfactory. The *Orgelbüchlein* chorale preludes, small in scale, intimate, often profound, are austere played by Finn Viderø on a baroque organ at Sorø, Denmark, and the remarkable color-range possible to it is given the cleanest possible reproduction by the engineers. The jacket gives the names of the organ stops, or registration, for each work — valuable information to the listener curious enough to study it.

At this point, respect should be paid to the organ concertos of Handel, who practically invented them, but there is no good single-disk selection; instead a present-day example of the form is included in this listing, coupled with two of César Franck's works. The Belgian-born composer, who spent the greater part of his career as an organist in Paris, produced in his *Three Chorales* of his final years some of the loveliest nineteenth-century works for organ. Here we will be concerned with the *Prelude, Fugue and Variation, Op. 18*, and his *Pièce héroïque* (Columbia ML 4329), which are thoroughly characteristic in their alternation of sweetly meditative and cautiously dramatic passages. The softer, more richly textured tone colors that were coming to mark the late nineteenth-century French organ are suggested in a tasteful performance by E. Power Biggs, apparently playing on the fine new organ in Symphony Hall in Boston. The companion piece on this disk is Francis Poulenc's *Concerto in G Minor for Organ, String Orchestra, and Tympani*. This contemporary work, illustrating the French composer's customary wit and stylishness, and smartly played by Mr. Biggs and the Columbia Symphony under Richard Burgin, shrewdly

points up the instrument's striking possibilities in a work of this kind. The sound is quite adequate, but not the highest fi, being four years old.

To get back to the middle of the nineteenth century and another disk made by Mr. Biggs, let us turn to Julius Reubke's *Sonata on the 94th Psalm* (Columbia ML 4820). This curious item, almost the only extant work of a German composer who died in 1858 at the age of 24, incorporates some of the original ideas his teacher, Franz Liszt, had about organ music. It is a highly romantic work, full of *Sturm und Drang*, stemming from a literary idea, and quite exciting in its impact. In this music, Mr. Biggs makes use of the vast tonal resources of the mammoth organ at Methuen (Mass.) Memorial Music Hall, and the tremendous sounds he evokes have been strunningly captured by Columbia's engineers. On the other side of the record is Liszt's *Fantasia and Fugue on BACH* and two sections of his *Organ Mass*, the former representing the grandiose, the latter the devotional aspects of his musical style.

Charles Marie Widor's *Symphony No. 9 (Gothic)* and *Symphony No. 10 (Roman)* (Classic CE 1012) carry forward the development of the organ as an instrument which was being converted little by little into a monster comparable to a symphony orchestra. These two works, dating from the 1890's, show a widening tonal range and the increasing size and complexity of organ compositions; without being profound, they are masterfully conceived for the instrument and of considerable interest. Each symphony requires both sides of a disk for performance; No. 9 is played by Clarence Watters on the Trinity College Chapel organ, Hartford, Conn.; No. 10 by William Self on the All Saints Church organ, Worcester, Mass.

Catherine Crozier's disk devoted to *French Organ Music* (Kendall LP 2553) brings that important field up to date. The representative selection of twentieth-century works includes Marcel Dupré's frequently played *Variations on a Noël* and works by Jean Langlais, Paul de Maleingreau, Olivier Messiaen, and Jean Alain, all of whom have written extensively for the instrument. The organ is that in Kilbourn Hall, at the Eastman School of Music, Rochester, N. Y., and the sound is capably reproduced.

A comparable disk by Miss Crozier is devoted to American music, and I would include it here except for its strong resemblance in style and content to the French music above. Only Leo Sowerby's works on the record strike a truly individual note. American works of more distinct flavor are *Roger Sessions' Chorale and Three Chorale Preludes* and *Virgil Thomson's Variations on Sunday-School Tunes* (Esoteric 522). Thomson has been an organist, and his amusing variations constitute a loving and satirical look at inadequately trained harmonium players in country churches. The homely tunes he deals with should arouse a reminiscent moment or two in many listeners. Sessions' works might be termed neo-baroque, for they find their inspiration in Bach's music. The American composer's pieces, full of strong harmonic tensions and wonderfully knit, are fresh and original and worthy of the old master. The music finds a very persuasive exponent in Marilyn Mason, who plays with enormous skill and verve on the organ at St. Paul's Chapel, Columbia University, N. Y., and the recording is of the clean-cut, close-to kind.

The organ having assumed many shapes and forms, one of its more frivolous varieties should provide us with a light-hearted ending to our list. I am referring to those bloated mechanical contraptions that were part and parcel of the old motion-picture palaces. Having as much useless tonal decoration as the buildings had architecturally, the movie organ came equipped with stops to imitate just about any sound. *Reginald Foort in the Mosque, Vol. IV* (Cook Sounds of Our Times 1053) is the latest in a series of disks recorded on the organ at a theater in Richmond, Va. by that master of high fidelity, Emory Cook. The great throbbing sounds that fill the cavernous auditorium are too realistically reproduced for comfort; the music is strictly movie-palace, too.

GOUNOD

Songs

Charles Gounod: *Chanson de Printemps; Ce que je suis sans toi; Ma belle amie est morte; Venise; O ma belle rebelle; Viens! Les gazons sont verts!; Les deux pigeons.*

Gérard Souzay (b). Jacqueline Bonneau, piano.

LONDON LD 9110. 10-in. \$2.95.

Like lemmings and migratory birds, record companies have odd group-impulses. Several rivals at once will suddenly and without warning begin to burrow into the same corner of the vast mass of neglected musics. Just now, for example, there is in progress an excavation of the non-operatic vocal writings of Charles Gounod; first Westminster, and now London, have dug up songs that have rested virtually undisturbed for half a century. Who knows why? But why not? It was Gounod's bad luck to exist on the off-side of the compositional watershed that divides nineteenth-century French music. Taken on their own terms, his songs are very good ones, but they are neither *récherché* enough to interest antiquarians nor nearly sophisticated enough harmonically or prosodically to escape the scorn of those to whom Fauré is the first French song writer worth noticing. Acceptance of them now depends almost entirely on what the individual listener demands that a song be. If he is willing to grant that a composer can have worked well if he has but created a singing melody on which successive strophes can be carried, he will find much to charm him in Gounod. He was not a great creative original, but he was a fine, educated craftsman, and he did have tunes. Most of the melodies are not strikingly individual, but they are always graceful, flowing, and fine-grained, and often very charming. In Gérard Souzay they have an interpreter who is highly intelligent, sufficiently accomplished as a vocalist, and spontaneously musical. If any fault is to be found, it is in the hard-to-define sense that perhaps he is too talented to do himself and Gounod quite full justice, for his singing here is almost perfunctory in its ease of address. If mastering songs were harder for him he might sometimes find more in them. Accompaniments: splendid. Engineering: characteristically good. Not a must, but highly recommended to those who do not need all songs to be great masterpieces. J. H., Jr.

HAYDN

Concerto for Harpsichord in D, Op. 21
— see Bach.

LECLAIR

Sonata for Violin and Keyboard, in D, Op. 9, No. 3 — see Beethoven.

LISZT

Totentanz, for piano and orchestra
†Mendelssohn: *Capriccio Brilliant in B Minor, Op. 22; Rondo Brilliant in E Flat Major, Op. 29*

Peter Katin, piano. London Philharmonic; Jean Martinon, cond.

LONDON LL 1007. 12-in. 17, 10, 10 min. \$5.95.

Mr. Katin and Mr. Martinon give a resounding, large-scale performance of the *Totentanz*, one of Liszt's most original and fascinating creations. In view of the superlative recording London has given it, this version supersedes the previous ones on RCA Victor (Brailowsky-Reiner) and M-G-M (Jacquinot-Fistoulari). I am less enchanted by Mr. Katin's way with the Mendelssohn items, which he races through glibly, sometimes leaving Mr. Martinon a fraction of a beat behind. Stylistically satisfactory performances of either work remain to be recorded on LP disks for both works. Like those of Mr. Katin, Orazio Frugoni's *Capriccio* (Vox) and Moura Lympany's *Rondo* (RCA Victor) are too brashly modern in flavor. R. E.

MALIPIERO

Violin Concerto

Fritz Kirmse; Symphony Orchestra of Radio Leipzig, Rolf Kleinert, cond.

†Rakoff: *Violin Concerto*

Saschko Gavrilov; Symphony Orchestra of Radio Berlin, Arthur Rother, cond.

URANIA URLP 7112. 12-in. 22, 24 mins.

G. Francesco Malipiero is a great composer, and a disk of any work that bears his name should at least be noticed in print, but his violin concerto, composed in 1932, sounds turgid and pointless in this performance. Perhaps the composer is to blame, perhaps the interpreter; the only thing one can be sure of is that neither is aided by the shrieking, frigid recording. The Rakoff concerto on the other side is a Prokofieffian affair on the standard Soviet model. A. F.

MONTEVERDI

Vespers of 1610 (Vespre della Beata Vergine and Magnificat)

Margaret Ritchie (s); Elsie Morrison (s); William Herbert (t); Richard Lewis (t); Bruce Boyce (b). Geraint Jones (organ) and Ruggiero Gerlin (harpichord); London Singers and Ensemble Orchestral de l'Oiseau-Lyre; Anthony Lewis, cond.

L'OISEAU-LYRE OL-50021/2. Two 12-in. \$11.90.

In reading reviews of music of this period it is not possible to keep too clearly in mind the fact that not all reviewers are musicological scholars, much less musicological scholars with special expertise in the seventeenth century, and even if they were there would still be room for quite violent disagreement as to whether a certain performance constituted a valid presentation of the music as it was meant to be heard. The fact is, nobody *knows* exactly what this music sounded like, and almost any performance at all is bound to be in some measure at least a translation into the here and now. Some performance details are agreed on, some others are variously interpreted, and some can only be guessed at. Since the non-expert reviewer is stuck with a problem, the buyer who takes his incautious word may get stuck with some pretty atrocious travesties of early music. All anyone can do is hope for the best.

However that may be, there is only masochism in avoiding the issue and not buying a recording of such a magnificent work as

this simply because it *may* not please all scholars of the period in which it was composed. Actually, there is little risk in acquiring this particular recording. The tradition of performance is healthily conservative, without romantic gooking-up of harmonies, and the performers are excellently schooled. The whole sense gained is one of devotion to the music and to the spirit of devotion itself. In any case, it is better sung and at least as well recorded as its competition. Whatever exception might be taken to any of Anthony Lewis' assumptions about Monteverdi (and I am not aware of any), this is exceedingly lovely music, well played and sung, and cleanly reproduced. Recommended. J. H., Jr.

MOZART

Concerto for Clarinet and Orchestra, in A, KV 622

†Strauss: *Concerto for Horn and Orchestra, in E Flat, Op. 11*

Ewald Koch; Chamber Orchestra of Radio Berlin, Herbert Haarth, cond. (Mozart) Heinz Lohan; Orchestra of Radio Leipzig, Gerhard Wiesenhütter, cond. (Strauss) URANIA 7108. 12-in. 27, 18 min. \$5.95.

This performance of the Clarinet Concerto, easy in animated grace and the best sonically, must command the serious attention of music-lovers. Mr. Koch has not the protean tone of Mr. Cahuzac for the Haydn Society, nor the polished crispness of Mr. Kell for Decca, but the brilliance of the Haydn Society recording is better fitted for ordinary phonographs than for more sensitive apparatus, out of which the Urania sound glides supple and contenting. Mr. Haarth, conducting for Urania, prefers a pulse far more active than the stately beat of Mr. Wöldike for the HS, which is not without a strong appeal although that appeal is not immediate. — The Strauss Concerto is less telling here than on Columbia ML 4775, although the present record is satisfactory until the comparison is made. The big orchestra is a little lost in echo, and the violins are sharp, with the solo horn's conquest of his difficulties rather far away. C. G. B.

MOZART

Trios for Piano, Violin and Cello, in B Flat, KV 254; and G, KV 564

Paul Badura-Skoda, Jean Fournier, Antonio Janigro.

WESTMINSTER WL 5284. 12-in. 22, 17 min. \$5.95.

Completes the Westminster edition of Mozart's Piano Trios by these same three players, a soft but indelible success. Violinist and pianist through inclination and practice have assimilated a late-eighteenth century style which issues from their strings with a gratifying finality of natural assurance. Phrases are passed among all three less like a ball tossed from player to player than like the flow of quicksilver along an animated course. The sound has an appropriate delicate delineation, everything seeming right, and exact and small-scaled. This is felicity, and cheers would affront it, but a well-modulated acknowledgment of its serene preeminence could not be rebuked and is herewith offered. C. G. B.

OFFENBACH

Overtures to *La Belle Hélène*; *Orpheus in Hades*

Los Angeles Philharmonic Orchestra. Alfred Wallenstein, cond.
DECCA DL 4095. 10-in. 18 min. \$2.50.

Dashing and healthy performances of these two standard Offenbach overtures. Perhaps the froth is not quite as airy as it might be, but the high spirits of the scores are well realized, and the playing has sparkle. Decca's sound has just the proper brightness for this music. J. F. I.

PAGANINI

Le Streghe (Witches' Dance), Op. 8 (arr. Kreisler); *Fantasia on the G String (after Rossini's "Mosè in Egitto")*; *Moto Perpetuo*, Op. 11; *Variations on "Nel cor più non mi sento" from Paisiello's "La Molinara"*; *Variations on "God Save the Queen"*, Op. 9; *La Campanella* (from *Violin Concerto No. 2 in B Minor*) (arr. Kochanski); *Sonata No. 12 in E Minor*, Op. 3, No. 6; *I Palpiti*, Op. 13 (arr. Kreisler)

Ruggiero Ricci, violin; Louis Persinger, piano.

LONDON LL 1005. 12-in. \$5.95.

The pieces in this collection are frankly for purposes of display, and display Ricci does in the very best fashion, combining faultlessly brilliant technique with unusually

warm tone. There is some truly amazing fiddling here, especially in the *Moto Perpetuo*, which alone is worth the price of the record. Some outstanding work is also to be heard in the unaccompanied *Paisiello Variations*. Since these pieces were all meant to show off the violin, there is very little of interest for the piano — played in this instance by another noted violinist and teacher — so its relegation to an inconspicuous background position is not amiss. The violin tone emerges with great clarity and fidelity, and there is just the right degree of room resonance. A "must" for all violinists. P. A.

POULENC

Eight Nocturnes: Mouvements Perpétuels — See Fauré.

PROKOFIEFF

Sonata for Violin and Piano, No. 1, in F Minor, Op. 80 — see Beethoven.

RAKOFF

Violin Concerto — See Malipiero.

RAMEAU

Six Concerts en Sextuor

Hewitt Chamber Orchestra, Paris, Maurice Hewitt, cond.

HAYDN SOCIETY 99. 12-in. 6, 13, 11, 6, 9, 14 min. \$5.95.

Rameau, born 270 years ago, ought not to

be strange to us, but he is, practically. A "great composer" in the music histories, he is evident to us in America through a half dozen of his harpsichord pieces in transcription. The Haydn Society with this captivating disk demonstrates what a great composer he truly was. The six "Concerts" contain 20 expansions of harpsichord works not excelled in their time for fancy, verve and daring, and immeasurably improved in the orchestral setting. There are a dozen small masterpieces here, and in the driving energy of Mr. Hewitt's direction they are not likely to have a completer realization although they could have one of greater polish. Fortunately the curse of violin shrillness is easily eased from this record, and the snapping vitality of the music as these enthusiastic Frenchmen play it is reproduced with a concrete semblance of actuality that music-lovers will not resist. Volume should be high for this record, and enthusiasm will be higher. C. G. B.

RAVEL

Rapsodie Espagnol; *Menuet Antique* — see Debussy.

SAINT-SAENS

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

SAINT-SAENS

Five Piano Pieces — See Chabrier.

Prokofieff's Prince in New Armor -- Alexander Nevsky

IN ITS PRESENT FORM, this arresting and epic work is a remodeling and expansion of the music Prokofieff wrote, in 1937, as the score for Sergei Eisenstein's motion picture, "Alexander Nevsky". The Russian text, in which the composer took a hand, is based on the heroic struggle of the Russians of Novgorod, under Prince Nevsky, against the invading Teutonic Knights, who are finally defeated in the battle on the ice of Lake Chad. Written shortly after his return to Soviet Russia in 1934, this is undoubtedly one of the composer's most creative works, which may well have roots in a new feeling of national pride, reborn after his sojourn in the Western parts of Europe.

Throughout its seven movements, beginning with the marvelously depicted feeling of desolation that hovers over the landscape, on through the magnificently conceived panorama of the battle on the ice, and to the triumphal entry of Nevsky into the City of Pskov, the composer shows himself as a master colorist in orchestral sound. Not less effective is his remarkable and imposing choral writing, often set against a riot of dissonance, which heightens the intensity without obscuring it. Orchestrally the highlight is the extraordinarily descriptive passage describing the battle on the ice, with its ominous quiet before the armies are engaged, the use of cellos, violas and doubles basses to suggest the German warriors' attack, building up to a crescendo of ear-splitting sound as the armies clash. The quickening pace is accelerated, and as the Knights, fleeing in defeat, fall into the icy waters, the orchestration is brilliantly suggestive of their fate.

The new Vanguard recording is an unqualified triumph for everyone concerned. The sound is of extraordinary realism, very forward, incisively clear, even where the orchestral timbres are most complex. The balance between orchestra and chorus, a most delicate matter in a work of such large proportions, is always just to both participants. In addition, the sound has a depth and expansiveness that serves to heighten the broad scope of the work. Rossi produces a most dynamic reading. The orchestral work is always of superb quality, and the chorus has been well drilled. Their attacks are always beautifully clean, and the diction is impeccable. Miss Iriarte is deeply affecting in the touching but proud song of the



Ana Maria Iriarte sings the plaint of a battle-widowed Russian.

woman looking for her beloved on the field of the dead. The performance is sung in Russian, and it must be said, is far more effective than that sung in English on the Columbia Version (ML 4247) though the latter version, which dates back to 1948 or so, is still a remarkable achievement. Tourel, in particular, is most affecting in her solo, and Ormandy's playing is always very good; the weakest part of this recording is the occasional fuzziness of the vocal sound of the chorus. As a matter of interest, Ormandy takes four minutes longer than Rossi to complete the work.

JOHN F. INDCOX

PROKOFIEFF

Alexander Nevsky, Cantata, Op. 78

Ana Maria Iriarte, mezzo-soprano; Vienna State Opera Chorus and Orchestra, Mario Rossi, cond.

VANGUARD VRS 451. 12-in. 35 min. \$5.95.

Casals Makes His First Concerto in Eighteen Years

WHEN THE Spanish Civil War ended in victory for Franco and his allies, among those who fled across the border into France was the world's greatest cellist, Pablo Casals, a man who had been outspoken about his politics and remained so. Indeed, as evidence of his earnestness, he promptly vowed never to play in concert again while a dictator ruled Spain — particularly not for the peoples who should have rallied to the aid of his beloved Republic, and didn't.

Now this was a misdirected punishment, for Ministers of State are by and large a tin-eared gentry, unlikely to suffer keenly from such a deprivation; it was musicians and music lovers that Casals' abstention hurt. This fact was brought home to the good gray cellist in 1950, largely by the irrepressible and persuasive American violinist Alexander Schneider, and in that year Casals began playing publicly again, though only at his home-base in Prades, France, and in nearby Perpignan. However, Columbia recording engineers were at hand to take down his efforts, and those of the musical notables who journeyed to join in the Casals Festival performances. Much fine chamber music on records has come forth, summer after summer.

Something still has been lacking, though; in the old days Casals as recitalist and chamber-group player was known to the few, Casals as soloist in the great concertos to the many. Last summer, finally, at 76, he agreed to record a concerto. The last he had made was the Dvorak, with the Czech Philharmonic, in pre-war, 78-rpm days. It and one other (the Boccherini B-flat, even older) are in the LP catalog as reprints; no other Casals concertos are.

The concerto he picked to make was the Schumann, which is in some ways the best in the literature and also not too long and



PAUL MOOR

Casals plays at 76. The Schumann concerto best suited both occasion and performer.

taxing for a man of 76, hale though he may be. (There was wishful talk of a Brahms Double Concerto, and this may not be ruled out entirely for the future.) The orchestra was the Prades Festival group, somewhat amplified for the occasion. The conductor (this is an open secret) was Eugene Ormandy, who knew perfectly well the risk of union troubles he ran by recording abroad without AFM clearance, but who demanded the opportunity just the same.

The result of all this was bound to be a happy one, and it is. Comparison of the new Columbia Schumann with the old Dvorak Concerto recording reveals that Casals has lost a little of his old smooth deftness, not much, but none of his insight. There is not great scope to the Schumann concerto, but there is the restrained inten-

sity that perfuses many of the composer's late works, and there is a logical economy and compactness not too common in symphonic Schumann. No show-off performer makes much sense of this concerto, but Casals does.

The recording itself is endearing, if the word is not out of place. Its whole atmosphere is intimate and informal. The microphone was placed just a trifle too close to the Old Master, to make sure that absolutely nothing was missed. As a result, it captures all the sympathetic little grunts and moans he emits occasionally as he addresses his instrument, and even little premonitory plucks as he sounds his strings before an attack. Imperfections, but charming. The orchestra is in good balance, and completely in the spirit of the thing. Everyone was thinking of Schumann.

The smaller works on the reverse of the record are less important but very musical and worthwhile.

JOHN M. CONLY

SCHUMANN

Concerto in A Minor for Cello and Orchestra, Op. 129

Pablo Casals, cello, with the Prades Festival Orchestra.

†A Casals Recital:

Cant Del Ocells (Song of the Birds; arr. Casals) *Sant Martí Del Canigo* (arr. Casals); Bach: *Aria* (From Organ Pastorale in F); Bach: *Recitative* (From Organ Concerto, No. 3; arr. Rosanoff); Haydn: *Adagio* (From Sonata No. 9 in D Major for Piano); De Falla: *Nana* (From Seven Spanish Popular Songs).

Pablo Casals, cello, variously with Eugene Istomin, piano, and Prades Festival Orchestra.

COLUMBIA ML 4926. 12-in. \$5.95.

SARASATE

Danzas Españolas

Caprice Basque, Op. 24

Introduction et Tarentelle, Op. 43

Zigeunerweisen, Op. 20, No. 1

Ruggiero Ricci, violin; Louis Persinger, piano.

LONDON LL 962. 12-in. \$5.95.

Superb technique, beautiful tone, well-reproduced, with the piano discreetly shoved into the background. The music, by a violinist-composer, is concerned mainly with the stringed instrument, but Sarasate was less interested in technical display than, say, Paganini, and he was an inventive and interesting melodist. Consequently, though the playing may not be quite as exciting as in Ricci's Paganini disk, the Spanish-flavored music is far more attractive, and is likely to have a more lasting appeal. All eight of the *Danzas Españolas* — the familiar and the unfamiliar — are included, recorded complete on microgroove for the first time. P. A.

SCHUMANN

Concerto for Piano, in A Minor, Op. 54

Barnabas Mewton-Wood; Netherlands Phil-

harmonic Orchestra, Walter Goehr, cond. MMS 43. 10-in. 32 min. \$1.50.

A solid, journeyman production not to be despised because it is not the best version of the 13 recorded, of which a number are notably inferior to this. Indeed the only considerable fault of the MMS performance is an absence of contrast to its prevailing healthiness. Here are the body and half the soul of the music, for \$1.50, in a reproduction better than acceptable if not first-class, the violins being too much in prominence, the winds a little veiled, the bass in short measure. C. G. B.

SCRIABIN

The Divine Poem (Symphony No. 3 in C Minor), Op. 43

State Radio Orchestra of the USSR; Nikolai Golovanov, cond.

CLASSIC CE 3003. 12-in. \$5.95.

With the appearance of *The Divine Poem*, all three of Alexander Scriabin's more popular symphonic works are available on long-playing records. The present one is more harmonically varied and seems to me better

constructed than its companions, *The Poem of Ecstasy* and *The Poem of Fire*, but it still remains in the category of musical soul-baring, mysticism, or whatever you want to call it. The weight of its Nietzschean philosophy is relieved only by the music itself, which falls on the ears most of the time with the lightness of a Hollywood score for a historical extravaganza. There are, I know, people who profess to be impressed by the "Poem" trilogy, but to me Scriabin seems most likely to survive not by virtue of his orchestral scores but because of some exquisite miniatures for the piano. The performance by Golovanov and his forces is competent; the reproduction, matching the music, is loud, but not particularly hi-fi. P. A.

STRAUSS

Concerto for Horn and Orchestra, in E Flat, Op. 11 — see Mozart.

STRAUSS

Elektra (excerpts)

Richard Strauss: *Elektra* (tragedy in one act; book by Hugo von Hofmannsthal, after

Sophocles); excerpts: *Allein! Weh, ganz allein!* (Elektra); *Ich will nichts hören* (Elektra and Klytemnestra); *Was willst du, fremder Mensch?* (Elektra and Orest).

Christl Goltz (s), Elektra; Elisabeth Hoengen (ms), Klytemnestra; Ferdinand Frantz (b), Orest. Bavarian State Orchestra; George Solti, cond.

DECCA DL 9723. 12-in. \$5.85.

Possibly because it makes a lot of noise and still doesn't draw big enough audiences to support it in repertory in New York, *Elektra* seems to have attained in otherwise advanced intellectual circles in this country something very like permanent status as *the* great quintessentially modern opera — quite an achievement for a score that won't even be 50 years old until 1959. *Wozzeck*, chicken at 30, is somewhere over the next hill. Get the perspective straight: Life is a dream, Taft is President, Marconi just got the Nobel Prize for inventing radio, the Russo-Japanese War was the last great international conflict, Clyde Fitch is the foremost dramatist of the times, and Lillian Lorraine has just burst out of a pool of soap bubbles into the *Ziegfeld Follies* of 1909. "Get a horse!" is going out of style, but just. So much for cultural *avant-gardisme*. But modern or no, *Elektra* is about as far as anyone, even Strauss, could go in the extension of Wagnerian theory and practice, and it is strong, vital theater.

This disk of excerpts is a very worthwhile representation of some of the best meat in the score, although by its through-composed nature *Elektra* loses much both through being taken out of the theater and through being cut so that it has no chance to achieve the tremendous cumulative effect that it can in a well-paced performance with a strong cast. Still, some is perhaps better than none, and the chunks are big ones. The cast — what is left of it — is quite good. Christl Goltz, the most-in-demand Elektra in Europe now, and Salome candidate for the Metropolitan, is most impressive in a solid, emotionally wide-ranging performance of one of the most taxing declamatory roles in the repertoire; and Elisabeth Hoengen, as those who heard her Klytemnestra at the Metropolitan will know, is a splendid artist, a little past the peak vocally but well able to project the hag-ridden, superstitious queen completely in this recording. Ferdinand Frantz is satisfactory as the untalkative Orest, and the Munich opera players — who very likely know their Strauss as well as the Metropolitan players know their Verdi — give George Solti vital attacks and a solid body of tone. Engineering balances are not those of the opera house, but once the assumptions are granted they make perfectly good sense, and the sound is bright, but with plenty of space for the massive chords. All told, very good as far as it goes, and so recommended. J. H., Jr.

STRAUSS *Salome*

Richard Strauss: *Salome* (opera in one act after the play by Oscar Wilde, German translation by Hedwig Lachmann): Christl Goltz (s), Salome; Margareta Kenney (ms), Herodias; Else Schürhoff (ms), Page of Herodias; Julius Patzak (t), Herod Antipas; Anton Dermota (t), Narraboth; Rudolf

Christ (t), First Jew; Hugo Meyer-Welfing (t), Second Jew; Kurt Preger (t), Third Jew; Murray Dickie (t), Fourth Jew; Hermann Gallos (t), A Slave; Hans Braun (b), Jokanaan; Ludwig Weber (bs), First Nazarene; Walter Berry (bs), First Soldier; Ljubomir Pantscheff (bs), A Cappadocian; Harald Pröghhof (bs), Second Nazarene; Franz Bierbach (bs), Fifth Jew; Herbert Alsen (bs), Second Soldier. Vienna Philharmonic; Clemens Krauss, cond.
LONDON LL 1038-39. Two 12-in. \$11.90.

The appearance of this new recording further complicates the *Salome* situation so ably analyzed by C. G. Burke in his Richard Strauss discography in the April issue of HIGH FIDELITY. Now there are three versions on LP, and still none can be slighted in the consideration. As performances, all have positive virtues. As recordings, all are at least acceptable in sound. As totalities, though, all also have shortcomings that necessarily qualify praise of them. And, in addition, each is different from the others in ways that may matter to people whose convictions about this opera are strong and immutable.



The late Clemens Krauss is the main asset in the new London recording of Salome.

When all adjustments have been made, the new London set is probably the best. On paper it looks like an absolutely sure thing for its cast has much greater over-all distinction than its competitors', and the late Clemens Krauss was generally regarded as one of the finest of all Strauss conductors. As it turns out, the performance is in all basic respects a fine one, but there is also some disconcertingly flawed singing, and the sound that comes out of the grooves has not the brilliance, the clarity, nor the carefully controlled balance of performing elements that is characteristic of the finest London opera recordings. The voice-orchestra perspective is untypical, and although it is possible to like the added sense of distance from the singers (I, for one, really prefer it) the orchestral voices are not as cleanly defined as some will like. However, it is a performance of real character, and the full range of sound is to be heard (as it is not in the Oceanic version), and is presented honestly, without artificial souping up (as it is not in the Columbia).

Aside from some competition from Inge Borkh, and still, to an extent, from Ljuba Welitch, Christl Goltz is *the* preferred Salome in first-class European opera houses, and will sing the role at the Metropolitan next season. Thus it is interesting to com-

pare her with herself in the Oceanic and London sets. All in all, she is a fine vocal actress in this opera, and experience of the two performances give the listener grounds not only for admiring her as a phenomenon but for respecting her as a developing artist, although in some respects the earlier performance is better.

As is obvious to anyone who will give it a thought, the main problem of a soprano singing Salome — aside from the formidable one of getting through it without collapsing — is to deal somehow with the non-correspondence between Wilde's play and Strauss' music. Wilde's Salome is an innocent to begin with, before her development into a necrophilic symbol of decadent lust. But Strauss wrote music for Salome that is very hard even to begin virginally, and few sopranos who can make themselves heard through the orchestra in the final scene, or who can make the tempting of Herod convincing, can also portray innocence. Most sopranos solve the problem by ignoring it and going all out from their first entrance. This makes Salome into a sort of congenial hellion and spoils the virgin-into-demon idea, but it is simpler and much surer. The only sensible attitude for a critic is to accept both ways of doing it, and value a Salome on her own terms.

During her Oceanic period, Miss Goltz was apparently being a good deal more virginal at the outset than she is now. This shows partly in the inflection of lines — for within the limits of Straussian declamation there are many different ways of "reading" lines — and partly in the quality of voice, which was lighter and brighter then. Further on, the two performances are more alike, although she has changed details, and generally enriched her characterization, in the interim. In the new set, her voice is somewhat darker and heavier, with more coloristic variety, on the whole, but still has a diamond edge that cuts easily through the thickest chords in the score. Unfortunately, though, the process of maturing has also resulted in an increased tendency to push up to top tones, which waver, and sometimes lose so much in the way of partials that they might as well be a shade flat. But, in spite of this, she is an enormously vital and intelligent singer, with theatrical gifts far beyond the ordinary. And in spite of the extra added resonance of Walburga Wegner's voice (courtesy of Columbia Records, Inc. — note the Mammoth Cave effect when Salome peeks into the cistern as an especially tasteless example of echo-chamber faking of effects), she is pretty small potatoes compared with Miss Goltz in this role.

One of the finest things about the London set — and one of the best performances of its kind on records at all — is Julius Patzak's Herod. To credit it properly would be to attempt to describe the inflection of every phrase, the shading of every word. To place his performance alongside Laszlo Szemere's for Columbia is to have at hand an object lesson in the distinction between a truly distinguished artist and one who is merely a very good one; and to match either with Bernd Aldenhoff (Oceanic) would be unfair.

Of the Jokanaans, my preference is for Josef Metternich, on Columbia, not because of his resonating cistern, but because

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The Spoken Word

Better Poe Than Poesy in 1954's First Audio Books

LAST YEAR we reported at some length (July, 1953 issue) on the ambitious plans of the Audio Book Company of Los Angeles, California, producers of Talking Books. Using a seven-inch vinyl disk, which turns at 16 2/3 rpm, contains an hour's playing time and can be played on a 33 1/3 rpm turntable by using an adapter which they also make and sell for \$1.95, it was their intent to reproduce on records a sizable portion of the world's great literature, from Shakespeare's Sonnets to novels thick as *Moby Dick*.



Master of the macabre. Mr. Poe's *Tell-Tale Heart* fares better than his *Raven*.

At that time their talking books were mostly in the form of lofy dreams jointly shared by Mr. Raymond Tierstein and two recording engineers, C. C. McDonald and J. L. D. Morrison. They had put one complete book on vinyl—a proven bestseller in print—*The New Testament*. It was issued in a 26-record album which sells for \$20.00. *The New Testament* demonstrated equal sales-prowess in spoken form (over 25,000 copies have been sold) so it was followed by another calculated non-risk—a series of albums from *The Old Testament*.

Branching out this year, but still with caution more typical of New England than California, the proprietors of Audio Books have prepared a Fall List of major and minor classics with a something-for-everyone flavor: four handsomely packaged volumes—*The Great Tales and Poems of Edgar Allen Poe*; *Alice in Wonderland*; *The Audio Book of Famous Poems*; and *The Audio Book of Storytime Favorites*. The total listening time for the four books is approximately 13 hours, although each volume can, of course, be purchased separately.

The choice of eight of *The Great Tales of Edgar Allen Poe* and four of his poems—*The Raven*, *Annabel Lee*, *The Bells* and *Ulalume*—(combined reading time approximately four hours) to be included in the first non-biblical selections released by Audio Books would seem to be a wise one. Poe's poems are among the most listenable in American poetry and the best of his tales effuse a chilling suspense which keeps the listener riveted in his seat until the end. In addition the tales are almost tailor-made for the half-hour playing time that can be squeezed on each side of the seven-inch records. *The Facts in the Case of M. Valdemar*, for instance, fits comfortably on one side of a record and *The Fall of the House of Usher* on two sides.

For most complete enjoyment the tales should be approached with a mind free of the literary debate concerning Poe and his place in American letters. Whether or not he was America's first real artist, the molder of the short story, the creator of the detective story, a genius or merely the forerunner of the slick teller of tales should be irrelevant when sitting down (preferably on a dark and stormy night) with these records. It is not even necessary to know that Poe was a troubled man who took to drink and drug, although that information does perhaps lend a little to the proper atmosphere. What the listener should bring to the performance is a wide-open imagination and a willingness to let the narrator and Poe lead him down dark and creepy avenues of thought. That Marvin Miller does with spine-tingling success. As a narrator of Poe he was an excellent choice, as are the other unnamed voices that come in from time to time to take the dialog as, for instance, between the teller of the tale and the unfortunate Fortunato in *The Cask of Amontillado*. Poe, however, a cramped dialogist, does not give them much with which to work. He was best at narration, and Mr. Miller is no slouch at this himself.

Lamentably, the same cannot be said for his reading of Poe's

poetry. Mr. Miller does not succeed in bringing out the verbal music on which Poe's imagery depends, and without it there is little left. The album is still a good buy, however; only one of its eight sides was reserved for verse.

The classic *Alice in Wonderland* is an irresistible choice as a story to be told on records, since it originated as a story told rather than written. As nearly everyone knows, it was told first to a little girl named Alice Liddell and her two sisters during a picnic on a hot July day in 1862. As the picnickers paddled around a lake in a canoe, one of the paddlers, Charles Lutwidge Dodgson, (an Oxford mathematician who published his non-mathematical writings under the name of Lewis Carroll) invented Alice's underground adventures to amuse the little girls. He wrote the story down that night and later expanded it, but its rambling whimsy is still that of a told-tale.

Alice's reading time is three hours. Mr. Miller gives a delightful narration, aided by Jane Webb, a young lady of agreeable voice, who takes over whenever Alice speaks. As in the Poe album, other (unidentified) voices come on and off stage with the appearance of the White Rabbit, the ugly Duchess, the Mad Hatter, the March Hare and the rest. The album is recommended for children from five to 50.

Marvin Miller, the principal narrator for Audio Books, first won wide acclaim as narrator in the prize-winning animated cartoon, *Gerald McBoing Boing*. He did well with the two *Testaments* produced by Audio Books, and with Poe's *Tales* and *Alice in Wonderland*. Perhaps it is too much to expect of a reader who has demonstrated such varied ability that he excel also as a reader of poetry. Mr. Miller doesn't, or at least he did not at the time he recorded *The Audio Book of Famous Poems*. There are 74 poems by 38 different poets in this and, as with Poe, they all get the same almost matter-of-fact reading; Shakespeare, Pope, Milton, Coleridge, Keats, Shelley, Byron, Whitman are read with a sameness that makes them nearly indistinguishable. The makers of Audio Books still have a long way to go before their efforts in poetry meet the standards set by the poetry now available on conventional long-playing records.

There is very little to be said about *The Audio Book of Storytime Favorites*. The collection contains 26 stories that have been told to children through many generations: *Cinderella*; *Puss in Boots*; *The Three Little Pigs*; *The Gingerbread Boy*; and they are pleasantly told by Jane Webb. Playing time is approximately two hours and the youngsters should love them. So should parents: properly doled out, they will take care of 26 bedtimes.

The proficiency of the 16 rpm adapter developed for Audio Books will surprise those who recall the 33 1/3 adapter devised in the early days of long-playing records to convert a 78 rpm turntable into one suitable for LP's. Not that the 16 rpm system and the seven-inch, 400-grooves-to-the-inch records are by any means perfect yet. They are not. Although the records and the adapter seem essentially workable, there are still some bugs to be worked out. For instance, there is quite often an odd low warble in the voices of Mr. Miller, Miss Webb and their troupe. Whether this is a result of unevenness in the adapter-gear, or flutter in the records themselves, I do not know. But it does creep in.

Even more annoying, however, were the faulty surfaces on some of the records received. This may have been unique with these copies, but it may indicate trouble in pressing 1/400-inch grooves. At any rate, every now and then the stylus would stick and repeat, most often just for one or two turns, but occasionally indefinitely, necessitating a trip to the turntable to nudge the needle on its way. This was particularly disturbing in the poetry records, which seemed worse afflicted than the rest. "Gang aft a-gley" will bear only so much repetition.

ROY H. HOOPES, JR.

THE GREAT TALES AND POEMS OF EDGAR ALLEN POE
Audio Book GL 600. Four 7-in. (16 rpm) \$4.95.

ALICE IN WONDERLAND
Audio Book C 300. Three 7-in. \$3.95.

THE AUDIO BOOK OF FAMOUS POEMS
Four 7-in. \$4.95.

THE AUDIO BOOK OF STORYTIME FAVORITES
Audio Book C 301. Two 7-in. \$2.95.

CLASSICAL

Continued from page 71

of the musicality and strength of line of his singing, although Josef Herrmann (Oceanic) actually sings the text more meaningfully. Hans Braun (London) is good enough, but not really special except in the possession of a voice with a big, solid middle. As Narraboth, Anton Dermota is — perhaps a little surprisingly — not notably better than Waldemar Kmentz (Columbia), but both are very good, and far outclass their callow Dresden-Oceanic competition. None of the Herodiases is anything much, but Margarete Kenney (London) is best of the lot.

Both London and Columbia sets are strongly cast in the extensive secondary list, but the distribution of parts is better in the London — partly because the presence of Ludwig Weber to sing the First Nazarene apparently allowed lesser basses to be pushed down and shifted around (for many of the same Viennese singers participate). Mr. Weber, sad to say, does his bit here with small distinction. Of the others, Else Schürhof, the rather mild witch of the Angel *Hänsel und Gretel*, settles down to a real old-time contralto placement as the Page, and manages to sound — disconcertingly — more masculine than Narraboth. After Kurt Böhme as the First Nazarene, the Oceanic cast falls plunk to a level far below that of either Vienna set.

Clemens Krauss' conducting for London is individual in certain contours and certain details, but is consistent within itself and altogether impressive — more so than Josef Keilberth's clean, sure performance for Oceanic or Rudolf Moralt's rather routine, but often richly played, performance for Columbia. Engineering characteristics have already been described. All told, the London *Salome* is not the unbeatable recording that might have been hoped for, but it is of sufficient quality to rate preference even in a field that includes two very worthy competitors. J. H., Jr.

VERDI
Rigoletto

Giuseppe Verdi: *Rigoletto* (opera in four acts; libretto by F. M. Piave after Victor Hugo's *Le Roi s'Amuse*). Lina Pagliughi (s), Gilda; Ines Marietti (s), Countess Ceprano and A Page; Irma Colsanti (ms), Maddalena; Tilde Fiorio (ms), Giovanna; Ferruccio Tagliavini (t), Duke of Mantua; Tommaso Soley (t), Borsa; Giuseppe Taddei (b), Rigoletto; Alberto Albertini (b), Marullo; Mario Giacobini (b), Usher of the Court; Giulio Neri (bs), Sparafucile; Antonio Zerbini (bs), Monterone; Mario Zornigotti (bs), Count Ceprano. Orchestra of Radio-televisione Italiana, Turin, and Cetra Chorus; Angelo Questa, cond.

CETRA C 1247. Three 12-in. \$17.85.

There are a certain few clichés of music reviewing that are nearly inescapable. One of these has to do with *Rigoletto*, *La Traviata*, and *Il Trovatore*. It is almost mandatory to begin a consideration of any of them by noting that the three together mark what is commonly called Verdi's "middle period," and to remark yet once again that it certainly is something for a composer to have created

them within a period of 27 months. Yet they *do* constitute a kind of landmark in the history of opera, separating the Verdi of *Ermani* and such from the Verdi of *Otello*, and it *is* awesome to think of the creative fires that burned in the composer in those years between March, 1851, and March, 1853.

The new Cetra set occupies a peculiar place, for while in some ways it is the most desirable of recorded *Rigolettos* to be had at this time, it does fall short not only of the ideal but of what might reasonably have been hoped for. It is good, but not good enough in all respects to recommend without reservation, especially since there is a London set somewhere in the making that may turn out to be interesting.

The trouble with choosing among the existing versions of *Rigoletto* is that none is completely satisfactory, and that those with the truest artistic values are otherwise marginal cases. Actually, the two LP *Rigoletto* performances of greatest distinction are the Columbia Entré and the Urania, but the first is decidedly low-fi and the other is sung in German.

For a long time now the RCA Victor *Rigoletto* has held pride of place among recorded versions, and although it is a long way from perfection it does have singers of quality in the three main roles, and it still sounds as ripely resonant as ever. A really well-conducted, consistently well-sung Italian performance could rattle it, but the best the Cetra set can get is a draw.

Of the two *Rigolettos*, Giuseppe Taddei is a good deal more interesting dramatically. But *Rigoletto* is perhaps Leonard Warren's best role, and although his characterization may seem more carefully planned than vital, and some of his dynamic observances verge on affectation, he does sing it with controlled power, fine tone, and a big, ringing top.

Both Gildas are very superior artists, but Lina Pagliughi is surer of her phrasing in Italian than is Erna Berger (she should be; she has been singing Gilda in Italian at least since the old, old, Victor 78 set conducted by Carlo Sabajno), and for the most part her voice sounds as pure and malleable as ever. As the Duke, Ferruccio Tagliavini is not in his most attractive voice, while Jan Peerce gives perhaps his best recorded performance in the Victor set. For those who are interested, it ought to be noted that the Cetra set includes the Duke's third-act cabaletta, acceptably sung. In the lesser roles both sets fall below standards acceptable for first-class opera houses, and although the Cetra second line has at least the advantage of being all-Italian they are a pretty ragged-sounding bunch, especially in ensembles. Nor is either set notably well conducted. Renato Cellini gets a clean performance, at whippet-like tempos, from the RCA players, and Angelo Questa gets a decent but in no way exceptional performance, at more reasonable and idiomatic tempos, from the Turin players. *Rigoletto* deserves better. Both sets are well recorded, the Victor with full-ripe resonance, the Cetra with clean, live presence and some (not invariably successful) attempt at theatrical illusion. As a matter of personal choice, I prefer the kind of performance given by Mr. Taddei and Miss Pagliughi as being more apposite to the opera Verdi wrote, but wouldn't fight about it. I. H., Jr.

YSAYE

Sonata for Violin alone, in E, Op. 27, No. 3 — see Beethoven.

COLLECTIONS AND
MISCELLANY

RAPHAEL ARIE

Russian Songs

Moussorgsky: *The Song of the Flea; The Seminarist*. Glinka: *The Midnight Review; Doubt*. Grieg: *Death*. Lishin: *She Laughed*.

Raphael Arie (bs). Wilfred Parry, piano. LONDON LD 9103. 10-in. \$2.95.

Rachmaninoff: *Fate*. Rimsky-Korsakoff: *The Prophet*. Koenemann: *When the King Went Forth to War*; (arr.) *Song of the Volga Boatmen*.

Raphael Arie (bs). London Symphony; Anatole Fistoulari, cond.; and Wilfred Parry, piano (in *Fate*). LONDON LD 9101. 10-in. \$2.95.

Raphael Arie is a respectable singer but not quite the sort of personality to stir up enthusiasm no matter what the music, so both of these disks deserve to be assessed in terms of the out-of-ordinary repertoire they present. On this basis, both are probably worth owning, but by any ordinary standards the first is more worth owning. After all, Moussorgsky's flea song is a common, not to say battered, recital coin, and Glinka's *The Midnight Review* is only less so; and although Mr. Arie sings both acceptably he sheds no special artistic glow on either, or any of the others. But *The Seminarist* is something very like a great song; *Doubt* and *Death* are, in their disparate ways, good ones; and *She Laughed* at least illustrates the proprieties of harmony as taught by Rimsky-Korsakoff. Of the songs on the second disk, *Fate* is a characteristically superior Rachmaninoff setting, and *The Prophet* has a certain sweep about it; but Koenemann can crawl back into the encyclopedia and stay there. Broad, reliable vocal performances, with routine accompaniments. Engineering: typical in kind but otherwise not remarkable. No texts, but rather helpful notes. J. H., Jr.

MAURICE CHEVALIER

Paris je t'aime; Paris à ses 2000 ans; La Chasse; J'ai fixé mon coeur; Trinque, Trinque; A la Française; Mais qui est-ce? Moi, j'ai gardé; Ah, si vous saviez; Peut-être; Peintre en bâtiment; Une canne et une casquette

(With Orchestra)

COLUMBIA CL 568. 12-in. 34 min. \$3.95.

The perennially youthful Chevalier, he of the straw hat and underslung lip, is back with a batch of 12 songs, most of them new, which fit his personality and style like the proverbial glove. Except for *Paris je t'aime* and *Paris à ses 2000 ans*, both typical of his *jeun premier* days, the remainder are a nice mixture of *double entendre* (*La Chasse* and *Peut-être*), advice (*Ah, si vous saviez*), philosophy (*Moi, j'ai gardé*) and some vastly amusing satiric songs. And through it all one gets the impression that Chevalier is as amused as he is amusing. It is all *très soigné*.

Sound is no better than fair. There are extensive liner notes, and English lyrics are supplied, but these are of little help when trying to follow the Chevalier argot, which is not always pure Parisian. J. F. I.

GLOCKENSPIELS, TRAPS AND PLENTY OF PIPES

Leon Berry at the organ of the Hub, Chicago.

REPLICA 33X501. 10-in. 23 min.

The kaleidoscopic sound of the modern theater-organ is reproduced with startling realism on this beautifully engineered record. The program, varied enough to please all tastes, is designed chiefly to exploit the organ's uncanny ability to simulate the tones of several instruments. English horn, flute, trumpet, growling trombone are all present, plus the more esoteric sounds of glockenspiel, Chinese block, castanet and xylophone, plus a regular battery of percussion. Nowhere is there any sign of overlapping tones, and throughout the sound is crisp and well defined. J. F. I.

THE GOLDEN APPLE

The Golden Apple: Excerpts from the musical play, book and lyrics by John LaTouche, music by Jerome Moross (some orchestrations by Hershey Kay):

Cast of Phoenix Theatre production: Priscilla Gillette; Stephen Douglass; Kaye Ballard; Jack Whiting; Bibi Osterwald; Portia Nelson; Martha Larrimore; Geraldine Viti. Musical director: Hugh Ross. RCA VICTOR LOC-1014. 12-in. \$5.95.

Any way you look at it or listen to it, *The Golden Apple* is a refreshing anomaly of popular musical theater. It is consciously — self-consciously — an attempt to find a new direction, but almost anyone who cares for show music will find in it things that appeal to him, while many who habitually listen down their noses to tunes from Broadway will find it more stimulating than they expect. Its total stage effect is exceptionally difficult to capture on records, but the best part of the score is here, quite well reproduced.

Written and composed under sponsorship of the Guggenheim Foundation, *The Golden Apple* was turned down by numerous prospective angels before finally being staged off-Broadway, in the Phoenix Theatre. It got good, respectful notices, but hardly unqualified raves; then it caught on, moved uptown, and ended by winning the New York Drama Critics Circle award as best musical of the 1953-54 season, before falling victim to the summer heat.

Although it is called, like most plotted musicals nowadays, "a musical play," *The Golden Apple* has no spoken lines at all, and its book (unlike that of, say, *South Pacific*) is impossible to imagine as a legitimate play. All of the exposition is accomplished in song, except for that concerned with one major role that is entirely danced and mimed. LaTouche's own characterization of it is "a series of interlocking production numbers."

The story materials and the treatment of them may not charm everyone. What LaTouche has done is take as a framework

the stories of the *Iliad* and *Odyssey* and build up an elaborate parallel fable of doings in the state of Washington around the turn of the century. The combination of Homer with contemporary spice on the musical stage is certainly a well-tested one, but in *The Golden Apple* the parallelism is sometimes relentlessly pursued, sometimes virtually forgotten in favor of topical (and not infrequently anachronistic) verbal and musical conceits. The book and lyrics are always intelligent and often keenly witty, occasionally genuinely moving, but the elaboration is sometimes just stickily Intellectual with a capital "I."

But if the allusive, convoluted plotting and side-commenting is sometimes more trouble than it is really worth — especially on records, where the role of Paris, danced so charmingly and explicitly on the stage by Jonathan Lucas, has to be imagined — the score is largely crisp, imaginative, and full of astringent charm. Few show scores at all have such individual, sharply-defined musical personalities, and although on the record much of the interlocking is supplied by out-of-character narration by Jack Whiting, the best numbers — like *Going Home Together*, *The Judgement of Paris*, (even without

Mr. Lucas), and, of course, Jaye Ballard's superheated *Lazy Afternoon* — stand up very well indeed; and so do the revue lampoons of the second act, especially *Calypto* and Bibi Osterwald's wonderful *Goona-Goona*. All told, good representation of an unusual, and unusually fine, musical. Engineering: Clean, resonant, roomy-studio sound. Recommended. J. H., Jr.

THE CIMBALOM

Brahms: *Hungarian Dance No. 8*; *Romanian Rhapsody*; Traditional Czardas Group.

Dick Marta, cimbalom.

COOK 1032. 10-in. \$4.00.

THE ZITHER

The Happy Dancing Rose; *Greensleeves*; *Two Little Stars*; *Deep Down in the Valley (Da unten im Thale)* (arr. Brahms); *Barbara Allen*; *The River Seine*; *September Song*.

Ruth Welcome, zither.

If it was the purpose of *Sounds of our Times* to reproduce faithfully the sound of the zither and Hungarian cimbalom, this little disk is a success, for the sounds of the two

RCA Victor Gets in the Gruve . . .

RCA VICTOR has been reproved, ever and again, for being laggardly in its attention to the needs of the advanced or "high-fidelity" listener. It is axiomatic that giants move slowly. Once in motion, however, they often do things in a big way, and RCA Victor did so — twice in one week, as September began.

The first contribution of the Victor engineers was what some one in the advertising department chose to call "Gruve-Gard". (What was wrong with Groove-Guard?) It is best described as a palliative pointing the way to a solution of one of all LP-buyers' worst problems — the record that comes scratched by grit in its envelope, or is later scratched by grit between records on a changer. Victor's expedient (which the company promptly made available at no charge to the whole industry) is a raised lead-in edge and a raised collar around the label. In the envelope or in a stack with other records, the raised portions keep the precious grooved surfaces from harmful contact — most of the time.

The protective raised areas aren't raised

quite enough for perfect protection. In shipment the cardboard jacket probably will touch the grooves here and there. Perhaps RCA Victor's compromise derived from concern for people with record-changers, since an automatic arm would have trouble with a lead-in rim any thicker than the one they have contrived (which we tried on a Garrard RC-80 — worked fine!). Or perhaps there were warpage-problems, occasioned by the unequal cooling of the different thicknesses of vinyl. All such problems will no doubt be solved, in due time, and the noisy groove-gouge will be a thing of the past.

RCA Victor's second contribution is a 12-inch LP record entitled (in flattering imitation) *Hearing is Believing*, which reproduces old and new recordings of the same musical selections, in quick succession and startling contrast. The record is a straight promotion-piece, aimed at showing people the difference between "good old" recording and high fidelity. The company put it on the market at a flat \$1 price, and at the time of issuance there were 100,000 advance orders. Despite the jacket-chat about "New Orthophonic" sound, the net effect is bound to be a public awakening to the fact that *all makes* of records are drastically better than *any* ever were before.

In view of the industry-wide benefit of this Victor effort, it is perhaps churlish to point out that the record is phoned-up a little. The old *Whiteman Rhapsody in Blue* was better than it is made to sound here, in contrast with a new Hugo Winterhalter version, and Lawrence Tibbett's *Pagliacci* prologue much better than its reproduction as foil for a new Leonard Warren rendition (which, in fact, sounds a little echo-chambery). However, the point is made, and well, and it will do us all some good.



Leonard Warren as *Tonio* in *I Pagliacci* — his duel with Tibbett is slightly fixed.

Central European instruments come through with fine naturalness. The side devoted to the cimbalom goes even farther; it offers music well suited to this medium, performed in idiomatic and spirited fashion by a man who knows what he's about. The zither side is another matter, however. Items like *September Song*, *Greensleeves* and *Barbara Allen* are hardly the proper fare for this instrument. Besides, Miss Welcome does far too much sliding from note to note for my taste. Taken as a whole, this disk contributes little except some harmless background music for cocktails, conversation or goulash. P. A.

FRENCH KEYBOARD MASTERS

Couperin: *Le dodo ou l'amour au berceau*; *Les barricades mystérieuses*; *Les sauvêtes*; *Plaintives*; *Les ombres errantes*; *Le tic toc choc ou les maillotin*. Rameau: *L'entretien des muses*; *Les sauvages*; *Les tendres plaintes*; *Le rappel des oiseaux*; *Les cyclopes*. Ravel: *Le Tombeau de Couperin*. Debussy: *Hommage à Rameau*.

Marcel Meyer, piano.

HAYDN SOCIETY HSL-98. 12-in. 14, 15, 22, 6 min. \$5.95.

The juxtaposition of these four composers on one disk makes comparison a convenient matter. Couperin and Rameau, the eighteenth-century pair, would be better served with harpsichord performances, in which the registrational effects would give vital color and richness to their music. But the piano is a satisfactory enough medium and, in a way, illuminates the difference between the two composers: Couperin's preoccupation is with melodies and their elaboration, Rameau's with harmony and rhythm.

As to Ravel and Debussy, the latter is not adequately represented by the brief *Hommage*, but the planner of this record was quite reasonably enticed into including these tributes to their illustrious forbears. The annotator on the record jacket has an enjoyable time toying with the idea that Ravel is closer to Rameau and Debussy to Couperin, instead of vice versa as indicated by the titles.

Miss Meyer, a clean, energetic pianist, plays with a slight hardness characteristic of many French artists. The crispness of her touch in Couperin and Rameau is carried over into the twentieth-century works, helping to relate the new to the old. In fact, her delicate, relatively slow performance of the *Toccatà* from the Ravel suite is the best I know on LP. Intimate, clean sound. R. E.

FRENCH MASTERS OF THE HARPSICHORD (17th-18th centuries)

D'Anglebert: *Allemande*; *Gavotte*; *Menuet*; *Chaconne*. D'Andrieu: *Le Ramage*; *Les Amours*; *L'Hymen*. Rameau: *L'Entretien des Muses*. Couperin, Louis: *Chaconne*. Chambonnières: *Allemande la Rare*; *Courante*; *Sarabande*. D'Aquin: *Musette et Tambourin*; *Les Bergères*. Couperin, Francois: *Les Roseaux*; *Les Petits Moulins à Vent*.

Isabelle Nef, harpsichord.

L'OISEAU-LYRE OL 50028. 12-in. 47 min. \$5.95.

Miss Nef's repertoire here neatly reflects the period from Chambonnières, generally considered the founder of the French harpsi-

chord school, to Francois Couperin, its greatest exponent — roughly from the middle of the seventeenth to the middle of the eighteenth century. All have interest, but the late works, particularly those by D'Aquin, Rameau, and Francois Couperin, are lovely as well.

Sturdy rhythms are still the outstanding virtue of Miss Nef's performances. Her tempos and registration are reasonable, never virtuosic, individual, nor highly sensitive. The harpsichord tone is well reproduced.

A chronological arrangement of the music would have been preferable to the haphazard one here, but L'Oiseau-Lyre really merits censure for the bad labeling on side 2. Chambonnières' *Allemande la Rare* is incorrectly and confusingly listed as *Allemande, La Rare*, as if it were two pieces, and whereas each work on side 1 has its own band, the three Chambonnières pieces on side 2 are confined to one band, without any indication on the label as to the switch in procedure. R. E.

LYNNWOOD FARNAM ORGAN RECITAL

Bach: Variations on "O Gott, du frommer Gott." Handel: *Concerto for Organ in F Major, Op. 4, No. 5*; *Menuet from Concerto in B Flat Major, Op. 7, No. 3*. Karg-Elert: *The Mirrored Moon*. Sowerby: *Carillon in A Flat*. Vierne: *Carillon de Westminster*.

Lynnwood Farnam, organ.

CLASSIC CE 1040. 12-in. 9, 8, 4, 6, 6 min. \$5.95.

Lynnwood Farnam's name is legendary among musicians at all interested in organ music. Born in Canada, he studied in London, returning to serve successively in churches in Montreal, Boston, and New York until his death in 1930 at the age of 45. Through his recitals and teaching he left behind a unique reputation among American organists for his rare combination of virtuosity and musicianship and his fanatical devotion to perfecting his art.

In the year he died Farnam recorded the above six works on a remarkable player mechanism — a complex version of the piano roll that could reproduce a performance on a three-manual organ, including all changes in registration. They were, unfortunately, the only known recordings of any kind that he made.

The organ used in 1930 was a small, three-manual residence organ belonging to the late John T. Austin, one of the founders of the Austin Organ Company. For the present record, the player mechanism was removed from the original instrument, renovated, and installed temporarily in the organ at St. John's Church, Hartford, Conn., where Clarence Watters is organist. Familiar with Farnam's style, Mr. Watters reregistered the performances in terms of his own instrument as he believed Farnam would have.

All this trouble is worthwhile if only to satisfy modern curiosity about Farnam's style and ability, and the record would be intriguing if only to hear the lifelike effect the mechanism can create in its exact reproduction of note values. The performances themselves are distinguished, without seeming exceptional in this age of musically minded organ virtuosos. Farnam's technique was certainly outstanding, judging by this disk. His version of the Bach varia-

tions is livelier and more personal than, say, Finn Viderø's, and it has some of the rubatos that have gone out of fashion in playing baroque music. But the Bach performance is nevertheless persuasive, full of vitality and love and carefully phrased. The fine Handel works have a wonderfully sober gaiety, and the other three pieces, highly pictorial, are played with brilliance and taste. In its clarity and presence the sound is excellent, as it usually is from Classic. R. E.

NICOLAI GEDDA Opera Recital

Tchaikovsky: *Eugen Onegin*: Lenski's aria. Massenet: *Werther*: *Pourquoi me réveiller?* Bizet: *Les Pêcheurs de Perles*: *Je crois entendre encore*. Massenet: *Manon*: *En fermant les yeux*. Auber: *La Muette de Portici*: *Du pauvre seul ami fidèle*. Gounod: *Koméo et Juliette*: *Ab! Leve-toi soleil*. Ponchielli: *La Gioconda*: *Cielo e mar*. Verdi: *Rigoletto*: *Parmi veder le lagrime*. Flotow: *Martha*: *Ach, so fromm* (i.e. — *M'appari*). Donizetti: *L'Elisir d'Amore*: *Una furtiva lagrima*. Donizetti: *La Favorita*: *Spirito gentil*. Cilea: *L'Arlesiana*: *E la solita storia*.

Nicolai Gedda (r). Philharmonia Orchestra, Alceo Galliera, cond.

ANGEL 35096. 12-in. \$5.95 (factory sealed); \$4.95 (thrift pack).

Churlish though it may be to say so, this record is more likely to make money than artistic reputations. It may very well bring in the dollars from people who have admired Nicolai Gedda as a Lehar operetta singer and who have learned to trust the Angel on the label. Otherwise, it has precious little excuse for existing, and its release does no one credit. All it proves is that Mr. Gedda is still unformed as an artist. His singing, simply as singing, is promising. But he has neither enough technical polish nor operatic sophistication really to project any of these arias completely, all the way through. Accompaniments: all right. Engineering: excellent. Not recommended. J. H., Jr.

KENTUCKY MOUNTAIN SONGS

Traditional songs and ballads and dulcimer music from the Kentucky mountain country: *Cedar Swamp*; *Nottamun Town*; *The Hangman Song*; *Sister Phoebe*; *False Sir John*. Dulcimer pieces: *Shady Grove*; *Old King Cole*; *Skip to My Lou*; *Bachelor's Hall*; *The Girl I Left Behind Me*; *Jemmy Taylor-O*; *Killy Kranky*; *The Lonesome Dove*; *Old Woman and Pig*; *The Little Sparrow*; *Goin to Boston*.

Jean Ritchie, singer with guitar and dulcimer player.

ELEKTRA ELK-25. 10-in. \$4.45.

Jean Ritchie is a fine singer from a famous singing family. Something over 40 years ago, the great British folk-song scholar Cecil Sharp wrote pessimistically that "The English ballad is moribund; its account is well-nigh closed." What he meant was that, with increasing industrialization in England and Scotland, nobody really sang and handed down the old songs any more. Then, less than 10 years later, he found in our Southern mountains a living tradition of folk songs

Continued on page 78

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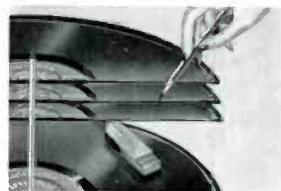
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- E. *Richard Strauss in High Fidelity: Ein Heldenleben, Chicago Symphony, Reiner. Long Play, \$5.95; "45 EP" \$5.72
- F. *Chopin: Piano Concerto No. 1, Rubinstein: Los Angeles Phil., Walenstein. Long Play, \$5.95; "45 EP" \$5.72
- G. *Moussorgsky: A Night on Bare Mountain, Prelude, Dance of the Persian Maidens, Entr'acte (Klovantchina), Glière: Russian Sailors' Dance, Rimsky-Korsakoff: Russian Easter Overture, Borodin: In the Steppes of Central Asia, Stokowski and his Symp. Orch. Long Play, \$5.95
- H. Verdi: Falstaff (complete), NBC Symp., Toscanini. Long Play, \$17.85
- I. *Moussorgsky: Pictures at an Exhibition, Franck: Psyche et Eras, NBC Symp., Toscanini. Long Play, \$5.95
- J. Toscanini Conducts Wagner, NBC Symp., Toscanini. Long Play, \$11.90
- K. *Schubert: Symphony No. 9, NBC Symp., Toscanini. Long Play, \$6.95
- L. *Toscanini Plays Your Favorites, NBC Symp., Toscanini. Long Play, \$5.95
- M. *The Great Music Themes of Television, Hugo Winterhalter's Orch. Long Play, \$4.19
- N. The Ballet, Boston Pops, Fiedler; Stokowski and his Symp. Orch., Toscanini, NBC Symp.; Boston Symp., Munch; Members of the Boston Symp., Monteux. Long Play, \$19.95
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RCA VICTOR
FIRST IN RECORDED MUSIC



MISCELLANY

Continued from page 75

and folk singing. He heard old songs and songs he had never known existed, and it is actually only through performances noted in this country that the tunes of many of the ballads in the great Child collection are known at all. One of the families Sharp heard was the Ritchie family — Balus and Abbie Ritchie and their 13 children. This is Jean Ritchie's family. Once the singing Ritchies had been, so to speak, "discovered," scholars and song collectors almost literally beat a path to their doors, and after Jean Ritchie got out of college she came to New York to teach and sing; she has pretty much made a career of singing the music she grew up with, and this is her second recording for Elektra.

It is just as fine as the first. There may be a question in some minds as to just how untouched by outside musics and ways of speaking a singer can remain who has travelled so much and been thrown in social contact with so many different kinds of people. For purposes of enjoyment, the question isn't really very relevant; and, in Miss Ritchie's case, scholarly authenticity is hardly in question at all. Any kind of folk singing, real folk singing, is passed down by oral tradition. No two singers ever do sing exactly the same way, anyhow. So long as there isn't any surreptitious slicking up of traditional songs you can't really legitimately take any folk singer to task for doing them his way; the only valid question is how well he does them. However, Miss Ritchie is tradition-conscious and bent on reproducing as nearly as possible the way her songs were done by the folks she heard when she was a little girl. This is all to the good so long as it doesn't constrain her, which it doesn't seem to do at all.

To a more easterly southern ear, she sounds not to have changed much this side of Kentucky, and she is a fine artist — for folk singing is no less a high art out of its home territory than in it, and the Ritchie family didn't win the ears of their neighbors around Viper, Kentucky, just by being natural and unspoiled. Jean's voice is a light one, very pretty on some notes, just useful most of the time. What she has, though — most exceptionally — is a hairline-accurate ear and a really marvellous gift for phrasing plastically and meaningfully within a steady rhythmic frame. She is certainly natural and authentic, but singing anything so well has to be called art. She is a real charmer in family variants of old songs, and she is also a very good pick player of the dulcimer. There are both notes and full texts, and the record itself is protected by a strong little plastic inner envelope. Engineering: intimate, lifelike, with especially good surfaces. Very highly recommended as scholarship or art or entertainment or all three. J. H., Jr.

A MUSIC BOX OF HYMNS

Willie Thomas Jones conducting the Vanguard Choral; Music Boxes from the Bornand Collection. VANGUARD VRS-450. 12-in. 51 min. \$5.95.

As the blurb on the jacket indicates, "included in this recording are all the old

favorites — *Come Thou Almighty King, Just As I Am, He Leadeth Me, Beautiful Saviour* — and many others which have brought comfort and joy to millions."

The music boxes are indeed remarkable, but the choral singing leaves something to be desired. D. R.

MUSIC MINUS ONE

Recorder Playing: Soprano Recorder. (With Score and Instructions for Soprano Recorder). Erich Katz, La Noue Davenport.

CLASSIC EDITIONS CE MMO 202. 12-in. \$5.95 plus \$2.50 for score. \$8.50 for Recorder. Set \$16.95.

For prospective recorder players, this will provide a sweetened way to learn the rudiments. It progresses in easily mastered steps, while enabling the player to practice what he has learned by playing simple



Baritone Gérard Souzay. His biography may get tiresome, but his singing never does.

works in accompaniment with the record. The nicely diversified selections chosen are edited by the musical director of the (American) Recorder Society.

Of course, for someone who is seriously interested in learning to play the recorder, there is no alternative to sitting down and learning the fingering and technique, but the record may serve as an enticement.

The Music Minus One series is a boon to amateurs who are not likely to have the opportunity of playing with chamber or orchestral groups, but it does definitely limit the individual in freedom of expression and interpretation. JOAN HELLER

A DAVID OISTRAKH RECITAL

Prokofieff: *Cinderella* — Five Excerpts (arr. Fichtenholz). Rachmaninoff: *Vocalise*. Tchaikovsky: *Waltz-Scherzo, Op. 34; Meditation, Op. 42*. Brahms: *Hungarian Dances Nos. 9, 8 and 5* (arr. Joachim). Glazounoff: *Meditation, Op. 32*. Khachaturian: *Chanson Poème; Dance in B Major*. David Oistrakh, violin; Vladimir Yampolsky and I. Kollegorskaya, piano. VANGUARD VRS 6020. 12-in. \$5.95.

David Oistrakh, the phenomenal Russian violin virtuoso, has been receiving better

treatment from the recording engineers during recent months. With the exception of occasional distortion — notably in the Rachmaninoff *Vocalise* — his tone emerges on this disk with considerable naturalness and glow. Most of the pieces in the present collection are of the encore variety, but all are interpreted with loving care. Most interesting are the five excerpts from Prokofieff's ballet *Cinderella* — *Waltz, Winter Fairy, Gavotte, Passepied* and *Mazurka* — and the lilting Tchaikovsky *Waltz-Scherzo*. P. A.

OLD FRENCH AIRS

Old French Airs: Couperin: *Chanson Louis XIII* (17th century). Pierre Guédrón: *Cette Anne si belle* (1615). Anonymous: *Tambourin* (18th century; coll. Julien Tiersot). Antoine Boesset: *Me veux-tu mourir?* (ca. 1620; arr. Germaine Tailleferre); *Cachez, beaux yeux* (1615; arr. Arne Dorumsgaard). Anonymous: *Ma bengère non légère* (1613; coll. Gabriel Bataille). Anonymous: *Noël Auxois* (17th century; coll. Charles Masson; arr. Maurice Emmanuel). Anonymous: *Brezairola* (arr. Joseph Cantaloube). Anonymous: *Malurous qu'o uno fenno* (arr. Joseph Cantaloube).

Gérard Souzay (b). Jacqueline Bonneau' piano.

LONDON LD 9109. 10-in. \$2.95.

This little disk is a real treasure for those who respond to the charms of archaic and off-the-trodden-path musics like these — pre-baroque court airs and traditional songs of the kind collected in the Auvergne by Joseph Cantaloube. All those included are of the very loveliest, and they are sung with exquisite taste and natural grace — without affectation, and totally without the gloomy dedication that lays a pall on so many performances of old music. In view of Jacqueline Bonneau's sensitive playing, it may be ungrateful to say so, but it would be marvellously inspiring to be able to look forward to many more explorations by Gérard Souzay of the rich stores from which these few songs are drawn, but with the accompaniment lines (especially those for lute) realized by some instrument less intrusive than a modern piano. Absolute musicological authenticity might not ever be achieved, but justice of timbre and balance might very well be, and without smothering the music itself under scholarship. No texts, and notes that might be much clearer if more space were given to them and less to the long, ubiquitous biography of Mr. Souzay. I, for one, have it practically memorized by now, and would much rather have the space occupied by the words of songs. Engineering: clear and intimate — too intimate so far as the piano is concerned. All told, special but delightful. J. H., Jr.

A PARIS

A Paris; Toi, tu ne résembles à personne; Bal, petit bal; Tous les mots; D'amour et d'eau fraîche; Les routiers; L'île St. Louis; Les forains; La chanson de scaphandrier.

Eric Amado, baritone; Michele Arnaud, soprano; Aimé Doniat, baritone; Miche-

Continued on page 80

JOSEPH LEVINE conducting the

BALLET THEATRE ORCHESTRA



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JOSEPH H. KITCHIN *Cedar Rapids Gazette*

"Trained and perfected in their art, these players present the music as the foundation of the dance rather than as a concert performance. Even through the phonograph speaker, the poetry and drama of motion are clearly defined in these recordings."

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Seattle Post Intelligencer

"Definitive performances of Chopin's 'Les Sylphides,' which restores the poetry sometimes mislaid by touring companies... 'Princess Aurora'...sweeping and grandiose..."

CHOPIN: *Les Sylphides*

TCHAIKOVSKY: *Princess Aurora*

P-8193



ANTHONY LEWIS

Washington News

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AARON COPLAND: *Billy The Kid*

WILLIAM SCHUMAN: *Undertow*

P-8238



Incomparable High Fidelity
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**Commemorating
Ballet Theatre's
Fifteenth Anniversary**

ANTHEIL: *Capitol of the World*
(Solo Dance by Roy Fitzell)

BANFIELD: *The Combat* P-8278

OFFENBACH: *Suite from Bluebeard*
Suite from Helen of Troy P-8277

Dialing Your Disks

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

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

required 800-cycle turnover; some foreign 78s are recorded with 300-cycle turnover and zero or 5-db treble boost. One-knob equalizers should be set for proper turnover, and the treble tone control used for further correction if required. In all cases, the proper settings of controls are those that sound best

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

*Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.
¹Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.
²Some older releases used the old Columbia curve, others old AES.

MISCELLANY

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lene Dax, soprano; Remi Clary, tenor. Orchestra, M. Philippe-Gerard, cond. VANGUARD VRS 7017. 10-in. 25 min. \$4.00.

An agreeable sampling of French popular songs which were the vogue in Paris about two years ago. The melodies are all attractive, the singing is mercifully free of the vocal affectations that American "pop" singers find so necessary, and the recording is excellent. Except for *Bal, petit bal* which was interpolated in *New Faces of 1952*, the songs will be unknown to most people, though this should be no deterrent. J. F. I.

PARISIAN SONGS OF THE SIXTEENTH CENTURY

(Composers: Sermisy, Passereau, Janequin, Certon, Hesdin, Gardane, Sandrin, Nicolas, Rore, Costely, Goudimel, Le Jeune, Boni, Bonnet) Vocal Ensemble, Fernand Lamy, cond. L'OISEAU-LYRE 50027. 12-in. 49:20 min. \$5.95.

From the very opening grooves of this recording, it is apparent that this chorus and its conductor know what they are about. One will not find here any evidence of "slick" vocalism nor of the seeking after effects. These performances are completely apposite to the music being sung; this chorus has style.

The music — 21 pieces by 14 composers — is lovely, and certainly unusual. In view of the high quality of the music, the performance, and the recording, it is a pity that London could not (or did not) go one step further, and supply the texts. The jacket notes contain brief biographical sketches of the composers, but one must listen to all 21 selections without either the original French texts, or the translations. D. R.

PIANO — THE ROMANTIC FABRIC

Chopin: *Fantasia in F Minor*. Granados: *The Maiden and the Nightingale*. Liszt: *Hungarian Rhapsody No. 12*. Scriabin: *Nocturne for the Left Hand Alone, Op. 9, No. 2*.

Samuel Sorin, piano. COOK SOUNDS OF OUR TIMES 1038. 10-in. 11, 6, 9, 6 min. \$4.

In its customary way, Cook has reproduced with 100-percent realism the sound of a piano. I am tempted to say that a piano never sounds this good in concert; it is true that concert performances on the piano are rarely heard under such advantageous circumstances, in this ideal state of maximum resonance without blur. Mr. Sorin gives a

Continued on page 82



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LES SYLPHIDES (Chopin) and GAITÉ PARISIENNE (Offenbach): "From now on, the musicians and music lovers of the world must look to Philadelphia alone for their standards" writes Virgil Thomson in the *New York Herald Tribune*. You'll see what this eminent critic means when you hear this lush performance of "Sylphides" coupled with highlights from the fabulous recording of the Offenbach work. ML 4895

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MISCELLANY

Continued from page 80

youthfully dashing performance of the Chopin Fantasia, and the Granados is lyrical without being as silken as possible. With his splendid technique and careful observance of markings in the Liszt rhapsody, he creates real excitement, and in the tricky Scriabin étude, one hand ably does the work of two. Performances that are note perfect and musically promising. R. E.

POEMS AND SONGS OF THE SEA

Oscar Brand, baritone; Bill Forrest, reader.

AUDIO MASTERPIECES LPA 1220. 12-in. 41 min. \$5.95.

With side one of my review copy being badly off center, my listening was confined to one half of this program of poems and songs of the sea. I doubt that my pleasure was cut in half though, for Oscar Brand's

breathy voice and strenuous efforts to dramatize these songs seemed highly inappropriate. Even less successful were the vehement readings of Bill Forrest, which robbed even Masefield's *Sea Fever* of all beauty. Very close-to recording. J. F. I.

GIANNI POGGI

Opera Arias

Giuseppe Verdi: *Luisa Miller*: *Quando le sere al placido. Il Trovatore*: *Ab! si, ben mio; Di quella pira*. Giacomo Puccini: *Manon Lescaut*: *Donna non vidi mai. Gianni Schicchi*: *Firenze è come un albero fiorito*. Giordano: *Andrea Chenier*: *Come un bel dì di maggio. Fedora*: *Amor ti vieta*. Gianni Poggi (t). Orchestra of the Accademia di Santa Cecilia, Rome; Alberto Erede, cond.

LONDON LD 9106. 10-in. \$2.95.

Although he is only a little more than 30 and never has appeared in this country, Gianni Poggi is already known here by enthusiasts of operas on records as one of the best of active Italian tenors. There

can be no serious questioning of his right to international status, and if he were to be engaged by the Metropolitan the most appropriate reaction would be one of pleasure and cordial interest. However, there is a difference between the listening climate surrounding a complete opera performance and that surrounding a series of disconnected arias such as this. In the one case, the listener is hearing a total performance in which the aria is important but not defining. In the other, all he has to hear is the aria. And however partial or even erroneous an idea he may get of the singer's whole capability, he does have a right to assume that these particular arias wouldn't have been excerpted for this particular singer unless they were going to be sung with some kind of special excellence. The point of all this — and it seems unfair not to make it — is that Gianni Poggi, on the weight of the evidence, is a considerably better opera singer than this record might lead a critical listener to think.

The voice itself is not tremendously powerful. It sounds as a big lyric voice

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It Ain't Necessarily Oompah: The Concert Band

TIME WAS when any self-respecting composer turned up his nose if a band happened to come within earshot. Band music was quite obviously the crassest form of a noble art, lacking even the rough-hewn honesty of folk-music.

The band-rabble tried to assuage their wounded egos by becoming the world's nattiest dressers. Fresh from college courses in "Marching Tactics," with fourragères dangling and epaulets at full tilt, they twirled batons and strutted their stuff to the measured monotony of four-four time.

Band music today has achieved at least middle-class respectability. Holst and Vaughan Williams broke the ice in England; Prokofieff and Shostakovich reconciled the grand manner and the band manner for Russian People's Music and such; even Stravinsky, Schönberg and Milhaud have succumbed. Dozens of our own reputable symphonists have made friendly overtures in the direction of the once-heckled band. As a market for scores it's profitable, and still growing.

The Eastman Symphonic Wind Ensemble is no ordinary band. At full strength it could drown out most orchestras twice its size. On one of the records of the new Mercury series featuring it (three have been issued) it plays marches by Sousa, et al., with enough virtuoso flourish and parade-ground precision to make even a German bandmaster turn Kelly green. But ESWE-founder Frederick Fennell has made a special point of cultivating a new repertoire. To enlist American composers' support, he's urged them to "lay aside whatever unpleasant connotations the term 'band' might bring to mind." The to whose "Concert Band Masterpieces" Fennell conducts with such obvious enthusiasm are certainly done that much. Still, what new ideas or notions do they arrive at? Apparently, that the tuba is a fine instrument to syncopate against.

The collection is peppered with pleasant

dissonances, presumably to mark it "modern," but is so full of platitudes that the authors seem to be addressing a high school convocation. Reproduction on all three disks is crisp and clean-as-a-whistle; but there are few spots, musically, that provide any tonal excitement. Owen Reed's *Fiesta Mexicana* is easily the brightest. A sharp breeze whistles through his brasses, and he has an engaging, straightforward way of handling chimes, drums and wood-blocks. Persichetti's *Divertimento* parades a succession of short movements that strike occasional sparks of wit. His *Psalms* stalks along majestically like a Baroque chorale until it defeats its own purpose with blatant jazzierie. The Mennin *Canzona* builds up an impressive head of live rhythmic steam before the stock climax is reached; Thomson's *Solemn Music* is every bit as solemn as any one could wish; Hanson's *Chorale* maintains a sort of Puritan strength only to fall before the martial booming of the *Alleluia*.

Morton Gould's *Ballad* belongs to the



Frederick Fennell, leader of the Eastman Symphonic Wind Ensemble. Not all American composers are quite at ease with brasses.

Hollywood frontier country, where the Ravellian spring bubbles and the setting sun casts its Miklos Rozsate glow. Piston, in *Turnbridge Fair*, takes the concert band with a healthy grain of salt, mixing delightful clodhopper rhythms with urban sophistication. The *Commando March* by ex-airman Samuel Barber is on old-fashioned quickstep sporting a crew cut. Robert Russell Bennett's *Old American Dances* are deftly scored, wear homespun, and a toothpaste smile. William Schuman makes some profound observations on the *George Washington Bridge* but the piece lacks the main advantage of the actual bridge: That it takes you from one end to the other by the shortest route.

FREDERIC V. GRUNFELD

THE CONCERT BAND

Persichetti: *Divertimento for Band*; Gould: *Ballad for Band*; Schuman: *George Washington Bridge*; Bennett: *Suite of Old American Dances*; Piston: *Turnbridge Fair*; Barber: *Commando March*.

Eastman Symphonic Wind Ensemble; Frederick Fennell, cond.

MERCURY MG 40006 12-in. \$5.95.

Reed: *La Fiesta Mexicana*; Mennin: *Canzona*; Persichetti: *Psalms*; Thomson: *A Solemn Music*; Hanson: *Chorale and Alleluia*.

Eastman Symphonic Wind Ensemble, Frederick Fennell, cond.

MERCURY MG 40011 12-in. \$5.95.

Sousa: *Fairest of the Fair*; *Manhattan Beach*; *The Blackhorse Troop*; *Daughters of Texas*; *Rifle Regiment*; *Corcoran Cadets*; *Hands Across the Sea*; *Semper Fidelis*; Jenkins-Neff: *Pieces of Eight*; Hanson: *March Carillon*; Goldman: *Cbeerio*; Fillmore: *His Honor*; Bigelow: *Our Director*; Alford: *Glory of the Gridiron*; King: *Pride of the Illini*; Bagley: *National Emblem*.

Eastman Symphonic Wind Ensemble, Frederick Fennell, cond.

MERCURY MG 40007 12-in. \$5.95.

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MM101 LP 33 1/3 — Gordon Staples: A brilliantly executed violin recital featuring William Kroll's *Banjo and Fiddle*, Pablo Sarasate's *Malaguena*, Serge Prokofiev's *March (The Love for Three Oranges)*, Karol Szymanowski's *La Fontaine d'Arethuse*, Manuel de Falla's *Danse Espagnole*, and Claude Debussy's *Sonata (No. 3) for Violin and Piano*. The piano accompanist is George Silfies.

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MM104 LP 33 1/3 — James MacInnes: Chopin and Mozart revealed through the unencumbered vision of a young pianist whose recent debut with Dmitri Mitropoulis and the New York Philharmonic Orchestra aroused enthusiastic praise from New York critics. Played are Chopin's *Three Etudes (posthumous)*, and *Polonaise-Fantaisie in A Flat (Opus 61)*, and Mozart's *Sonata in D Major, Gigue in G Major* and *Menuetto in D Major*.

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MISCELLANY

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rather than a dramatic one — not the plushy, sensuously lovely, Gigli kind of lyric voice, but the clear, bright kind that makes its effect through the ring of good metal. And it is well used, typically, with very little mannerism or dallying with superficial effects. Least satisfactory is the side given over to Verdi. Poggi's *Ab! si, ben mio* is very elegant, but there really is little excuse for casting this voice to sing *Di quella pira*, and no excuse at all for a *prestissimo* clip that makes it sound (anyway) almost as if the tape had been speeded up to produce the interpolated Cs. Nor does the singer do either himself or one of Verdi's most lovely melodies full justice in *Quando le sere al placido*. The Puccini-Giordano side is better, but even here none of the arias is accomplished as fully as should, and could, be. Yet — for all these denigrating comments — Mr. Poggi is an attractive singer and the record is worth having. Sound: good-grade London. J. H., Jr.

THE BEST OF JAZZ

By John S. Wilson

THE TAL FARLOW ALBUM

NORGRAN MG N-19. 10-in. 25 min. \$3.85.

Tal Farlow, Barry Galbraith, guitars; Oscar Pettiford, bass; Joe Morello, drums.

If There Is Someone Lovelier Than You; With the Wind and the Rain in Your Hair; My Old Flame; Gibson Boy; You and the Night and the Music; Love Nest; Blues in the Closet; Everything I've Got.

Tal Farlow is a guitarist who obviously understands the potential of his instrument and is not afraid to explore it. He even goes adventuring down among the usually ignored bass strings. He plays with a flowing, floating development of ideas in which there are faint echoes of Django Reinhardt or possibly Charlie Christian. On these selections, he displays a fondness for a fast, swinging beat which gives his work a lilting gaiety, all too often missing in today's guitar playing. Add to this his ability to evade the obvious even when it seems inevitable and the result is a distinctly superior disk. Farlow is the whole show on every number except *Gibson Boy*, a duet on which he single strings it in front of Barry Galbraith's chording.

TURK MURPHY and WALLY ROSE

The Music of Jelly Roll Morton

COLUMBIA CL 559. 12-in. 53 min. \$3.95.

Don Kinch, trumpet; Bob Shott, trumpet and tuba; Turk Murphy, trombone; Bob Helm, clarinet; Wally Rose, piano; Dick Lammi, banjo; Freddie Crewes, tuba.

Kansas City Stomps; Sweet Substitute; Frog-i-more Rag; Tom Cat Blues; London Blues; Sidewalk Blues; Mr. Jelly Lord; Big Fat Ham;

Jelly Roll Blues; Stratford Hunch; Wild Man Blues; Shreveport Stomp; Milenberg Joys; 35th Street Blues; New Orleans Blues; The Pearls.

JELLY ROLL MORTON

Classic Jazz Piano, Vol. 1

RIVERSIDE RLP 1038. 10-in. 23 min. \$3.95. Jelly Roll Morton, piano.

Grandpa's Spells; Shreveport Stomp; Kansas City Stomps; Stratford Hunch, Bucktown Blues; Big Fat Ham; Perfect Rag; Tom Cat Blues.

Classic Jazz Piano, Vol. 2

RIVERSIDE RLP 1041. 10-in. 23 min. \$3.95. Jelly Roll Morton, piano.

King Porter; New Orleans Joys; Wolverine Blues; London Blues; Froggie Moore; Jelly Roll Blues; Mamamita; Tia Juana.

While Victor is taking its own sweet time about allowing common ears once more to hear Jelly Roll Morton's band versions of his classic jazz creations, it is good to have these stabs in that direction by Turk Murphy's group. Murphy's efforts are not thoroughly satisfying but they quite definitely have their moments. When Bob Short or Don Kinch add their trumpets to Murphy's trombone and Helm's clarinet, the ensembles usually produces a properly rounded sound. *Mr. Jelly Lord, Big Fat Ham, Milenberg Joys* and *New Orleans Blues* are amply benefited by their presence. Helm, an erratic soloist who can switch in a matter of seconds from a beautiful tone to a maulin, syrupy sound, is much more dependable when he's noodling around in support of another instrument. In this manner, he teams happily with Murphy on *Frog-i-more Rag*, with Short's tuba on *London Blues* and with Rose on *New Orleans Blues* and *The Pearls*. Rose is a pianist who has practically nothing in common with Morton but at times his scampering manner of playing is helpful. Despite the ins and outs of the musicians, however, Morton's compositions are so indestructible that when they are played with as much spirit as they are on this disk their pleasures are inescapable.

Meanwhile, Riverside is assiduously restoring to availability some of Morton's definitive solo performances of his compositions. The two disks of *Classic Jazz Piano* are made up of sides he cut for Gennett in 1923 and 1924. The recording is consonant with those times and the LP restorations are about as good as could be hoped for. The performances, as the title quite justly claims, are classic and so are the selections.

LAWSON-HAGGART JAZZ BAND

Louis' Hot 5's and 7's

DECCA DL 5533. 10-in. 25 min. \$3.00.

Yank Lawson, trumpet; Lou McGarity, trombone; Bill Stegmeyer, clarinet; Lou Stein, piano; George Barnes, guitar; Bob Haggart, bass; Cliff Leeman, drums.

Cornet Chop Suey; Skit-Dat-De-Dat; Potato Head Blues; Gully Low Blues; Heebie Jeebies; Melancholy Blues; Wild Man Blues; King of the Zulus.

South of the Mason-Dixon Line

DECCA DL 5529. 10-in. 22 min. \$3.00.

Lawson, Billy Butterfield, trumpet; McGarity, Cutty Cutshall, trombone; Stegmeyer,

clarinet; Peanuts Hucko, tenor saxophone; Stein, piano; Barnes, guitar; Haggart, bass; Leeman, drums.

Alabamy Bound; Georgia on My Mind; Moon Over Miami; Tennessee Waltz; Mississippi Mud; I'm Coming Virginia; Louisiana; Cryin' for the Carolines.

While there is no denying that the Lawson-Haggart versions of the Louis Armstrong pieces are, in general, denatured and largely drained of their original character, there is also no denying that Lawson plays an uncompromisingly brilliant trumpet and that Lou McGarity is possessed of a trombonistic exuberance of a particularly beguiling nature. It follows that if there is little of Louis in the *Hot 5's and 7's* set, there is much of Lawson and McGarity under high steam and this, taken on its own merits, is a thing to be thankful for. There is also an occasional shot of Bill Stegmeyer's pleasant clarinet but, unfortunately, there is also somewhat of George Barnes on solo guitar, a misplaced sound in these surroundings, and of Lou Stein's routine piano, simply misplaced.

When the augmented Lawson-Haggart group ventures *South of the Mason-Dixon Line* they hit a slightly better average since, for one thing, they are not competing with definitive versions of the numbers they play. Again it is the bravura manner of Lawson and McGarity which drives the group but in these selections there is a balanced approach so that Barnes, for instance, is used in solo style only where he can be particularly effective, i.e., setting a deep blue mood for *Cryin' for the Carolines*. Besides the traditional antics indicated by the titles, there is some cutting of new ground as in the group's swinging version of the treacly *Tennessee Waltz* which is appropriately listed as a "stomp."

Both of these disks are full of spirited playing which occasionally devolves into the easy slickness of a night at Nick's but on the whole is distinguished by its vitality and drive. The recording is excellent.

JAZZ STUDIO

DECCA DL 8079. 12-in. 40 min. \$4.85.

Herb Geller, alto saxophone; Jimmy Giuffre, clarinet, tenor and baritone saxophones; Don Fagerquist, trumpet; Milt Bernhart, trombone; John Graas, french horn; Marty Paich, piano; Curtis Counce, bass; Howard Roberts, guitar; Larry Bunker, drums.

Laura; Here Come the Lions; Paicheck; Graas Point; Darn That Dream; Do It Again.

A collection of brightly conceived, tightly arranged and decorously played West Coast jazz. More and more the element of swing is becoming dominant in the Pacific jazz school and on this disk it is particularly — and happily — evident. The musicians gathered for this session are an unusually creative and self-controlled group, qualities which are reflected in their work on these six selections. Herb Geller's imaginative and spirited playing on alto saxophone, John Graas' polished jazz interpretations on french horn and Curtis Counce's compelling bass (notably displayed on *Paicheck*) stand out even in this fast company. The one sour note is contributed by the usually dependable Milt Bernhart whose playing is

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APOLOGY

— and a promise!

Last month's announcement (see right) of W-LAB 7002 put us on a spot. Initial response swamped us, while custom manufacture does not permit usual commercial schedules. To you who have written asking "when?" and "where?": our apology. W-LAB 7002 is now being delivered, as quickly as manufacture permits. Your dealer has it or will have it, soon. And our promise: we'll not again be caught short.

The next release in the Laboratory Series (Giere's *The Red Poppy*) is being advanced. It will be ready when this ad appears. To all who received first deliveries of W-LAB 7002 and wrote such glowing praise: our gratitude. Such reception is an unforgettable thrill!

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OCTOBER, 1954

BEST OF JAZZ

Continued from page 84

marked, inexplicably, by tastelessness and a triteness that often sounds mocking. This is balanced, considered jazz in the modern manner, carefully recorded.

JOHNNY HODGES

Memories of Ellington

NORGRAM MGN-1004. 12-in. 31 min. \$4.85.

Johnny Hodges, alto saxophone; Ben Webster, Flip Phillips, Al Sears, tenor saxophone; Lawrence Brown, trombone; Emmett Berry, trumpet; Leroy Lovett, piano; Lloyd Trotman, bass; Sonny Greer, drums.

In a Mellow Tone; I Let a Song Go Out of My Heart; Don't Get Around Much Any More; Come Sunday; I Got It Bad and That Ain't Good; Sophisticated Lady; Day Dream; Solitude; Good Queen Bess.

The lovely liquid tones of Johnny Hodges' alto saxophone return to home territory on this disk. Even though he has led his own group for several years, Hodges is still an integral part of the total Ellington concept and he is never better than when he is working in that metier. His playing on these selections, most of which he must have repeated hundreds of times, is as fresh and warm as if he had just worked out his solos. Although this is essentially a showcasing of Hodges, the very dependable Lawrence Brown gets in a few rich licks and Emmett Berry's pungent trumpet makes an occasional telling appearance. It is a well-chosen, reminiscent collection. Its least familiar selection, but possibly the best in this rendition, is the moving *Come Sunday* from Ellington's *Black, Brown and Beige*.

HOW HI THE FI

A Buck Clayton Jam Session.

COLUMBIA CL 567. 12-in. 56 min. \$3.95.

Buck Clayton, Joe Newman, trumpets; Urbie Green, Benny Powell, trombones; Lem Davis, alto saxophone; Julian Dash, tenor saxophone; Charlie Fowlkes, baritone saxophone; Sir Charles Thompson, piano; Freddie Green, guitar; Walter Page, bass; Jo Jones, drums.

Sentimental Journey; Moten Swing.

Clayton, Joe Thomas, trumpets; Green, Trummy Young, trombones; Woody Herman, clarinet; Davis, alto saxophone; Dash, Al Cohn, tenor saxophone; Jimmy Jones, piano; Steve Jordan, guitar; Page, bass; Jones, drums.

How Hi the Fi; Blue Moon.

George Avakian's efforts to produce relaxed studio jam sessions start paying off with this disk. One side, containing *Sentimental Journey* and *Moten Swing*, dates back to the session which produced the first Buck Clayton Jam Session and has some of the merits and weaknesses of that disk. On the favorable side are the pointed trumpet work of Joe Newman, Sir Charles Thompson's elfin piano and the sturdy bottom provided by Charlie Fowlkes' baritone saxophone. But there's also an uncertainty which makes *Moten Swing* seem rather delicate and subdued instead of properly driving.

How Hi the Fi and *Blue Moon* come vividly and fully to life, however. Prodded by the exhilarating beat of *How Hi the Fi*, the soloists achieve some particularly happy efforts. Trummy Young's trombone is swingingly urgent, Joe Thomas' trumpet sure and clean, Jimmy Jones' piano economically meaningful. In this company, Woody Herman's clarinet sounds at home for the first time in ten years. And Buck Clayton, a mere shadow of his potential at the earlier sessions, rises to the occasion with a series of magnificent appearances. The general level of the playing can be judged from the fact that there are three saxophone soloists and, except for Lem Davis' opening gambit, they all play with taste and vitality. On *Blue Moon*, taken at a moderate rock, the group demonstrates that a ballad doesn't necessarily have to be dragged to a slow death and the soloists again are a joy to hear. So far as performance is concerned, Avakian appears to be on the right track. As to the recording, the fi is quite definitely hi.



The Duke. Now he talks like Fred Allen, but the music remains genuine Ellington.

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

Seattle Concert

VICTOR LJM 1002. 12-in. 56 min. \$4.85.

Skin Deep; Sultry Serenade; Sophisticated Lady; Perdido; Caravan; Harlem Suite; The Hawk Talks; Ellington Medley; Jam with Sam.

Ellington '55

CAPITOL W 521. 12-in. 43 min. \$4.97.

Rockin' in Rhythm; Black and Tan Fantasy; Stompin' at the Savoy; In the Mood; One O'Clock Jump; Honeysuckle Rose; Flying Home; Happy Go Lucky Local.

The present Ellington band, recorded two years apart (*Seattle* in 1952 and *Ellington '55* in 1954), still bears the Duke's unmistakable hand as evidently as ever in the ensembles. However, a few of his current soloists seem to have lost sight of some numbers' motivations. The Seattle concert is notable for its individual showpieces—Britt Woodman's trombone on *Sultry Serenade*, Willie Smith's alto saxophone on *Sophisticated Lady*, the familiar Juan Tizol introduction to *Caravan*, Jimmy Hamilton's strong clarinet also on

Caravan and the Duke's piano medley of his compositions. Along with this there is a good deal of fustian and splashes of rococo which are scarcely appropriate to the Ellington picture. Ellington's amusingly urbane introductions to the numbers have been retained in the recording and it is of passing interest to note that he is getting to sound more and more like Fred Allen (in timbre, not content).

Ellington '55 is an odd and rather amusing kettle of fish in that it shows the Duke doing something he has rarely done before—invading other bands' territory. There is a quaint charm in the efforts of the heavy Ellington band to make like Count Basie's light fingered group on *One O'Clock Jump*—they play the notes all right but the way they play them just misses the point. They are similarly defeated by *In the Mood* despite the Duke's valiant effort to give it an Ellingtonian twist by attacking it as a train piece. The standard Ellington compositions on this disk fare much better, having the solid basis of Ellington tradition, spiced by the personalities of the present group of Ellington soloists. Even here, however, some of the solo work is marred by pointless over-decoration.

CLAIRE AUSTIN SINGS THE BLUES

GOOD TIME JAZZ L 24. 10-in. 26 min. \$3.00.

Kid Ory, trombone; Don Ewell, piano; Ed Garland, bass; Minor Hall, drums; Claire Austin, vocals.

The World's Jazz Crazy; Down Hearted Blues; See See Rider; Good Time Flat Blues; Careless Love; Nobody Knows You When You're Down and Out; Mecca Flat Blues; Fore Day Creep.

MUTT CAREY PLAYS THE BLUES

RIVERSIDE RLP 1042. 10-in. 18 min. \$3.95.

Mutt Carey, trumpet; Hociel Thomas, piano and vocals.

Gambler's Dream; Muddy Water Blues; Go Down, Sunshine; Advice Blues; Barrel House Man; Nobody Knows You When You're Down and Out.

Claire Austin is a California housewife who is occasionally lured into a recording studio to tape some of the blues she has been listening to on records. Her manner is primarily based on that of Bessie Smith and, while it would be difficult to think of a better model, the unfortunate fact remains that when anyone attempts to sing Bessie's songs in Bessie's manner the listener is bound to hear an echo of the real Bessie, emphasizing the difference between the original and the copy. To Miss Austin's credit, she is often able to overcome much of this but even on her better efforts, such as *Down Hearted Blues*, she obviously lacks the full, rich quality that Bessie had. When she gets away from Bessie's material, Miss Austin seems to relax, to accept a song as something which she can approach in her own way, even though her way is a reflection of Bessie. For this reason, her *Good Time Flat Blues* is warm and convincing. The disk is an in and out affair, but even when it is "out" it is refreshing to hear a traditionalist blues singer in this day of rhythm and blues gruners.

One of the Bessie Smith numbers that Miss Austin attempts is her classic *Nobody*

Knows You When You're Down and Out. Hociel Thomas also sings this on *Mutt Carey Plays the Blues*. Miss Thomas has a manner that is more natural, more legitimate than Miss Austin's. Her approach, which is quite different from Bessie Smith's, is notable for its beautiful phrasing. Her singing, recorded in 1946 when she was well past her prime (but previously unreleased except for *Go Down, Sunshine*) has much of the resourcefulness of a fast ball pitcher who has turned cute with the approach of age. She sings in a subdued voice, very knowledgeably, very effectively. Her casual ease is thoroughly appropriate to her material. Carey, incidentally, appears only as accompanist to Miss Thomas and even at that he plays a minor role for her major accompaniment is provided by her own provocative piano.

COUNT BASIE DANCE SESSION

CLEF MG C-626. 12-in. 35 min. \$4.85.

Straight Life; Basie Goes West; Softly, with Feeling; Peace Pipe; Blues Go Away!; Cherry Point; Bubbles; Right On; The Blues Done Come Back; Plymouth Rock.

This Basie band is the critics' choice among current big bands according to a recent poll but the competition is obviously none too stiff. The brass and reeds of this band can stand consideration with Basie groups of the past but their best efforts are hindered by a rhythm section that is heavy-handed and totally unBasieish. Basie himself is as brightly rhythmic as ever and there are times when the band manages to overcome its wooden rhythm section, mostly on slow, relaxed things — *Softly, with Feeling, Blues Go Away, The Blues Done Come Back* and the best thing on the disk, *Plymouth Rock*, one of Basie's sneakers, a minor, melodic thing. Although the notes don't indicate who the sidemen are, it can be presumed that Frank Wess is responsible for much of the fine tenor work and Joe Newman for the neatly phrased trumpet solos.

CHILDREN'S RECORDS

By Sally McCaslin

Concerto for Toys and Orchestra.

YOUNG PEOPLE'S RECORDS-432. 78 rpm. 10 in. \$1.25.

Young People's Records commissioned Walter Hendl, conductor of the Dallas Symphony Orchestra, to write this work; but we think even they must have been surprised with the result. It is amazingly good — a little mad, suspiciously mischievous, yet thoroughly musical. The adult reaction is to sit up and smile. The children (more at home with madness and mischief) take a more intellectual approach. They try to recognize and keep count of the toys employed. These include a mama doll, a bicycle bell, a rattle, a toy bird, a slide whistle, a toy trumpeter, xylophone, and drum.

The concerto is made up of three separate pieces, *Holiday, Mamma, I Can't Sleep, and School's Out*, (a mischievous sequence if we ever heard one). Of these, *Mamma, I Can't*

Sleep, featuring the plaintive wail of an actual mama doll, is the most successful. It has a nightmarish quality — the wakeful child's mood, and an underlying despair — the parent's feeling in a "Mamma, I can't sleep" situation.

Holiday and School's Out are raucous, brash, exciting; yet so neatly compounded they are satisfying to hear.

YPR suggests this record for the six to ten age group. We think it could be described as a record for liberals — i.e., those "not narrow or contracted in mind." (Webster's Collegiate Dictionary, definition number six.)

Two Little Magic Words

CAPITOL. CASF-3208. 45 rpm. 99¢.

Bozo's Songs About Good Manners

CAPITOL. CASF-3210. 45 rpm. 99¢.

And now to get back quickly to solid ground, these records are designed to promote good manners in children. (Anybody want to quarrel with this?) Tex Ritter sings about two little magic words, "Please" and "thank you." On the back he makes a long, single-minded appeal, "Has Anybody Seen My Kitty?"

Bozo, as usual, calls upon his animal friends to help him with the courtesy lessons. For example, the hippopotamus, forced to swim in a small pool, advises taking turns.

Promoting good manners is a more complicated process than this, of course. At least, these are painless applications — and they may help.



FIGARO, PARIS, asked in its Feb. 24th, 1953 edition...

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This unrestrained praise is typical of the reception accorded Ivry Gitlis. The *Manchester Guardian* said, "Gitlis kept his audience continuously spellbound by the vitality and integrity of his musical expression as well as by his impeccable technique which was full of fire and energy."

No, Ivry Gitlis is not Paganini. Gitlis is Gitlis, comparable to Paganini in that but once in a century or longer, such an artist comes along, to remain a permanent standard of unsurpassed excellence.

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Hunters of the Sea

CHILDREN'S RECORD GUILD. 78 rpm. 10-in. \$1.24.

The story of whaling, Moby Dick style, (no radar or explosive harpoons here), plus songs of the sea ("Blow Ye Winds of Morning," "Around Cape Horn," etc.) make this a good solid addition to a child's record library. Produced by Young People's Records, it follows the YPR formula used in their other Americana records, *The Chisholm Trail*, *Working on the Railroad*. An old sailor tells the story of his voyage on the whaler, *Globe*, sailing out of Nantucket in the year 1818. She was fitted for two years' voyage. "Two years at sea!" he bellows. "Think of that, you landlubbers!" (To this landlubber, it is something to think about.) The wind whistles through the

rigging. The whale blows, breeches, and sounds; and if you don't know what this means, you can, like us, look it up in the glossary of whaling terms on the envelope.

Sparky's Magic Baton

CAPITOL. EAXF-3206. Two 45 rpm. \$2.36.

Songs About the Brass

Extra-play GOLDEN RECORD. 78 rpm. 35¢.

The King's Trumpet

CHILDREN'S RECORD GUILD. 78 rpm. 10-in. \$1.24.

Three different record companies come up with the same idea — that of making the child acquainted with the instruments of a symphony orchestra. Although by no means new, it is still a good idea. Much music appreciation is based on knowledge;

and in this day and age, to adults at least, there is something comforting about a nice solid fact. Children, apparently, are in less need of such comfort. All three records perform various gymnastics to prevent the child from learning that he is learning.

The Sparky record is the most ambitious. A little boy finds a "magic" baton. When it touches a musical instrument, the instrument plays and even (thanks to sonovox) speaks. At the concert hall, where Sparky goes to return the baton, he meets and converses with all the instruments of the orchestra. He hears them play singly and then altogether in a real concert. Along with the record there is a book showing pictures of the various instruments. It is an effective and popular device with children four to ten. Adults will squirm a little when the instruments "talk."

Songs about the Brass is just that — songs describing and illustrating the French horn, trombone, trumpet, and tuba. (A word of caution: Every child had the same reaction to the tuba: "That's the one I want to play.")

The King's Trumpet is the most thorough, the most factual, and the least condescending. We vote for it; but it won't win a popularity contest with the children. (We, of the castor oil school, sometimes choose records because they are good for the children; and we think this one qualifies.) They will play it occasionally.

The record traces the development of the trumpet from the ram's horn, or Shofar, used by shepherds, through its use by early kings to summon their armies, to its present triumph in music such as Haydn's trumpet concerto.

Waltz of the Flowers

CAPITOL, KASF-3204. 45 rpm. \$1.10.

A graceful little story explains how Tchaikovsky's famous waltz got its name. It seems some field mice always felt compelled to dance whenever this waltz was played. The local cats got hep to the obsession (an obsession we share) and showed up at the concert, prepared to dine when the mice danced. But the mice fooled them. They camouflaged themselves with flowers and waltzed right by the unsuspecting cats. Besides the story, there is also the waltz, played by the Continental Symphony Orchestra.

Bugs Bunny and the Pirate

CAPITOL. CASF 3200. 45 rpm. 99¢.

Daffy Duck's Duck Inn

CAPITOL. CASF-3199. 45 rpm. 99¢.


Woody Woodpecker and the Truth Tonic

CAPITOL. CASF-3211. 45 rpm. 99¢.

Tweety's Good Deed

CAPITOL. CASF-3212. 45 rpm. 99¢.

Nurtured, as we were, on the gentle creatures of Thornton Burgess's *Green Meadow* we have had a hard time getting used to the racy, zoot-suited menagerie created by Walt Disney — (and an even harder time getting used to that other phenomenon featured here — Mr. Mel Blanc). However, these records have helped us over the hump. We actually enjoyed them. They are happy, unpretentious, and occasionally funny. The children like them best of all.



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Vienna State Opera Orchestra. Felix Prohaska, conductor.
VANGUARD 1-12" VRS-415 \$5.95.

During the past year this reviewer has given judgment on a total of 28 versions of these Symphonies. Decidedly the new disk was not welcome, until it was heard. But it places Mr. Prohaska and the Vanguard engineers in a light so strongly favorable that music-lovers are urged to hear it with an ear cocked to replacing what records they may

have of the music. Briefly, the G Minor has a performance we could call standard, without surprises (which it does not need), deftly managed by the orchestra who respond well to this conductor. The Unfinished Symphony is impressive in the contrasts of its lyricism and its savagery, neither exaggerated but both indubitable. Above all, the orchestral sound has the best definition of any in these works, and the best violin-tone, a miracle. In this record the fiddles are acrid only when they are supposed to be. The tuttis are notably rich, and even the horns sound out fully, without disaster. If music must be duplicated endlessly in recording, this is the way to do it. C. G. B.

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by J. F. Indcox



Part II: Ballet, Symphonic Program Music, Orchestral Miscellany

BALLET MUSIC

AURORA'S WEDDING (2 Editions)

The one-act divertissement, *Aurora's Wedding*, a truncated version of Tchaikovsky's ballet, *The Sleeping Beauty*, owes its appearance in the repertoire to the famous impresario, Serge Diaghileff. His postwar production of the complete *The Sleeping Beauty* at the Alhambra theatre, London in 1921, while achieving a *succès d'estime*, had been a financial failure. The ballet public of those days were not ready for a ballet running over four hours. In an effort to recoup his losses, and at the same time use the scenery and costumes from the London production, Diaghileff arranged a ballet suite, using music from the third act, plus some choice tid-bits from the rest of *The Sleeping Beauty* score. This he produced as *Aurora's Wedding* at the Paris Opera in 1922. It achieved an instantaneous success, and holds its place today as one of the finest examples of ballet in the great Russian tradition.

Using the Diaghileff arranged suite, Stokowski presents us with a glowing performance, reasonably free of mannerisms, nicely shaded, and most persuasively played by the orchestra. The string tone is particularly lush, with good brass too.

The MGM recording uses the music of the third act only . . . a difference in playing time of about six minutes. Braithwaite is not as considerate of the score as his rival, nor is his orchestra the equal of Stokowski's, and the result is a rather blustery performance. MGM's sound, a trifle wan and light in the bass, simply cannot compare with Victor's rich product. I might point out that the MGM version is also available on a 10-inch disk, MGM E 524.

—Symphony Orchestra, Leopold Stokowski, cond. (With Tchaikovsky: *Humoresque*, Op. 10, No. 1; *Solitude*, Op. 73, No. 6.) VICTOR LM 1774. 12-in. \$5.95.

—Royal Opera House Orchestra, Covent Garden, London, Warwick Braithwaite, cond. (With Gounod: Ballet music from *Faust*.) MGM E 3052. 12-in. \$4.85.

PRINCESS AURORA (1 Edition)

A variant of the earlier *Aurora's Wedding*, this suite, designed by Anton Dolin for the 1941 Ballet Theatre production of *Princess Aurora*, uses mostly excerpts from the third act of *The Sleeping Beauty* plus sections from the prologue and Act One of that score. It does not have the easy flow of the two suites listed under *Aurora's Wedding* but is, in itself, a pretty enough confection. The performance and direction have more dash than

polish and Capitol's sound is not quite as multi-dimensional as "FDS" implies.

—Ballet Theatre Orchestra, Joseph Levine, cond. (With Chopin: *Les Sylphides*.) CAPITOL P 8193. 12-in. \$5.70.

—Ballet Theatre Orchestra, Joseph Levine, cond. CAPITOL L 8195. 10-in. \$3.98.

THE NUTCRACKER (complete) Op. 71 (1 Edition)

Tchaikovsky's final contribution to the ballet stage, the fanciful, varied and altogether captivating *The Nutcracker* appeared in 1892. Based on a libretto Dumas fashioned from a fairy tale by the German E. T. A. Hoffmann, its story presented the composer with innumerable chances to exploit his remarkable powers for colorful orchestration and bizarre effects, in multifarious divertissements, as the toys and dolls of the Christmas Tree come to life. What he achieved was a score that disarms criticism; one is entranced by its gaiety, humour, naïveté, warmth and grace, by its rhythmic variety, the exoticism of one section, the limpid beauty of another; it is sheer delight from beginning to end. At the time, Tchaikovsky was fascinated with the sound of the celesta, used to accompany the appearances and dance of the Sugar Plum Fairy. This instrument he had discovered in Paris, prior to his American tour in 1891, and he was particularly anxious to make use of it before other composers were aware of its existence. As with other Tchaikovsky ballet scores, *The Nutcracker* is extremely long, so that the easiest approach to the work has been through the celebrated and popular suite of excerpts known as *The Nutcracker Suite* (Op. 71a).

It would be foolish to pretend that in a complete recording of this ballet score everything is on the same high level. Inevitably one must listen to pages of padding, often dull and flat, so that such an edition is not quite the unmixed blessing it appears to be at first sight. The outstanding feature of Mercury's album is certainly the superb realism of its sound. It is, in fact, almost too clear and too close, so that the veil that separates the audience from the magic that is ballet, is completely removed to expose the mechanics involved. It is this thin curtain that keeps the two London albums of *Swan Lake* and *The Sleeping Beauty* so thoroughly in perspective. What is perhaps surprising here, in view of his background, is the earnest and determined work of Dorati, who cannot seem to find much jollity or humor in the score.

—Minneapolis Symphony Orchestra. Antal Dorati, cond. MERCURY OL-2-101 TWO 12-in. \$13.90.

NUTCRACKER SUITE NO. 1, Op. 71a. (20 Editions)

Practically all recordings confine themselves to the usual eight excerpts from Op. 71, though Markevitch adds a "*Pas de Deux*" for good measure. With 20 editions to contend with, I am surprised at the very small spread in quality between the top and the bottom of the list. In many cases the quality of recorded sound has had to be the determining factor.

The Philadelphian performance, deftly directed by Ormandy and most attractively played by his men, is housed in so sumptuous an aura of sound that it cannot be displaced in heading this evaluation. From Fistoulari comes a very bright and enjoyable affair, well rounded and with a touch of humor to it, the whole extremely well recorded by London. Almost its equal is Angel's superbly reproduced Karajan, nicely shaped, and engagingly performed by the ubiquitous Philharmonia men. The Stokowski, originally issued on a 10-inch Victor LM 46, then withdrawn and recoupled on this 12-inch record, is a little older than any of the above, yet its sound is still good and the performance has considerable style and polish. I like the Markevitch very much, a cleverly planned performance with fine full-bodied sound, well reproduced. In spite of the good sound Victor has given Toscanini, I did not feel that this is the sort of score that holds much attraction for him, though he gives a rather sprightly performance. Désormière is not a man to be hurried; he takes the music at a most leisurely pace, and is inclined to be rather heavy in direction. Nor is Capitol's recording very attractive, with its weak bass. Irving has a nice way with this music, but is ill served by Decca's rather white sound. The very early Philadelphian performance on Victor is no match for their new version on Columbia, even though the playing is quite elegant. A determined Rodzinski of several years back, with poorish sound by today's standards, is about equal with the performance of his co-Columbian, Kostelanetz, whose direction is apt to be tricky and overaccented. The two Remingtons seem to be the same version on different sized disks. However, the recording on the 12-inch version is superior to that on the small record, though even there the strings have an uncomfortable edge to them. Regent, with a plodding sound and considerable surface hiss, has little to offer.

—Philadelphia Orchestra, Eugene Ormandy, cond. (With Tchaikovsky: *The Sleeping Beauty*.) COLUMBIA ML 4729. 12-in. \$5.95.

—L'Orchestre du Conservatoire de Paris, Anatole Fistoulari, cond. (With Tchaikov-

sky: *Nutcracker Suite No. 2.*) LONDON LL 441. 12-in. \$5.95.
 —Philharmonia Orchestra, Herbert von Karajan, cond. (With Handel: *Water Music.*) ANGEL 35004. 12-in. \$5.95.
 —Symphony Orchestra, Leopold Stokowski, cond. (With Debussy: *Children's Corner Suite.*) RCA VICTOR LM 9023. 12-in. \$5.95.
 —Philharmonia Orchestra, Igor Markevitch, cond. (With Prokofieff: *Peter and the Wolf.*) RCA VICTOR BLUEBIRD LBC 1015. 12-in. \$2.98.
 —NBC Symphony Orchestra, Arturo Toscanini, cond. (With Rossini: *Waldteufel.*) RCA VICTOR LRY 9000. 12-in. \$5.95.
 —French National Symphony Orchestra, Roger Désormière, cond. (With Tchaikovsky: *Swan Lake.*) CAPITOL P 8140. 12-in. \$5.70. CAPITOL L 8141. 10-in. \$3.98.
 —Royal Opera House Orchestra, Ernest Irving, cond. (With Chopin: *Les Sylphides.*) DECCA DL 9550. 12-in. \$5.85.

—Philadelphia Orchestra, Eugene Ormandy, cond. RCA VICTOR LM 8. 10-in. \$4.95.
 —Philharmonic Symphony Orchestra of New York, Artur Rodzinski, cond. (With Tchaikovsky: *Mozartiana.*) COLUMBIA ML 4048. 12-in. \$5.95.
 —Orchestra, André Kostelanetz, cond. (With Music of Tchaikovsky.) COLUMBIA ML 4151. 12-in. \$5.95.
 —Austrian Symphony Orchestra, Kurt Wöss, cond. (With Tchaikovsky: *Overture 1812.*) REMINGTON 199-87. 12-in. \$2.99. REMINGTON 149-19. 10-in. \$1.99.
 —Hamburg Symphony Orchestra, Paul Schubert, cond. REGENT MG 5008. 10-in. \$3.00.
 (Not available for evaluation: ROYALE 1421. ALLEGRO 3064. ROYALE 6062. MERCURY 15017.)
 NUTCRACKER SUITE NO. 2 (2 Editions)
 Several attractive if less well known sec-

tions from the complete score of *The Nutcracker, Op. 71*, have been assembled to compound this second Suite. The ingredients are: "Winter Dreams," "Waltz of the Snowflakes," "Valse Finale," "Divertissement de Chocolat," and "Pas de Deux," with the last two being particularly delightful numbers.

A slight preference is given to the London recording, not so much on the basis of superior sound, though this is indeed lustrous, as for Fistoulari's stylish handling of the music. Fiedler lacks the touch for ballet music, at least he does here; and though the orchestral playing is first class, and Victor's sound quite good, except for a weakness of highs, the result is less enticing to the ear than its rival.

—L'Orchestre du Conservatoire de Paris, Anatole Fistoulari, cond. (With Tchaikovsky: *Nutcracker Suite No. 1.*) LONDON LL 441. 12-in. \$5.95.

—Boston "Pops" Orchestra, Arthur Fiedler, cond. (With Khachaturian: *Musquerade Suite.*) RCA VICTOR LM 1029. 12-in. \$5.95.

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LONDON
 RECORDS



THE SLEEPING BEAUTY (Complete.) (1 Edition)

It never has been quite clear why Tchaikovsky permitted 12 years to elapse between his first two ballet scores. It seems improbable that the comparative failure of *Swan Lake* in 1877 could have deterred him, for we know that he had a poor opinion of the score. Nor was it usual for the composer to retire from the field of battle, in the face of critical opinion; the usual procedure was to return to the fray, armed with more of the same music. However, in 1889 he started to compose his great score for *The Sleeping Beauty*, a ballet based mainly on the well known Perrault fairy tale *La Belle au Bois Dormant*. It was superior in its story-line to *Swan Lake*, and more fortunate in its setting — the palace of a mythical king, whose guests, courtiers, huntsmen, and elfin visitors could be sumptuously dressed. The composer rose to the occasion with a score of infinite rhythmic variety and a profusion of melody. Waltz, polonaise, gavotte, mazurka followed each other in riot of orchestral color. Nor was humor forgotten: in the numbers devised for Puss in Boots, Red Riding Hood and the Wolf, Tchaikovsky outdid himself. Greatly as this score is esteemed now the richness of its textures, almost symphonic at times, was rather bewildering to the audience at its premiere, and the work was coolly received.

The features that distinguish the excellent recording of the complete *Swan Lake* on London are all present here. The orchestral playing in this recording is perhaps a trifle more stylish and suaver in tone, but we have the same admirable direction by Fistoulari, and the same feeling of being present at an actual performance, thanks to his brilliant projection with, no doubt, some little assistance from the engineers.

—L'Orchestre de la Société des Concerts du Conservatoire de Paris. Anatole Fistoulari, cond. LONDON LL 636-637, Two 12-in. \$11.90.

THE SLEEPING BEAUTY, OP. 66. (Excerpts) (8 Editions)

The performances of Ormandy and Stokowski both seem so good to me that I cannot express a preference for one without feeling

that I am slighting the other. Ormandy, not usually associated with ballet, seems to have mastered this score, coming up with a delightful, well-defined reading, considerably enhanced by Columbia's spacious sound. The Stokowski, one of the very best of the early Victor LPs, still has a sound that shames many a later issue, and the performance is scintillating in spirit, cunningly contrived, and, for this conductor, refreshingly unaffected. He has, in addition, been extremely generous in the amount of music endisked. Much, much less of the score is to be found on Karajan's recording which, though beautiful as to sound, is hardly the equal of his performance of the music on its obverse side. The London, afflicted with a background rumble, and offering a rather leisurely but well-played performance under Désormière, only just nudges out the spirited and well-ordered Lambert reading, which is handicapped slightly by an older sound. The Malko I find undistinguished and graceless.

—Philadelphia Orchestra, Eugene Ormandy, cond. (With Tchaikovsky: *Nutcracker Suite*.) COLUMBIA ML 4729. 12-in. \$5.95.

—Symphony Orchestra, Leopold Stokowski, cond. RCA VICTOR LM 1010. 12-in. \$5.95.

—Philharmonia Orchestra, Herbert von Karajan, cond. (With Tchaikovsky: *Swan Lake*.) ANGEL 35006. 12-in. \$5.95.

—L'Ocetre du Conservatoire de Paris, Roger Désormière, cond. (With Ippolitoff-Ivanoff: *Caucasian Sketches*.) LONDON LL 440. 12-in. \$5.95.

—Royal Opera Orchestra, Constant Lambert, cond. (With Gounod: *Faust Ballet Music*.) COLUMBIA ML 4136. 12-in. \$5.95.

—Philharmonia Orchestra, Nicolai Malko, cond. (With Tchaikovsky: *Romeo and Juliet*.) RCA VICTOR BLUEBIRD LBC 1007. 12-in. \$2.98.

(Not available for evaluation: ROYALE 1407. ALLEGRO 3064.)

SWAN LAKE, OP. 20 (Complete). (2 Editions)

In accepting the commission offered him in 1875 by the directors of the Imperial Theater of Moscow, to provide the score for the ballet production of *Le Lac des Cygnes*, Tchaikovsky is frank to admit that he was motivated by two reasons. One, the fee to be paid would relieve him of some financial problems, and two, the offer permitted him to fulfil a long-nurtured wish to write music of this type. He had known and admired the ballets of both Adam and Delibes, and wished to provide music for the Russian theater that would not only play an important role in the ballet, but also provide its own interest. Like most ballets of the day, popular in Russia, the libretto was founded on a fairy tale or legend, in which the elements of tragedy, fantasy and romance were well mixed. The premiere, which took place in 1877, was by no means successful. A shoddy production, poor conductor and inferior dancers were mainly responsible for the fiasco, but as usual, Tchaikovsky considered his music to blame, referring to it as "pure trash." While it may be true that this score lacks the inventiveness or variety of its two successors, it is still a remarkable achievement.

The Urania edition is by no means an unattractive offering. The overall sound save for an occasional rough spot, possibly a tape-joint, is of excellent quality; clean, not over-brilliant, resonant but not booming.

The orchestral work is good and the direction careful, and the performance does not lack for atmosphere. However, London has all these attributes, and more. Fistoulari, who conceives the work on a broader scale, gives the music a more imposing sweep, a more majestic feeling. The smaller details are left to themselves; it is the grand pattern that counts for him, and in achieving this pattern he gives us the feel of an actual ballet performance, rather than a ballet recording. The London orchestra, I would say, is a better aggregation than the Prague. Certainly they play with more suavity of tone, and in addition they have been recorded with rare skill—sound that is resonant, clear and luminous.

—London Symphony Orchestra. Anatole Fistoulari, cond. LONDON LL 565-566, Two 12-in. \$11.90.

—Orchestra of the National Theatre, Prague. Jaroslav Krombholc, cond. URANIA URLP 605, Two 12-in. \$11.90.

SWAN LAKE, OP. 20 (Excerpts) (11 Editions) Quantity and quality are combined in the very excellent performance by the Philharmonia under Irving. As a ballet man, he knows how to project every aspect of this score, and he has been wonderfully served by the engineers, who have provided a particularly fine sound with atmosphere that is all theater. One of the best buys on records. There is less of the score on Karajan's graceful reading, but it is well played, and given Angel's usual faultless sound. The Golschmann has been in the catalog for a good number of years, having been processed from 78s, but it still sounds remarkably good. The performance is zestful, and the

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excerpts plentiful. There is a good deal of charm to Désormière's performance, but the recorded sound is badly lacking in bass; these remarks apply to the 10-inch version also. A very lush, occasionally syrupy sound is Kostelanetz's greatest virtue, for the performance itself is on the slick side. If the Dorati only had a more modern sound to it, it would be several steps higher, for his is an excellent ballet performance. Rignold can hardly stand the Irving competition, at the same price, with many less sections and inferior sound.

—Philharmonia Orchestra, Ernest Irving, cond. RCA VICTOR BLUEBIRD LBC 1064. 12-in. \$2.98.

—Philharmonia Orchestra, Herbert von Karajan, cond. (With Tchaikovsky: *Sleeping Beauty*.) ANGEL 35006. 12-in. \$5.95.

—St. Louis Symphony Orchestra, Vladimir Golschmann, cond. RCA VICTOR LM 1003. 12-in. \$5.95.

—French National Symphony Orchestra, Roger Désormière, cond. (With Tchaikovsky: *Nutcracker Suite*.) CAPITOL P 8140. 12-in. \$5.70.

—French National Symphony Orchestra, Roger Désormière, cond. CAPITOL L 8142. 10-in. \$3.98.

—Orchestra, André Kostelanetz, cond. COLUMBIA ML 4308. 12-in. \$5.95.

—London Philharmonic Orchestra, Antal Dorati, cond. COLUMBIA ENTRE RL 3014. 12-in. \$2.98.

—Covent Garden Orchestra, Hugo Rignold, cond. (With Gounod: *Faust Ballet Music*.) RCA VICTOR BLUEBIRD LBC 1016. 12-in. \$2.98.

(Not available for evaluation: ROYALE 1319. ALLEGRO 3059. ROYALE 6082.)

SYMPHONIC PROGRAM MUSIC

CAPRICCIO ITALIEN, OP. 45 (12 Editions)
Although Tchaikovsky found Rome to be a city that both impressed and depressed him, his visit there in 1880 was not without musical reward. From it came this Caprice, with its combination of gay Italian melodies and vivid and colorful orchestration, one of the composer's most effective and popular shorter works.

Beecham's spirited and idiomatic reading seems preferable to all other versions. Although its sound, still quite bright in tone after four years, does not match the sheen of the new Angel's, Galliera hardly finds as much to extract from the score as does Sir Thomas. The second Columbia contestant is Ormandy, in an ear-splitting performance, due, no doubt, to the immediacy of the mike. However, the noise does not obscure a lack of feeling for the work on the part of the conductor. Schuricht is a trifle unbending in his direction, but the playing is excellent and London's sound has a nice bloom. Epic's boom disfigures Van Kempen's performance, otherwise most acceptable both in direction and execution. The Boston playing can be admired as the first virtue of Fiedler's impetuous performance, but Victor's sound is something less than dazzling. From Malko comes an easy-going, relaxed reading, not improved by a distant sounding

recording. The Urania is one of the better records from this company, with clean sound, not over-bright as has been the case too often, and a lively reading by Pflüger. There is an unattractive aridness to Decca's sound, and Lehmann hasn't much of an orchestra to work with. The unnamed conductor on Regent makes rather a hash of the tarantella, and the recorded sound is no better than fair.

—Columbia Symphony Orchestra, Sir Thomas Beecham, cond. (With Bizet: *Carmen Suite*.) COLUMBIA ML 4287. 12-in. \$5.95.

—Philharmonia Orchestra, Alceo Galliera, cond. (With Liszt: *Les Preludes*.) ANGEL 35047. 12-in. \$5.95.

—Philadelphia Orchestra, Eugene Ormandy, cond. (With Rimsky-Korsakoff: *Capriccio Español*.) COLUMBIA ML 4856. 12-in. \$5.95.

—L'Orchestre du Conservatoire de Paris, Carl Schuricht, cond. (With *Theme and Variations* from Suite No. 3.) LONDON LL 640. 12-in. \$5.95.

—Concertgebouw Orchestra of Amsterdam, Paul Van Kempen, cond. (With *Overture 1812; Romeo and Juliet*.) EPIC LC 3008. 12-in. \$5.95.

—Boston "Pops" Orchestra, Arthur Fiedler, cond. (With *Overture 1812*.) RCA VICTOR LM 1134. 12-in. \$5.95.

—Danish National Orchestra, Nicolai Malko, cond. (With *Overture 1812*.) RCA VICTOR BLUEBIRD LBC 1014. 12-in. \$2.98.

—Leipzig Radio Symphony Orchestra, Gerhard Pflüger, cond. (With *Overture 1812*.) URANIA UR-RS 7-16. 12-in. \$3.50.

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—Rhineland Symphony Orchestra, Alfred Federer, cond. (With Wagner: *Tannhäuser, Lohengrin* excerpts.) REGENT MG 5058. 10-in. \$3.00.

(Not available for evaluation: ROYALE 6065. ALLEGRO 3052.)

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FRANCESCA DA RIMINI, OP. 32 (8 Editions)
Tchaikovsky's *Francesca da Rimini*, a fantasy-overture second only in popularity to his *Romeo and Juliet*, was composed in 1876, and follows the story of Francesca and Paola as told by Dante in the Fifth Canto of his *Inferno*. It is undoubtedly a better-conceived and more imaginative work than its predecessor, and many consider it the composer's greatest work in the form of program music. Others are repelled by what they consider the bombast and cheapness of his orchestral tricks. The gruesome picture of souls condemned to roam through the second circle of Hell is indeed wonderfully conjured up in the fearful and frenzied outer sections. Between these lie the quiet and plaintive melody symbolizing the story of Francesca, one of the composer's appealing airs.

Of the five conductors concerned with these eight editions, Stokowski achieves the most spectacular results, even though there is a good deal of fiddling around with tempos, but the playing is often spectacular, and Columbia's sound is first rate, better on ML 4381 than on the earlier release. Jorda, a dependable conductor, gives a performance to match, needing perhaps a mite more thrust in the hellish parts, but nicely warm in his lyrical moments; the two recordings are much of a piece, a slightly better string tone on LL 376, and a more rounded quality to the sound, not to mention a better coup-



Anatole Fistoulari: in seven Tchaikovsky recordings, he is outpointed only twice.

ling. I didn't find the Dobrowen particularly attractive at any point, but better in the middle section than at either end. The sound provided by Bluebird seems on the tired side, and not very forward. Golschmann, given a sound far better, but by no means spectacular, doesn't sound very happy with this score; at least, to judge from his speed; he would like to be done with it quickly. The Borsamsky, a trifle on the Germanic side in conception, plods along evenly in a performance not very artistically played, but given a nicely-proportioned sound.

—Philharmonic Symphony Orchestra of New York. Leopold Stokowski, cond. (With *Romeo and Juliet*.) COLUMBIA ML 4381. 12-in. \$5.95.

—Philharmonic Symphony Orchestra of New York. Leopold Stokowski, cond. (With Khatchaturian: *Masquerade Suite*.) COLUMBIA ML 4071. 12-in. \$5.95.

—L'Orchestre du Conservatoire de Paris. Enrique Jorda, cond. (With *Romeo and Juliet*.) LONDON LL 376. 12-in. \$5.95.

—L'Orchestre de la Société des Concerts du Conservatoire de Paris. Enrique Jorda, cond. (With Prokofieff: *Classical Symphony*.) LONDON LL 169. 12-in. \$5.95.

—Philharmonia Orchestra, Issay Dobrowen, cond. (With Brahms: *Variations on a Theme by Haydn*.) RCA VICTOR BLUEBIRD LBC 1010. 12-in. \$2.98.

—St. Louis Symphony Orchestra. Vladimir Golschmann, cond. (With *Romeo and Juliet*.) CAPITOL P 8255. 12-in. \$5.70.

—Leipzig Radio Symphony Orchestra. Ernest Borsamsky, cond. (With *Romeo and Juliet*.) URANIA UR-RS 7-22. 12-in. \$3.50.

HAMLET — OVERTURE-FANTASY, OP. 67 (3 Editions)

Tchaikovsky's third symphonic composition on a Shakespearean play was finished in 1888, the year of the Fifth Symphony. It is dedicated to the Norwegian composer Edvard Grieg, who may possibly have suggested the idea to his Russian confrère. It is clearly patterned along the lines of *Romeo and Juliet* but, in working to this pattern, Tchaikovsky failed to repeat the success of the former work. There are pages that hold promise of good things to come, but in the end one feels like Mr. Micawber, still waiting for something to turn up.

Until the MGM record appeared, Boulton had the field practically to himself, but with the advent of the brilliant sounding, splendidly played, and vigorously directed Fistoulari performance, he must be consigned to second place. The Russian-born conductor knows a quadruple *forte* when he sees one, and is not averse to producing the effect it calls for, with ringing brass and rolling drums. The Boulton version has been long admired, but I feel it could do with a little more push from the podium, to make it more arresting. The London sound is hard to fault, being a little warmer and not as keen as that of MGM, and the orchestra is in top form, but that extra drive tells in MGM's favor. The Mercury pulls up a rather lame third, for with the passing of time its sound now seems on the drab side, except for the drums which still roll thunderously.

—Philharmonia Orchestra, Anatole Fistoulari, cond. (With *Romeo and Juliet*.) MGM E 3002. 12-in. \$4.85.

—London Philharmonic Orchestra, Sir Adrian Boult, cond. (With *Overture 1812*.) LONDON LL 582. 12-in. \$5.95.

—Stockholm Radio Symphony Orchestra, Jacques Rachmilovich, cond. (With *The Tempest*.) MERCURY MG 10112. 12-in. \$4.85.

MANFRED, OP. 58 (2 Editions)

The idea for this program symphony or symphonic poem, based on Byron's Alpine Faustian tragedy, *Manfred*, came from the fertile mind of the seemingly ever-present Balakireff. It was by no means a new idea, for he had submitted it some years earlier to Berlioz, who had refused it on the grounds of ill health. In 1882, Balakireff brought it to Tchaikovsky, complete with an outline of the form to be used, as had happened previously with *Romeo and Juliet*. Three years later Tchaikovsky started on the score, completing it in six months. The original program had been retained, though the composer reversed the order of the second and third movements. If we overlook a certain patchiness in its structure, it is one of Tchaikovsky's most inspired scores. The musical characterization of the violent and changing moods of the hero is completely believable. The scene at the waterfall is portrayed with a discreet delicacy unusual for Tchaikovsky, while the pastoral scenes of the third movement have a beauty that is irresistible. They recall Berlioz, and it is interesting to speculate what the Frenchman might have done with this program, had he accepted it. In the final movement the composer introduces a bacchanal (not to be found in Byron's poem) which is extremely effective as a contrast to the ensuing ominous finale. The work deserves to be better known than it is, though its extreme length and the difficulties involved in its performance seem to debar it from more frequent performance.

Only Toscanini, of modern conductors, seems to show any interest in this score, and his scintillating, dynamic and purposeful statement, played with enormous virtuosity by the NBC orchestra, is fortunately still available, with sound that is always astonishingly good at all frequencies. No such brilliance permeates the Concert Hall version, which is lacking in direction from Gauk, none too well played, and further marred by a distant, masked overall sound, most apparent in the small harmonium

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sound of the organ in the final movement. —NBC Symphony Orchestra. Arturo Toscanini, cond. RCA VICTOR LM 1037. 12-in. \$5.95.
—Bolshoi Symphony Orchestra. Alexander Gauk, cond. CONCERT HALL CHS 1301. 12-in. \$5.95.

MARCHE SLAV, Op. 31 (6 Editions)

In the cause of Pan-Slavism, Tchaikovsky wrote this *pièce d'occasion* for a concert given for the benefit of Russian soldiers wounded in the Serbo-Turkish war of 1877. It is a fervent piece of patriotic music, which, by a skillful mingling of Serbian folk song and the Czarist national anthem, implies Russian sympathy and support for their fellow Slavs, the Serbians, in their struggle against the Ottoman Empire. Less frenzied than its blood brother, the *Overture 1812*, it is a bold and effective score, brevity being not the least of its merits.

Scherchen's laggardly tempo in the opening section, and the way he rushes the closing moments are the only defects I can find in the most exciting performance now available. Add to this excitement the massive quality of the Westminster sound, particularly effective in the reverberant drums and the brilliant brass, for a combination that is irresistible. In comparison, the Ormandy, though given extremely good Columbia sound, seems tame and unimaginative. The Boston offering benefits more from Victor's nicely balanced sound than from Fiedler's driving direction, which results in a rather harried performance. The remaining two entrants are left far behind. The Schüchter, also available on a 10-inch record (MGM E 138), is pretty much a run-of-the-mill affair, though its sound is reasonable enough, while Smallens and his orchestra have been poorly served by the engineers in a recording that is often badly muffled as to sound, and heavily accented as to direction.

—London Symphony Orchestra, Hermann Scherchen, cond. (With *Overture 1812, Romeo and Juliet*.) WESTMINSTER WL 5282. 12-in. \$5.95.

—Philadelphia Orchestra, Eugene Ormandy, cond. (With *Overture 1812*.) COLUMBIA AL 24. 10-in. \$2.85.

—Boston "Pops" Orchestra, Arthur Fiedler, cond. (With works of Chopin, Rimsky-Korsakoff, Mendelssohn.) RCA VICTOR LM 9027. 12-in. \$5.95.

—Philharmonia Orchestra, Wilhelm Schüchter, cond. (With Rimsky-Korsakoff: *Capriccio Español*.) MGM E 3022. 12-in. \$4.85.

—New York Stadium Orchestra, Alexander Smallens, cond. DECCA DL 4031. 10-in. \$2.50.

(Not available for evaluation: COLOSSEUM 107.)

OVERTURE SOLONELLE, "1812," Op. 49 (14 Editions)

Sixty-eight years after the Russian armies had repulsed the Napoleonic attack on Moscow, at the Battle of Borodino, Tchaikovsky produced this clangorous overture to celebrate the event. As a piece of patriotic jingoism it is remarkably effective although, as Rosa Newmarch points out, the use of the "Marseillaise" and the Russian National Anthem, to symbolize the warring forces, is not overly appropriate to the occasion it supposedly describes. The National Hymn had not then been composed; it appeared in 1833, and the "Marseillaise,"

that song of French freedom, could hardly have been a great favorite with the forces of the French despot. But these are small issues in a work so internationally popular with conductors and audiences alike.

The Boul sound and fury, although slightly reserved, has been captured with impressive realism by London's engineers in a recording that is notable for the excellence of the orchestral work, which is all quality and bite. Westminster has even more brilliant sound, particularly in its brass and jubilant bells, though the string tone is not always attractive. These virtues are dissipated somewhat by Scherchen's willfulness in matters of tempo, either dragging things at an excessively slow pace, or rushing them beyond reason. Van Kempen's is a vivid, straightforward interpretation, devoid of personal idiosyncrasies, and quite convincing, but the Epic sound is unbalanced. The Philadelphians do not astonish in any way: a beautifully played, fine sounding version, lacking in excitement. Fiedler, an old hand at this score, whips up a fine frenzy in which, unfortunately, the strings are almost eclipsed. Solid would about describe Malko's treatment, but the sound is often wiry. Urania's entrant, woefully weak in bass, is not made any more attractive by a low level recording and a performance only so-so. From Rodzinski comes a carefully proportioned reading, a little on the hard side, and with sound of an elder vintage. The Remingtons, which appear to be from the same master, need strong compensation for strident highs. The performance is quite acceptable, though on the forceful side. The highly individual Mengelberg is probably worthy of a higher spot, but the now-faded sound is difficult to take. This was a work he delighted in, and this pleasure is apparent here. The same performance was available on Mercury 15000, also a 10-inch disk, now deleted, a fate the Capitol will suffer as soon as factory stocks are exhausted.

Decca's muddy sounding version, with distant string sound and unappealing bells, is hardly more than fair, while the Royale is dull in performance, weak in recording and unbearably hissing in its surfaces.

—London Philharmonic Orchestra, Sir Adrian Boult, cond. (With *Hamlet*.) LONDON LL 582. 12-in. \$5.95.

—London Symphony Orchestra, Hermann Scherchen, cond. (With *Romeo and Juliet; Marche Slav*.) WESTMINSTER WL 5282. 12-in. \$5.95.

—Concertgebouw Orchestra of Amsterdam, Paul Van Kempen, cond. (With *Capriccio Italiani; Romeo and Juliet*.) EPIC LC 3008. 12-in. \$5.95.

—Philadelphia Orchestra, Eugene Ormandy, cond. (With *Marche Slav*.) COLUMBIA AL 24. 10-in. \$2.85.

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—Austrian Symphony Orchestra, Kurt Wöss, cond. (With R. Strauss: *Don Juan*) REMINGTON 199-18. 12-in. \$2.99.

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—Radio Symphony Orchestra of Rome. (With Wagner: *Meistersinger* excerpts.) ROYALE VLP 6065. 10-in. \$1.49.

—Not available for evaluation: MERCURY 15000.

ROMEO AND JULIET — OVERTURE-FANTASIA
(20 Editions)

Representing a striking advance over the composer's two previous major orchestral efforts, *The First Symphony* and the symphonic poem *Fatum*, this impassioned and eloquent score appeared first in 1869, but what we hear today is a radically revised version of 1881. The suggestion for a score to be rather loosely based on the tragedy of Shakespeare's Veronese lovers came from Balakireff, who further offered the musical outline to be used, plus additional gratuitous advice and criticism as the work progressed. In spite of these attempts by Balakireff to mould the work to his wishes, the score, with its sudden changes in mood, its meltingly poignant love music, its violent "feud" section, bears the unmistakable stamp of Tchaikovsky's genius.

The 20 editions under consideration may be roughly divided into two categories. The top seven range from excellent to very good, the remainder from good to mediocre. In the final analysis I prefer the crisp, taut direction of Cantelli, and the expertly played performance of the Philharmonia men, to Scherchen's rather supercharged, less lyrical conception, though the honors for sound must certainly go to Westminster. A slight edgy quality in the strings is the only defect in a recording of staggering resonance and, in its final drum roll, quite electrifying. Epic's sumptuous sound, better balanced than on some of this company's issues, is a distinct asset to Van Kempen's broadly-drawn picture. The playing of the Philharmonia under Fistoulari is not as polished as their work for Cantelli, but the performance, rather vigorously directed, has been recorded at close range, and the sound is certainly admirable. A very stimulating performance by Van Beinum is richly phrased and sleekly played, with an attractive but not over-luxuriant sound from London. Toscanini, not usually considered to be *en rapport* with the music of Tchaikovsky, gives a masterly reading full of excitement and tension. The men of the NBC Orchestra are in top form, and Victor's engineers provide a solid sound, reproducing brass and percussion particularly well. This is music that responds well to the broad sweep of Stokowski's approach, and the result is a juicy performance, large both in perspective and sound. He uses an ending of his own devising, omitting the drum roll, and there are additional tamperings with the score that some may find disturbing. The Lambert edition is a little breezy in style, respectably played but not blessed with very vibrant sound, whereas the latter ingredient is the chief virtue of Kostelanetz's slick, somewhat

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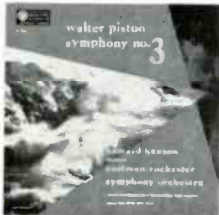
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superficial performance. Capitol's bright, open sound is infinitely more attractive than the Golschmann performances it reproduces, in which the conductor's handling of tempos is too arbitrary for my taste. Of the remainder, only Mengelberg's arouses any interest, and that only on the score of certain unconventionalities in his performance, for the sound is frayed.

—Philharmonia Orchestra, Guido Cantelli, cond. (With Mussorgsky: *Pictures at an Exhibition*.) RCA VICTOR LM 1719. 12-in. \$5.95.

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—London Philharmonic Orchestra, Eduard Van Beinum, cond. (With *Francesca da Rimini*.) LONDON LI 376. 12-in. \$5.95.

—NBC Symphony Orchestra, Arturo Toscanini, cond. (With Berlioz: *Romeo and Juliet*.) RCA VICTOR LM 1019. 12-in. \$5.95.

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—Austrian Symphony Orchestra, Kurt Wöss, cond. (With Ippolitoff-Ivanoff: *Caucasian Sketches*.) REMINGTON 199-88. 12-in. \$2.99.

—Austrian Symphony Orchestra, Kurt Wöss, cond. REMINGTON 149-31. 10-in. \$1.99.

—Leipzig Radio Symphony Orchestra, Jose Eibenschutz, cond. (With *Francesca da Rimini*.) URANIA UR-RS 7-22. 12-in. \$3.50.

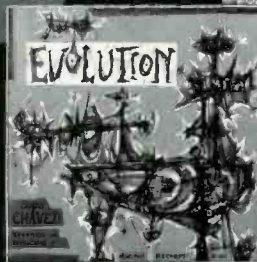
—Bamberg Symphony Orchestra, Fritz Lehmann, cond. (With Liszt: *Hungaria*.) DECCA DL 7544. 10-in. \$3.85.

—Rhineland Symphony Orchestra, Alfred Federer, cond. REGENT MG 5037. 10-in. \$3.00.

THE TEMPEST — SYMPHONIC FANTASIA, OP. 18 (4 Editions)
 Of the trio of Tchaikovsky's musical essays on Shakespearean themes, the middle member, *The Tempest*, written in 1873, is by far

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the weakest. That the composer imagined the characters of Caliban, Prospero, Ariel, and the pictorial aspects of the plot offered a suitable subject for a fantasia is evident from his choice of *The Tempest* over the two other subjects "Ivanhoe" and "Tara Bulba," suggested to him by the critic Vladimir Stassoff. It would seem that the fires of inspiration were burning low at the birth of this composition, for it is an unusually pallid and dull score, that never really holds one's interest for more than a few moments.

The work is not very well served in either of the two recordings under consideration. Rachmilovich works hard to keep the work going, and his orchestra responds nobly, but the engineers have endisked a dull, flat sound, frequently fuzzy, with a mike-placement that is too distant.

The Fekete reading, less energized, has a brighter, closer, cleaner sound, but the brass work is raucous, and the surface noise obtrusive.

Listeners are advised to wait for a new recording. The Fekete performance on Remington is, in all probability, the same as that to be heard on Etude 706. The Colosseum has been withdrawn for re-processing.—Stockholm Radio Symphony Orchestra, Jacques Rachmilovich, cond. (With *Hamlet*.) MERCURY MG 10112. 12-in. \$4.85.—Austrian Symphony Orchestra, Zoltan Fekete, cond. (With Rimsky-Korsakoff: *Le Coq D'Or Suite*.) REMINGTON R 199-55. 12-in. \$2.99. (Not available for evaluation: ETUDE 706. COLOSSEUM 112/13.)

MOZARTIANA. OP. 61 (2 Editions)

In view of Tchaikovsky's avowed admiration for Mozart, whom he considered to be "the greatest of all composers," and "the Christ in music," it is odd that we find so little trace of the Austrian Wunderkind's influence in Tchaikovsky's music. A few scattered minuets, and this fourth orchestral suite complete the catalog of such music, which in the end is always four parts Tchaikovsky and one part Mozart. The four movements derive from the following Mozart compositions: 1. Gigue: *Gigue in G* (K.574) for piano. 2. Minuet: *Minuet in D* (K.355) for piano. 3. Preghiera (Prayer): A loose rendering of Liszt's piano setting of Mozart's motet "Ave Verum Corpus" (K.618). 4. Theme and Variations. Based on Mozart's *Variations on "Unser Dummer Pobel Meint"* (K.455) from Gluck's opera *Pilgrims of Mecca*.

There is very little to choose between the two performances, and if I favor the Fistoulari, it is merely because the sound on the MGM recording is brighter and cleaner than on the older Columbia version. Fistoulari is sometimes a trifle heavy, in the latter part of section four particularly, but on the whole his is a more supple reading. Rodzinski does not lack for sparkle, and his reading is well managed indeed, but sound tips the scales in his competitor's favor.

—Philharmonia Orchestra of London, Anatole Fistoulari, cond. (With *The Slippers*.) MGM E 3026. 12-in. \$4.85.

—Philharmonic Symphony Orchestra of New York, Artur Rodzinski, cond. (With



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THE SLIPPERS — Suite for Orchestra (1 Edition)

It may be that the remainder of Tchaikovsky's score for his opera *The Slippers* is superlative stuff, capable of justifying the claims of those critics who consider it to be among the finest music he wrote. Certainly this six-section suite can hardly be said to support that contention for, with the exception of a vivid introduction, it is pretty conventional stuff, with an all-too-familiar ring to it.

There is a rather slick sound here, occasionally edgy in the strings, but in the main quite agreeable, and Fistoulari keeps the performance moving well, with a strong, occasionally brusque treatment of the score. —Philharmonia Orchestra of London, Anatole Fistoulari, cond. (With *Mozartiana*.) M-G-M E 3026. 12-in. \$4.85.

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CONCERT-FANTASIA FOR PIANO AND ORCHESTRA, OP. 56 (1 Edition)

There is so much that is genuinely attractive about this Concert-Fantasia, both orchestrally and pianistically, that its almost complete neglect is hard to fathom. I don't mean to infer that it is any long-lost masterpiece, but a work that has so many pages of felicitous writing for the solo instrument, including a cadenza of 11 pages, should surely appeal to one of our virtuoso pianists.

in place of another performance of the composer's well worn first piano concerto.

A two-movement work, its tightly knit "Quasi Rondo" is followed by an undeniably prolix second movement titled "Contrasts," which has the annoying habit of being ready to stop, in at least two places, before reaching its inevitable conclusion. Yet the work is sprinkled with so many good tunes, from the composer's seemingly inexhaustible supply of melody, and has such a sprightly air about it, that it is hard to see why it should not be revived with success. So far as I can discover, the work has never been committed to disks before.

It would be pleasant to report that the recording is a complete success, but it isn't. The piano tone has a tendency to shallowness, and there are moments of orchestral "peaking." Goehr is always in the picture, providing proper support, though the playing doesn't always sound first class. Newton-Wood, on the other hand, gives a towering performance of the difficult solo part, with a dashing display of virtuosity in the long (playing time, eight minutes) cadenza. —Mewton-Wood. Winterthur Symphony Orchestra, Walter Goehr, cond. CONCERT HALL CHS 1126. 12-in. \$5.95.

THE SEASONS, OP. 37. THE MONTHS, OP. 37a (2 Editions)

In spite of the disparity in titles and opus numbers, these two editions are being considered as competitive versions of the same basic work. Responding to a commission to supply a piano piece for each month of the year, Tchaikovsky produced this musical calendar of 12 short, lyrical compositions. They are no more than salon music, of the kind exceedingly popular in the late 19th century. Only two of them, *Barcarolle* (June) and *Troika en Traineaux* (November) are heard with any frequency to-day.

Miss Wollmann, presenting them in their original form, plays with warmth and understanding, never trying to push them beyond their small limits, or trying to impress on them a too-personal viewpoint. The recorded piano sound is extremely good. Mr. Gould has arranged them for piano and orchestra, without adding anything to their intimate, basic charm. The playing is always bright, a term that also applies to Columbia's sound, though the piano tone is occasionally a little too percussive in quality.

—Eva Wollmann, piano. WESTMINSTER WL 5290. 12-in. \$5.95.

—Orchestra. Morton Gould, cond. COLUMBIA ML 4487. 12-in. \$5.95.

THE SNOW MAIDEN, OP. 12 (1 Edition)

In 1873, Tchaikovsky wrote some incidental music for Ostrovsky's play "The Snow Maiden" (*Snegourotschka*), consisting of an introduction and 18 numbers, 12 of which were vocal. Much of the material is adapted from folk tunes, while the introduction itself is the introduction originally written for Tchaikovsky's opera *Undine*, which was never produced. The subject of the Snow Maiden had greatly intrigued Tchaikovsky, who intended to write an opera around it, but he delayed so long that in 1882 Rimsky-Korsakoff forestalled him by producing his opera of the same name.

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The performances may be taken to be authentic in style, but neither tenor nor mezzo-soprano involved sound like first-class artists. The choral work is considerably better, and the orchestral work lively but rough. The recorded sound is no great credit to Concert Hall, lacking body.

—State Radio Orchestra of the USSR, Alexander Gauk, cond. A. Orfenov, tenor; Z. Dolokhanova, mezzo-soprano. Chorus. CONCERT HALL CHS 1301. 12-in. \$5.95.

VARIATIONS ON A ROCOCO THEME FOR CELLO AND ORCHESTRA, OP. 33 (1 Edition) Light in texture, graceful in contour, this flirtation with the eighteenth-century style appeared when the composer was 36. It has a carefree, elegant air to it, with only an occasional tempestuous outburst from the solo instrument to punctuate its well-bred serenity.

The performance, while good, is not always successful, mainly because the soloist is not always able to surmount the technical difficulties involved. For a virtuoso work of this kind, the microphone has been correctly placed to bring the soloist to the fore, without throwing the balance out of focus. Ansermet's support is splendid indeed, and the sound always true and pleasing. —Maurice Gendron, cello. L'Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 947. 12-in. \$5.95.

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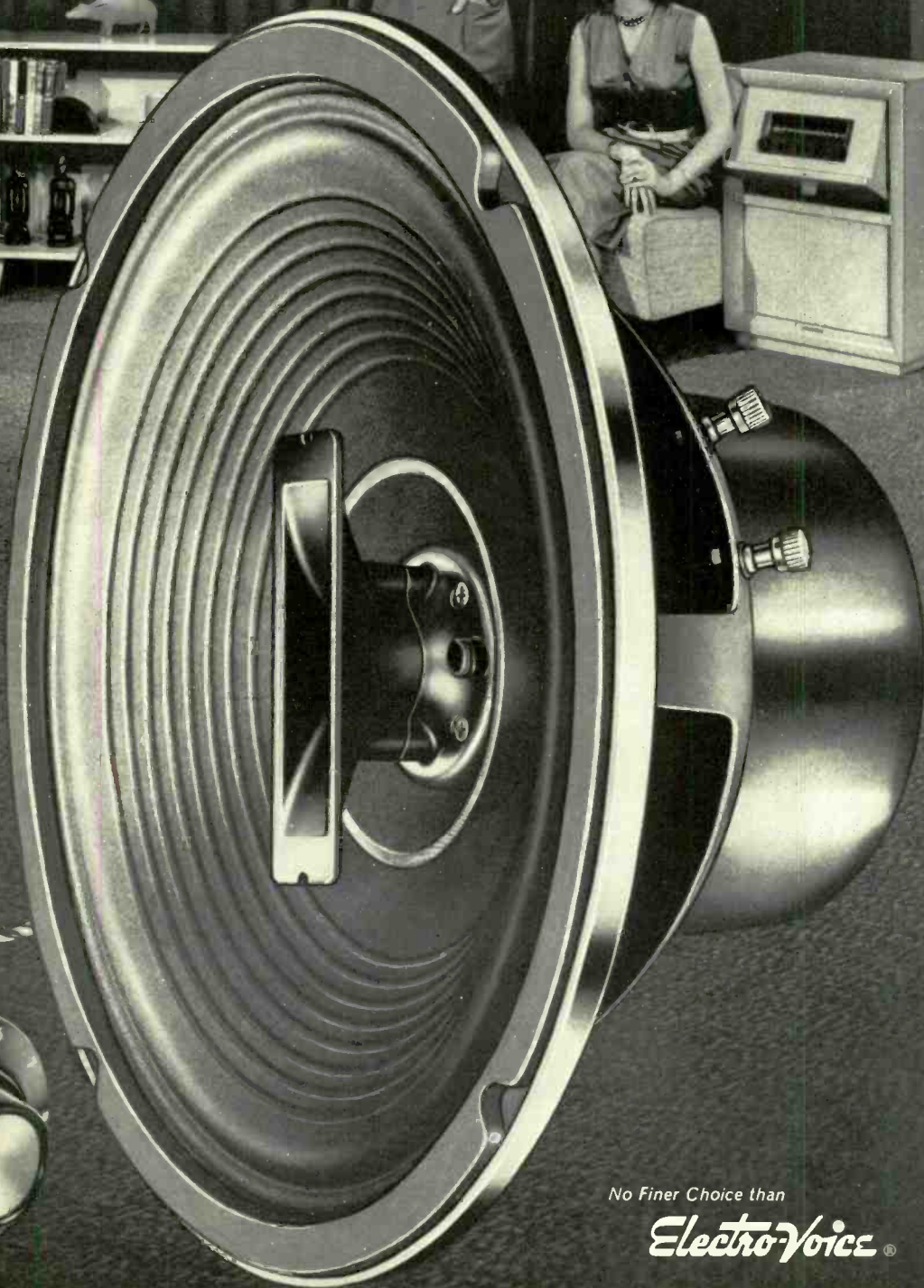
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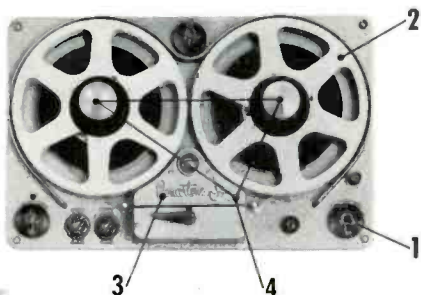
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University Companion

SPECIFICATIONS (furnished by manufacturer): The Companion is a combination of a small speaker system with an electric clock and timer. Bass and middle ranges are produced by a Diffusicone eight-inch speaker in a distributed-port type of bass-reflex enclosure; a 4401 horn-type tweeter handles high frequencies. Crossover network is LC type, with level control for tweeter. Available in cherry or blonde mahogany finish. Size: 9½ in. high by 24 wide by 10 deep. Impedance: 8 ohms. Price: \$99.50. Wrought-iron legs, optional, \$6.00 extra. Manufacturer: University Loudspeakers, Inc., 80 South Kenisco Avenue, White Plains, N. Y.

University's Larry Epstein wrote recently that the Companion "is intended primarily for the music lover who desires a small, compact reproducer of highest quality consistent with the most space-saving dimensions. As a consequence, we employed dimensions compatible with bookshelves and the usual run of furniture . . . keeping one eye, of course, at all times on the [esthetic appeal] of its lines . . . As much attention was given the appear-



The Companion—designed for good sound and wide market appeal.

ance of the Companion as to its electrical and acoustical design. We feel that we have taken a completely new and refreshing approach to this problem . . ."

There's no doubt that the speaker is unusual in appearance for hi-fi equipment, and that it will blend well with modern decors. When used without the legs it will certainly be inconspicuous in many more settings. So far, fine.

We're a little more concerned about the clock. This is a standard Sessions clock timer, operating as a continuous timepiece as long as it is plugged into an AC outlet. In addition, there is an AC outlet on the back that can be switched a) on and off manually, or b) on automatically at any time up to twelve hours from the time of setting; it can then be turned off manually or it turns itself off after about 1½ hours. The outlet and switch are capable of handling up to 15 amperes, so that any normal appliance can be operated by the clock (including a recorder or complete hi-fi system.) Obviously, such a device will be appreciated by a great many — those who want an ordinary timepiece in the same room as the speaker system, and those who want the automatic timer feature for any of many conceivable purposes. But what of those who don't? This mechanism represents a significant part of the total cost to the consumer that will be wasted if he doesn't use the clock. We believe that, like the legs, it should be "optional at extra cost."

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 — we found that the best setting for our ears in the room where we do our listening was about half way on. Bass was surprisingly full, and definition in the middles and highs was good even at high levels. As can only be expected in an enclosure of substantially less than two cubic feet, excessive bass boost in the amplifier cannot be used. But if this precaution is followed the system can be driven at ear-shattering volume without "breaking up."

Even in pocket-sized speaker systems such as this, there are marked differences in *types* of sound (not necessarily quality—depends on what you like.) We're certain that a lot of people will like this, and with good reason. — R. A.

MANUFACTURER'S COMMENT: Regarding the reference to the built-in clock, the matter of "optional" equipment was given considerable thought. Consensus of opinion (at the factory, an Audio Fair, and in home field-tests) convinced us that the clock should be included. We believe the added convenience to the user . . . will be greatly appreciated once it is put to continued use.

Incidentally, since the point of cost has been raised, I might add that the clock itself accounts for a very minor percentage (manufacturer's cost is surprisingly reasonable). Our use of high quality items from our standard high fidelity line, rather than compromised lower cost versions, plus use of selected woods and careful design and fabrication of the cabinet (after all, it is an acoustic enclosure) accounts for the final performance and price.

Mitchell 3-DB Phonograph

SPECIFICATIONS (furnished by manufacturer): a packaged automatic record changer, amplifier and speaker system, usable as table-top cabinet or with wrought-iron legs. **Changer mechanism:** has standard three speeds and a neutral position, in which rubber drive wheels are disengaged to prevent formation of flat spots. Ten and twelve-in. records of same speed can be intermixed. **Cartridge:** triple-play magnetic; response 30 to 15,000 cycles. **Controls:** AC on-off and volume; Bass; Treble; Equalization (LP, AES, Flat, Old 78, Scratch Filter). Bass and treble controls are continuously variable, furnish boost or cut. **Dimensions:** 17 3/16 in. wide by 25 high by 25 deep; height less legs, 13 1/4. **Price:** \$199.95 in mahogany. **Manufacturer:** Mitchell Manufacturing Company, 2525 N. Clybourn Avenue, Chicago 14, Ill.

Felicitous is the word.

Put yourself in my place. A large listening room, everlastingly jammed with a constantly changing assortment of equipment. A long bench of test equipment, with dozens of jacks and plugs. If all the plugs are pulled, there is some chance that the "normal" set-up, which operated yesterday, would again operate today. But under any circumstances, listening to a record is difficult for the initiated and impossible for the uninitiated.

Into this you inject a wife. One who enjoys hi-fi a lot, and also enjoys listening to music. A sympathetic and understanding one, albeit, who has heard a great deal of sonic splendor (and horror, too!). One who, when frustrated to the exploding point, has been heard to murmur on rare occasions, "I wish I could play a record sometimes."

One day not long ago there arrived a largish carton, containing a Mitchell phonograph. It was duly unpacked and the iron legs screwed on. In a moment of blinding inspiration, it was lugged into my wife's sewing and work room. . . plugged into an AC outlet. . . a record put on, a button pushed, and out came music. Right good music, too, if I do say so! As I said, felicitous is the word.

Furthermore, I—a hi-fi man if ever there was one—can look at the Mitchell without paling. The changer is a good

one, which will treat precious LPs with reasonable care. The cartridge is a GE in which I have already installed a diamond-tipped stylus. There are separate bass and treble controls, and (to delight me) an equalization control marked: LP, AES, FLAT, OLD 78, and SF.

Those positions are fairly self-explanatory. The SF means "scratch filter" and really cuts the highs. "Old 78" cuts at 7,500 cycles.

The controls all have a noticeable effect on the tonal balance of the sound; the tone control range is considerable. The speaker is mounted in a small but slotted enclosure of careful design which produces surprisingly good acoustic results. A separate remote speaker, in the same type of enclosure, is available also.

No, of course it won't stand up in comparison with \$2,000 worth of hi-fi stuff in the room next to it. But there is a great deal to be said for it, even if it never did anything more than improve domestic relations. It's easy to install and to use, and the hi-fi enthusiast around the house won't suffer too badly when it's being played; there's some danger he may even sit down and relax a while with it.—C. F.

James B. Lansing "Hartsfield"

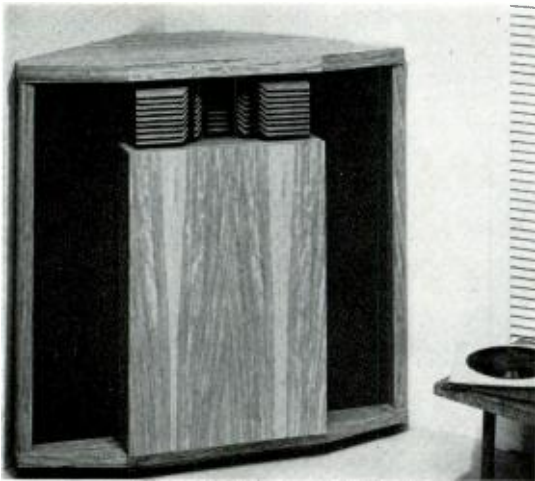
SPECIFICATIONS (furnished by manufacturer): A "two-step" loudspeaker system comprising a carefully designed enclosure complemented with either of two speaker systems. The enclosure is designed to produce optimum results with either the Jim Lansing D208 8-in. speaker or with a two-speaker theatre system including a D150-4C 15-in. woofer, 500-cycle crossover network, and a No. 375 high-frequency driver with horn. When used with the 8-in. speaker, the rear of the speaker is loaded with an exponentially tapered, curved horn over 10 ft. in length. **Cabinet dimensions:** height without toe-kick, 45 1/4 in.; width, 45 1/4 in.; depth, 24 1/2 in.; depth from front of enclosure to wall corner, 31 1/2 in. **Shipping weight** (without speaker units): 135 lb. **Prices:** enclosure only: mahogany, \$309.00; blond, \$318.00. Speaker kits: 8-in. 208DH with rear horn extension, \$66.00. Theatre system 085 (woofer, crossover network, tweeter) kit: \$417.00. **Address:** James B. Lansing Sound, Inc., 2439 Fletcher Drive, Los Angeles 39, California.

If you would like a good demonstration of what this speaker system can do, put your best full-orchestra record on the turntable, adjust the tweeter to middle or low position, and turn the volume up gently; don't play it too loud. Be sure it's your best record, one you have always thought had plenty of clarity without undue high-end shimmer. I think you will find the effect just about the same as washing the kitchen windows: the improvement in clarity is surprising. Individual instruments stand out, separate and distinct. The double-bass will growl instead of grumble; drums and tympani have a "spat" instead of a plop sound; and — to take a little of the bitter with the sweet — if there is any tendency of the extreme highs to excessive shimmer or sizzle, that tendency will be quite obvious. In other words, if the sound source — records, radio, or tape — is good, every bit of goodness will show up; if it's at all bad, the badness will show up all too clearly.

That's my general impression of the Hartsfield with the theatre-system speakers installed. The woofer used in this system is a stiff-coned job; the result is the spat of the drums as opposed to the plop which a softer-coned speaker



The Mitchell—simple to operate, reasonably high in fidelity.



Presence, clarity, fine transient response mark the Hartsfield.

would give. It seems a little silly to talk about the high-frequency unit as a "tweeter." One thinks of a tweeter as something that can be held in the palm of your hand. This one has a "pot" on it bigger than that on many 15-in. woofers and it feeds into a long horn. The sound is diffused by the Jim Lansing "Koustical" lens system (the corrugated affair at the top of the cabinet in the illustration).

And thereby, shall we say, hangs a tale . . . most tweeters take over fairly high up — say 2,000 cycles. Some go as low as 600 cycles. This one crosses over to the woofer at 500 cycles and is still active as low as 350 cycles. Hence the big pot, to house a big magnet, and the feeling of brilliance and presence. If the sound, in a particular acoustic surrounding, is too bright, the level of the high frequency unit can be adjusted, relative to that of the woofer, by a three-position switch on the crossover network. I would suggest that this adjustment be made once and for all, using the best possible program source, such as live FM or an exceptional record. After that, minor adjustment of the treble tone control or, on records, the treble equalization control, will compensate for variations in sound source. For example, some records sounded too brilliant to me in some of my tests; adding one notch of treble de-emphasis did the trick every time.

The middles and lows are, as I said, remarkable for their clarity. Apparently the woofer has very fine transient response. There is practically no feeling whatsoever of the sound coming from a loudspeaker; the illusion of the live instruments being in the room is exceptionally good. Part of this may be due to the fact that the speakers are very efficient; switching from a notably inefficient (but pleasant-sounding) foreign-made speaker to the Hartsfield called for cutting the volume control down by almost a full half-turn. One more point: even with the volume level down, the Hartsfield holds the music out in the room and doesn't let it collapse back into the cabinet. As I have said, the feeling of projection is excellent.

I tried out the enclosure with the 8-in. speaker. It made me feel a little silly, using such a big enclosure for so small a speaker. The trend nowadays is to try for stupendous res-

sults from an 8-incher in a one foot cube of an enclosure, and here I was rear-loading a small speaker with 10 feet and more of exponential horn! The result was quite astonishing (and showed once again that there's nothing to equal a big enclosure, regardless of speaker size). Of course, the lows were not as good; hit a good pedal note and the struggle was great but not always successful. Nevertheless, if you want to budget your speaker system, this is a good answer because you can start with an 8-in. unit in the enclosure and graduate to the theatre-system at a later date.

Obviously, I'm enthusiastic about this system. It's a brilliant speaker, but not the brightest I have heard; not soft and mellow, but precise. If I had to sum up my impressions in one sentence, something along these lines would probably be as good as any: it reveals the splendor of the music. — C. F.

MANUFACTURER'S COMMENT: Top-flight designers today feel that many of the actual finishing components or parts have real esthetic design value. In line with this idea, we have introduced in our enclosure design the interesting pattern created by our serpentine acoustic lens. However, we are aware that this may appear to some as too radical, so we are making available a protective frame of matching grille cloth. This frame fits flush around the lens, giving an overall grilled appearance to this area.

Pickering 190D Arm and 132E Compensator

SPECIFICATIONS (furnished by manufacturer): **ARM** — a redesigned shorter version of the old 190 model; long extension back of vertical pivot has been replaced by large heavy knob, but distance between pivot and stylus has been retained. Arm will operate now with standard turntable on 17 by 17 in. mounting board. Minimum vertical mass has been achieved by suspending cartridge in hinged clip; arm does not move vertically. Main pivot friction, less than 3 gram-centimeters. Tracking error, less than $\pm 2\frac{1}{2}$ degrees. Arm is statically balanced around pivot. **Adjustments:** tracking force (stylus pressure); height above mounting board ($\frac{1}{2}$ to 2 in.); counterbalance weight; leveling screws. Single-hole mounting. **Price:** \$31.50. **COMPENSATOR** — redesigned (but with same model number as previous version) to add the RCA-RIAA-new NARTB-new AES curve. Compensator requires no power, is intended for use between cartridge and a preamplifier with fixed equalization. Six equalization positions: European 78, Old LP, Old AES, RIAA, Max. Highs-Max. Bass, and Noisy Records. Can be mounted in any position. **Price:** \$12.00. **Manufacturer:** Pickering & Company, Inc., Oceanside, N. J.

The Pickering model 190 arm has been a standard with which others were compared ever since its introduction in the early days of high fidelity — and with good reason. Nothing was compromised in its design that would affect its high performance and ability to treat records gently. Arm resonance is well damped



Pickering shortens the 190.

and is outside the audible range. Pivot friction is reduced to a virtually irreducible minimum. The main body of the arm doesn't move vertically at all; the cartridge, at the proper offset angle, is mounted in a small clip hinged to the arm. Accordingly, the weight that must be moved up and

down by a warped record and by groove pinching is minimized also. Finally, the arm is balanced about its pivot to provide immunity to jarring motions and to prevent record wear if the turntable is not absolutely level.

The most important disadvantage of the old model 190, from the practical point of view, was its length. A long extension beyond the pivot, containing a weight for static balancing, lengthened the already-long arm to the point that an inordinate amount of mounting space was required. And here lies the difference between the 190 and the 190D: the length of the overhang behind the pivot. As the photo shows, the balancing weight has been shaped into a stubby knob; the new arm and a typical manual turntable will now fit on a 17 by 17 in. mounting board. Still, considerable space, but now within reason — and without sacrifice of performance. Nice going, Mr. Pickering.



Modernized 132E compensator

With the addition of the new standard playback curve, the 132E compensator has been brought up to date. It furnishes a convenient and inexpensive way to obtain variable record equalization for those who have preamplifiers with fixed equalization. Because treble roll-off is obtained in part by means of resistive cartridge termination, however, and the compensator was designed with the Pickering cartridge in mind, it will not work with low-impedance cartridges. Equalization will be precise for Pickering, approximate for other high-impedance magnetic cartridges. The preamplifier it is used with should have an input impedance of 47,000 ohms; if it does not, the necessary circuit change is simple. — R. A.

Regency HF-150 Amplifier

SPECIFICATIONS (furnished by manufacturer): combined preamplifier, control section, and power amplifier on one chassis. Input receptacles on top of chassis; output terminals and three switched AC outlets on back of chassis. **Inputs:** two high-level, for tuner, tape recorder, TV or crystal cartridge; one for magnetic cartridge. **Controls:** combined AC on-off and bass (+18 to -18 db, 40 cycles); treble (+14 to -20 db, 20,000 cycles); loudness control (continuous); level or volume; selector and equalization switch. Hum adjustment on back panel. **Output impedance:** 4, 8, 16 ohms. **Rated Power:** 12 watts; 25 watts on peaks. **Response:** 20 to 40,000 cycles, $\pm 1/2$ db. **Distortion:** less than 2% IM, 40 and 7,000 cycles 4:1, 12 watts. **Damping factor:** 8. **Hum and noise:** -60 db from 12 watts in phono position of selector switch. **Tubes:** 2-12AX7, 12AU7, 2-6V6GT, 5Y3GT. **Dimensions:** 8 1/2 in. deep by 13 1/4 wide by 7 high. **Price:** \$99.50. **Manufacturer:** Regency Division, I.D.E.A., 7900 Pendleton Pike, Indianapolis 26, Indiana.

Combine a preamplifier-control section that is adequate for any but the more elaborate sound systems, with a superb power amplifier — one that, in our opinion, equals any in its power class — sell the combination for about \$100, and you'll have a unit competitive with the Regency HF-150. You won't find the job an easy one.



The Regency HF-150 — distinguished by truly noble performance.

The control-preamplifier section, while not the most versatile one around, has many nice features. Separate and continuously-adjustable loudness and volume controls furnish the maximum flexibility in loudness compensation with the least complexity, since the compensation is available to any degree on all input channels and the need for switches and input level controls is obviated. Bass and treble tone controls cover a substantial range quite smoothly; according to our checks they meet the specifications on the nose. The preamplifier is sensitive enough to take a Fairchild cartridge directly, and the noise level low enough. Only three equalization curves are available, but they appear to be well chosen. The Flat 500 position is actually equalized for European 78s; the AES position appears to be the new AES which is, of course, the RIAA-RCA-new NARTB curve also. The position labeled NARTB, on the other hand, seems to be the previous NARTB curve, with 16 db rolloff at 10,000 cycles. All new records, therefore, can be equalized precisely without using the tone controls, and all older records with minor tone control corrections in some cases.

We wish that designers would remember that there are a good many installations with both turntables and record changers, and would therefore provide for two magnetic cartridges. But very few do, and Regency didn't either. Nor did they furnish a tape output jack. The last omission will be considered more serious by some than the minimum equalization facilities. That \$100 limit, we suppose.

When we first tried out this amplifier we were astonished by the purity of sound it produced; at the price we expected capability but not virtuosity. The best word to describe it is that much-abused adjective "clean." We compared the HF-150 with an amplifying system costing about 2 1/2 times as much and, at any but room-shaking volume levels, virtually no difference in quality could be discerned. If this sounds like high praise, it's because it is intended to be.

For those who don't need or want exceptionally elaborate control facilities or very high power, the HF-150 merits most serious consideration. — R. A.

MANUFACTURER'S COMMENT: The model tested did not include the rumble filter now incorporated in the HF-10.

Our amplifiers reproduce frequencies faithfully down to 20 cycles, which presents a problem when some record changers are used. This situation is due to record changer rumble of about 27 cycles which, while not apparently audible, can nevertheless cause the speaker cone to exceed its normal excursion and in some cases bottom the voice coil. While the audible power might be on the order of two watts, the rumble power output can in many cases exceed 12 watts and, as a result, overload the amplifier. Our solution was the addition of a rumble filter that can be switched in if necessary, but can be left out when a rumble-free changer or player is used.

The Phonomat

SPECIFICATIONS (furnished by manufacturer): Foam rubber mat for turntables or record changers, 10 or 12 in. diameter with standard 5/16 in. punched center hole. Smaller mat is 1/4 in. thick, for record changers; larger mat is 1/8 in. thick, for manual tables. Washable. Price: \$1.75, each size. Manufacturer: Audio Exchange, Inc., 159-19 Hillside Avenue, Jamaica 32, N. Y.

About a quarter inch of fine foam rubber, cut to fit a 10-inch turntable—that's all there is to the Phonomat I had, but it's capable of performing some minor miracles. I used it on an old record changer that rumbled most audibly through my air-coupler. For the first time, when the records dropped it didn't sound as if every costly microgroove on the disks were being mangled. The rumble was cut nearly in half. (No, it didn't disappear—that would have been a *major* miracle.) The magnetic attraction between the cartridge and the steel turntable (which increases stylus pressure and record wear) was reduced to insignificance because of the greater separation. Records no longer pick up dirt from the nap covering the turntable, since the Phonomat can be sponged off at intervals or even thrown in the washing machine. A simple gadget, a simple idea, but really quite effective.—W. B. S.

Magnecord M-80 Recorder

SPECIFICATIONS (furnished by manufacturer): Professional tape recorder, consisting of the M-80A mechanical tape transport and the M-80C amplifier; can be installed in standard relay rack, console, or portable carrying cases. **TAPE TRANSPORT**—Speed: 7.5 and 15 ips. Starting time: less than .1 second. Stopping: less than 2 in. tape at 15 ips. Timing accuracy: better than 3 seconds in 30 min. Flutter and wow: less than .1% RMS at 15 ips; .15% RMS at 7.5 ips. Fast forward and rewind time: less than 45 seconds for 10 1/2-in. NARTB reel. Dimensions: 19 in. wide by 12 1/4 high by 8 1/2 deep. Weight: 50 lb. Tubes: 12BH7 oscillator. **AMPLIFIER**—Input level: microphone, -90 to -30 dbm; balanced bridge, -30 to +10 dbm; unbalanced bridge, 15 millivolts for 0 level recording. Distortion: .53% at +6 dbm output; 1% at +16 dbm output. Output impedance: 600 ohms, balanced or unbalanced. Metering: bias, record and playback levels measured on standard VU meter. Monitoring: phone jack for monitoring input or recorded signal. Tubes: 2-6BK7, 2-12AU7, 5Y3GT, 12AX7. Dimensions: 19 in. wide by 5 1/4 high by 8 1/2 deep. Weight: 15 lb. **GENERAL**—frequency response: at 15 ips, ±4 db 30 to 20,000 cycles, ±2 db 30 to 15,000 cycles; at 7.5 ips, ±4 db 30 to 15,000 cycles, ±2 db 50 to 10,000 cycles. Noise: -58 db at both speeds, relative to 3% distortion level at 400 cycles. Price: Transport mechanism, \$950.00; amplifier, \$315.00. Manufacturer: Magnecord Inc., 225 West Ohio Street, Chicago 10, Ill.

Ah me! This is the sort of thing we have in mind when we discuss the differences between professional and home tape equipment.

What are some of these differences? Why should the M-80 cost around \$1,200 — six times as much as good non-professional equipment? Well, for one thing, a moderately-priced home unit which we were working with recently used (as most in this class do) one motor. It drove the capstan, and was connected by belts to the take-up and supply reels. At the bottom of its shaft was a fan blade which kept the motor cool.

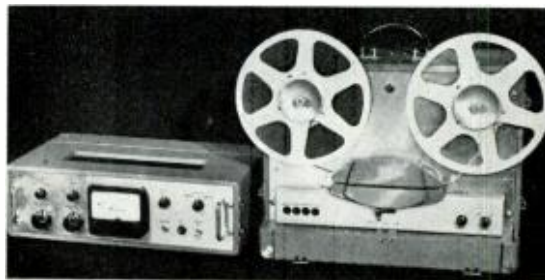
The motor in this unit was just a bit larger than one of the motors in the M-80 — a motor which does nothing but

drive a cooling fan! Two much sturdier motors are used to drive, separately, supply and take-up reels. And a fourth motor, a whopper, and counter-balanced with a flywheel, is a hysteresis two-speed job which drives the capstan. These motors cost money. And four are used to achieve top results.

Aside from the very important function of reducing wow and flutter, adequate "motoring" has other advantages: a small home unit we had ran slow by 3 seconds in 120. We didn't have a long enough piece of accurately measured tape to check the M-80, but the specifications call for an accuracy of ± 3 seconds in 30 minutes! Look what happens (or is done, rather) to rewind and fast forward time: 1 1/2 minutes for a 7-in. reel is about normal for a home unit; 37 1/2 seconds was average for 1200 ft. on a 7-in. reel on the M-80 we tested; 2400 ft. on a 10 1/2-in. reel whizzed by at an average of 55 seconds (50 sec. forward, 59 rewinding). It takes well-balanced motors and linkage to run smoothly at this speed.

And, of course, three heads — erase, record, and playback. Electronic equipment designed for minimum signal to noise ratio . . . 35 to 40 db is good for a "home" unit (we checked one recently, a minimum-cost unit, which didn't even erase completely: 27 db). The M-80 specifications call for 58 db . . . and, naturally, you just don't hear any background noise (oh, sure, if you turn everything wide open, even on new tape, you'll hear some hiss).

Operating controls are simple: some on-off switches (one on the tape transport unit and one on the record-playback amplifier chassis), equalization and speed switches (7 1/2 and 15 ips); another switch which puts the VU meter and the monitor headphones jack into either the record or the playback circuit; input selector switch (low impedance microphone, balanced and unbalanced line); a record-play-



The professional features are obvious in the Magnecord M-80.

back switch; record and playback level controls; and, on the tape transport chassis, four push-buttons. These control: REWIND, STOP, FORWARD and FAST FORWARD. All operate through relays. Under the bank of heads is a lever with three positions: operate, load and cue. This controls two so-called compliance arms, which maintain proper tape tension, and also what might be called the head covers. In the "load" position, the head covers and the compliance arms are kept away from the tape slot, to facilitate loading. In "operate", the head covers move up to hold the tape against the heads, when the "forward" button is pushed; when the fast forward or rewind buttons are actuated, the head covers drop away. This means that the face of the

tape touches only the free-rolling spindle on one compliance arm and the capstan. That reduces tape wear to a minimum. When in "cue" position, the head covers (correctly called "tape lifters") hold the tape against the heads and the push button controls are locked out. Thus the tape can be rocked back and forth for precise editing or cueing. A book could be written about the M-80, but this is not the place. (For the prospective home-user, Magnecord should write the book; the instruction manual is inadequate from the non-professional point of view. Such things as how to connect into a hi-fi system should be covered.) One more professional point: Magnecord must be populated by professional wrestlers! The transport mechanism, in its carrying (?) case, weighs just short of a ton and no one on our staff is husky enough to carry this unit by its one handle more than 20 ft.!

Well, this is a beautiful piece of equipment. See what we mean by "professional"? And why such quality costs so much? — C. F.

Bozak B-207A 2-Way Speaker

SPECIFICATIONS (furnished by manufacturer): a 12-in. woofer and a pair of cone-type tweeters mounted coaxially on a 15-in. round aluminum frame. Crossover frequency 2,000 cycles; network built in. **Response:** 40 to 16,000 cycles; useful to beyond 20,000 cycles. **Impedance:** 8 ohms. **Power capacity:** 15 watts, peaks to 30 watts. **Price:** \$76.50. **Manufacturer:** The R. T. Bozak Company, 114 Manhattan Street, Stamford, Conn.



Unconventional coaxial speaker produces deep bass, clean highs.

This assembly consists of the Bozak B-199A woofer and the B-200X dual tweeter mounted coaxially by means of heavy metal straps on a 15-in. heavy cast aluminum frame; the combination is known as model B-207A. When you mount this assembly, you do not remove the mounting panel (though you can if you must); it fits over holes cut for 12 or 15-in. speakers.

Low frequency response of this loudspeaker is exceptional; this 12-in. unit really goes down deep and stirs up plenty of air. We'd suggest that care should be exercised in choosing a cabinet for the woofer. Probably a large totally-enclosed design would be best, since horn or reflex loading might make it hard to balance the rest of the frequency range with the lows. In fact, we feel that the B-207A, as it stands, is heavy on the bass. The middles seem to be somewhat lacking; we'd like to have had an additional small (8 or 10-in.) mid-range speaker and maybe another pair of tweeters. Such a combination should be highly listenable. Someday we're going to persuade Rudy Bozak to let us try his B-310 system. — C. F.

MANUFACTURER'S COMMENT: We manufacture a Model B-209 mid-range speaker which may be used to supplement the middles in the B-207A coaxial assembly, thus making it a three-way system.

Cousino Tape Splicer

SPECIFICATIONS (furnished by manufacturer): A small block of plastic with a slot for holding magnetic recording tape in proper position for splicing, and a diagonal razor guide; blade and pre-cut tabs of splicing tape furnished. Adhesive backing for easy attachment. **Price:** \$1.50. **Manufacturer:** Cousino, Inc., 2325 Madison Avenue, Toledo 2, Ohio.



Tape splicing kit has cutting guide and pre-cut splice tabs.

Scissors work all right for an occasional splice, but this will do a quicker and much better job. It's simply a piece of plastic, gummed on the back so you can stick it down semi-permanently on your recorder or work bench, with a quarter-inch slot running the length of the splicer for the tape and another narrow slot running diagonally across the tape slot, for a razor blade. The tape slot is a hair narrower than the tape itself; you press the tape in gently and it stays put. The very narrow diagonal slot guides a razor blade edge across the tape at the correct angle. You can make a perfect butt joint easily and quickly.

Only problem: handle the razor blade with care, so that it scrapes the plastic as little as possible when you draw it through the guide slot. Otherwise, you'll gradually make the slot wider.

And a warning to anyone who makes a tape splice, regardless of how he makes it: be sure — but sure — you use the special splicing tape sold by practically all dealers. Do *not* use regular household tape. The sticky stuff on the latter is too gooeey; the tape will pull apart, slightly, with time, and the goo will squeeze out along the edges and gum up heads, adjacent tape, and drive mechanisms. — C. F.

SELA Stroboscope

SPECIFICATIONS (furnished by manufacturer): penlight-size strobe flasher, together with stroboscopic disk card with bands for 78, 45, and 33 1/3 rpm at 50 and 60-cycle power line frequencies. The strobe light (model A-44) operates at 115 or 220 volts AC, 50 or 60 cycles. Incorporates germanium diode rectifier, so that flash duration on each cycle is very short — about 100 microseconds. **Price:** \$4.95. **Manufacturer:** SELA Electronics Company, 128 W. 48th Street, New York 36, N. Y.

There are many stroboscopic disks available without strobe lights at much lower prices than this, for use with standard fluorescent lights. Why, then, buy a strobe light?

The answer lies in the purpose of the stroboscope — to detect errors and irregularities in the speed of turntables. When an ordinary fluorescent light is used to illuminate a stroboscopic disk the bars are only faintly outlined, are

Continued on page 112

Perfection



The MIRACORD XA-100

THE OUTSTANDING 3-SPEED AUTOMATIC RECORD CHANGER

Only the Miracord XA-100
has all the exclusive
features that make it
the most sought after
changer today --

- No wow — no rumble
- "Magic Wand" spindle
- Push button control
- "Pausamatic"*
- Intermixes 10" and 12" records

Every component is held to the closest tolerances and because of the features that are incorporated brilliant and natural reproduction of tone is achieved.

Available at leading distributors throughout the United States.

*The user's choice of pause lengths between record changes.

AUDIOGERSH CORPORATION



Exclusive Distributors in the U. S. for ELAC Record Players

AUDIOGERSH CORPORATION
23 Park Place, New York 7, N. Y. Dept. H-10



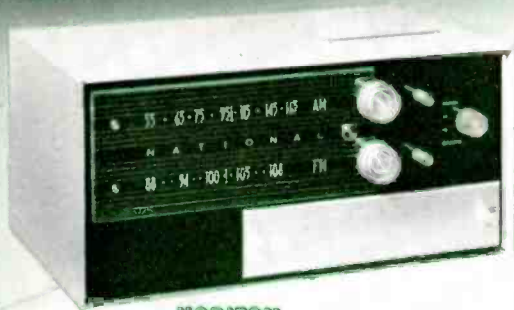
Please send me descriptive literature.

Name _____
Address _____
City _____ Zone _____ State _____



the new HORIZON

**so overwhelming
you have to hear it!**



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

A decibel isn't a drum....

A curve isn't a cello....

A harmonic isn't a harp....

....That's why all the superb statistics we could print (and we've got books full of them!) aren't worth three minutes spent listening to the new HORIZON line of high-fidelity components!

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!

in high fidelity



Furniture by Hans Knoll Associates
Gown by Ceil Chapman

Your National dealer is ready and waiting to give you a startling listening demonstration of the new HORIZON line. Compare it with other lines costing far more. Your ears will prove what an engineer will tell you — *there is no finer high-fidelity system on the market at any price!*

(For those who want them, complete specifications, curves and catalogs are available at your National dealer's.)

tuned to tomorrow



FOR THE NAME OF YOUR NEAREST DEALER OR
FOR COMPLETE SPECIFICATIONS WRITE DEPT. H 104

National

NATIONAL CO., INC., 81 SHERMAN ST., MALDEN 48, MASS.

www.americanradiohistory.com

TESTED IN THE HOME

Continued from page 108

relatively wide and fuzzy. Some idea of the correct speed can be obtained, but with considerable difficulty. Perfectionists want something better, and a strobe light gives it to them. Because it produces very short flashes of illumination that occur at precisely the same time during each cycle of the power line frequency, the bar images on the rotating stroboscopic disk are clearly defined, narrow and rock-steady, making it easy to adjust your turntable to exactly the right speed. Even in the little matters, it costs more to be a perfectionist! — R. A.



Special strobe flasher and disk make speed adjustment easy.

Rauland 1826 Amplifier System

SPECIFICATIONS (furnished by manufacturer): a deluxe amplifying system consisting of the 1805A power amplifier and the 1801A Libretto remote control unit. **AMPLIFIER** — Inputs: one for magnetic phono cartridge, three high-level inputs labeled XTAL, AUX 1, AUX 2. **Controls:** slide switch for matching GE or Pickering cartridge; hum, bias, balance, and master volume screwdriver adjustments on chassis. Selector switch and AC on-off switch (for amplifier only) on individual 5-ft. cables attached to amplifier. Other controls on remote unit, connected to amplifier by single cable. Three switched AC outlets. **Power Output:** 20 watts at 8 or 16 ohms. **Response:** $\pm .3$ db, 20 to 40,000 cycles, at rated output. **Distortion:** less than 4% IM at 1 watt, .7% at 20 watts, 60 and 7,000 cycles 4:1. **Hum and noise:** -80 db. **Tubes:** 2-12AX7, 12AU7, 2-6L6, 5U4G, 5Y3GT. **Dimensions:** 14 in. wide by 9 deep by 8 high. **REMOTE CONTROL** — since the only connection to the system is by a small multi-conductor cable that may be of any reasonable length (up to 400 ft. or so), this is a true remote-control unit, and can be operated from any point in the listening room. Unit is similar in appearance to a book; hinged backbone covers operating controls. Can be obtained alone as standard control unit, as can amplifier, with adaptor kits. **Controls:** Crossover (turnover), with bass turnover equalization at 150, 300, 450, 700, and 1,000 cycles; Rolloff, with treble equalization of 5, 8, 12, 16, and 24 db reduction at 10,000 cycles; AC on-off and volume/loudness control; Bass, +24 to -20 db, with calibrated dial; Treble, -30 to +18 db, with calibrated dial. Two recessed slide switches on "side" of book cut in loudness compensation at bass and treble ends individually. **Tubes:** 3-12AX7. **Dimensions:** 8 $\frac{3}{4}$ in. by 11 by 2. **Price:** \$232.26, combined. Amplifier alone, \$136.71; remote unit alone, \$95.55. **Manufacturer:** Rauland-Borg Corp., 3515 West Addison Street, Chicago 18, Ill.

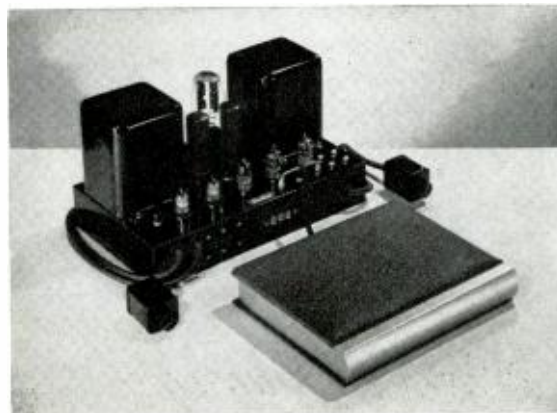
This amplifier-control unit combination has many plus features, as it should have at the price. Perhaps the most important of these is the fact that the Libretto may be classed as a true remote-control unit — that is, only a single

cable (that can be as long as desired) connects it to the rest of the system. Leads from the record player, tape recorder, tuner, and other input devices plug into the amplifier, rather than the so-called remote control head in many other combinations. Because of this, a far greater degree of freedom in placement can be allowed *this* control unit. However, careful reading of the specifications will reveal that the controls on the Libretto permit adjustment of volume (or loudness) and tone balance only. Switching of input sources and AC power for the amplifier is accomplished by means of two controls on the ends of extension cords from the amplifier. This may seem at first to be a limitation on the remote-control feature, but it really isn't. When input sources are switched it would be necessary to do something at the sources — *i.e.*, turn on and tune a radio tuner, start a turntable and put on a record, etc. Thus, the function of the remote unit is unaffected; it can be situated near the user's listening position so that volume and tone balance can be adjusted to sound best at that point.

Control flexibility is wide enough to meet any demand, reasonable or unreasonable. Individual six-position equalization switches give a choice of 36 curves, and they are well distributed. The tremendous ranges of the tone controls are quite unusual. Add to these the individual switches for bass and treble loudness compensation, and you have flexibility with a capital F. As a matter of interest: the record equalization switches are in the circuit on all inputs. Normally they would be put in the flat positions for sources other than a phono cartridge, but they *can* be used to obtain unusual effects.

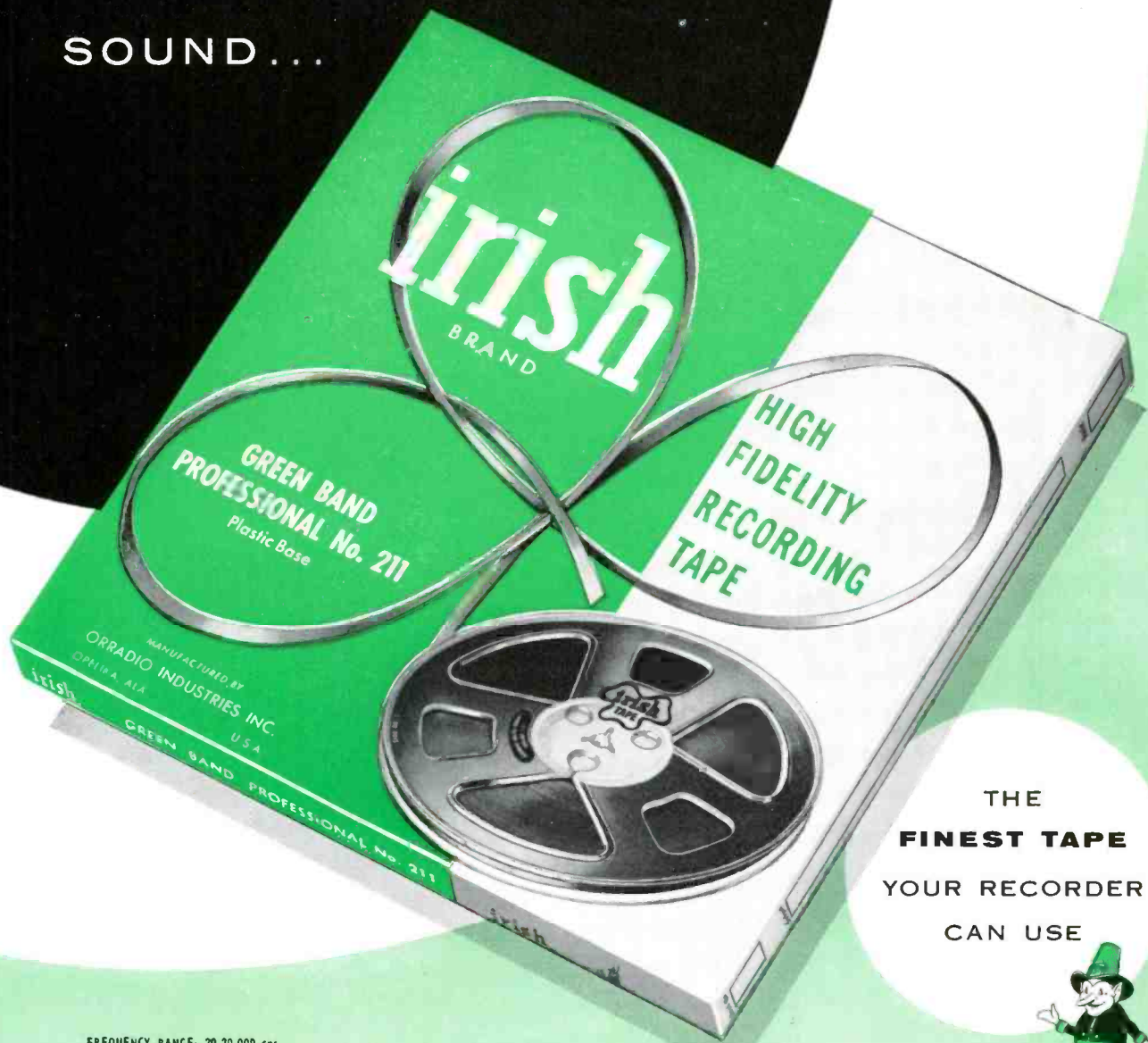
The amplifier is conservatively rated on both power and distortion. It sounds clean as a whistle and just coasts along at very high sound levels. Noise level of the combination is low and gain is adequate for normal-output magnetic cartridges; transformers are required for the low-output types (Fairchild, Ferranti, and other moving-coil units).

In a price class such as this, some users might like to have another input for a magnetic cartridge. There is no output jack to feed a tape recorder. Other than these deficiencies, which could be important in some cases, the 1826 combination should be rated very highly. — R. A.



Hinged backbone of Rauland Libretto lifts to uncover controls.

THE TAPE
 THAT **MIRRORS**
 THE ORIGINAL
 SOUND...



THE
FINEST TAPE
 YOUR RECORDER
 CAN USE



FREQUENCY RANGE: 20-20,000 cps
 LOWEST NOISE LEVEL • UNIFORM SENSITIVITY
 MINIMUM AMPLITUDE VARIATION
 LESS DISTORTION

	NET
600 feet on plastic reel.....	\$2.10
1200 feet on plastic reel.....	3.30
2400 feet on metal reel.....	7.71



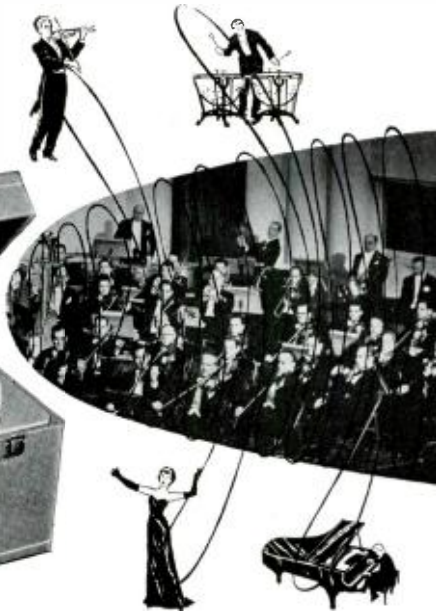
Available At All Leading Sound Dealers

ORRADIO Industries, Inc.

World's Largest Exclusive Magnetic Tape Manufacturer
 OPELIKA, ALABAMA

Export Division: Marhan Exporting Corp., New York, N. Y.
 In Canada: Allos Radio Corp., Ltd., Toronto, Ontario

**"Tested in the Home"
report available**



Original Sound Quality with low-cost Crestwood 303

Daystrom firmly believes that *true, faithful* sound reproduction is the all-important characteristic of a quality tape recorder. This was the guiding principle followed in designing and developing CRESTWOOD Tape Recorders. As a result, with higher fidelity than comparably priced tape recorders, CRESTWOOD offers sound that virtually matches the original. Along with its wide range and low cost, CRESTWOOD offers:

Ease of operation —

- Push button controls located front and center.
- Safety lock prevents accidental erasure.
- Rear plug-ins for microphone, radio, headphones, etc.—avoid wire jumbling.
- Rewind is 20 times faster than recording.
- Light weight and compact design for portability.

Quality performance —

- Professional recorder "Red Leads" provide faithful sound reproduction.
- Dual speeds of $7\frac{1}{2}$ " and $3\frac{3}{4}$ " per second.
- 10 watt output from 6" x 9" oval dynamic speaker—double the volume of comparable tape recorders—fills large rooms with *Living Sound*.
- Three outputs: internal speaker; external speaker; special output to bypass internal power amplifier to feed a high fidelity system.

The CRESTWOOD 303 comes complete with microphone and cord, radio and TV connection cable, power cable and empty reel.

We can't put sound in print. As you know, you must hear for yourself the quality of any tape recorder. But we will be glad to send you the complete CRESTWOOD story—and tell you where you can conveniently hear one.



Hi-Fi Crestwood 400's
Model 401 (Recorder) \$199.50
(Frequency response: 30 to 13,000 cycles + or - 2db at $7\frac{1}{2}$ " per second tape-speed)
Model 402 (Power Amplifier and Speaker) \$100.00

Crestwood Model 303
Tape Recorder \$199.50

(Slightly higher in Denver and West.)

Crestwood
BY DAYSTROM

Daystrom Electric Corp.

Dept. 10-J
837 Main Street, Poughkeepsie, New York

I am interested in:

- complete High Fidelity System
 Tape Recorder only

Name _____

Street _____

Town _____ State _____

LETTERS

Continued from page 43

Sincerely, I should be pleased if you could send me some literature, telling me the way I could perform to buy these Audio Components of yours.

I thank you so much, and ask you a little favour:

Not to look at this slaughtered English writing, cause I'm just a poor freshman at an American School in Sao Paulo . . .

As you can see perfectly, and as we Brazilians say: — "*Esta na cara!*" (It is in the face!)

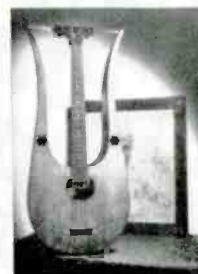
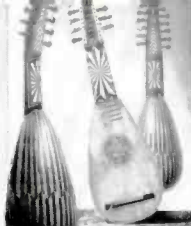
Claudio Regos Parava
Sao Paulo, Brazil

James B. Lansing Sound, Inc., sent this appealing missive on to us. We are glad to say we intend to have available soon something in the nature of a high-fidelity shopper's guide booklet, which will include suggestions on how to shop by mail. — Ed.

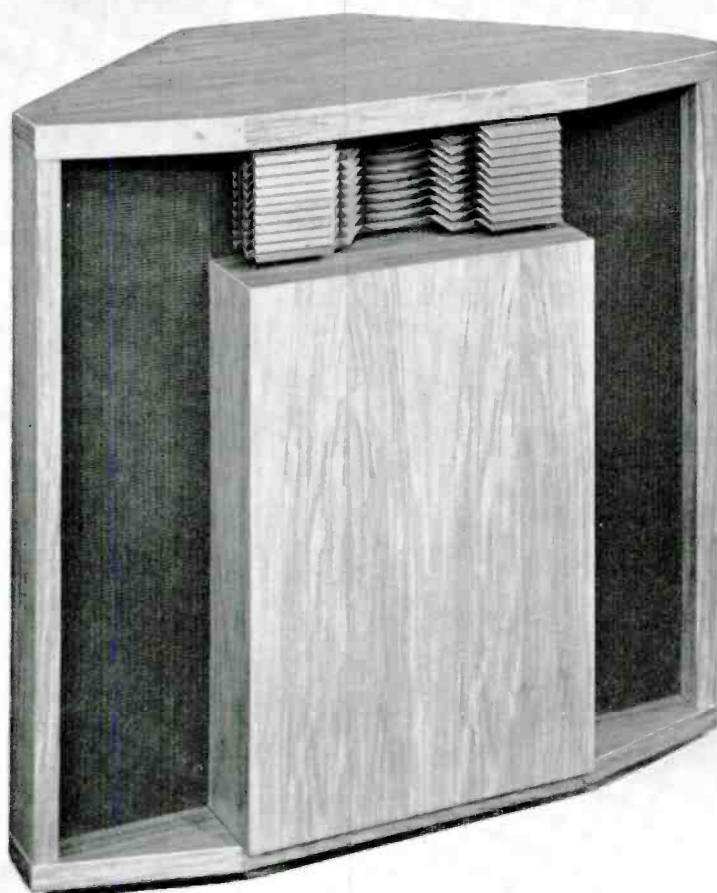
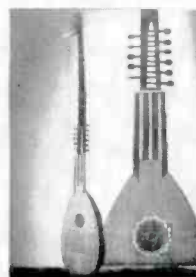
SIR:

. . . I have been guilty until now in deferring my expression of great indebtedness to you for launching HIGH FIDELITY Magazine. Radio having been my hobby for years I can testify that it's a far cry from "lo-loss" of which we once heard so much to "Hi-Fi" of which even now we hear too little. Of what profit were the long night hours spent in hunting "DX"? Remembering the thrill of a confirmation from Australia that I had indeed logged VK2ME on my Scott for upwards of an hour with but a two-foot buswire antenna, I am bound in honesty to report that the thrill was unshared with others and could never — in the nature of things — be repeated at will. The passage of time and the advent of HIGH FIDELITY Magazine have changed all this. When my first copy appeared I possessed a few venerable 78s — all very seldom played — and of my apparatus I considerably forbear to speak. By way of contrast today, I own 276 LP disks and more will come. I am in overwhelming debt to J.M.C., to P.A., as well as to the incomparable C.G.B.; in fact, the very day I read Burke's masterly appeal to the Haydn Society I bought their Number 81 and heard it to my indescribable delight. . . . Please extend my appreciative thanks to Ed Wallace. Taking his

Continued on page 132



a hundred inspirations brought life to **THE HARTSFIELD**



First there was the will to reproduce sound with more accuracy than ever before . . .

Then they searched their minds for the way . . .

Scraps of inspiration were brought to engineering, endless calculations, kilowatt hours consumed, days and weekends in shop and laboratory . . .

The final prototype stood before them.

Something new and different.

Nothing quite like it ever before . . .

Now, a flood of esfulgent sound . . . Bass clean and crisp, smooth singing strings, stimulant brass, acute rap of traps and thump of tymps . . .

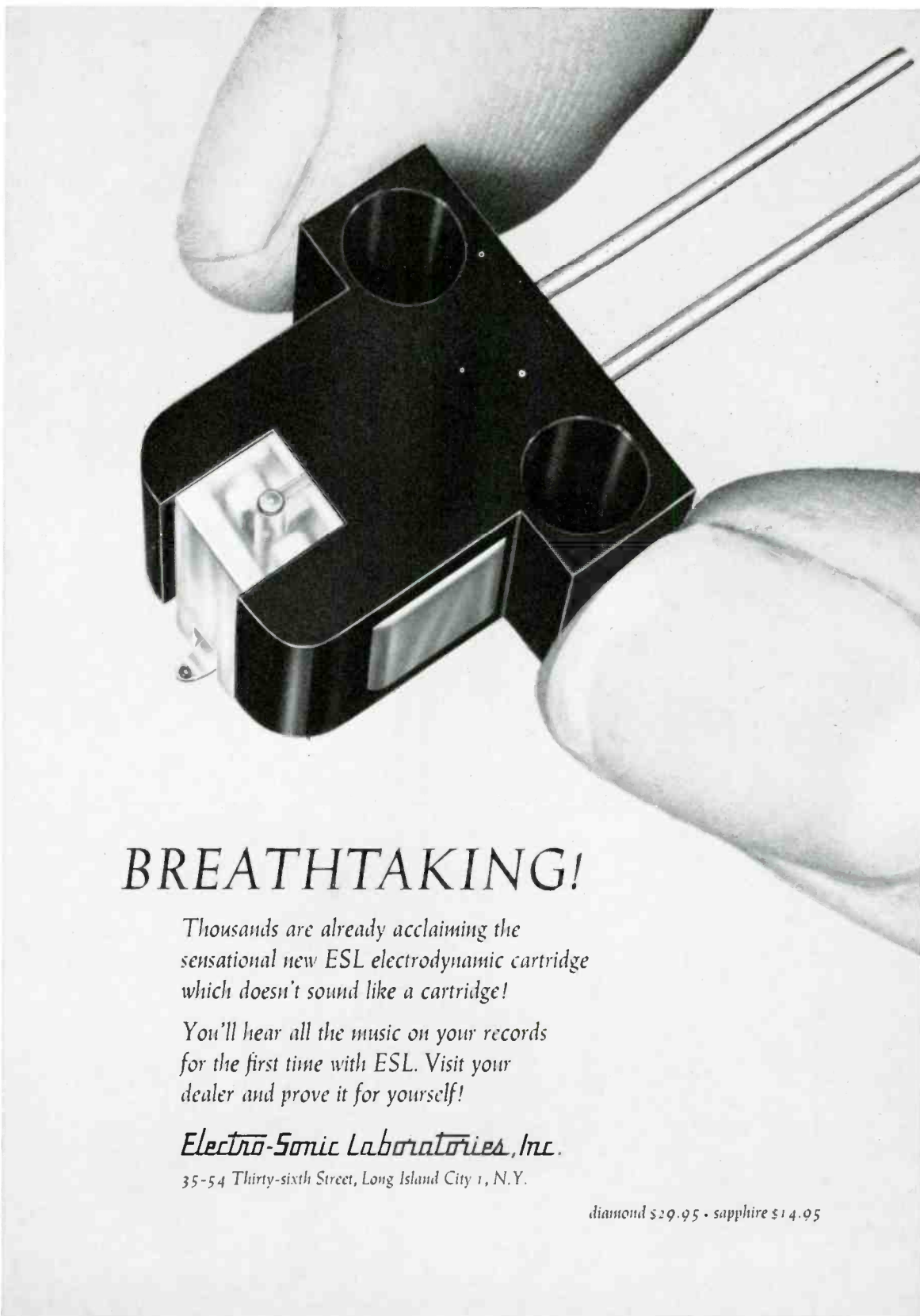
Sound like this from a man-made assemblage?

It seems as they listen to the voice of The Hartsfield that their hundred inspirations and ten thousand hours have left a trace of life among the wood and wire . . .

this is **THE HARTSFIELD**
a **JIM LANSING SIGNATURE** *system*

The Hartsfield is an enclosure of new, patented design built to house the finest sound components ever made available to the talented listener. A serpentine Koustical Lens with wide horizontal and narrow vertical pattern is an integral part of the cabinet. Components include a 15" low frequency unit with straight-sided cone and 4" edge-wound copper ribbon voice coil, a high frequency driver-horn with 4" voice coil and diaphragm, and a 500 cycle highly refined dividing network. Not only do these Jim Lansing Signature units have a new sound, but they look new, feel new. They can be seen and heard at leading sound and audio dealers throughout the country. Ask about the progressive plan for purchasing The Hartsfield — a plan which begins with an 8" Jim Lansing Signature Extended Range Speaker.

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producers of precision transducers
2439 Fletcher Drive Los Angeles 39, California



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Electro-Sonic Laboratories, Inc.

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diamond \$29.95 • sapphire \$14.95

OTHER SIDE OF THE SLEEVE

Continued from page 59

the disk, and if there have been cuts, what has been sacrificed and why. Finally, it would deepen my respect for the recorded production if I were told something about the performers. If I were buying a record of Ghedini's *Concerto dell' Abatto*, I should need very much the same kind of information plus one other thing: since Ghedini is not well known in this country, a general sketch of his life and works would be desirable.

Putting all this in the form of general principles it follows that:

1. Annotations of works by familiar composers should concentrate on the works, while annotations of works by unfamiliar composers should place equal emphasis on the composers themselves.

2. The dramatic, programmatic, or extra-musical implications of musical compositions should be thoroughly set forth. As a corollary to this, one must insist that dramatic, programmatic and extra-musical implications should not be sought or read into musical compositions when there is no solid justification for them.

3. Full texts of vocal works should be provided, in the original language and in translation when they are not sung in English. Fulfilling this desideratum is expensive and difficult, but it should be regarded as part of the recording company's responsibility, and it pays off. The more important the text from a literary point of view, the greater the necessity for providing it. Perhaps one does not need to know every word of *Rigoletto*, but how many people are going to listen repeatedly to Debussy's Baudelaire songs without knowledge of the poems?

4. The special characteristics of each recording should be dealt with, and there should be information about its personnel.

The musical annotator, as Sir Donald Francis Tovey once put it, is the attorney for the defense, but his job is to present the facts and let the jury arrive at its verdict. The 78 rpm pamphlets were filled with purple prose, and there is still too much of this sort of thing: "The simplicity and melodic loveliness of the melody are unforgettable — a theme of such tenderness, such exalted beauty, that

Continued on page 119

**Outstanding
noise and interference rejection**
with the new

H. H. Scott



FM TUNER

**Lowest
ignition noise**

**Lowest
interference**

**Wide-band
detector
and limiters**

**Single-sweep
tuning**

**Interstation
noise
suppressor**

**2-microvolt
sensitivity**

**Tuning-signal
strength meter**

**Unique
convenience**

Quality of FM reception is determined largely by what is not heard, particularly in Metropolitan areas where noise, interference and reflection effects are high. The new 310 FM Broadcast Monitor Tuner features wide-band circuit design permitting outstanding rejection of ignition noise, image and other station interference. Multi-path fading and spurious responses (which show up as reception of the same station at many spots on the FM band) are virtually eliminated. The 2 mc wide-band detector and limiters and full 150 kc wide flat bandpass IF characteristics make tuning completely non-critical and drift-free and give essentially distortionless reproduction at all signal levels. The 2 microvolt sensitivity at 20 db quieting (4 microvolt at 40 db quieting) allows interference-free reception with full limiting action even on weakest signals. The inter-station noise suppressor is adjustable on the front panel and allows complete inter-station noise elimination but also reception of very weak stations. The fine-tuning control and combined tuning meter and signal strength indicator are useful for tuning weak signals and antenna orientation. Rejection of spurious responses resulting from cross-modulation by strong local signals is better than 85 db, an outstanding design accomplishment. We believe that the 310 provides the best overall design balance possible at this stage of the art, incorporating all significant features and refinements known today. Unique convenience of operation, attractive styling and moderate cost enhance its desirability to the serious music lover.

A pioneer in sound reproduction and instrumentation, H. H. Scott, Inc. received the **ELECTRICAL MANUFACTURING Award** for outstanding instrument design and the **Medal of Merit at the International Sight and Sound Exposition**. The **John H. Potts Memorial Medal of the Audio Engineering Society** was awarded to H. H. Scott for outstanding contributions to audio science.

H. H. SCOTT inc.

FREE BOOKLET

385 PUTNAM AVENUE,

CAMBRIDGE 39, MASS.

For those of you not familiar with our organization, let us introduce ourselves. The AUDIO EXCHANGE BUYS, TRADES, and SELLS new and used hi-fi equipment. And we are factory distributors for most high fidelity components. If you have a GE speaker and would like an Altec, (either new or used), we will trade in your speaker. Or, you may wish to trade a tone-arm for a tuner, for hi fi records, for anything else we carry. The listing on this page is made up of equipment traded in to us in this manner. All used equipment is fully guaranteed and is carefully checked and reconditioned before being sold. The AUDIO EXCHANGE also maintains its own service laboratory which is available for expert and economical repair of any high fidelity components.

Since by the very nature of our operation, the stock of used-guaranteed equipment changes continuously, items out of stock may again be available next week. If you wish us to hold your order in such a case, please state. Otherwise your check will be returned. The prices listed here are subject to change without notice. We demonstrate all used equipment, and much new equipment at our store.

Write to us about the equipment you wish to trade. Or, if possible, come see us in Jamaica or at the N. Y. Audio Fair, Room 735. Store hours: Tues. 10-9, Wed. through Sat. 10-6, closed Mondays.

LISTING OF USED HIGH FIDELITY COMPONENTS

SPEAKERS



	New	Used
Altec 604A or B 15-in. coax	159	119
Altec 800 theater system, utility	345	215
Altec 605 mahogany enclosure	160	99
E-V 114B 3-way system in Royal	332	292
E-V SP-8B (8-in.)	28	21
E-V T-10 Driver W1 2 x 3 Horn	50	35
E-V T-25 Driver	56	42
E-V X-4 Network	45	30
E-V X-35 Network	9	6
G-E S120D (12-in.)	20	15
Hartley Turner 215 (10-in.)	65	45
Jensen Duetto system in cabinet	69	46
Jensen JHP-52 coax 15-in.	51	39
Jensen K-310 (15-in. coax)	39	29
Jensen H-510 (15-in. coax)	96	72
Klipsch-University three-way custom, mahogany	353	265
Racon CHU-2 tweeter	24	18
RCA LC-1A coax 15-in.	175	119
RCA 515-S1	36	27
Telefunken Studio 8 speaker system with 25 watt power amplifier	750	475
University 6200 (12-in.)	21	16
University Diffusone 12-in.	26	20
University Diffusone 8-in.	21	16
University 4401 single tweeter	15	11
University 4402 dual tweeter	24	18
University 4409 (600 cycle cut)	24	18
University 4410 (600 cycle Xover)	21	16
University 4420 (2000 cps. Xover)	12	9

TAPE RECORDERS

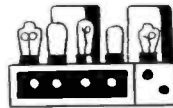
	New	Used
Brush BK-411 in mahogany case	260	99
Concertone Network like new	795	550
Concertone 1401D	345	245
Masco No. 52 7 1/2 and 3 3/4 i.p.s.	179	109
Masco No. 53 7 1/2 and 3 3/4 i.p.s.	189	115
Pentron 9T3C 7 1/2 and 3 3/4 i.p.s.	139	85
Pentron P1MC 7 1/2 and 3 3/4 i.p.s.	115	85
Pentron P1MD-1 7 1/2 and 3 3/4 i.p.s.	134	99
Wagner Nichols disc embosser, 33 rpm	189	85

CARTRIDGES



	New	Used
Audak L-6 (new, boxed styli)	20	14
Audak R-2 (new, boxed styli)	14	9
Pickering D-140S — certified	36	19
Pickering D-120M — certified	25	12

AMPLIFIERS



	New	Used
Acoustical Quad, remote	133	129
Altec Lansing A323B	133	67
Altec Lansing A333A w/A433A FE	186	119
Bell 2122, 10 watt	50	35
Bell 2145, remote control	175	118
Bogen PH 10, 10 watt	36	24
Bogen PH 10, remote control	39	27
Bogen DB 10, 10 watt	54	38
Bogen PX 15, 15 watt	96	59
Bogen DB 20, 20 watt	99	79
Brook 22A, new, sealed carton	130	85
Brook 12A3, 10 watt, remote	198	95
Brook 10C3, 30 watt, remote	315	145
Brook 12A4, latest model,	222	146
Fisher 50A, power amplifier	160	128
Fisher Wide-range amp; noise-suppressor, control unit	256	156
Heath A6A, 20 watts	37	39
Masco MA-101F, 10 watt	176	95
Maynard XT-10B, Williamson w/FE	225	99
McIntosh 20W2 w/AE-2A FE	133	67
Peerless (Altec) A-100A	70	56
Pilot AA 903	43	31
Radio Craftsmen RC-2	100	75
Radio Craftsmen C-500	100	75
Scott 99A	189	149
Scott 214A, new, not latest	85	49
Sun Radio CR-10 all triode	40	28
Thordarson T32W10		

CONTROL AMPLIFIERS



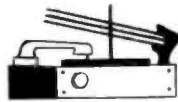
	New	Used
Altec Lansing A-433A	75	45
Approved A-800	37	19
Brociner A-1001, self-powered	50	29
Brociner A-100, w/Fairchild transformer added, selector	45	25
Bogen RC1R	98	79
Fisher 50-CM and CB	75	35
McIntosh AE-2A	99	64
Pickering 410 "Input System"	75	56
Scott 120A		

TUNERS



	New	Used
Altec Lansing 101B, AM-FM	299	99
Altec Lansing 101 & A323C amp.	425	149
Bogen 801, FM	75	56
Browning RV-10, FM	94	64
Browning RV-10A, FM, AFC	74	56
Brooks ST-10, FM	94	71
Browning RV-32, latest model	99	79
Browning RV-31, FM	129	99
Browning RJ 20, AM-FM, controls	189	95
Browning RJ 12, AM-FM	149	85
Collins AM-FM, professional	230	130
Espey 512B, AM-FM	79	49
Howard Tuner, FM, in cabinet	61	35
Meissner 8C, FM, in cabinet	59	34
Meissner 8C, FM, no cabinet	165	85
Meissner 9-1091, AM-FM		45
Miller AM tuner, TRF circuit	109	59
National NC 108, meter tuning		27
Pilot T-61, FM, in cabinet	132	99
Radio Craftsmen RC 10, AM-FM		

RECORD CHANGERS & TURNTABLES



	New	Used
Garrard RC-80	49	37
Garrard "T"	32	24
Garrard "M"	29	21
V-M, 3 speed		20
Webster, 2 speed		22
Webster, 3 speed		25
Rek-O-Kut T-12	85	64
Rek-O-Kut G-1		75
Thorens CHA 83, on base		75
Thorens E 531A on board		67

TONE ARMS



	New	Used
Audak 12-in.	13	8
Audak 16-in.	20	14
Livingston 16-in. Universa	19	14
Livingston 12-in. Special	13	10
Pickering 190, long arm	29	22
Proctor-Soundex, Professional with slides	40	29

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OTHER SIDE OF THE SLEEVE

Continued from page 117

its mood is nearly that of worship." It is up to Beethoven and his interpreters to tell us that about the opening of the slow movement of the *Kreutzer* sonata, and they can do so much more convincingly than any annotator. (Moreover Beethoven would never have been guilty of such consecutive fifths as "the melodic loveliness of the melody.") But the annotator would have served us well if he had given us that theme in notation and analyzed the course of the variations built upon it, so that we might have the beginning of an insight into Beethoven's creative processes.

ORCHESTRA CAME LAST

Continued from page 56

yet been heaped on abbreviated masterpieces, and such recordings managed to hold their own as creditable items of phonographic commerce. Undoubtedly the most popular of these "classics in cameo" was the "Unfinished" Symphony of Schubert in a recording by the Court Symphony Orchestra, which its sponsor — the English branch of Columbia—proclaimed as "The Finest Orchestral Record Ever Issued." It sold in the thousands. Columbia's ads prated of "a wealth of melody that forms one of the most sublime examples of musical utterance in the history of symphonic writings" and the reviews lauded the reproduction "wherein the abounding delicatesses of instrumental treatment are rendered with most gratifying fidelity." But neither copy writer nor critic alluded to the disconcerting fact that a double-sided 12-inch record could at best accommodate barely a third of Schubert's 25-minute work.

By the end of 1911 the Gramophone Company was committed in earnest to a program of orchestral recordings. In November of that year, three HMV records by Landon Ronald and the New Symphony were issued: the Scherzo from Mendelssohn's *Midsummer Night's Dream*, the *Marriage of Figaro* Overture, and Sibelius's *Finlandia* (in a cut version). The *Sound Wave* hailed them as "three orchestral reproductions which transcend any of their [the Gramophone Company's] previous triumphs in this direction." The Mendelssohn Scherzo

Continued on page 121

OCTOBER, 1954



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**Instant
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of three speeds**

**Stroboscopic speed
and pitch adjustment**

**Torsional
and dual-stage
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**6-lb.
cast aluminum
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The 710-A Stroboscopic Broadcast Turntable achieves reduction of motor rumble more than 60 db below recording level, and decreases wow to less than 0.1%, by a unique torsional and dual-stage mechanical filtering system. Constant unvarying speeds are obtained with the heavy, non-magnetic, balanced turntable machined from a single aluminum casting. Instant selection of 33-1/3, 45 and 78 rpm speeds by convenient push-buttons. Automatic braking stops the free-wheeling turntable quickly when the off button is pressed, for quick record removal. Each speed is independently adjustable $\pm 5\%$ to permit exact tuning to the pitch of an accompanying musical instrument such as organ or piano, or to compensate for off-speed recordings. Built-in neon stroboscope permits precise speed adjustment regardless of line voltage. Pickup-arm mounting and turntable bearings are rigidly connected to minimize differential vibration and acoustic feedback. This system has shock mounting isolation from both motor and turntable base, facilitating installation since the unique mounting makes vibration isolation of turntable base from cabinet unnecessary. Effects of very low frequency arm resonance and system noise below 20 cps (where best sound systems begin to cut off) are reduced by more than 50 db, an outstanding design accomplishment. Quiet nylon spindle bearings never require lubrication. In our opinion, the 710-A Stroboscopic Broadcast Turntable affords a new standard of excellence in turntable performance, with unique convenience of installation, operation, adjustment, and maintenance, together with outstanding styling and moderate cost.

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ORCHESTRA CAME LAST

Continued from page 119

seemed to be especially deserving of praise: "The effect produced upon the listener is simply indescribable. Not only does the orchestra give a performance which is in every way worthy the delicate charm of its subject, but they are accorded a reproduction which faithfully reflects every inflection of tone, from the lightest to the heaviest passages. Again one cannot fail to note the really wonderful orchestral ensemble, the natural tone of the strings, the beauty of the flute, and the exquisite artistry with which the crescendos are worked up. Of a truth a superb performance and a wonder-compelling record." More wonders from the same source were in store for 1912 with issues of Beethoven's *Leonore Overture No. 3* (on three sides), Grieg's *Peer Gynt Suite* (on four sides), and Schubert's "Unfinished" (on four sides), and in 1913 with issues of the *Theme and Variations* from Tchaikovsky's *Suite No. 3* (on three sides), Grieg's *Lyric Suite* (on four sides), the *Prelude to Die Meistersinger* (on two sides), and the *Tannhäuser Overture* (on two sides). Almost all of these were abbreviated to greater or lesser extent.

In Germany the Beka Company had been promoting a series of orchestral records since 1911 played by the so-called Meister Orchestra ("the first orchestra formed specially for the purpose of playing for recording"), but the repertoire it espoused was not very adventurous, consisting principally of opera overtures. The same could be said for the orchestral records issued by the Gramophone Company's German branch — a series of overtures and brief instrumental trifles performed by the Grammophon Streich-Orchester under Bruno Seidler-Winkler. Indeed, it was not until 1913, with the release of two complete Beethoven symphonies on the Odeon label, that Germany began to challenge England in the area of orchestral literature. These Beethoven recordings, the first complete symphonies ever issued, were performed by the Odeon Streich-Orchester under an anonymous conductor, the Fifth Symphony taking eight sides and the Sixth taking 10. If we can believe the review by Max Chop, who listened to the disks score in hand, not a single measure was deleted, and there was not a deviation

Continued on page 122

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Selecting networks is easy. First note the rated impedance of the bass speaker, (usually 4, 8 or 16 ohms) and the correct network to match it is found in the appropriate section of the table below. Next, if the bass speaker is for use on an Air-Coupler, select a network designed for a 175 cps. crossover frequency (a very deep bass speaker range: 0 to 175 cps.) and usually the order number will be either 175-S16 or 175-P8. If however the bass speaker is for use on a bass reflex horn or cabinet, place the crossover at 350 cps. (350-S16 or 350-P8). The "S" and "P" stand for the illustrated wiring instructions supplied with each order.

Preferably the mid-range and bass speakers should have the same or nearly equal impedance ratings, but the rating for mid-range should not be over twice that of the bass. Impulses for a tweeter on a three-speaker system are separated by a second network which is matched to the mid-range speaker, which, for example, is 8 ohms. Then the second network is 8 ohms and the tweeter may be rated as high as 16 ohms.

On ordering, state the speaker impedance ratings so that appropriate speaker level controls may be supplied with your network.

TABLE I — Section "a" for a network impedance of 16 ohms.

Crossover freq. & Order No.	Inductors in mh.	Capacitors in mfd.	Price complete
175-S 16	10.2	80	\$24.00
350-S 16	5.1	40	16.50
1,100-S 16	1.6	12	11.50
2,200-P 16	1.6	3	12.50
4,400-P 16	0.8	1.5	10.80
Section "b" for a network impedance of 8 ohms.			
85-S 8	10.2	320	26.50
175-P 8	10.2	80	24.00
350-P 8	5.1	40	16.50
1,100-P 8	1.6	12	11.50
2,200-P 8	0.8	6	11.60
Section "c" for a network impedance of 4 ohms.			
85-P 4	10.2	320	26.50
175-P 4	5.1	160	18.00
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ORCHESTRA CAME LAST

Continued from page 121

from the original instrumentation beyond what was absolutely necessary. "Only in a few passages," he wrote, "have the lower strings (violas, cellos, and double basses) been replaced or reinforced by bassoons—which simply cannot be helped in view of the incompatibility of these instruments with the recording diaphragm. Otherwise all has been retained. What we hear is not a Beethoven trimmed and clipped for the occasion, but genuine Beethoven in his regular symphonic vestments, played by a regular symphony orchestra. This I hold to be a great artistic achievement worthy of unreserved admiration." And though Chop acknowledged "minor unevennesses and variations in tonal quality," he insisted that these factors were in "ridiculous disproportion to the good and the extraordinary." "I must dwell on this point," he declared, "for what has been accomplished is significant as a principle, and this departure entails many logical consequences and opens many new perspectives."

One of these "logical consequences" was the appearance shortly thereafter of another complete Beethoven Fifth—the record industry, then as now, being nothing if not imitative. The competition in this case came from the Gramophone Company, which countered with a Fifth Symphony interpreted by the Berlin Philharmonic Orchestra under Arthur Nikisch. It was issued in Germany in February 1914 on four double-sided records and sold for 38 marks (about \$9.00 at the time); in England it was published in single-sided form and was issued piecemeal over a period of several months, the last record appearing in August 1914.

Nikisch's involvement with the phonograph was comparable to that of Tamagno or Patti a decade before. As the first conductor of stellar eminence to work before the recording horn,* Nikisch bestowed a distinguished imprimatur on the phonograph as a respectable medium for symphonic music. And that is about all he did bequeath. Nikisch was one of the first virtuoso conductors, a musician whose interpretations were held in the

Continued on page 124

*Neither Landon Ronald nor Felix Weingartner, who conducted a few insignificant recordings for American Columbia in 1913, could be considered in the same class at the time.



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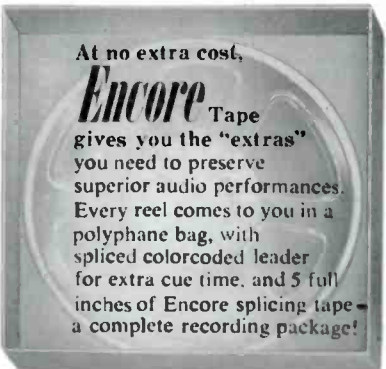
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ORCHESTRA CAME LAST

Continued from page 122

highest respect, and his recording of the Beethoven Fifth ought to be a historical document of the utmost importance. Unfortunately, it is nothing of the kind. No less an authority than Arturo Toscanini has pronounced it utterly unreliable as an index of Nikisch's abilities. Peter Hugh Reed, who played the records for Toscanini in 1943, reported that in Toscanini's estimation they are "not only poor in sound, they are downright misrepresentations of his [Nikisch's] artistry. . . . The tempi in the Fifth Symphony, as well as in the other works [Nikisch also recorded several overtures, are at variance with those of Nikisch's concert-hall presentations; and in the case of the Fifth Symphony the tempi are downright wrong. Nor do the phrasing and spirit of the performances correspond to [Toscanini's] memories of what Nikisch accomplished in his life."† If Nikisch himself realized the phonograph's limitations, he did not admit to them. He was quoted in 1915 as having uttered the following: "I was delighted with . . . this wonderful instrument. The reproduction of vocal or instrumental music is absolutely [true] to nature from an artistic standpoint, and the sensation it produces is simply overpowering."

Clearly the ears of 1914 were less critical than ours. How else explain the exuberant praise lavished on these pre-World War I orchestral issues, recordings which seem to us laughable travesties of music? A Schubert "Unfinished" that played a total of eight minutes, a Fifth Symphony in which a world-famous conductor made do with six violins and two violas and dispensed altogether with tympani and double basses, a recording process that allowed no pianissimos and no fortes, that was deaf to subtleties of articulation, and that transmitted only the barest approximations of instrumental timbre—all this impels us in the age of high fidelity to expressions of disdain or, if we are charitably inclined, to tolerant mirth. But we might remember that every generation heralds the latest advance in recording as perfection itself, and that for most people deficiencies in reproduced sound become disturbing only in comparison with an improvement. How fortu-

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†American Music Lover, June 1943, pp. 229-30.

ORCHESTRA CAME LAST

Continued from page 124

nate that this is so! Had the phonograph public of 1914 listened to their orchestral recordings with 1954 ears, the disks would have languished on the dealers' shelves, an unwanted and unsalable commodity. Happily, they were heard with 1914 ears; the muted rumblings presided over by Messrs. Finck, Ronald and Nikisch, afforded keen musical gratification to the willing listener; and the way was thus paved for an accumulating orchestral literature in years to come.

READ ALL ABOUT IT

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Debussy's *Monsieur Croche, the Dilettante-Hater* (London: N. Douglas), but it may be hard to come by.

Other books very well worth owning and reading and pondering—if not necessarily agreeing with—include the musicologist Alfred Einstein's scholarly and provocative investigation of *Greatness in Music* (Oxford University Press). What is it, after all, that makes a composer and his music "great"? How do they get that way? What is originality? How do we draw the line between talent and genius? All legitimate discussion, and of value—if the reader does not lose sight, or sound, of music through fascination with its makers. And then there are collections of essays—like Romain Rolland's *Essays on Music* (Allen, Towne and Heath) and D. F. Tovey's *Musical Articles from the Encyclopedia Britannica* (Oxford University Press) that are considerably more than worth while.

There are histories and part-way histories of music in profusion, some designed as textbooks, some as trade books, and some as dual-purpose books. Although research goes on constantly, the main facts of musical history are pretty well established by now, and any general history of the art is bound to cover pretty much the same ground as the rest, the main difference being in emphasis, degree of scholarly care, viewpoint, and literary quality.

One of the best, and somewhat outside the usual pattern, is Herbert Weinstock's *Music as an Art* (Harcourt,

Continued on page 126

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READ ALL ABOUT IT

Continued from page 125

Brace and Co.), published this year. Not quite a history and certainly not a music-appreciation book in the pejorative sense, it has as its defining virtue the fact that it deals systematically with the development of still-performable music in terms of compositional intent and resources rather than biographical or sociological indication.

Extremely clearly written, with grace and precision, it defines terms carefully and without oversimplification (only occasionally letting discussion outstrip explanation) and traces the complex story of developing, atrophying and regenerating usages ably and well. There is little pasting of labels on composers or pigeonholing of their musics except from organizational necessity, for the author is admirably willing to simply make music accessible through lucid discussion of vocabulary, syntax and style. However, even in a book so healthy there are wormy spots — or what will seem so to some. What may be an undue concern for tidiness brings on a running battle with the idea of classic-romantic alternation, and since the questions raised can hardly be resolved except by arbitrary assignment, the chaste attention to music as music is spotted every time the idea comes up. However, this is perhaps the best and most literate basic historical survey of all for the listener willing to read carefully.

One of the most useful and attractive general historical studies of music is Alfred Einstein's *A Short History of Music* (A. A. Knopf), published first in 1938, for it combines the advantages of distinguished scholarship, solid and readable writing, and an approach that is not too determinedly technical. Listener-readers with special areas of interest may find that a book like this does more towards locating the interest in its proper over-all context than towards exploring it minutely, but this is inevitable, even in so monumental a volume as Paul Henry Lang's fine, cleanly written *Music in Western Civilization* (W. W. Norton) or Curt Sachs' *Our Musical Heritage* (Prentice-Hall).

Leaving consideration of biographies and repertoire books and studies of periods and movements in the history of music for a future survey, it might be well to mention a few books

Continued on page 128

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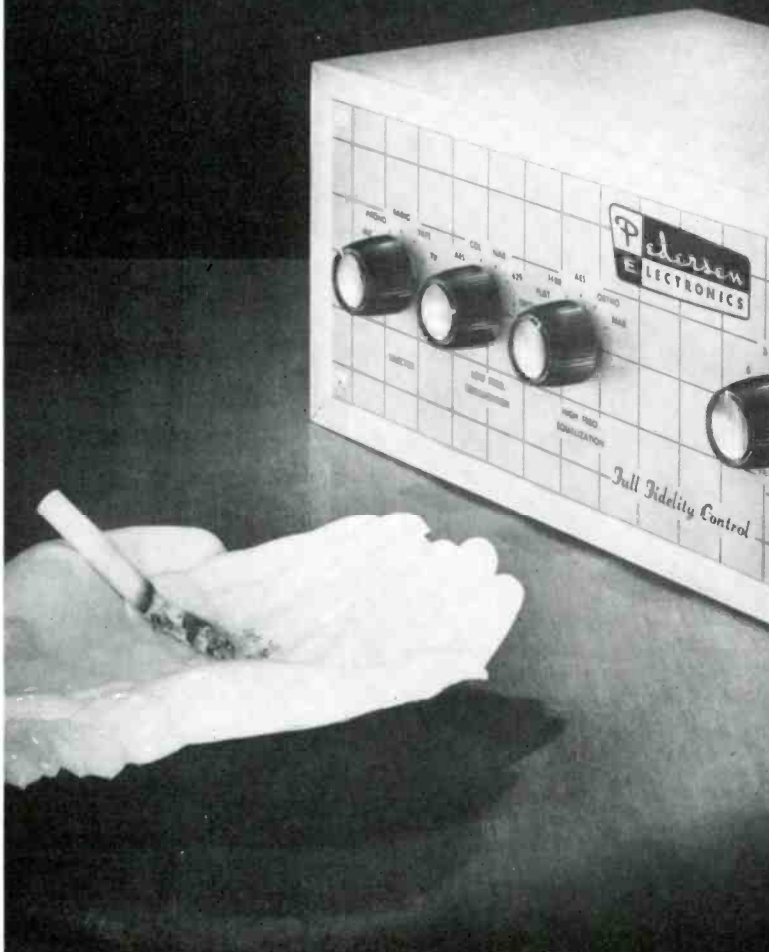
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READ ALL ABOUT IT

Continued from page 126

that could be of use and interest to people who have been attracted to music primarily because their technical backgrounds have led them first to an interest in audio equipment. Such a list might begin with, say, W. T. Bartholomew's *Acoustics of Music* (Prentice-Hall), a basic text, published in 1942, that still holds up well as a clear, sane exposition of the production and perception of musical sounds. It would include, too, either Karl Geiringer's *Musical Instruments* (Oxford University Press) or Curt Sachs' *The History of Musical Instruments* (W. W. Norton), both valuable and scholarly studies from the musical point of view of the mechanics of making music, and perhaps T. C. Young's *The Making of Musical Instruments* (Oxford University Press), a little book that goes into the design and engineering of instruments used today. And for those whose interest in the mechanics of music is stimulated to the point of wanting to investigate the theory and practice of combining instrumental sounds, Cecil Forsythe's *Orchestration* (Macmillan and Co.) is the standard work.

However, orchestration is more than mechanics — it presupposes a knowledge of compositional theory, which (to tell no secret) cannot be learned overnight. So, perhaps, the first purchase of all might be something like F. W. Hill's and Richard Searight's *Study Outline and Workbook in the Elements of Music* (W. C. Brown). A little basic theory never hurt anybody; you wouldn't expect to understand an amplifier without knowing what an ampere was. Or would you? Or maybe the point really is that music is meant to be listened to.

ADVENTURERS IN SOUND

Continued from page 51

We also have a new process of making records quieter than ever; we're reprocessing most of our catalog with it now. It involves a form of bias, and infra-red treatment. I can't say any more about it."

Cook Laboratories sold about 100,000 records last year. The single best-seller has been *Rail Dynamics*, but a surprising quota of the gross was furnished by straight symphonic music,

Continued on page 130

the *Ultimate* in
engineering skill created by **Pilot**

MODEL AF-860 AM-FM PILOTUNER \$179.50*



the *Ultimate* in
sensitivity interpreted by the exclusive

micro-meter



The *Ultimate* in High Fidelity . . . a proud achievement in engineering efficiency exemplified by Pilot's vast electronic experience for 34 years.

- ✓ Armstrong Dual Cascade Limiter—Discriminator circuit on FM.
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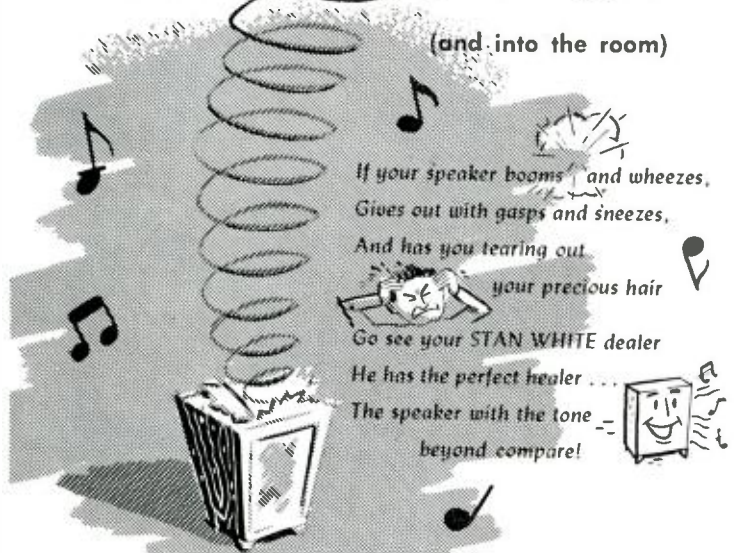


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ADVENTURERS IN SOUND

Continued from page 128

performed by a group called the New Orchestral Society of Boston. The NOSB's conductor is a young man named Willis Page, who (in the Koussevitzky tradition) is a first-desk bass-player in the Boston Symphony Orchestra. Other strong items in the catalog are the theater-organ records of Reginald Foort and a multi-percussion disk called *Speed the Parting Guest, or, Hi-Fi Bull in a Chime Shop*. The latter title, by Cook, displays another of his business (and general human) assets, an almost pixyish sense of humor. One pair of his records, featuring Red Camp, a Texas pianist, bear the subtitles "Fugitive Piano Smasher from 52nd Street" and "Old Webfoot Strikes Again." Reginald Foort, long a featured organist of the BBC, is obviously a kindred spirit. His five Cook recordings of the giant Wurlitzer at the Richmond (Va.) Mosque Theater contain some of the most horrendous noises ever wilfully contrived, and his treatment on one of them (Percussion and Pedal/Cook 1052) of "Old Soldiers Never Die" constitutes one of the funniest moments in recorded music (?). Cook hopes loudly that he will never have to make another organ record, but admits under pressure that two more Foort-items are in the works.

There is less unanimous critical acclaim for his orchestral records, where he gets into territory already well-trodden, and has to stake young Willis Page against Toscanini, Beecham, Ansermet and other fairly well-entrenched contenders. However, even here Cook enjoys a kind of monopoly, for he is the only large-scale maker of binaural recordings, and nearly his whole catalog is available in binaural form. These disks, in case anyone doesn't know, have twin groove bands, to be played by special, double-headed pickup arms (Cook makes an adapter for ordinary, single-head arms), and require two amplifiers and two loudspeakers, separated by 10 feet or so, for playback. The product is genuine aural 3-D. In such records as his forthcoming disk of excerpts from Richard Strauss's *Salome*, featuring Phylis Curtin, who created a sensation in the role at New York's Center Theater last winter, the binaural effect is literally breathtaking.

Thunderheads and crashing breakers benefit less, of course, from binaural

Continued on page 132

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Here is the perfect tape recorder addition to your High Fidelity System — professional quality at a hobbyist price. Two high impedance outputs are supplied, plus monitor jack. High and low level outputs are provided to connect to external power amplifier. The oversize, 4 pole motor provides excellent speed regulation with an unusually low flutter component. Case is maroon leatherette, fully protected, heavy wood construction — weight is 34 lbs. Dimensions are: 17 3/4" wide, 11 1/4" high, 13 3/4" deep. Net **\$299.00**

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An outstanding new advance in precision tuning developed by PILOT — using a highly accurate MICRO-METER indicator for precise tuning on FM-AM. FM FEATURES: Armstrong Dual Cascade Limiter-Discriminator Circuit. Sensitivity better than 1.5 microvolts for 20 db of quieting. Continuously variable amplified AFC for any degree, from complete cutoff to maximum. AM FEATURES: 2 stage IF amplifier for broad or sharp band width. Tuned RF amplifier stage, utilizing 3-gang tuning condenser.

In addition, 860 PILOTUNER is equipped with a triple-ganged tone correcting volume control circuit which automatically maintains excellent tone balance at any volume setting. Built-in preamp with 10 position separate roll-off and turnover provides equalization for all current record curves. Up to 100 feet of cable can be extended for remote audio amplifier operation without fidelity loss. Net **\$179.50**



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An entirely new concept of what a truly high-fidelity amplifier must be. Complete flexibility of record equalization, loudness compensation, rumble suppressor control and tonal-balance controls will satisfy the most exacting audiophile. Clearly marked, simplified settings of the controls are provided for the music lover. A full-

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ADVENTURERS IN SOUND

Continued from page 130

recording, though the difference can be heard. And tridimensionality is completely irrelevant to Emory Cook's latest recording enthusiasm, which is probably an inevitable development in a man who travels as widely and intently as he. He has begun collecting some strictly non-high-fidelity material — reminiscences of old timers in places he visits. There's a New York State geologist who is a walking repository of cave-lore and cave-stories. There is Matt Richards, mate of the sea-borne Connecticut Marine Museum, who is a *floating* repository of shipwreck stories. There may — just possibly — be Grandma Moses. There are the surviving members of the Master Mariners' Association of Gloucester, Mass., all iron men from the days of wooden ships. And there's the nonogenarian New Bedford whaling captain who, in the South Atlantic ("up south," he calls it) used to watch the sperm-whales, or cachalots, go through the massive flirtations preliminary to mating, an act consummated many dark fathoms down. For some reason, Cook's eyes take on a dreamy look when he talks of this. And, of course, he *has* been investigating underwater microphones.

LETTERS

Continued from page 114

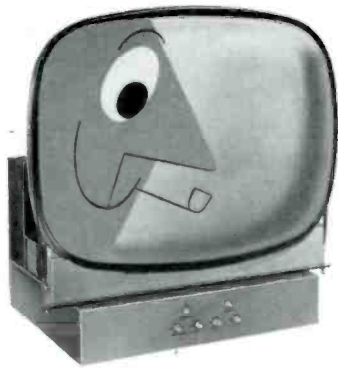
hint in your Vol. 2, No. 4, I have proved for myself the merit of his counsel. What now at long last comes to these ears at Carnegie Hall does indeed differ from that which issues from my Kliphorn; nevertheless the first is mine at the cost of a bit of pasteboard and the latter I may possess at the cost of a disk of plastic and . . . I can have both.

George Foster Herben, M.D.
Yonkers, N. Y.

SIR:

Others have pointed out the convenience of printing on record jackets the date, recording characteristics and playing time of records, and I think it would be very useful if manufacturers would also print on the rim of the record label a stroboscopic band. . . .

Ariel Fiallo
Santiago, Cuba



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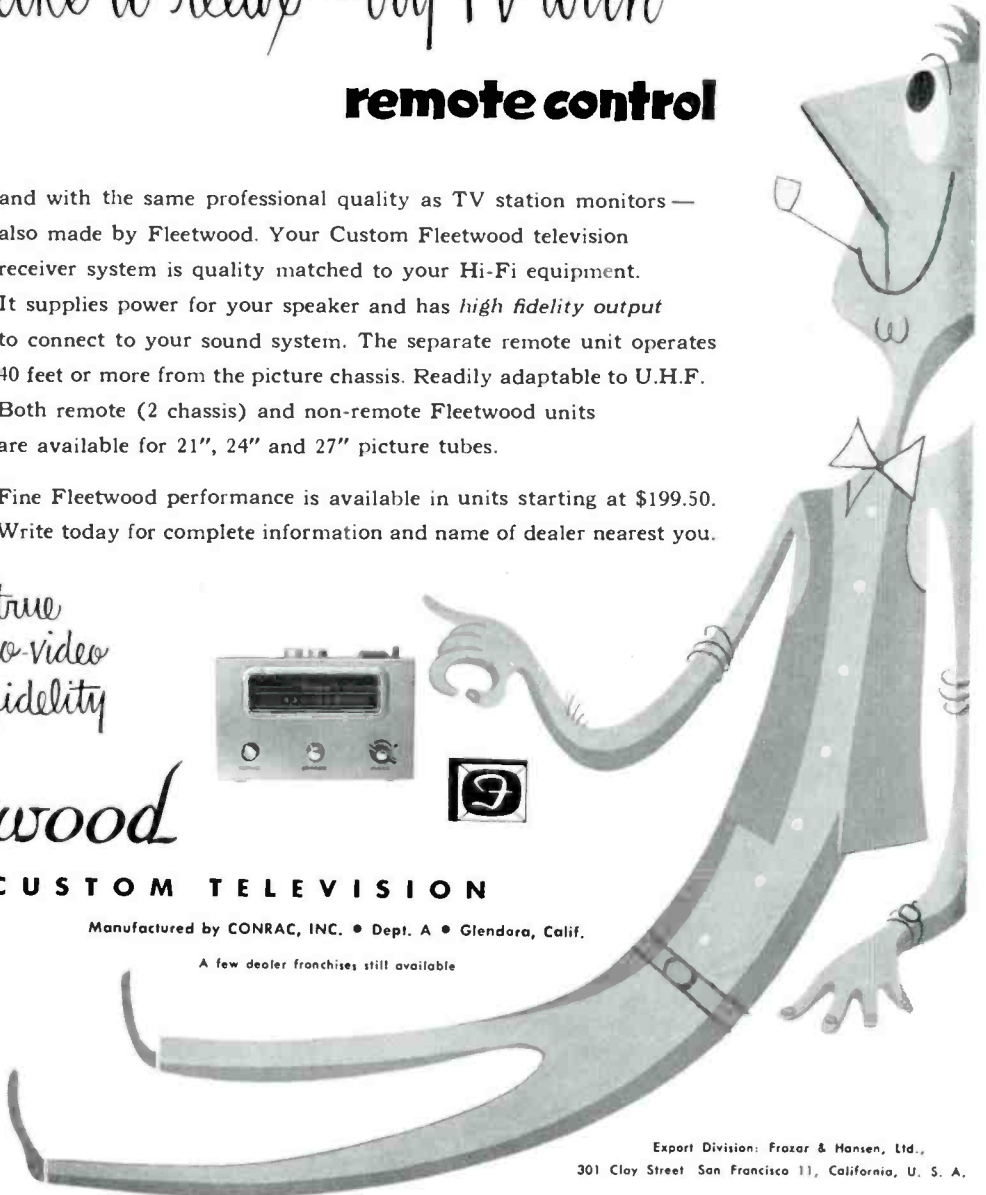
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Completely independent AM and FM sections, each with its own tuning and level controls. Permits simultaneous AM and FM reception for binaural listening of same program or to enable different programs to be fed to different points, or recording one while listening to another.

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Complete with tubes (less preamplifier)

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Dimensions:
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overall width 3 6"
depth to corner 2 3/2"

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A corner cabinet designed for use with either 12 or 15" speakers. While functionally a bass reflex enclosure, it also utilizes the advantage of corner placement for low frequency reinforcement. Available in either mahogany, walnut or blond, appearance and finish harmonize with most interiors and furnishings.

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Specify for 12 or 15-inch speaker

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A complete high fidelity manual record player designed to operate into any high quality power amplifier. Has built-in self-powered preamplifier with controls for volume, bass and treble boost and attenuation, and turnover. Employs the famous Weathers FM pickup cartridge and tone control. Frequency response extends from 20 to 20,000 cycles. Player is mounted on an attractive Formica base finished in either blond or mahogany.

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3-Speed, 12-inch
PRECISION TURNTABLES

Represented to be the result of more than 5 years study, these new record playback units are offered as the closest approach to perfection in turntable performance. Like all Rek-O-Kut units, the turntable is cast Aluminum and exerts no pull on magnetic cartridges.

The following new features have been included: • single selector knob for setting speed: 33 1/3, 45 and 78 rpm. • built-in retractable hub for 45 rpm records—requires no external adaptor • permanently affixed 3-speed strobe disc for instantaneous speed checking • neon pilot light as 'on/off' indicator • special cork-neoprene mat material to eliminate record slippage • rectangular deck to fit conventional record changer boards.

Two identical Rondine models are available which differ only in the type of motor employed.

Rondine Model B-12 with 4-pole induction motor \$69.95

Rondine Deluxe Model B-12M with hysteresis synchronous motor. 119.95



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A complete front end unit providing extreme flexibility with ease of operation. A 5-position switch permits input selection of AM, FM, Phono, Microphone, TV, Tape, or any other sound source. A rumble filter is incorporated to minimize or completely eliminate turntable noise. Five sliding switches act as turnover controls. They are used individually or in combination thereby permitting at least 11 turnover points from 280 to 1350 cycles. Another series of five sliding switches, similarly used, allow at least 11 different roll-off characteristics to match almost any record pre-emphasis curve. In addition to a conventional volume control there is a 5-position aural compensator which maintains proper bass and treble loudness at low volume levels. Power is obtained from the main amplifier or from a separate supply.

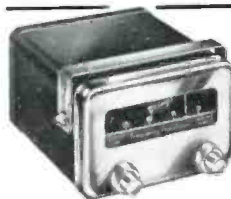
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Incorporates the famous patented McIntosh output circuit for extremely high quality performance. Frequency response at 30 watts is \pm .5 db from 10 to 50,000 cycles. Harmonic distortion is less than .5% at 30 watts from 20 to 20,000 cycles. Intermodulation distortion, with peak below 60 watts, is less than 1%. Has two high impedance inputs for .25 and 2.5 volt signals, and four outputs: 4, 8, 16, and 600 ohms. Power supply is built in, with provision for furnishing power to McIntosh and other preamplifiers. Uses 6BG6 output tubes.

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Specify 6 or 12 volt ignition system

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Books in Review

All About Radio and Television, by Jack Gould. \$1.95. Random House, New York 1954.

(This book was assigned for review to the editor's nephew, aged 9, whose critique follows.)

This book is very interesting to all boys and girls between the ages of nine and twelve. The author is Jack Gould, radio and television editor of The New York Times. It is illustrated by Bette J. Davis. This book is one of the All About Books. It concerns things of interest to any boy or girl who is interested in radio, television and radar. The book has two color diagrams and explanations of the vacuum tube and many other things. It tells how to build your own radio and gives the price of most of the things you have to buy and where to get them. The book also tells many things about color and black and white television. It tells about the success of the radar beam aimed at the moon. And also how a microphone works and about the television camera and how it works. The book costs \$1.95 and has 143 pages. It is one of 5 different All About Books. The book also tells how a television picture is made and how the sun effects the broadcasting of some radio waves. It also tells about the different uses of radio and about the Federal Communications Commission.

CHRISTOPHER CONLY

The World's Encyclopedia of Recorded Music—Second Supplement, 1951-1952, compiled by Francis F. Clough and G. J. Cuming. 262 pages; cloth. London Records, Inc., in association with Sidgwick and Jackson, Ltd., London. 1953. \$9.25.

It is several years now since the last issue of *The Gramophone Shop Encyclopedia of Recorded Music* made its appearance. First published in 1935 under the exhaustive editorship of R. D. Darrell, it was quick to become the standard reference work for everyone seriously concerned with recorded music—whether as producer, purveyor or collector. Two subsequent

editions of this book found their way onto the shelves, but Mr. Darrell was no longer associated with it, and the editors who succeeded him were not nearly so careful. Consequently, though it continued to be a worthwhile contribution to the field of discography, a good deal of its value was diluted. No new editions seem to be forthcoming, and those in existence, while still useful, are now quite dated.

Since the advent of the long-playing record six years ago, the standard quick reference work for the average collector has been that fine little monthly catalog issued by W. Schwann in Cambridge, Mass. The July, 1954, issue, containing a cumulative listing of all available LP classical, folk, popular and children's records, runs to 144 finely printed pages.

But something comparable in scope to *The Gramophone Shop Encyclopedia* was needed. That need was met in 1952 with the publication in England of *The World's Encyclopedia of Recorded Music*, compiled by Francis F. Clough and G. J. Cuming. It began by listing all important disks of serious music recorded electrically—whether extant or deleted—and many acoustically recorded disks, up to April, 1950. By the time it was ready for the printer, however, the *First Supplement*, bringing the listing up to May-June, 1951, had been bound into the original volume, which ran to 890 pages and sold for \$17.50.

Despite its high price, this voluminous tome has proved its worth as a source of reference. Since it was the work of two Englishmen and was published in Great Britain, it is inclined to list British catalog numbers first. But it is so thorough that it includes pressings in all three speeds from all countries, with careful attention to the thousands produced here in the United States. In addition, there are careful analyses of the larger worldwide manufacturers and their respective national representatives, including characteristic catalog lettering and numbering systems.

Continued on page 136



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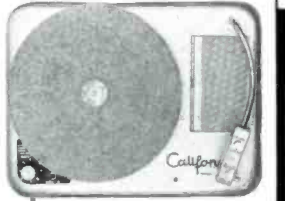
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machined in aluminum
with rumble free nylon
drive.



Available in several models of CALIFONE High Fidelity Portable Phonographs and Transcription Players, or in the transcription playing attachment Model 8V-5 for connection to your present amplifier.

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Hollywood 38, California

BOOKS

Continued from page 135

Evidently, the editors are making certain that their work shall continue to be as complete, exhaustive and up-to-date as possible. For now they have come out with a separate *Second Supplement* which, in some instances, brings the listings up to March, 1953, but which, in all cases, includes all disks issued or reissued up to January 1, 1953.

In this Supplement, Messrs. Clough and Cuming have gone even further. They seem to have received a considerable amount of correspondence from readers all over the world, some of it calling attention to unavoidable errors or omissions in the original volume. These corrections, together with the ones they have discovered, are contained in the introductory pages to the present Supplement.

If \$17.50 seemed a high price to pay for the original 890-page volume \$9.25 for this 262-page book seems positively exorbitant. Since there is nothing to compare with it, however, those who value a work of this kind probably will not mind the stiff cost. It might be added, too, that for those who do not already own the first book, this new Supplement is self-contained, and can be used by itself, especially by those who are less interested in older releases.

At any rate everyone connected with this splendid project is to be highly commended, and it is devoutly to be hoped that the same editorial personnel will continue to make supplements of this sort available at regular intervals. PAUL AFFELDER

Handel. A Symposium Edited by Gerald Abraham. 328 pp. Cloth, \$6.00. Oxford University Press, New York, 1954.

The Handel "Symposium" continues a series in which Sibelius, Schumann, Grieg and Schubert have already been treated. With the "Master Musicians" array of nearly thirty volumes edited by Mr. Eric Blom (J. M. Dent & Sons, London; Pellegrini & Cudahy, New York) the Symposiums contribute a basic library of musical information, a volume to a composer, quite without equal in the English-speaking world, for information, urbanity, clarity and convenience. In both cases a rational formula has been established and qualified men found to realize it.

Continued on page 138

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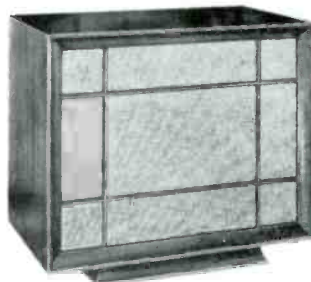
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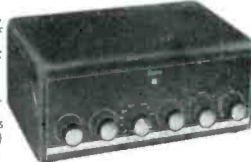
Sensitivity: FM: 5mv for 20 db quieting . . . AM: 5mv
Frequency Range: FM: 88-108 MC . . . AM: 530-1650 KC
Frequency Response: ± 1 db 50-15,000 cps
Antenna Input: FM: 300 ohm . . . AM: High impedance loop or antenna. Low antenna loop furnished
Audio Output: RM: 4 volts . . . AM: 1 volt
Controls: (2) Tuning selector
Power 117 volts, 60 cps AC. 55 watts
Size: R640: 13 3/8" W x 9 3/4" D x 6 1/2" H
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Shipping Weight: R640: 15 lbs.
R640G: 18 lbs.
R640G as shown with cabinet Net \$112.95
R640 Chassis only Net \$105.50



The R640G is the companion tuner to the DB15G Amplifier. Useless duplication of controls is avoided as the R640 has only two . . . one for tuning and the other for selection of the AM or FM band coupled with control of the AFC Action.

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Power Requirements: 117 volts, 60 cps AC, 95 watts
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13 1/2" W x 9 3/4" D x 6 1/4" H—DB15G
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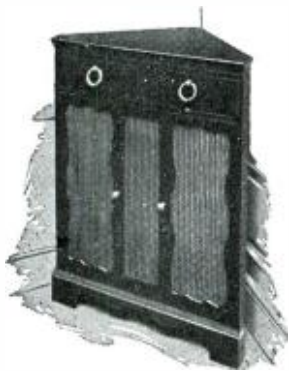
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BOOKS

Continued from page 136

Ten courses are given to Handel, from "Handel the Man," by Percy M. Young, to "Some Points of Style," by Mr. Abraham. Mr. Basil Lam has written well on "Orchestral Music" and "Church Music." The Operas are properly the property of Prof. Edward J. Dent in a witty dissertation. The Oratorios are described by Mr. Julian Herbage, the Keyboard Music by Miss Kathleen Dale, the Chamber Music by Mr. John Horton, and the Songs and Cantatas by Mr. Anthony Lewis. There is a catalog of Handel's works, and a brief calendar of the principal events in the composer's life follows the catalog. There are a bibliography and an index.

The purely biographical material here is scant, in keeping with the plan of the series to consider the music rather than the musician. But the man emerges from the discussion of his work, a cultivated man of the world, a *rara avis* indeed in the realm of the greatest music. His courage and tenacity — qualities which antagonize people — have been elsewhere emphasized to the belittlement of the qualities which brought friends to him in Germany, Italy and the British Isles. The nature of the music is described in broad but sophisticated terms by all these writers sympathetic to the great man but withal critical and objective. Opinion is so suavely urged that it seems fact, and fact is enlivened by sensitive reference to historical — not necessarily musical — background.

The book has been so clearly planned that except for the natural variety of literary styles it can seem to be the work of a single intelligence. There are few duplications even of comment, and yet a general point of view shared by all the associates is manifest. It is an excellent work to serve as an introduction to Handel, and as a handbook of preliminary research. It does not profess to do this, and that is not the least of its beneficences: it instructs without didacticism or patronage.

C. G. BURKE

Continued on page 140

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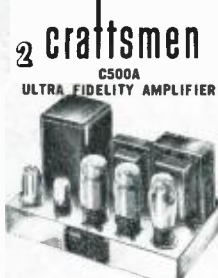
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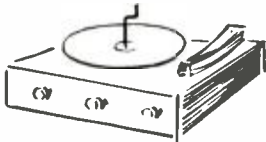
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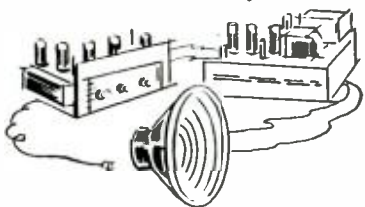
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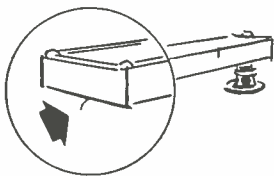
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BOOKS

Continued from page 138

Festivals Europe, Robert Meyer, Jr. 328 pages, 5½ x 8¼. Cloth. Ives Washburn, Inc., New York, 1954. \$4.00.

For the festive-minded traveler who failed to get to Europe again this year, but is *definitely* planning a junket next year, this guide-book is a must. There are over 600 festivals in 21 countries every year and to attend even half of them would obviously be impossible. Thus, *Festivals Europe* can give you a hand in selecting the most interesting. They (the festivals) run from eatin' to drinkin' to bull-fightin' and music-listenin' (surprisingly little of the latter as compared with the others). Mr. Meyer, who, incidentally, runs a Festival Information Service, arranges his guide-book alphabetically by country, with a chronological calendar of events by the month at the end of each chapter. A comprehensive index rounds out the book. *Festivals Europe* is a companion work to the 1950 volume (by the same author) entitled *Festivals U.S.A.*

WARREN B. SYER

Antonin Dvorak, by Otakar Sourek. 136 pages; photographs; cloth. Philosophical Library, New York, 1954. \$3.75.

As the bibliography in the back of this book shows, biographical studies of Antonin Dvorak are not especially wanting, though the literature concerning the Czech master would be a mere drop in the bucket compared to that devoted to, say, Beethoven or Wagner. Also, judging from this bibliography, Otakar Sourek would appear to be somewhat of an authority on Dvorak and his works. It was he, who compiled for Dvorak's publisher, Simrock, a "chronological, thematic and systematic catalogue" of his music; who wrote a four-volume Dvorak biography in Czech; who collaborated with Paul Stefan in his work on the composer; who compiled several volumes of Dvorak's letters, and who wrote the Dvorak article in Grove's *Dictionary*. All this, surely, would seem to qualify him as the author of yet another study of the man and his music.

That might have accounted for the big letdown imparted by the present

Continued on page 141

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BOOKS

Continued from page 140

volume, except for the fact that it was approached in complete innocence of this information. The book turned out to be a big disappointment purely on its own merits — or lack of them.

First of all, it is inconceivable that a man who once devoted four whole volumes to a study of a man and his works could condense everything into 136 pages. What is far worse, only 31 of them deal with Dvorak's life. This means that the facts are barely skimmed over, completely without recourse to details or dates.

Somewhat greater detail is encountered in the book's longest section, in which the author discusses the music. Here he proves his general fairness as an appraiser and his sensitivity to the points of beauty in the music, as well as its national characteristics. Once again, however, he fails to supply such pertinent information as dates and circumstances of first performances, motivations for the creation of certain works, and quotations from contemporary criticisms.

Fortunately, the book does possess two worth-while sections. One is the three-page preface, which outlines succinctly the basic history of Czech music. The other is the complete chronological catalog of Dvorak's works, classified by types of music. The aforementioned bibliography is also an asset. But the book is without an index which, to one perennial researcher, at least, renders it practically useless.

As if all this were not enough, the English version, either the work of the author or some understandably unidentified translator, is extremely awkward and often difficult to comprehend.

Since the book was printed in Prague, it appears likely that the American publisher bought a cat in a bag. Certainly, Philosophical Library has demonstrated that it is capable of producing much better, more valuable volumes than this.

PAUL AFFELDER

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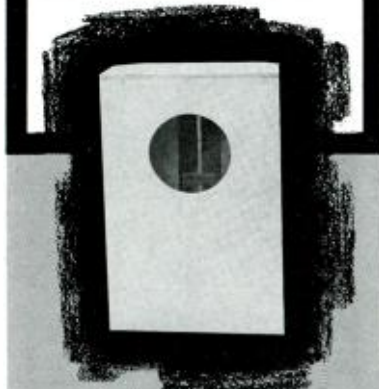
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The Shorthorn, after assembly, before finishing or installing speaker. Either a 20-axial speaker, a 2-way or a 3-way system may be used.

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PRspect 7-3395 PRspect 7-5575
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AUDIO FORUM



SIR:

I would like to be able to run two or three speakers from the same amplifier. One speaker would require a lead of about 100 feet in length from the amplifier; further, this lead would not be continuous because I would like to be able to take the speaker into the backyard, then plug the audio line into a socket at the end of the line coming from the amplifier. The other speaker would be about 50 feet away from the amplifier. Now, I would like to make each of the two or three speakers independent from the others; *i.e.*, to be able to switch on only one speaker at a time.

My questions then can be summarized as "How do I do all this?" — preferably without soldering, as I don't know how to solder.

Because I am not technically "with it," I would appreciate your giving me exact directions and specific parts names.

D. W. Gilbert
4911 W. Lake Street
Chicago 44, Ill.

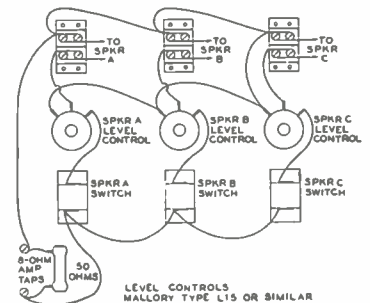
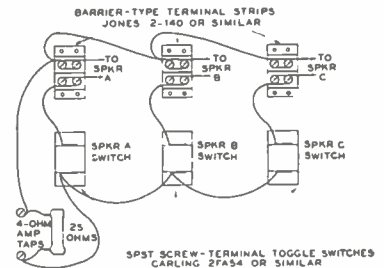
It is a relatively simple matter to make a multiple-speaker setup such as you desire, but not without soldering — that is, if you want to be able to vary the sound output of each speaker independently of the others.

If you must do the job without soldering, the first diagram shows a workable system. The resistor can be connected directly across the amplifier output terminals; its purpose is to protect the output transformer in the event that all speakers are disconnected at the same time.

The second diagram requires soldering but has the advantage that each speaker's volume can be adjusted independently of the others. The switches can be mounted in a row on a small thin piece of plywood or Masonite, and the individual level controls (if used) mounted to the corresponding switch. Alternatively, the level controls can be installed at the remote speaker locations.

At the end of the cable to the outdoor speaker you can attach any standard two-conductor connector, such as the Jones P-404-CCT, or a polarized-type AC connector or phone jack and plug if soldering

is not possible. Standard 18-gauge AC cord (or heavier) is suitable for speaker leads. If the lead to the outdoor speaker is to be exposed to the weather continuously, special weatherproof cable should be used.



Two multi-speaker circuits, one solderless.

SIR:

I have been endeavoring to locate grille cloth in a light shade, tan, that will blend with our contemporary motif and have had little success through Detroit's main audio outlets. My only objection to the cloths these companies carry is that they are all dark in color.

Can you give me any leads on suppliers who might be able to furnish grille cloth of this type?

W. W. Slocum, Jr.
1592 Washington Blvd.
Birmingham, Mich.

Suitable grille cloth can usually be obtained at an upholstery or drapery shop. Many of the newer burlap and bouclé fabrics have weaves open enough for speaker grilles and, at the same time, blend well with other home furnishings.

When using light-colored cloth to cover

speaker holes, the holes will be visible unless you paint the wood behind the cloth and the inside edges of the holes black. Flat paint is to be preferred.

SIR:

Becoming increasingly concerned with what is probably the weakest link in audio systems today, the loudspeaker (s) and enclosure(s), my attention has been turned to the air-coupler type of assembly. In the articles printed since the inception of HIGH FIDELITY, three basic designs have emerged: a standard air-coupler, 6 to 8 ft. long, using straight air columns; a standard coupler backed up by a reflex cabinet; and the junior air-coupler, using expanding air columns.

Combinations and modifications of the three are seemingly inexhaustible. However, with limited time, space, and money, experimentation must be confined within a narrow field. I therefore write this letter to harvest information from you, the editors, and from informed readers.

My questions are these:

1) Can the philosophy behind the design of the junior air-coupler's air columns be adapted to 6 or 8 ft. models? (Would this be a desirable modification, *i.e.*, produce better bass than the standard models?)

2) What are the relations of the reflex port to the coupler's port, and to the entire reflex enclosure, in the triplex air-coupler (*i.e.*, port size and placement)?

3) How does one go about designing a reflex enclosure to "match" the coupler. What cross-sectional shapes and dimensions can and cannot be used?

I know this letter is already too long, but one more burning question. Much talk includes the term "matched components." What means this "matching," and how does one determine if components are matched, and how to correct mismatching?

L. A. Marks

1160 East 8th St.

Brooklyn 30, N. Y.

First — the main advantage of the junior air-coupler, or at least the one of most practical importance, is the saving in space provided by the tapered columns. The longest column is a little over 7 ft. Now, the 6 and 8-ft. dual models are substantially long with respect to breadth, and this basic shape is not compatible with the tapered column idea. Certainly, tapered-

Continued on page 144

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DIMENSIONS:

Length: 26" Depth: 11¼"
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Below a partial list of some of the most distinguished stores where you may see and hear Telefunken radios.

- New York: G. Schirmer
Abercrombie & Fitch
- Philadelphia:
Witte Radio & Television Co.
- Washington, D. C.:
Campbell Music Co.
- Chicago: Voice and Vision
Marshall Field

Sole American Importers and Distributors:

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Choice franchised territories available.

AUDIO FORUM

Continued from page 143

column couplers can be built in which the columns are longer than those in the present junior air-coupler, but the optimum column arrangements would probably be different than that now used, and the outside dimensions would not necessarily include one of 6 or 8 ft.

When a reflex column is added to an air-coupler, certain design considerations apply generally:

- 1) the column should be substantially longer than the average cross-section dimension, and should be ported at the end away from the speaker.
- 2) reflex column length should preferably be about 20% to 30% longer than the longest column within the coupler or should be half way in length between the two longest columns within the coupler.
- 3) the cross-section shape of the reflex column can be any that is convenient; the cross-section area can be from one to five or six times that of the average cross-section area of the longest column within the coupler.
- 4) reflex column port area must be adjusted by experiment, since there are so many possible variations in length, cross-section shape, and cross-section area of the column.

Matching audio system components is largely a matter of using common sense. For instance, you wouldn't buy an FM-AM tuner with a built-in preamplifier and tone controls if you were going to use a separate preamplifier-control unit too, or if your amplifier had those controls. You wouldn't use a preamp-control unit that had a nominal output of one volt maximum when driven by the phono cartridge you've selected, if your amplifier required 1½ volts drive for full output. And you wouldn't put a very bassy speaker in a bassy enclosure or use an exceptionally bright speaker with a bright cartridge.

SIR:

I have an automatic record changer that shuts itself off after playing a record. When the record ends, a very loud bang is heard, and when the preamplifier volume control is turned off another bang (quite big) is heard — sort of makes you jump out of your seat.

What is wrong? I don't mind a click, but an explosion is a far different matter.

C. R. Craig
5627 Côte des Neiges
Montreal, P. Q., Canada

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QUALITY

you can hear
and feel

FME

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two-
speed,
dual-
track

When buying any recording equipment you, as a high fidelity enthusiast, are interested in its many technical aspects. Frequency response, signal-to-noise ratio, flutter and wow are, certainly, all important. And in these aspects the FME Tape Recorder is incomparable in its price class.

Yet, in the truest sense only your ear can really distinguish the quality of fine recorded sound. Only your trained touch can really judge the simple, smooth operation of a tape recorder. It is for this reason that Federal, without bold reference to technical specifications, invites you, the real jury, to listen to the FME.

Hear for yourself Federal's triumph in sound. Feel for yourself its quality construction, its smooth, simple operation. Playback any tape—either 3¾ or 7½ IPS. Test its single knob control, its fast forward and rewind, its separate volume and tone controls and many other wanted features.

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off the preamplifier power switch and when your record player shuts itself off are caused by electric arcs across the switch terminals. They can be cured quickly and easily by connecting .01-microfarad condensers across the preamp AC switch terminals and across the terminals of the automatic motor shutoff switch. The condensers should be of the paper dielectric type rated at 600 volts.

SIR:

Living as we must with people surrounding us, I have often wondered if earphones exist which could do a reasonably satisfactory job in providing good individual hearing of music. If such there be, can they be used by tapping the usual 4-8-16 ohm outputs of most amplifiers?

John L. Vitolo
1932 Home Avenue
New York 16, N. Y.

It is, unfortunately, a physically immutable fact that earphones cannot reproduce low frequencies well. However, the Permoflux type DHS-28B earphones are efficient, free from distortion, have extended high-frequency response and as good low-frequency response as possible, and are of 25 ohms impedance. Thus, they can be used on the 16-ohm output terminals of an amplifier. Cost — \$39.20. There may be others of good quality, also, but these are the only low-impedance hi-fi earphones of which we are aware.

SIR:

Can you give me the title of any one book or books which completely cover the theory and practice of speaker baffling?

I would like to have a publication which treats not only infinite baffle and reflex enclosures, but also the exponential horns, back-loaded horns, labyrinths, Helmholtz resonators, air-couplers, etc. I would also like to study room acoustics and such other sound principles as organ pipes, strings, etc.

Richard H. Grace
Harbor View Apts. C-3
Portsmouth, Virginia

We don't know of any single book that treats loudspeaker baffling exclusively and in great detail. It seems that it is usually covered as part of the general subject of hi-fi audio. Two books that do a better, more thorough job than most are Briggs: Sound Reproduction and Read: Recording and Reproduction of Sound.

Continued on page 147



HEIDI and the HI-FI

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- Selects 36 Different Recording Curves
- Flexible Bass and Treble Controls with variable inflection points to eliminate distortion that usually accompanies bass and treble boost.
- Voice Mixer Control that permits blending of microphone with all other inputs.
- Tubes: 1-5Y3, 2-6V6, 2-12AX7, 1-6AU6.
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maintain this performance . . . and how to plan for additions to your system. There is also material which . . .

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AUDIO FORUM

Continued from page 145

A good basic treatment of acoustics and resonators can be found in Olson: Musical Engineering. These books are generally available or can be purchased from HIGH FIDELITY'S book department at \$3.50, \$7.95 and \$6.50 respectively.

SIR:

I am interested in picking up two Chicago FM stations. These are WFMT (98.7 mc.) and WEFM (99.5 mc.). Chicago is about 120 miles from here and we live in a valley. However, I can pick up the stations now with considerable background noise and I only have a simple all-directional FM double-dipole on the roof.

In particular I would like to know if I bought a Yagi cut for 99.1 mc., would it be suitable for bringing in these two stations? In other words just how sensitive is a Yagi?

Also I am interested in finding out if a Yagi could be put on the same mast that my other antenna is on (any interference)? Could the lead-in wire from the Yagi be soldered to the old lead-in just below the double-dipole (or vice-versa if the Yagi is placed below the dipole)?

Richard M. Taylor
603 Village Street
Kalamazoo, Michigan

A Yagi antenna cut for 99.1 mc. would be entirely capable of picking up both WFMT and WEFM. Depending on the number and type of elements, Yagis are ordinarily operative at reasonable efficiency over a bandwidth of roughly 5%. At least one new design (see Tested In The Home, May 1954) covers the whole FM band quite well.

The Yagi can be mounted on the same mast as the other antenna, but separate lead-in wires should be used. Small, inexpensive switches are available for 300-ohm lines; you'll need one of them at the tuner to switch between the two antenna lines.

Just as important as the antenna in extreme fringe areas is the type of lead-in wire used. A discussion of the matter was given in "Putting the Fringe on Your Antenna," HIGH FIDELITY, July 1954.

Finally, a good booster will often help to bring a station in out of the noise if a well-designed Yagi and transmission-line installation do not do so entirely.

SIR:

Here are some things I would like to

Continued on page 149

The above signature is that of the founder and head of the world-wide "TANNOY" organization. GUY R. FOUNTAIN has for more than a quarter of a century been the leading pioneer in Europe in all that is best in sound engineering. He controls one of the most comprehensive audio research laboratories in existence. Certain specialized Tannoy products — manufactured regardless of expense to the very highest standards of performance, reliability and styling — bear his personal autograph.

In all cases they are complete entities rather than components, for instance, the Autograph Enclosure (embodying the well-known Tannoy Dual Concentric Loudspeaker) shown in America for the first time at last year's Audio Fair, excited tremendous enthusiasm by its outstanding performance and it is now available elegantly styled for the American market.

A new addition this year is the Autograph Front End — the most versatile and comprehensive correction pre-amplifier; also to be released for the first time in America this year will be a "Variluctance" Phono Cartridge. All of these products are designed and produced in the tradition so ably established in another sphere of engineering by Mr. Rolls and Mr. Royce, namely that performance, style and reliability are paramount, all other considerations are secondary.

In order that users of these, and indeed the entire range of Tannoy equipment, may enjoy first class service a new U.S. organization "Tannoy (America) Ltd.," has been formed. American personnel trained at the Tannoy factories, London, England, will have available in the New York premises comprehensive test and measurement facilities and will, of course, be able to deal with all queries, technical and otherwise, with a minimum of delay. In the meantime, descriptive literature of Tannoy products is available on request.

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AUDIO FORUM

Continued from page 147

be able to get information about:

When and how often to change the playing needle.

Is a diamond needle superior to the ordinary sapphire needle in playing quality and length of its life, and that of the records.

The best methods of keeping the records clean so that the needle will not pick up dirt and fuzz from the record grooves; what are the best materials to use for this purpose?

How to judge records when buying — that is, the physical condition of the record. What to look for. Whether it is strictly new and unused.

Any books on this subject.

My investment in records is high, and naturally I wish to protect it.

Edgar A. Roe

2436 Joseph Campau Ave.
Detroit 7, Michigan

It is generally conceded that the maximum safe playing time of a microgroove sapphire stylus is about 50 hours. This varies, of course, with the stylus pressure and the type of arm used. Diamonds last ten to twenty times as long under equivalent conditions, so you can see that a diamond is really much less expensive in the long run.

Most of the standard record sprays reduce dirt accumulation because they prevent the formation of static charges on the records, which then do not attract dust from the air. Record brushes are also effective in keeping records clean, but can't be used with a changer unless the records are played manually one at a time.

Judging the condition of a record from its appearance is not infallible, since it may appear to be faultless yet contain pops and clicks; or it may have a visible imperfection that is not audible on playing. However, you can usually detect whether or not it has been played by the condition of the label in the region of the spindle hole. If it shows marks where it has been rubbed on the spindle while the person who played it attempted to locate the hole, then it is obviously not in mint condition. Again, this is not an infallible test, because once in a great while the spindle is hit immediately when the record is put on the turntable.

Some good books on the general subject of high fidelity are:

The Saturday Review Book of Home Music Reproduction — Canby, Burke, Kolodin.

Continued on page 151

the PORTRAITIST



Complete 3-way system \$335

Those who like treble tones issued in a screeching, smoldering beam don't think much of the Portraitist. Neither do devotees of groaning, cabinet-rattling bass. But those who like music from a speaker system — who want realistic sound images — are invariably satisfied at last by this one. The full audible range, without emphasis on any part; smooth, rigid bass; crisp, sparkling middle-range and highs, uniformly distributed throughout the listening area; these are obtained from three superb speakers baffled in our exclusive manner. Cabinets are conservative and uniquely beautiful in light, medium, or dark mahogany; available also in a corner model, the Muralist, at \$310. Inquiries are invited.

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AUDIO FORUM

Continued from page 149

Home Music Systems — *Canby*.
Sound Reproduction — *Briggs*.
High Fidelity Simplified — *Weiler*.

SIR:

You have a new subscriber with a question. I would like to bridge a corner of a room from floor to ceiling with a sheet of plywood. Ceiling is 9 ft. high. Would plywood 4 ft. wide be best for a 15-in. woofer, separate middle and separate high-range tweeter? How would you place them? Place of sound-deadening pads?

Earl Geleske
307 E. Fifth Avenue
Gary, Indiana

A four-foot sheet of plywood stretching from floor to ceiling will certainly provide enough volume for a most effective infinite baffle. The woofer should be mounted not more than 1 or 2 feet from the floor for best results. Mid-range and high-frequency speakers should be mounted close to each other and at ear level (from seated position) or slightly higher.

It may be permissible to mount the mid-

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range speaker in the same cavity as the woofer; the tweeter, if a cone-diaphragm type, should be isolated in an enclosure all its own. This can be achieved simply by building a small box around the rear of the tweeter, if it is necessary to mount it on the same panel as the other speakers. If the tweeter is of the horn type, of course, no such precautions are required.

Sound-deadening material would probably be best applied to the entire surface of one wall inside the enclosure. It would be an excellent idea to brace the plywood panel liberally with pieces of 2 by 4 glued and screwed to the back surface. This measure will produce immensely cleaner sound; the small extra effort will be repaid many times over.

SIR:

I am passing this on to other music lovers who get interested in the faithful reproduction of music and consequently get involved in matters hi-fi.

About three months ago I decided on components for my rig. I decided on a Weathers Debonnaire player, a Williamson-type ultra-linear amplifier (which I wired up from a kit), and then I went out to listen to speakers.

Continued on page 152

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HIGH FIDELITY



RADIO CORPORATION of AMERICA

AUDIO FORUM

Continued from page 151

I can't help but feel that a lot of people are buying speakers because of how they sound in a *showroom!* I decided on a in a horn enclosure, because it sounded clean and exceptionally sharp on the highs. In other words, it had a brilliant clarity that no other speaker in its price bracket seemed to have.

When I got the speaker home and hooked it up, I thought that I had heard a lot of shriekers but nothing to match this.

I considered the possibility that the front end was at fault, so I had the player checked at the factory and had the amplifier checked over very carefully for distortion. But these two items were not at fault, so I got back to the speaker. I had it checked and it was not defective in any way—it just had that shrieking sound that no treble cut and bass boost could rectify. I might add that I also got very little bass of any audible consequence.

Then I changed the speaker for a, which only costs \$10.50 more than the Mounted in the same cabinet, I get fabulous sounds.

I just want to pass along to other readers one fact: Judge a speaker on its smoothness and not on its brilliance, because you can live with a smooth speaker but living with a brilliant speaker can destroy your faith in hi-fi.

Joseph H. Schwartz
318 W. Cumberland Street
Philadelphia 33, Pa.

Readers should remember that large rooms need more brilliant speakers than smaller rooms, and that heavily draped and carpeted rooms require more brilliance from speakers than "hard" rooms. It's best to try a speaker at home before buying.

SIR:

I bought in 1940 the most expensive radio in their cheapest cabinet made by the Midwest Company of Cincinnati, Ohio. It is a five-band AM with record player. I have changed the player to a Webster 3-speed changer. The quality of the instrument was better than average until hi fi came along. Now the loudspeaker has developed a rattle.

I have thought I would add to it an FM tuner and a very good modern speaker system (I have a power tool

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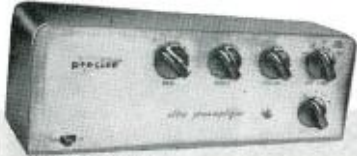
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wood-working shop). But I am in a quandary as to whether or not it is wise to build around the old machine.

J. H. Morgan
1109 West Charles Street
Champaign, Ill.

We feel that it would be unwise to attempt modernization of a radio built in 1940. High fidelity techniques have far outstripped the capabilities of even the best pre-war instruments. In a sound system, you must remember that the component of lowest quality is the determining factor. The old adage of the weakest link was never more true than when applied to a hi-fi system.

SIR:

The wires in the last turns of my dividing network coils cross over each other in random fashion, rather than lying in orderly rows. Also, they are wound of bare rather than wrapped or insulated wire — do these factors affect the function of the coils?

V. W. Jensen, M. D.
8230 Littlefield
Detroit 28, Michigan

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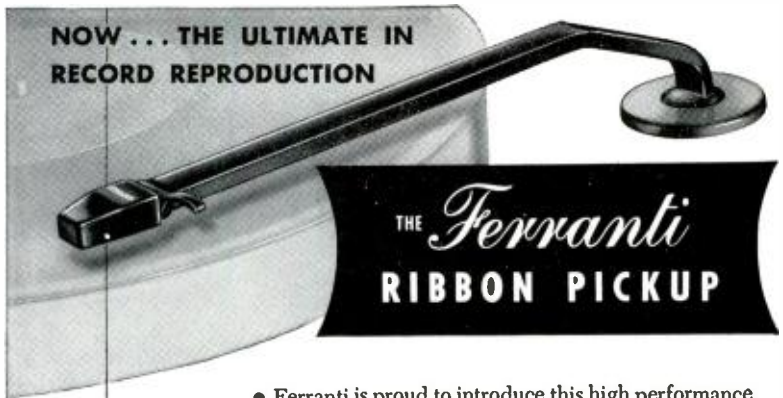
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In Western States: Western Audio Ltd., 2497 Telegraph Ave., Berkeley 4, Cal.



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.

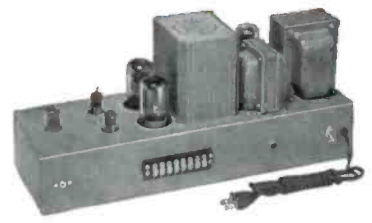
This resulted in a rather unique construction employing a printed circuit panel as large as the chassis with virtually all components pre-assembled and wired. The result is that each kit, which comes complete, including tubes and cover, can be fully pretested before shipment. Additional wiring involves only the connection of 17 leads to screw terminals for completion.

LINEAR STANDARD TYPE MLF AMPLIFIER SPECIFICATIONS ...

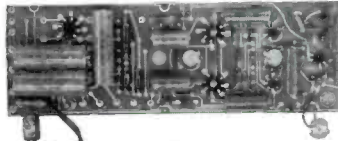
Rated Power Output:	20 Watts
Intermodulation Distortion:	.07%-1W, 1%-20W
Frequency Response (controlled):	1 db 20 to 20,000 cycles
Hum & Noise Level:	80 db below rated output
Feedback:	36 db
Output Impedances (not critical):	4, 8, 16
	also 2, 5, 10, 20, 30 ohms
Tubes:	1-12AX7 2-6AU6, 2-5881, 1-5V4G
Dimensions & Weight:	5 1/4" x 8" x 17 1/8", 24 lbs.
Net Price:	\$108.00



LINEAR STANDARD MLF AMPLIFIER



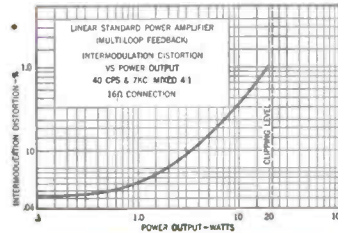
WITH COVER REMOVED



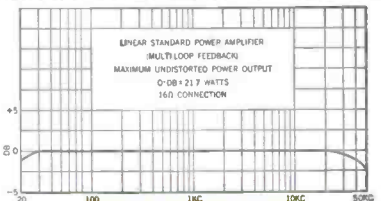
PRINTED CIRCUIT CONSTRUCTION



SUITED TO 7" RACK PANEL MOUNTING



INTERMODULATION DISTORTION CURVE



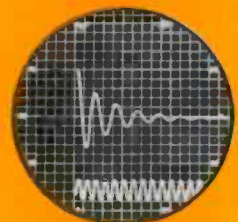
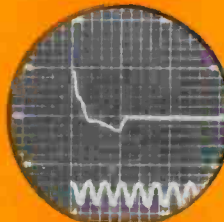
FREQUENCY RESPONSE CURVE

COMPARATIVE PERFORMANCE

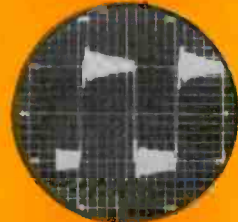
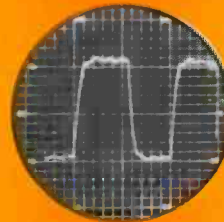
LINEAR STANDARD

WILLIAMSON TYPE

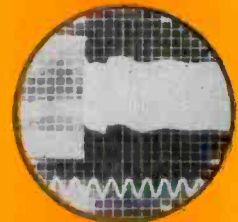
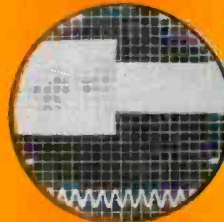
Step function
(low frequency)
transient stability.



High frequency
oscillation stability.
Average speaker wiring
capacity.



Overload recovery
transients.

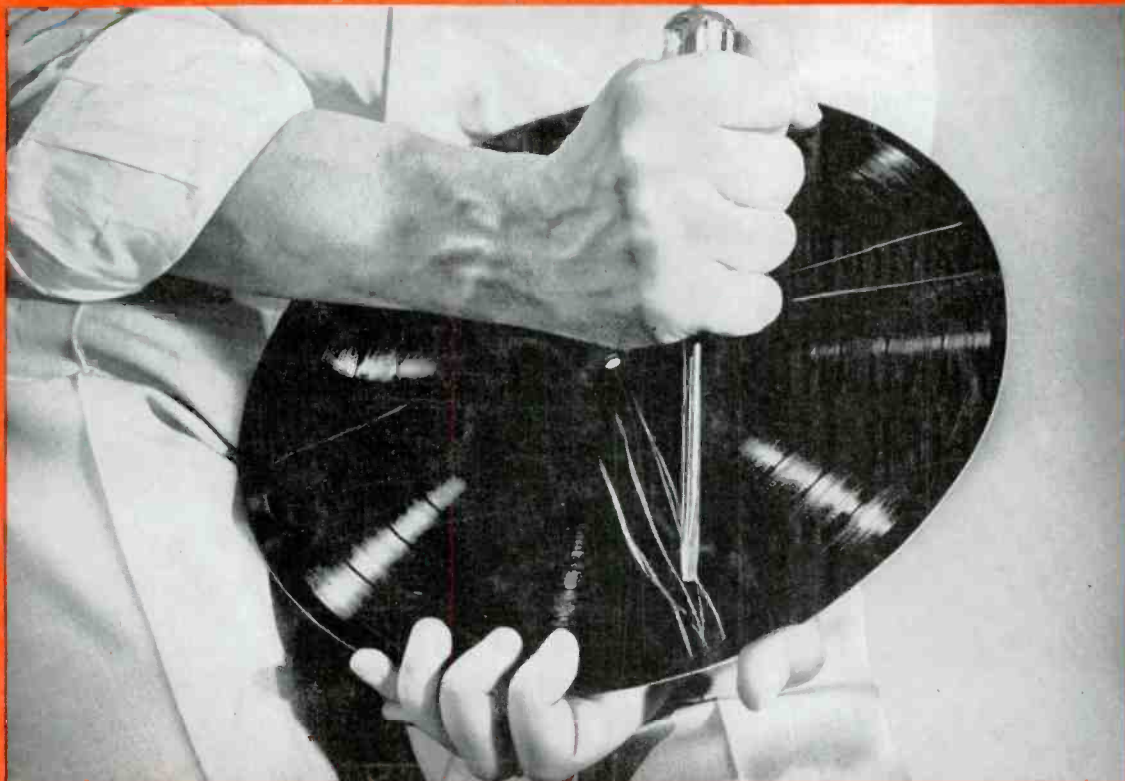


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The Sound and The Jury

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Of course! And we have done it—not once, but often during the past 3 years.

Why? Because we know it's better to destroy many masters than to allow one slightly disappointing record to enter your local record shop bearing the Full Dimensional Sound symbol.

Nothing is more fragile than a reputation for matchless beauty. Nothing is more fragile, and to Capitol, nothing is more precious than the reputation of Full Dimensional Sound for incomparable high fidelity.

To protect that reputation, each FDS record must pass a series of scrupulous tests by a jury of engineers and musical directors. Approaching their judgment with jealousy, they rate the recording for background noise, electrical and acoustic distortion, frequency and dynamic range, separation, musical balance and performance. Unless on all scores it is breathtakingly superb, it will never be released by Capitol under the FDS symbol.

Let your own ears judge. As a jury of one, listen to a Full Dimensional Sound recording . . . listen and hear for yourself that the record bearing the FDS symbol fulfills your every expectation of inspiring beauty, incomparable high fidelity.

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*Incomparable High Fidelity
in Full Dimensional Sound*

