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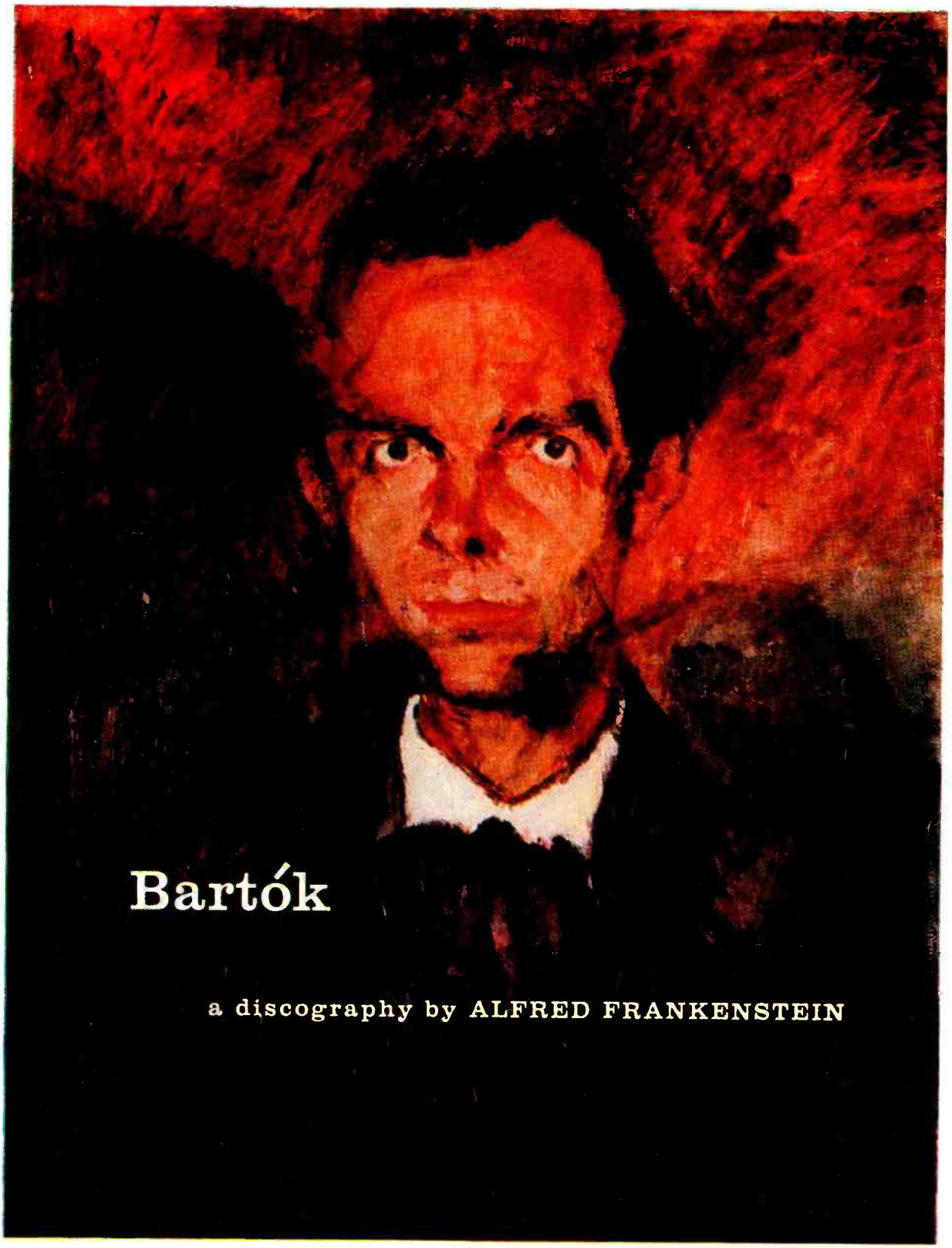
High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS



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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 6 Number 10 October 1956

The Cover. For more information about Robert Bereny's portrait of Béla Bartók at twenty-two, and about how it was made accessible to us, see this month's "Music Makers."

This Issue. The semanticist Alfred Korzybski used the phrase "time-binding" to describe a faculty unique to the human species, a sort of consciousness of continuity. And that is what we seem to be doing this issue — time-binding. The medium is modern, or contemporary, music. Carl Orff is a contemporary who has certainly arrived. Béla Bartók is a contemporary (if the word be assessed in a time-binding sense) who has arrived and gone. The electronic composers of Cologne are contemporaries who have not arrived and are proud of it (to them, it is *we* who have not yet arrived). These latter are building, they hope, a bridge into the future. Orff, as he makes clear to Henry Pleasants, is in a fashion building a bridge into the past — Europe's past, at least. Béla Bartók, far more important (to our present reckoning), built his bridges through various dimensions. He tried to overpass the formalism of music as he found it, to link the spontaneity of the earthborn folk melody with a new freely inventive style, to end the divorce, much deplored by viewers of the modern scene, between artists and their civilization.

High Fidelity Magazine is published monthly by Audiocom, Inc., at Great Barrington, Mass. Telephone: Great Barrington 1300. Editorial, publication, and circulation offices at: The Publishing House, Great Barrington, Mass. Subscriptions: $6:00 per year in the United States and Canada. Single copies: 60 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 3, 1879. Additional entry at the post office, Pittsfield, Mass. Member Audit Bureau of Circulation. Printed in the U. S. A. by the Ben Franklin Press, Pittsfield, Mass.

AUTHORitatively Speaking

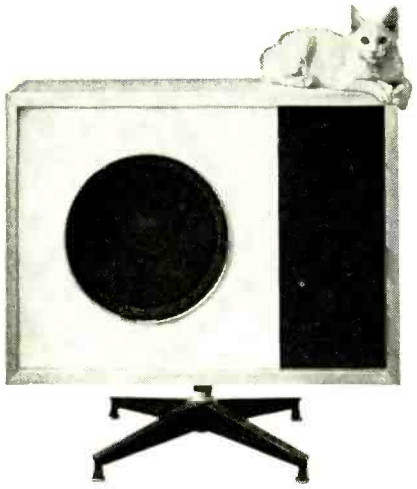
Allen Forte, who reports in this issue on the electronic composers of Cologne, says his initial involvement with music began when he was seven and hasn't ended yet. Currently he is an instructor in music at Teachers College, Columbia University, which institution conferred on him his doctorate and, through its Bureau of Publications, also published his book *Contemporary Tone Structures* last year.

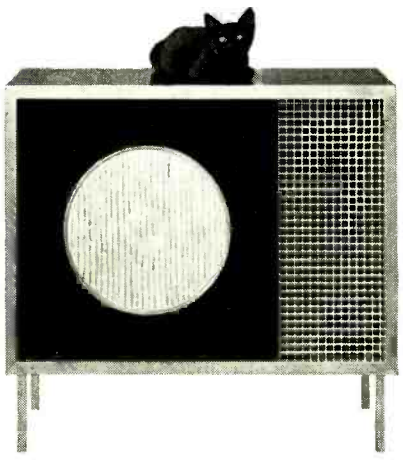
Antony Doschek, master of the art of baffling (see page 70), is precisely the kind of man one likes to find in high fidelity manufacturing, where he certainly is, being vice president of Pro-Plane Sound Systems, Inc., of Pittsburgh. He is both musician and engineer. He studied violin, flute, and theory, played with the Pittsburgh Symphony Orchestra (four years under Reiner), made his recital debut at Town Hall, New York, with his wife, a concert pianist, and still plays publicly on occasion in Pittsburgh. As engineer he served with the Crucible Steel Company of America, the development laboratory of the Fisher Scientific Company, the Unertl Optical Company, S. P. Kinney Engineers, Inc., and his own company, Metals Research Apparatus, which developed several important quality-control devices.

If Ashley Montagu, who contributes the October essay on Living with Music (page 73), used his first and last names, like most of us, he would be known as Montague Montagu (*in toto*, Montague Francis Ashley Montagu), which may explain why he doesn't. London-born, he studied at the Universities of London and Florence, and received his Ph. D. at Columbia. He has been chairman of the anthropology department at Rutgers since 1949, and a widely consulted expert on race problems since 1930; UNESCO's statement on race, for instance, is largely his product. Entirely his product was the 1946 documentary film, *One World Or None.* His books include *How to Find Happiness and Keep It*; *Man's Most Dangerous Myth: the Fallacy of Race*; *Darwin, Competition and Co-operation*; *The Natural Superiority of Women*; *The Direction of Human Development*, and *The Biosocial Nature of Man*, just published (Grove Press, Evergreen Books, New York, $1).

Lawrence Lessing, who writes of the late Major E. H. Armstrong on page 74, first met the Major in 1939. One result was an article in *Fortune*, the first in a general-circulation magazine on the subject of FM. Another result was the beginning of work on an Armstrong biography, to be published this month by Lippincott. Lessing, a long-time member of the Board of Editors of *Fortune* and then of *Scientific American*, lives on a farm in Bucks County, Pennsylvania, with his wife and a Boxer named Diamond Jim.

Dr. John J. Stern (see "Ultrasound," page 77) is a Utica eye-specialist with a musical family. He plays the cello, his wife sings soprano and plays the piano, his son plays violin and flute, his daughter the clarinet. Since the doctor is an expert amateur recordist, none of this is wasted.





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At Home Abroad

And all that means is: if you want to find out what is going on at home, ask somebody in Europe. For example, if you want to find out what broadcasting stations are operating in the state of Kansas, U.S.A., you do not ask anybody in Washington but you write to Geneva, Switzerland, where the Bureau of the International Telecommunication Union may be able to tell you.

At least that is what the United States Government recommends.

We have come upon this bit of information by a round-about and somewhat coincidental way. There is no particular reason why we should go into all the details; they have little bearing on the subject. But nevertheless . . .

Some months ago we received the customary circulars from the U.S. Government Printing Offices listing their latest releases. We always read these circulars with considerable fascination because of the wide variety of topics covered. One of the circulars contained some information about radio broadcasting and telecasting stations. Based on this information, we prepared the following item for this column:

If you are interested in broadcasting stations of the world, the U. S. Government Printing Office recently issued a four-part catalogue which lists all known radio broadcasting and television stations *except* those in the continental U. S. A. The USGPO catalogue number is Pr 34.659:955. Part 1 ($1.25) is arranged according to country and city; part 2 ($1.25), according to frequency; part 3 ($1.00), according to station name; and part 4 (60¢) covers FM and TV stations. Send your order and remittance to U. S. Govt. Printing Office, Washington 25, D. C.

The item didn't appear in NWI

Continued on page 8

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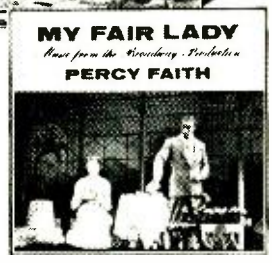

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9 Saturday Night Mood
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To enjoy the benefits of the Club's program and to receive your 3 records free—mail the coupon, indicating which of the four Club divisions best suits your musical taste: Classical; Jazz; Listening and Dancing; Broadway, Movies, Television and Musical Comedies.

Each month you will receive free the Club Magazine which describes the current selections in all four divisions. You may accept or reject the monthly selection for your division. You may also take records from the other Club divisions. This unique advantage assures you the widest possible choice of recorded entertainment Or you may tell us to send you NO record in any month. Your only obligation is to accept as few as 4 selections from the almost 100 that will be offered during the next 12 months, and you may cancel membership at any time thereafter. The records you want are mailed and billed to you at only $3.98 plus a small mailing charge.

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Please send me as my FREE gift the 3 records indicated here: (Select the 3 records you want from the list on this page, and circle the corresponding numbers here)

1 2 3 4 5 6 7 8 9 10 11 12

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☐ Broadway, Movies, Television and Musical Comedies ☐ Jazz

Each month you will send me the Columbia (lp) Record Club Magazine which describes the records offered in all four Club divisions. I have the privilege of accepting the monthly selection in the division checked above, or any other selection described, or none at all. My only obligation is to accept a minimum of four records in the next 12 months at the regular list price plus a small mailing charge. After accepting 4 records, I will receive a free Bonus record for every two additional records I purchase. If not delighted with membership, I may cancel within 10 days by returning all records.

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NOTED WITH INTEREST

Continued from page 6

because some other piece of world-shaking information came along subsequently which we thought was more important.

About the same time, a HIGH FIDELITY subscriber in Schenectady, New York, decided he wanted some information about FM and TV stations in this country. He wrote the Government Printing Office and received in return a form letter saying that they were forwarding his inquiry to the Federal Communications Commission.

Time passed and eventually the FCC sent along to our Schenectady man their information Bulletin No. 4, January 1956. This bulletin gives the story on the four publications mentioned in our previously prepared NWI piece and concludes with this bit of advice: "The GPO has no publication listing broadcast stations in the continental United States . . . . The Bureau of the International Telecommunication Union, Geneva, Switzerland, issues various international radio lists. These are not obtainable in the United States but may be purchased from the Union direct. Prices fluctuate."

Our subscriber made some pertinent remarks at this point and went on to say that the information Bulletin No. 4 does mention trade magazines which publish lists but none of these is commonly accessible to the general public.

It is conceivable that HIGH FIDELITY is included among the "trade" magazines since once upon a time we did publish a list of FM stations. It was based on latest information from the Federal Communications Commission — and we spent the next three or four issues printing letters from readers making corrections to the list! A similar list has since appeared elsewhere — with similar inaccuracies.

We certainly wish there were adequate and accurate lists. Readers write in with surprising consistency asking for such information and we always have to tell them that it is not available and that the best thing to do is to sit down at the FM tuner and go down the dial. This is a laborious process but seems to be the only sure way, at present, of finding out what FM stations are operating within a given listening area.

Continued on page 10

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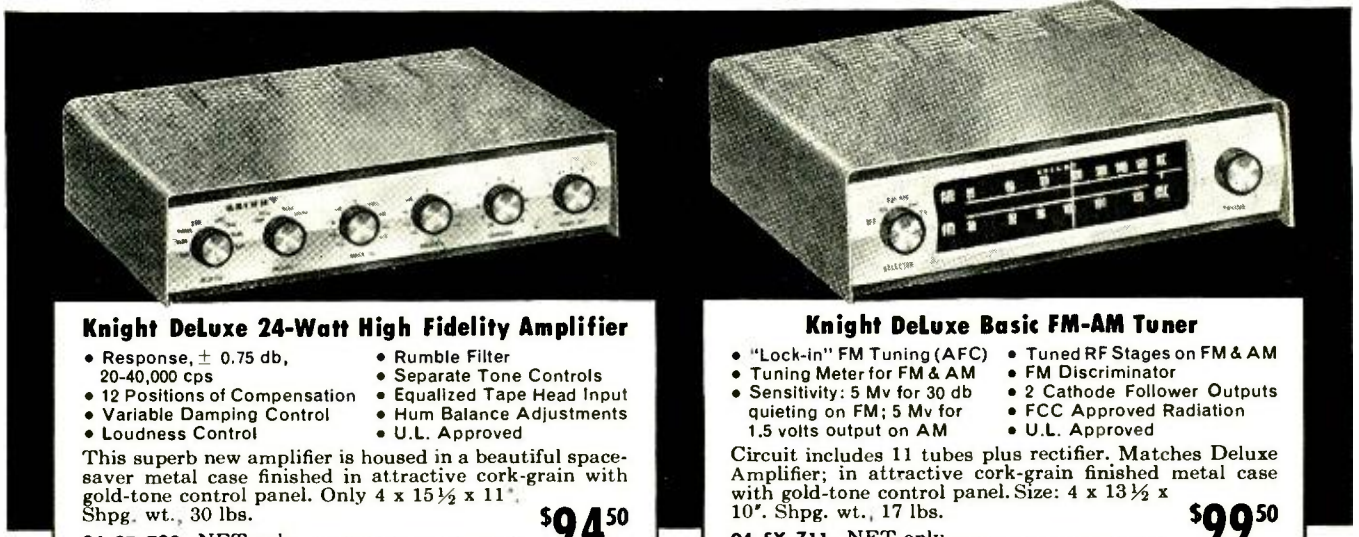

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- Rumble Filter
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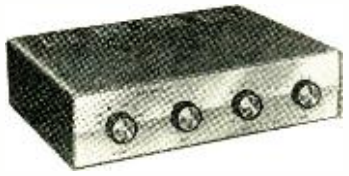

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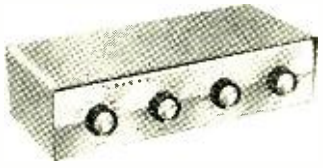

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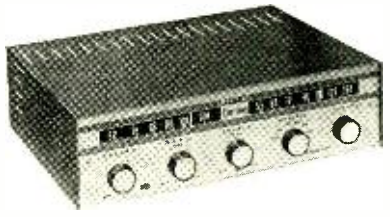

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NOTED WITH INTEREST

Continued from page 8

Aside from these practical aspects of the situation, we must say that we find it extraordinary that a government which provides so much information about so many different topics is unable to tell us what radio and television stations are on the air. In this country, we mean.

When we first started collecting our thoughts, before dictating this report, we thought we would wind up with a suggestion that a Congressional Committee be constructed immediately to investigate this sad situation. On second thought, we have decided to withdraw this suggestion. It might be that a Congressional Committee *would* be constructed, but it would be designed to find out why the town of Great Barrington, Massachusetts, harbored certain radical elements which came up with silly suggestions about what the government should and should not do.

On the other hand, Sherman Adams is a high fidelity enthusiast. Perhaps he can find out what stations are on the air, when and where. In this country.

Thank You!

We had an item in our May issue concerning *The Cinema—Theatre Organ Digest.* On June 27, Alden Miller, Editor and Publisher of the *Digest*, wrote us that the little item "has done wonders . . . inquiries are still pouring in."

Thank you, Mr. Miller, and the best of continued success to you. In case any readers missed the May item, we'll repeat the address: P.O. Box 5035, Minnehaha Station, Minneapolis 6, Minn.

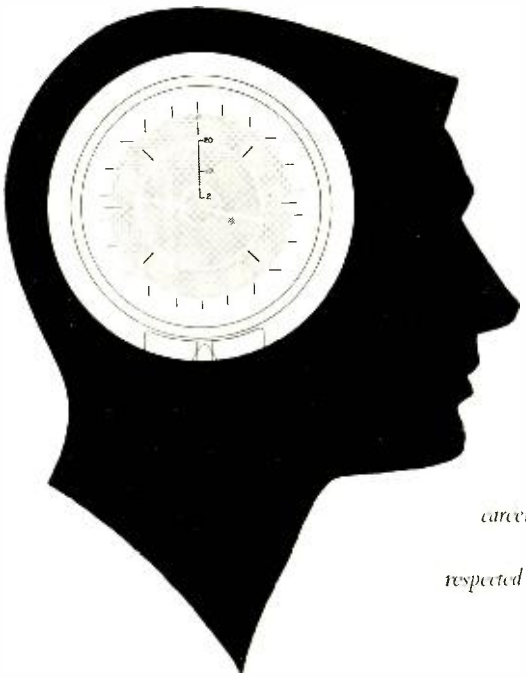
Is Apathy the Word?

There is just no doubt about it—we should not ask questions! About a month ago we had a nice letter from one of our readers with a clipping of a newspaper account of the gift to a nearby university of a complete FM broadcasting station.

It was all very wonderful because the university had wanted FM facilities but had been unable to afford them. Now, through this generous gift, they could put fine programs on

Continued on page 12

Systems Career: a laboratory for learning



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Scientific Staff Relations
RESEARCH AND DEVELOPMENT LABORATORIES
HUGHES AIRCRAFT COMPANY
Culver City, California

NOTED WITH INTEREST

Continued from page 10

the air, with plenty of good music, plenty of power to broadcast it with, and a fine transmitting tower to radiate it all around the countryside.

It was a heart-warming article and we thought the world was wonderful indeed. We set the newspaper account aside so that we could have most of it typed up for last month's NWI column.

Just before publishing the item, we began to wonder, for some reason, where the FM equipment had come from and how it happened that the gift should be made. It would be just too good to be true to discover that the FM station (the commerical one) had been so successful that they were expanding their facilities and were able to donate their old equipment to the local university.

It was — much too good to be true. We wrote to find out, and here is the story, told by the manager of the station. We have deliberately deleted references which would permit identification.

"Here's the exact situation which brought about our unhappy decision to discontinue our FM station, more than a year ago.

"As you know, our AM operation is carried on completely from our downtown location and the FM operation was completely separate and at a point some distance away. Since we did not duplicate our AM programing, it meant that we had to have a completely separate staff of engineers to handle the FM broadcasting, and we operated at an expenditure of approximately $35,000 a year without any income to mention.

"Labor costs, among other things, and a change in our work week would have made it necessary to add to this deficit figure by a rather sizable amount, and while the owners were willing to absorb $35,000 to $40,000 a year, they did not feel they should go deeper in the red.

"This was coupled with the fact that most of our mail response came from people outside of the city area, and despite appeals broadcast over a period of many weeks, we could not even get a sizable number of people to let us know they even wanted the FM broadcasting continued.

"We, therefore, reluctantly discon-

Continued on page 16

it's stereophonic...
it's a complete tape recorder...
it's an **Ampex**

Now the best begins at $379.50...
yet with this surprisingly low price
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The new Ampex A series offers the startling realism of Stereophonic Sound on tape . . . music with such depth and clarity that it seems to have actual presence right in your living room. It also achieves vivid reproduction of single channel, half- and full-track tapes; and records half-track with true professional quality . . . like the famous Ampex studio consoles used by recording companies and broadcast engineers everywhere.

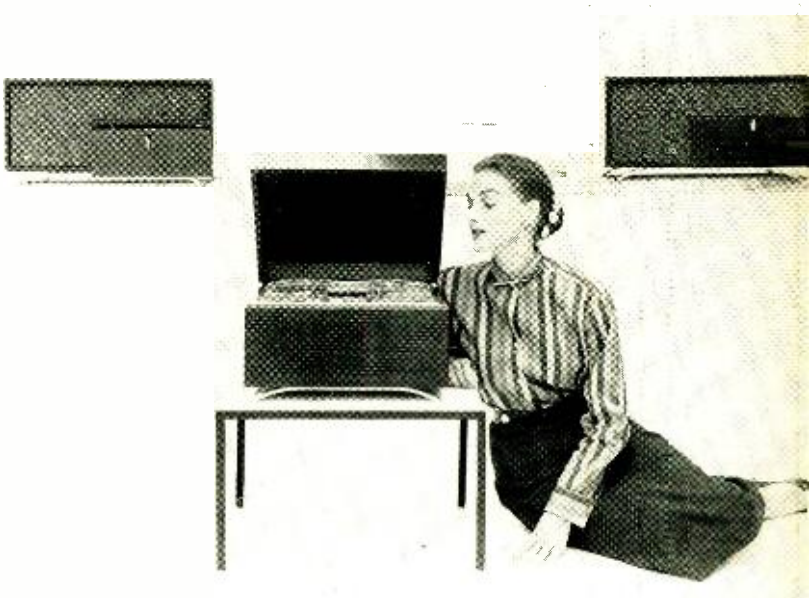
The A series recorders and their matching amplifier-speakers are available in elegantly designed table-top cabinets or handsome portable cases, and offer completely integrated stereophonic or monaural systems. Features include: tape position indicator, simple tape speed selector for 3¾ and 7½ ips. speeds, and recording volume indicator.

Table-top or portable, Stereophonic or Monaural — the new Ampex A series brings you up-to-date in high fidelity . . . adds a wonderful touch of perfection to your listening enjoyment. See them today at your Ampex Dealer's.

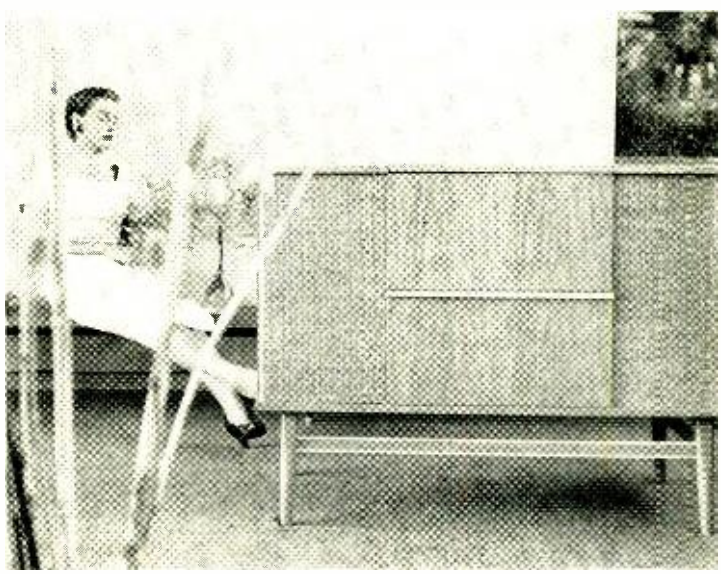
For full specifications write Dept. F-2853

AMPEX
CORPORATION

934 CHARTER STREET • REDWOOD CITY, CALIFORNIA



Ampex A121 is a stereophonic sound system in table top cabinets. The two amplifier-speaker units are placed for best stereophonic effect. Tape recorder-reproducer may be located wherever desired.



Ampex Console Music System magnificently styled for your living room. Contains stereophonic player and tape recorder, AM-FM tuner, and 3 speed record changer. Two speakers each with a separate amplifier are mounted at the correct angle for realistic projection of stereophonic and monaural sound.

NOTED WITH INTEREST

Continued from page 12

tinued the operation, and I am sure you will be as keenly disappointed as I was when I tell you that after ceasing the operation we received fewer than two dozen complaints.

"P. S. At least we have the feeling now the equipment itself is doing some good in its new location; the college, as you know, does program a great deal of good music and may pick up where we left off."

For readers' information, we might say that the station under discussion was in an area of quite dense population and is primarily industrial.

Jackets and Covers, Continued

Speaking of inquiries pouring in, we continue to get responses to our pleas for help in connection with record jackets and dust covers for changers and turntables.

You can add the Jesse Jones Box Corporation, Box 5120, Philadelphia 41, Pa., to the list. They make cases which hold about 20 records each. Cost is $2.98 for 12-in. cases and $2.49 for 10-in. cases.

Our good friend Jules Rubin of Allied Radio wrote us under date of August 7 and said that they would have available in about two weeks "as a direct result of the request in your column" a turntable cover Model #102, catalogue #95 R 649. Dimensions: 22 by 16½ by 9 in.; price $1.25.

Unfinished Symphonies

Reader Robert F. Schiffmann of 149 West 88th St., New York 24, N.Y., has an "unfinished" Symphony No. 3 by Gustav Mahler. He wants to know if anyone could possibly finish it for him.

We quote from his letter of April 19 (Wow! At best, NWI is slow—but this is about the worst delay we've seen in a long time! Our sincere apologies to Mr. Schiffmann.)

"On Sunday, April 15, the New York Philharmonic presented a radio broadcast performance of the Symphony No. 3 by Gustav Mahler. Since I am an avid Mahlerite I was on hand (at my radio, that is) to tape record this masterpiece for my collection. As fate would have it, an unsteady hand in a quick reel change ruined sections

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of the second, third, and sixth movements. Since this was an almost once-in-a-lifetime type of performance, you can imagine how miserable I feel about the whole thing.

"Therefore my request: if at all possible could you put a short note in your Magazine asking if any of your other readers were lucky enough to have taped this beautiful performance, and if he or she would be kind enough to lend me their tapes so I may re-record these sections. I will be only too happy to pay for mailing costs and what have you."

Cabinet Maker Wanted

Back in the early days of HIGH FIDELITY Magazine, a lot of readers seemed to have difficulty finding cabinet makers. Therefore we kept running little items asking for readers' recommendations and listing them as they came in to us.

Apparently the Cabinet Makers Union, or something, jumped into the breach with vigor because it was not too long before we received neither inquiries nor recommendations from readers. So we have been unable to help Dr. Allan Roos, 17 West 54th St., New York 19, N.Y. who has written us, "Can you send me the names of a few reliable, high-quality builders of custom cabinets — to my needs and specifications — in the greater New York area. Unfortunately I see none advertised in HIGH FIDELITY."

Would readers be good enough to write direct to Dr. Roos with their recommendations.

And custom cabinet builders might note that the cost of what we call a "Professional Directory" card in HIGH FIDELITY Magazine is very inexpensive.

Sound Insulation

The problem of reducing the transmission of sound through walls, partitions, floors, ceilings, and so forth is one which faces many a high fidelity enthusiast as well as a good many others who simply want to (a) sit in a quiet room or (b) make a lot of noise of some kind or other without having it spread all over the neighborhood.

Continued on next page

NOTED WITH INTEREST

Continued from preceding page

For the large sum of 45 cents you can obtain a surprising amount of useful information from the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C. The reports are "Building Materials and Structures Report 144" — which costs 40 cents — and the supplement to this report, which costs one nickel.

Since quiet is a nice thing to have in these rather hectic days, be you a high fidelity person or not, readers having house-building or remodeling ideas might find these pamphlets useful and helpful.

Record Storage

Quite a long time ago, as high fidelity time is measured, Leslie Creations introduced a record storage rack. Readers will remember that we had a pleasant time doing a TITH report on the rack in our March 1955 issue. During the past year, the rack has been a great success (due entirely, of course, to the TITH report!) and now Leslie is branching out. They have two new record racks and naturally we are going to do a TITH report on them. With this in mind we are carefully interviewing neighbors and friends to find out which ones have the most destructive infants, so that we can use their homes for test-laboratory purposes.

Leslie Creations does a bit more than produce record storage racks, although we are not sure how many of our readers are familiar with this fact. Christmas shoppers would do well to send to Leslie Creations, Lafayette Hill, Pa. for their new 32-page catalogue. John Leslie tells us quite frankly that the catalogue is exclusive and the items on the expensive side. . . "indoor and outdoor home entertainment accessories."

New in Holyoke, Mass.

Tel-O-Wire Sound Co., Inc. has announced the opening of new offices and showrooms at 37 Railroad St. in Holyoke, Mass. Telephone is JEfferson 4-5627.

Altec Service

In a bulletin some months ago, Altec Lansing announced the opening of high fidelity repair stations to speed

up service to customers. Customers east of the Mississippi River should send Altec equipment for repair to:

Altec Service Corp.
161 Sixth Ave.
New York 13, N. Y.

Customers west of the Mississippi should send their equipment to:

Altec Lansing Corp.
9356 Santa Monica Blvd.
Beverly Hills, Calif.

New in Troy, New York

York Sight-Sound Recording Company has announced the opening of their new recording studio at 346 Fulton St. They are prepared to make sound recordings on disk or tape, on location, in the studio, or via remote pickup. If you have sound recording work to be done, for your personal pleasure or for business, you would do well to contact York.

Tape Timing Chart

A handy accessory for tape recordists is a Tape Timing Chart, available from Reeves Soundcraft Corp., 10 East 52nd St., New York 22, N. Y., for $1.20. It translates feet of tape into minutes (and hours) of playing time, both single and double track, at 15, 7½, 3¾, and 1⅞ ips.

Where It Starts

In mid-July, we wandered the corridors of the Hotel New Yorker and the New York Trade Show building for hours on end, surrounded on all sides by the only genuine high fidelity in the world. For here, at the National Music Trade Show, manufacturers of musical instruments display their wares. And if you think there are a multitude of equipment manufacturers — that is, sound reproducing equipment — you will be astonished to learn that there are even more manufacturers of musical instruments. For example, the catalogue lists 26 exhibiting manufacturers of pianos. Also 26 exhibiting manufacturers of accordions. And so on. Very obviously, we had reached the beginning of the line. Here, where real live musical instruments were being displayed to dealers, was where the trouble started.

Habitués of audio shows will be pleased to know that the Music Trade Show kept its sound intensity levels very low. We walked into several rooms where musical instruments were being demonstrated and enjoyed a

Continued on next page

NOTED WITH INTEREST

Continued from preceding page

pleasant few minutes listening to the sound. We are fairly certain that had the same music been demonstrated at an audio show, the chances are strongly in favor of the sound intensity being unbearable! We brought this fact to the attention of several manufacturers of musical instruments and they were keenly interested in our discussion of the trends of public fancy. Several said that they would turn their design engineers loose immediately to determine if it was possible to produce musical instruments which would produce sound intensities more in line with what the public, as judged by audio show attendance, apparently is growing to like.

Well, anyway — the show certainly was interesting. There were a few exhibits of sound reproducing equipment. We paused to look at the new Ampex console which contained an FM-AM tuner, the new model Ampex Stereophonic playback unit, two speaker-and-amplifier systems, and so forth. Fisher had a somewhat similar unit, and also several other console type radio phonograph combinations. Bell & Howell was there with their interesting line of complete units. Stromberg-Carlson deserved special attention for the completeness of their coverage of the sound reproduction market. They had everything from small radio phonographs to a complete line of high fidelity components. They also had several consoles which incorporated the hi-fi components. Thus if you don't want to connect up your own, you can get them in a console ready-to-plug-into-the-wall — and yet have the same fine quality.

More Audio Shows

In addition to the forthcoming audio show in Chicago, the following cities are scheduled for three-day shows as noted:

Miami: Oct. 12, 13 and 14
New Orleans: Oct. 25, 26 and 27
Dallas: Nov. 16, 17 and 18
St. Louis: Nov. 23, 24 and 25

HIGH FIDELITY Magazine will have exhibit space at each of these shows, as it has had in New York, Cincinnati, Atlanta and will have in at least Boston and Chicago.

Herewith a new column for HIGH FIDELITY. "On the Counter" will appear from time to time, depending on the height of the pile of publicity releases on our desk. No regular publication schedule is contemplated but you will probably find this column in existence for the next few months while manufacturers are busy announcing new products. This is *that* time of year — and none is more exciting.

We have used the "Noted With Interest" column from time to time to carry announcements of new products, and will continue to do so. But we feel an arrangement more useful to readers would be the one we'll try out below.

Comments will be sincerely appreciated — send them to HIGH FIDELITY Magazine, The Publishing House, Great Barrington, Mass., marked "Attention CF."

We're going to list the product in boldface type but no particular sequence of products or events is contemplated. And probably it would be advisable for us to state clearly that HIGH FIDELITY cannot accept any responsibility for the accuracy of the statements contained herein. That is one reason for a separate column.

Recently redesigned is the Staticmaster **record brush.** Selling for $14.95, the brush insures removal of static electricity and static-attracted dust and lint. Available at dealers; literature from the manufacturer: Nuclear Products Company, 10173 E. Rush St., El Monte 1, Calif.

Audio Devices, 444 Madison Ave., New York 22, N. Y., now has five different types of **magnetic sound recording tape.** Super-thin Audiotape is on ½-mil Mylar and gives twice as much recording and playback time per reel as standard tape; it is suitable for extended-play applications where tape tension is not excessive. Another Audiotape is on low-cost 1-mil acetate; provides 50% more time per reel and affords maximum economy for applications where high strength is not required. Still another Audiotape, this time on 1-mil

Continued on next page

ON THE COUNTER

Continued from preceding page

Mylar, provides the same 50% more time per reel but has exceptional strength and longer storage life. Normal playing time is available from standard Audiotape on 1½-mil acetate and also on 1½-mil Mylar. The Mylar base is said to withstand extreme temperatures and to be virtually immune to humidity. A new five-color folder (#250) is available free from the manufacturer.

Speaking of mils brings us neatly to the announcement by Pickering of a half-mil stylus. This is available for the "Fluxvalve" cartridge and is said to reproduce the top sheen of new recordings which carry frequencies as high as 15,000 cycles.

A tiny — 1⅝ by 1⅞ by 5⅝ in. — voltmeter has been announced by Telematic Industries, Inc., 16 Howard Ave., Brooklyn 21, N. Y. The Minitest will check unknown voltages from 65 to 800, either AC or DC. Price is $2.49. (For readers' information, the photograph submitted with the release shows that the instrument is apparently a neon tube type of device with a single knob. It would appear that you attach the clips to the voltage source and then turn the knob around until the little neon light begins to glow. The voltage is then read on the scale surrounding the knob.)

Sherwood Electronic Laboratories Inc., 2802 West Cullom Ave., Chicago 18, Ill. has available 6 element dividing networks for 300/5,000 and 500/5,000 cycle crossovers. Also available are four-element networks for 200, 600, 800, and 3,500 cycle crossovers. Attenuation is 12 db per octave; all units are for 16-ohm speakers.

Pictures and specifications on the new Magnecord P-60-ACX tape recorder make our mouths water. We haven't room for complete specs but speeds are 7½ and 15 ips; NARTB recording and playback characteristics; timing accuracy of ± three seconds in thirty minutes; distortion down to 0.6% with a plus 6 dbm output at 400 cycles; 4-in. VU meter and so forth. Price in a carrying case is $765.00.

We would like to suggest to Harman-Kardon that they let us do a TITH report on their "Control" intercommunication and radio system. This is a small AM tuner de-

signed to be built into an interior wall of the house. This unit is then interconnected with four or more other speaker units which can be placed anywhere in the house. The remote units also serve as microphones to relay the sound back to the main control unit. Thus you can talk between main control and any or all of the remotes, or pipe music to the remotes, or listen to what is going on in one or more remote locations. Outdoor or weather-resistant remote stations are also available so that conversations can be carried on with people outside the front or back door. Sounds like quite a setup. Basic price is $135.00 for master and 4 remotes.

Ampex has modified their famous Model 600 to produce the Model 601 **tape recorder.** New features are low impedance output and input, faster starting, and illuminated record button and a new case.

Components Corp. of Denville, N. J. has a new **turntable base** available for their junior turntable, measuring 15 by 15 by 3 in. This will accommodate longer tone arms and sells for $10.00.

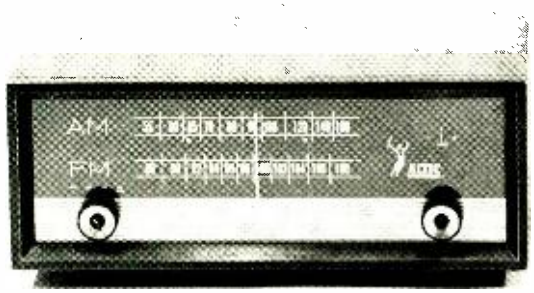
The photograph of Newcomb's new **amplifier-tuner** shows some very smart styling and a complete array of features including separate level and loudness controls, defeatable AFC, a rumble filter position for the phonograph separate from a 6-position equalization switch and, of course, separate bass and treble tone controls. Sensitivity of the FM tuner is stated to be better than 5 mv for 30 db of quieting. Further details available from the manufacturer at 6824 Lexington Ave., Hollywood, Calif.

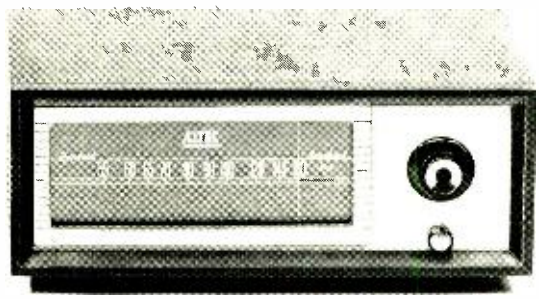
RCA Victor has announced a long list of new products including a stereophonic **tape player** having a price for the portable unit of $295.00 and of $350.00 for the consolette. Two cases hold the equipment: one, the tape player plus two 5-watt amplifiers and a pair of speakers (3½ and 6½ in.); the second case contains an identical speaker system plus storage space for the tapes.

Everybody know about the small Gibson Girl **tape splicer?** Called the Semi-Pro it has a tape guide and a hand-held cutter and splicer. Price not stated in release; write Robins Industries, Corp., 214-26 41st Ave., Bayside 61, N. Y.

Anyone want a rotary **lawn mower?** Yep, we get releases on them too.

TUNERS





ALTEC TUNERS are truly exceptional in design—as evidenced by their minimum performance specifications and their purely professional circuitry which assures absolute stability and freedom from drift even after hundreds of hours of continuous broadcast monitoring. Like all ALTEC products, the specifications on these tuners represent minimum acceptable manufacturing performance.

306A AM-FM TUNER features accurate tuning meter; sensitivity better than 2.5 mv for 20 db quieting; both FM and FM-AFC; one volt cathode following output; well lit tuning dial. Price, less cabinet, $183.00. Blond or mahogany hardwood cabinet $15.00. **305 AM TUNER**—Ideal for areas where FM broadcasting is not available. Provides highest possible reception quality from AM broadcasting; matched built-in antenna for simplified installation. Price, less cabinet, $93.00. Blond or mahogany cabinet $15.00.

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Los Angeles 17

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1759 E. Colorado Street
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HI-FI SHOP
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Riverside

TOWER RECORD MART
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700B SYSTEM—has 8" bass speaker, 3,000 cycle network and 3000A high frequency speaker. Guaranteed range 70 to 22,000 cycles. Price in blond or mahogany $111.00. **710A SPEAKER**—has single 8" speaker, guaranteed range 60 to 10,000 cycles. Price in blond or mahogany $62.00. **824A ICONIC SYSTEM**—contains 412A bass speaker, 3,000 cycle network and 3000A high frequency speaker. Guaranteed range 50 to 22,000 cycles. Price in blond or mahogany $198.00 **A-7 SPEAKER SYSTEM**—Small theatrical system for custom installation. Uses 15" 803A bass speaker and 800D network and 802C driver with 811B horn. Guaranteed range 35 to 22,000 cycles. Price (gray paint finish) $282.00. **826A ICONIC SYSTEM**—has 15" 803A bass speaker, 800D network and 802C high frequency driver with 811B horn. Guaranteed range 35 to 22,000 cycles. Price in blond or mahogany $324.00. **820C ICONIC SYSTEM**—Corner system using 2 15" 803A bass speakers, 800D network and 802C high frequency driver with 811B horn. Guaranteed range 30 to 22,000 cycles. Price in mahogany $555.00.

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CARVER FURNITURE COMPANY
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ELECTRONIC ENGINEERING CO., INC.
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Norfolk 7

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P. O. Box 92
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Seattle 1

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GALPERIN MUSIC COMPANY
17 Capitol Street
Charleston

WISCONSIN
THE HI-FI CORNER
State at Gorham
Madison

TIP-TOP RADIO & TV
113 Main Street
Menasha

PHOTOART VISUAL SERVICE
840 N. Plankinton Avenue
Milwaukee 3

EDWARD'S SOUND ENGINEERING
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Racine

HAWAII
HIGH FIDELITY CENTER
1311 Kinau Street
Honolulu 14

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CANADIAN ALGOR LIMITED
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1005 Sherbrooke Street West
Montreal, Quebec

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6, Rue Guillaume—Tell
Paris 17

ITALY
WINDSOR ELECTRONIC CORP.
Via P. da Cannobio, 9
Milano

JAPAN
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Kanai Bldg. No. 1
Kanda Higashi-Fukudacho
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Caracas

SIR:

Your August issue containing Leland Windreich's worthy article "Album Antics" caught me with my typewriter down. I have beside me a pencil draft of a similar broadside directed at those who prepare record jackets, whoever and wherever they may be. My position is only 1 16th inch removed from that taken by Mr. Windreich; that is, my big wheeze is against the current trend to fill the *back* of the jacket with pedantry, misguided enthusiasm, and advertisement. In developing the matter in a pure gem of expository writing, I arrived at some observations on the front cover situation that are very similar to those you just published. Indeed, I very unjustifiably feel robbed. . . .

A vote of thanks to Angel Records, who give us the plain jacket for a dollar less. Or you can just wrap mine in an old newspaper, like a fish.

Capt. R. L. Hillman
Fenton, Mich.

SIR:

As you can no doubt ascertain from my shaky hand, I am a man who is no stranger to frustration, and if I die of it, David Sarnoff and George Marek will surely deserve to be brought to the bar of justice. However, I thought you good men and true might come to my rescue with a calming word. Perhaps you recall Dr. Anthony's oft-repeated warning, "no names please." My problem is just the opposite; what I want, what I need, are names.

The diabolical schemers who run RCA have for some time been putting out an attractively priced, well-recorded series of operatic highlights on the Camden label. *Aida*, *Pagliacci*, *Faust*, *Carmen*, *Le Nozze di Figaro* are among the operas released in this fashion. Much of the singing is of an extraordinary level, ringing high *Cs*, pianissimos soft as cream, first-rate works all around. But gentlemen, *who* are the singers?

At first I thought it might be a rather charming game to guess a bit,

Continued on page 40

"I'm no whiz with the wires—like you"

Wistful William is going through his usual response to an evening of Hi-Fi listening at your house.

Much as he wants good music, he tells you—he just doesn't have the know-how to line up components, select and balance, until he has a system like yours. For the hundredth time he says—

"Isn't there *any* 'ready-made Hi-Fi for guys like me?"

Now you can give him more than a pitying smile

Here's the answer that will help him find his dream.

You can tell him Stromberg-Carlson has just introduced its renowned "Custom Four Hundred"® components . . . laboratory-balanced . . . in exceptionally beautiful *console instruments ready to plug in and play.*

First, of course, you'll want to hear the instruments for yourself. They are at your Stromberg-Carlson dealer's studio.

You'll get an expert's kick out of discovering the ingenious features and skilled design that achieve such performance perfection. Multiple speakers in special acoustic chambers project a flood of pure, undistorted sound to every listener in the room. Powerful amplifiers produce the finest possible tonal quality through the full range of audible sound. Four-speed changers, easy-to-reach controls—and stunning cabinet beauty are here too. And when you come to the price tags, you'll realize what a favor you can do for Friend William—these superb Stromberg-Carlson instruments start at a low $149.95!

The new CHORAL high fidelity combination. Contemporary louvered cabinet with lift-lid over changer to prevent jar or needle scratch. 4-Speed changer—4-pole motor, free of hum or rumble; intermixes 7", 10", 12" records. Automatic shut-off; live rubber turntable cover. *10-Tube AM-FM radio* with push-button control, precise fly-wheel tuning. AM band 550 to 1600 kc, FM, 88 to 108 mc. Built-in FM antenna, drift-free components. *15-Watt amplifier* with Stromberg-Carlson compensated volume control, input jack and front-panel switching for easy connection of tape recorder, second changer, TV audio signals and other program material. *Multiple speaker system* in frequency-dividing network: 12" woofer-type bass speaker, 8" wide range, mid-range and 3" high fidelity tweeter. Walnut, $299.95. Blonde Mahogany, $325.00.

Complete catalog on request.

This electric clock sign identifies YOUR dealer for the new Stromberg-Carlson radio-phonograph series.

STROMBERG-CARLSON COMPANY

A DIVISION OF GENERAL DYNAMICS CORPORATION

1719 UNIVERSITY AVE. ROCHESTER 3, N. Y.

LETTERS

Continued from page 38

but now, with trembling hands and greying hair, I surrender. Oh, I can hear Steber as Cio-Cio-San and Violetta, Warren as Germont, Rigoletto, Tonio, etc., Cordon as Mephistopheles; but who is Radames, Canio, Duke of Mantua, Rodolfo, Faust? . . . .

Aside from affecting my sanity, the "who" business is a gratuitous insult to the participating singers. Many of them sing quite well, some of them brilliantly. Surely they have some right to go down in recorded literature more gloriously than in anonymity. . . .

Eric M. Bishop
Milwaukee, Wis.

Our reviewer replies:
The excerpts issued now by Camden as *The Heart of the Opera* were originally cut as 78s, in 1939 and 1940, at sessions held in the Academy of Music, Philadelphia, and Town Hall, New York, with casts drawn from young and not-yet-so-famous Metropolitan singers and from the national pool of competent free lancers. The orchestra and chorus are of the Metropolitan. The recordings were first made available as subscription bonuses in a circulation drive by the New York *Sun* . . . . All sorts of guesses, variably related to facts, were made at the time, but, so far as I know, the only written evidence with then-and-there authority are some incomplete and in some regards misleading notes made by one of the recording engineers. So Mr. Bishop's "diabolical schemers who run RCA" are only somewhat less confused than anybody else as to precise identities. However, by making use of the remembering ear and collating scraps of other information, it is possible for one to arrive at casts that have only a few question marks. But it ought to be emphasized that some of the names given below are backed by no more than (hopefully) intelligent guessing, and correction of mistakes is invited.

Conductors: For all the French and Italian works, Wilfred Pelletier; for the Mozart and Wagner, William Steinberg. *Aida*: Rose Bampton, Aida; Lydia Summer, Amneris; Arthur Carron, Radames; Leonard Warren, Amonasro; Norman Cordon, Ramfis; Lorenzo Alvary, King. *La Bohème*: Eleanor Steber, Mimì; Annamary Dickey, Musetta; Armand Tokatyan, Rodolfo; George Cehanovsky, Marcello; Arthur Kent, Schaunard; Alvary, Colline. *Carmen*: Brownie Peebles, Carmen; Thelma Votipka, Frasquita; Helen Oelheim, Mercedes; Tokatyan, and Raoul Jobin, Don José; Warren, Escamillo; Cehanovsky, Dancairo; P. Bontempi (chorus member at Metropolitan?), Remendado. *Faust*: Steber, Marguerite; Tokatyan and Jobin, Faust; Cehanovsky, Valentin and Wag-

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LETTERS

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ner; Cordon, Mephistopheles. *Rigoletto*: Jean Dickenson, Gilda; Lucielle Browning, Musetta; Tokatyan, Duke; Warren, Rigoletto; Cordon, Monterone; Bontempi, Borsa. *Madama Butterfly*: Steber, Cio-Cio-San; Browning, Suzuki; Tokatyan, Pinkerton; Cehanovsky, Sharpless; Bontempi, Goro. *La Traviata*: Steber, Violetta; Tokatyan, Alfredo; Warren, Germont; Alvary, D'Obigny. *Pagliacci*: Steber, Nedda; Carron, Canio; Bontempi, Peppe; Warren, Tonio; Cehanovsky, Silvio. *Le Nozze di Figaro*: Vivian della Chiesa, Contessa Dickey (?), Susanna; Browning, Cherubino; Cordon, Figaro; Cehanovsky, Conte. *Lohengrin*: Bampton, Elsa; Summer, Ortrud; Carron, Lohengrin; Mack Harrell, Telramund; Cordon, Heinrich. *Tannhauser*: Bampton, Elisabeth; Carron, Tannhauser; Harrell, Wolfram. (This leaves the Venus unnamed; various names have been adduced, including Beal Hober and Ljuba Senderowna, but not with very solid conviction. Senderowna *seems* a logical candidate. Is anyone sure?)

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

SIR:

I read your editorial in the April issue of HIGH FIDELITY Magazine with interest. The question broached at the end of the article, "What are we going to do about the millions of American and Canadian consumers who are unaware of the luxury of high fidelity home listening," caused me to feel inspired to let you know what my husband is doing in spite of the great handicaps he must work with. These handicaps are caused by inflexible merchandising on the part of his suppliers. Because over half of them are American, I thought you might be interested.

Winnipeg is a medium size city (by Canadian standards) with a population of a little over 300,000. A healthy share of her citizenry are prosperous middle-class people. These citizens will purchase a gross of $100,000.00 worth of high fidelity components from my husband's employers this year, and this year is the company's first at hi-fi merchandising. We tentatively expect at least double that gross in the company's second year.

There is competition here too. A few radio and electronic wholesalers sell high fidelity components regularly, and another major high fidelity studio here was designed and set up by my husband. The present studio at his new employment is the second hi-fi

Continued on page 50

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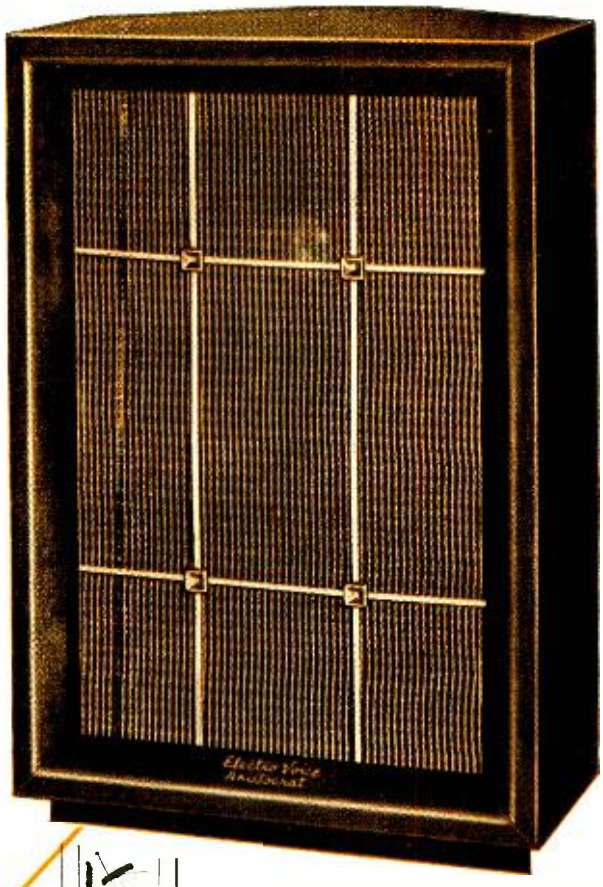

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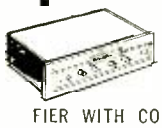

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LETTERS

Continued from page 47

outlet with successful sales volume he has helped create. . . . It has [however] been an uphill battle all the way. His American and British suppliers have shown little knowledge of Canadian hi-fi markets. Importing has been a problem over and over again and, I may add, has frozen some of my husband's sales promotion schemes featuring American equipment for days and weeks on end.

The problem lies in the fact that American suppliers are inadequately in the "know" about the problems of the dealers. Many of these problems could be solved without financial obligation at all. Sales representatives are few and far between, and they are kept busy creating new selling markets. They don't have time to listen to the complaints and headaches of their dealers, and they don't have time to inform their employers of them. Hence, infrequent shipments, stalled orders, errors in MA forms, and inadequate sales representation for the dealer. What I'm trying to get at is that these discrepancies could be avoided; and if they were, American manufacturers would find their Canadian dealers . . . rolling out a vaster market for hi-fi parts. . . .

There is a vast high fidelity market in Canada *that has not even been touched.* The dealer is the only one who can touch it. My husband knows it. His experience and knowledge tell him so. He knows what will sell, and how it must be sold. It's up to his suppliers to look ahead too, and to co-operate more fully and understandably with him. You mentioned in your editorial that a few prosperous manufacturers could now afford Cadillacs and airplanes. If those manufacturers would look at their *new market potential* and give greater aid to those they already have, they could afford to buy a Cadillac for every member of their family.

The aid that is necessary is co-operation. Adequate co-operation means that a common liaison must be established between manufacturer and his American and Canadian dealer. Adequate sales supervision and guidance should be installed in each major sales center in both countries — by the manufacturer. How else can they protect their markets, nurture them, and cause them to expand? Such schemes as co-operative advertising, and other measures should be thoughtfully in-

vestigated by the manufacturers. Their representatives could help them. Phillips and Electrohome, to name only two high fidelity distributors in Canada, have worked out such schemes at a profit to all concerned.

You mentioned in your editorial that the industry is expanding. Yes, we have no doubt that it is. However, an industry that has as much to offer as ours could double its efforts and catapult to success. I do not specifically mean a hi-fi "boom." I don't like "booms"—they don't last. I do mean a greater market for high fidelity parts could be reached more quickly and decisively if suppliers and dealers were re-educated. Let us start re-educating ourselves *now*—before the radio phonographers beat us to it!

(Mrs.) Esther H. Bastow
Winnipeg, Man.
Canada

SIR:

I should like to propose a campaign among music lovers, and music journals, to induce the record manufacturers to produce recordings of major works on one side only, of two or more disks as required. I have believed for a long time that the proper way to enjoy good music is in the supine position, rather than one of the various modifications of the erect posture. For years, my enjoyment of the first two movements of a symphony has been marred by the knowledge that at the end of the second movement, I've got to get up and turn the record over. My investment in a quality record changer has profited me nothing. . . .

I would like to emphasize further that the back sides should be left blank. Otherwise the cost of a given symphony would be doubled, and we would get for a dividend a work that we didn't want, or else already had. There is no use in paying for duplications in our libraries. Also, in passing, I would like to deplore the practice of inserting "fillers" on the record when the work in question doesn't completely fill the last side. Such fillers are often inappropriate to the evening's concert as planned, and again require getting up to trip the changer to eliminate the filler from the program. . . .

This plan has been on my mind for a long time, and I hope that it will gain some momentum through your publication.

A. Erskine Sproul, M. D.
Staunton, Va.

Books in Review

WHILE I was bracing myself to cope with the wave of audio books scheduled to break around Fair time, I experienced a curious metamorphosis of both my choice and manner of reading. Along with a decided, but definitely momentary disinterest in current publications on music and audio, I discovered an avid preoccupation with standard (and offbeat) reference works. Happily, this dualism seemed to have the wholly salutary effect of throwing new light on some of my most familiar fact-source shelves and promoting a better understanding of some of the difficulties faced by nonprofessional audiophiles in utilizing such text and reference books. As a result, this month's column will expand its usual scope to cover a number of older (and in some cases even out-of-print) publications, as well as a couple of current releases, and will deal with them rather more enthusiastically than might ordinarily be the case.

And when the book is Philip Bate's **The Oboe: An Outline of its History and Development** (Philosophical Library, $6.00), the enthusiasm is considerable. This study proved to be a real pleasure to *read* (as distinct from straining for specific data) — something all-too-seldom encountered with most specialized books of its kind, usually written by some "expert" who, like the Sousaphone player, is "all wrapped up in his work" to such an extent that he quite forgets it is not necessarily inherently interesting to his readers, but must be made so.

Mr. Bate apparently is a more-or-less amateur British oboe fan and collector of old instruments who has immersed himself for years in the fascinating saga of double-reed instrumental design, manufacture, and musical exploitation. He takes unabashed delight in sharing his painstakingly gathered wealth of information and does so with a logical organization of his material and a lucid, easy-going prose style. The only regrettable omission (from the point of view of many listeners, at least) is that of a survey of the musical literature for the oboe family — for which he merely refers his readers to Evelyn Rothwell's (Lady Barbirolli) *Oboe Technique* (Oxford, London, 1953). Otherwise, he answers almost every conceivable question you might have about this instrument, and many more the nonspecialist would never think to ask until he was provided with the proper background for a truly searching curiosity.

"Proliferating" Reading

One of the unexpected rewards of delving into a specialized study is the potent stimulus it provides for making further discoveries of the same general kind. A book like Philip Bate's, for instance, is likely to set one on the track of kindred studies of other woodwind instruments: F. Geoffrey Rendall's *The Clarinet*, for example, in the same Philosophical Library series, or De Lorenzo's *Complete Story of the Flute* (Citadel, 1951). Latter trails might lead to books on instruments of other family types, or to the wind, stringed, or keyboard groups as wholes: say Adam Carse's *Musical Wind Instruments* (Macmillan, London, 1939), Frederick Fennell's *Time and the Winds* (Leblanc, Kenosha, Wis., 1954), J. W. Giltay's *Bow Instruments* (Reeves, London, 1923), Max Kenyon's *Harpsichord Music* (Cassell, 1949), Ernest Closson's *History of the Piano* (Elek, London, 1943), or Arthur Loesser's more recent *Men, Women and Pianos* (Simon & Schuster, 1954). (Or, for a true hi-fi fan, to G. A. Briggs's *Pianos, Pianists and Sonics*, via British Industries Corp., 1951). And all such paths eventually will surely lead to Curt Sachs's superb *History of Musical Instruments* (Norton, 1940).

While some of these may not be in print or easily purchasable, every good musical library in the larger cities is likely to have them, and their bibliographies will serve as a guide to still further explorations.

One regrettable weakness of the literature is the comparative lack of less extensive (and expensive) specialized books which provide most of the essential information, without all the additional weighty detail of the scholarly studies, yet at the same time free from the misleading popular simplifications of so many publications directed to the general reader. Two of the best of these I know set a model well worth emulating: Lyndesay G. Langwill's *The Bassoon and Double Bassoon* (Hinrichsen, 1948) and Léon Kochnitzky's *Adolphe Sax and his Saxophone* (Belgian Government Information Center, New York, 1949), neither of which is more than a booklet in format, but each of which concentrates in a small space a fantastic amount of absorbing information.

And the last-named is sure to set any reader on at least two "proliferating" tracks: one leading to the military band and its repertory (say Richard Franko Goldman's *The Concert Band*, Rinehart, 1946) and *The Band's Music* (Pitman, 1938); the other to books by and about Sax's greatest "mouthpiece," Hector Berlioz — not only the *Memoirs* (Knopf, 1938) and *Evenings with the Orchestra* (Knopf; discussed in this column last July), but also to the great Barzun biography (Little, Brown, 1950) and its paperbacked abridgment (Meridian. 1956), and eventually to the incomparable **Treatise on Instrumentation** in the Richard Strauss revision (Kalmus reprint, 1948).

Any aspiring composer or arranger of course will have to work mainly with the most up-to-date guides to the instruments of the orchestra and the techniques of using them idiomatically and effectively: Walter Piston's *Orchestration* (Norton, 1955) and Gardner Read's monumental *Thesaurus of Orchestral Devices* (Pitman, 1953), for example. But the best-known earlier works of this kind — Cecil Forsyth's *Orchestration* (Macmillan, 2nd ed. 1935) and Rimsky-Korsakov's *Principles of Orchestration* (Kalmus reprint, 1930) remain inexhaustible sources of pertinent information and sage advice, much of it unexpectedly enlightening even to the reader-listener who never expects to do any scoring of his own.

Yet nowhere can he — or, for that

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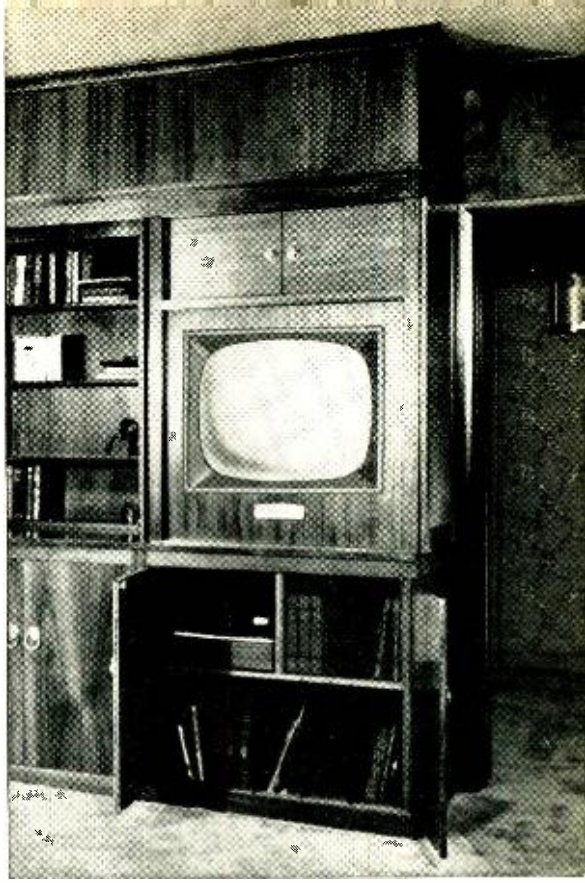

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BOOKS IN REVIEW

Continued from page 52

matter, the student composer — learn more about the essential nature of instrumental voices and their expressive exploitation than from Berlioz's study. A large part of his text may be concerned with instruments no longer in general use; Strauss's own comments on their successors may be sadly lacking in zest; and many pages may be devoted to lengthy score examples that are wasted on those who cannot read, or at least "follow," orchestral notation. Nevertheless, the work is still invaluable for its Berliozian gems alone. Some of his most violent attacks on the deficiencies of the traditional instruments of his time — serpents, ophicleides, and the like — perhaps must be discounted in the light of Berlioz's fanatical urge to modernize the orchestra; but unfair as these may be, they are an unalloyed joy to read. What, for example, could offer more sheer pleasure than his vivid pronouncements, of which I quote my own special favorite, on occasion gratefully borrowed to express my personal feelings about certain types of "tuned" loudspeaker enclosures: the succinct — and as Forsyth comments, "ominous" — remark on the Russian bassoon, that its "best tones . . . are D and E flat" . . . .

All Roads Lead to Acoustics

In another direction, almost any book on instruments themselves is likely to arouse its reader's awareness of the value of solid grounding in the science of acoustics. This will be especially true if you already share the typical audiophile's concern with the nature and qualities of sound in general. Here again I have opportunely received a current representative: the latest (fourth) revised edition of Charles A. Culver's popular college textbook, **Musical Acoustics** (McGraw-Hill, $6.00). The best work I know on this subject, one written from the point of view of a musician rather than that of a physicist alone, is Llewellyn S. Lloyd's *Music and Sound* (Oxford, 2nd ed. 1951). But a present thorough reading of Culver commands a great deal of respect for the usefulness of his study and for the clarity of his perhaps prosaic but always illuminating (and never unduly technical) explanations.

He covers the nature of sound and hearing, the characteristics of various types of instruments, and the distinctions between objective and subjective factors (frequency vs. pitch, for example) in thorough-going fashion. The current edition adds a helpful pair of preliminary chapters on basic physical concepts and the nature of simple harmonic motion, but unfortunately the chapter on the recording and reproduction of sound still embodies notions which any present-day *aficionado* of hi-fi will spot instanter as sadly old-hat.

Most recent books on high fidelity audio do better than this as far as recording media and advanced reproducing means are concerned, but few of them are wholly satisfactory, or sufficiently detailed, on general acoustical theory, the operating principles of all kinds of musical instruments, and above all on room acoustics. For the first of these sub-subjects, Leo L. Beranek's *Acoustics* (McGraw-Hill, 1954) is the latest and probably best all-round study since the great Helmholtz *On the Sensations of Tone* (currently available again in a Dover reprint, 1954). For the second, material in Culver and Lloyd can be profitably expanded — this time from a strictly engineering point of view — by Dr. Harry F. Olson's *Musical Engineering* (McGraw-Hill, 1952). Except for the last, no really practicable full-length guide to the behavior of sound waves and loudspeakers in a home living room seems to be available (I haven't yet seen the British translation of Per Vilhelm Brüel's *Sound Insulation and Room Acoustics* imported by Anglobooks, 1952) — although a related domain is excellently treated in the Knudsen and Harris *Acoustical Designing in Architecture* (Wiley, 1950) and the Burris-Meyer and Cole *Theaters and Auditoriums* (Reinhold, 1949).

On-Stage with the Orchestra

Perhaps I have an exaggerated notion of the lengths to which nonprofessional audiophiles' reading interests will carry them. But even if they have no innate urge to study instruments and acoustics in any detail, at least they should sense the extent to which their enjoyment of symphonic music might be enhanced and deepened by a closer knowledge of the orchestra itself, and should want of their own accord to learn more about common orchestral constitutions, characteristics, and techniques.

I think I've already mentioned (last April) Lionel Salter's admirable beginner's booklet, *Going to a Concert* (Phoenix House, London, 1950). Another, more adult short study is Adam Carse's *Orchestra* in the handsomely printed and illustrated "World of Music" series (Chanticleer, 1949). And the latter surely will be an irresistible incentive to go on to Carse's major historical studies of *The Orchestra in the Eighteenth Century* and *The Orchestra from Beethoven to Berlioz* (Heffer, London, 1940-8; Broude, 1950), each of which throws extraordinary illumination on the development of the symphony orchestra, the music written for it, and the increasingly rich exploitation of expressive sonic potentialities by the composers we know and love best.

General Musical Reference Sources

Those who lack eagerness (or time or energy) to seek out such works can, of course, always look under the appropriate subject headings in standard musical dictionaries and encyclopedias. But in choosing one or more of these for your own home bookshelves, it is well to be wary of the latest publications. They may be and often are first-rate, but it's impossible to judge accurately by the reviews. The only searching test is constant *use*, which in time reveals every inevitable error and shortcoming, as well as their overall practicability and dependability.

On this reference-use basis, my own current research labors have given me a new appreciation of many of my old, long-since well-thumbed favorites. Unfortunately, I haven't yet had a chance to make intensive use of the new *Grove's* (St. Martin's Press, 5th ed., 1954), whose size and cost, in any case, puts it beyond the home-reach of most music lovers. But of those I do own and consult regularly, I find new delights every time I open the pages of Willi Apel's *Harvard Dictionary of Music* (Harvard, 1944) and Percy Scholes's wholly unique *Oxford Companion to Music* (Oxford, orig. 1938; now in the second printing of its 9th rev. ed.).

The former contains no biographical data at all, but is invaluably authoritative (if perhaps too often from a German-Austrian point of view rather than those of France and England) on general musical subjects. And while the latter's biographical entries are often too brief to be as useful as those

Continued on page 60

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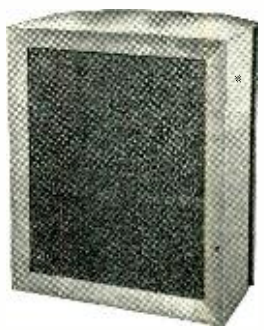
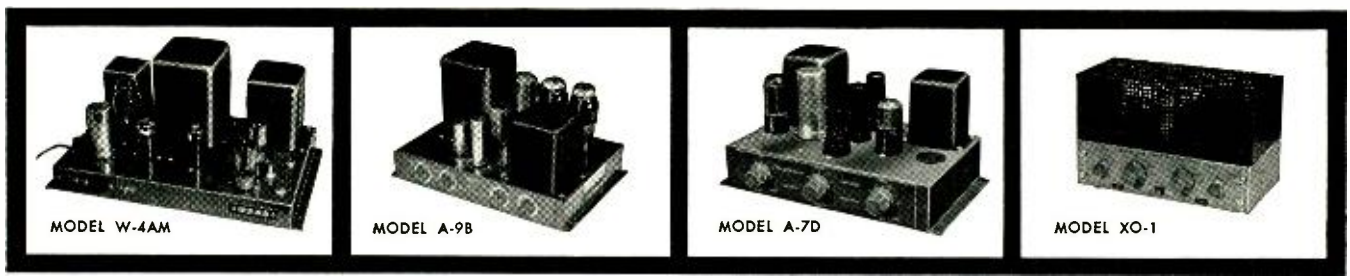


This range extending unit uses a 15" woofer and a super-tweeter to cover 35 to 600 CPS and 4000 to 16,000 CPS. Used with the Model SS-1, it completes the audio spectrum for combined coverage of 35 to 16,000 CPS within ± 5 DB. Made of top-quality furniture-grade plywood. All parts are pre-cut and pre-drilled, ready for assembly and the finish of your choice. Components for cross-over circuit included with kit. Power rating is 35 watts, impedance is 16 ohms.
$99.95 *Shpg. Wt. 80 Lbs.*



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BOOKS IN REVIEW

Continued from page 56

in Thompson's *International Cyclopedia of Music and Musicians* (Dodd Mead, 5th rev. ed. 1949) and other standard sources, it not only brims over with other needed and odd information, much of it unavailable in any other easily accessible work, but presents all of its materials with a piquancy which is a blessed relief from the solemn ponderousness of most encyclopedists. For the average record collector, seeking a single, generally convenient musical reference volume, I can't recommend another he is likely to find as inexhaustibly helpful — and stimulating as this Companion.

GRACE NOTES

The Art of Melody. Some years ago, in *Schirmer's Guide to Books on Music and Musicians*, I expressed my surprise that no English publication in print was solely devoted to what is undoubtedly the most significant element in all music. Since then we have had Réti's provocative *The Thematic Process in Music* (Macmillan, 1951) and now the present treatise by Arthur C. Edwards. But I'm afraid the latter is more apt to scare and confuse earnest searchers into the nature of melody than it is to enlighten them. At least I find it practically unreadable. This ponderously written expansion of lecture notes, complete with incessant blasts of quotation and excessively detailed analyses, fails to stimulate any genuine interest in what should be — but here most emphatically is not — a deeply fascinating subject (Philosophical Library, $4.75).

The Pianist's Problems. One of the best of the instruction, inspiration, and guidance books for piano students and teachers was the earlier (1950) edition of the present work by William S. Newman, legitimately subtitled "A Modern Approach to Efficient Practice and Musicianly Performance." So it is a renewed pleasure to find it reappearing in a revised version, with all its original sound sense intact and with the added attractions of two new chapters: nine basic steps to learning new pieces, and discussions of the sight-reading approach and learning by facts vs. intuition (Harper, $3.00).

Of Discordant Critics, and of a Book

IN DAYS past, when I was a newsman in Washington and had to pay for my phonograph records like anyone else, the guidance I followed most sedulously was that furnished in the writings of one C. G. Burke. Now that I am editor of HIGH FIDELITY and record reviewer for *Atlantic Monthly*, I seldom have to buy records and have, God knows, no problem of selection, so I need no longer rely on Mr. Burke in that respect. Neither may I consider him my favorite reviewer, since an editor is not allowed favorites among the people who write for him regularly. However, it has been a source of very considerable gratification to me that, in the course of some years, only one single record's merits have been seriously disagreed upon by *The Atlantic's* reviewer and the reviewer for HIGH FIDELITY who signs himself C.G.B.

The disagreement — a quite recent one — has had interesting consequences and implications, as we shall see, and introduces an interesting question. Mr. Burke had lavished a lambasting on a recording of a certain concerto, saying (among other things) that the soloists drowned out the orchestra, and that one of them seemed to be playing through a barrel, and, in conclusion, that probably no one ever would know the merits of the actual performance. The *Atlantic* reviewer, contrariwise, called the version the most satisfactory he had heard in the microgroove era.

Shortly afterward the latter reviewer, in his alternate guise as editor, received some support for his opinion in a letter from a record collector and HIGH FIDELITY reader, one Frank E. Butler, Jr., of Birmingham, Alabama. Mr. Butler had bought the controversial record before reading the C.G.B. review. When he did read the review (being, like many another, something of a C.G.B. enthusiast), he could not, he said, believe that C.G.B. was talking about the same record. In further evidence, he submitted a review from the British magazine *The Gramophone*, whose writer also thought well of the record. (Meanwhile, the *Atlantic* reviewer, after reading the C.G.B. review, listened once again to the disk and modified his own opinion, coming to rest somewhere in the middle ground: the faults Mr. Burke pointed out certainly did exist, but they seemed not so extreme to J.M.C. as they had to C.G.B.)

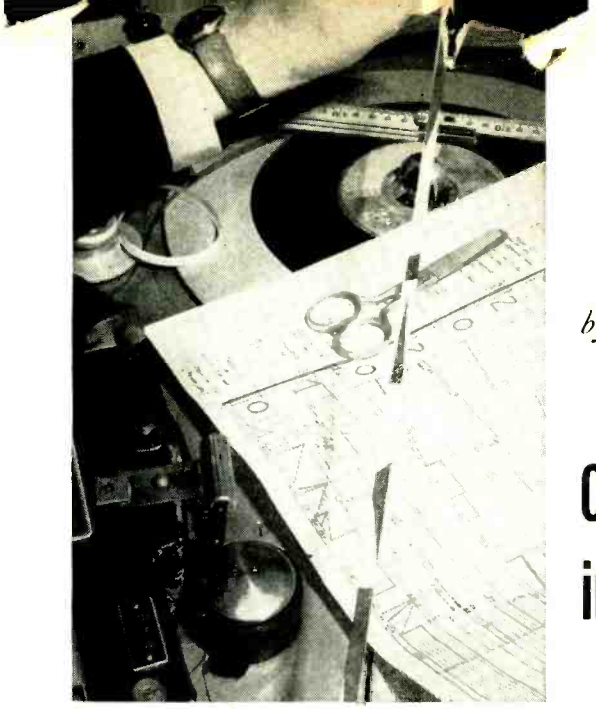
What Mr. Butler went on to suggest was that when a critic submitted to HIGH FIDELITY a review incorporating so severe and unexpected a condemnation, another reviewer and or one of the editors also be given opportunity to hear the record and then register either agreement or dissent. Mr. Butler's implication was that if the second reviewer disagreed with the first one, the dissent should be printed along with the original review.

This, as a matter of fact, was done a number of times in HIGH FIDELITY's earlier years. It was discontinued in some part because of apprehension that the readers might find it confusing and distasteful. The editor who put forward this thesis based it on the experience of the *Saturday Review*, which at one time had offered weekly the capsule reviews of Edward Tatnall Canby and monthly a full record section written largely by Irving Kolodin. The two men were not always (to put it mildly) in complete accord on the merits of the same record, and apparently readers did find themselves frustrated by this. At any rate, some of them wrote letters about it.

A counterargument, not brought up then but perhaps apposite now, is that the *Saturday Review* naturally heard from the people who *were* disturbed by this incongruity, and not from those who weren't, since the latter would not feel impelled to write letters. There are, after all, a good many people who buy more than one review-medium for the very purpose of reading varied reactions to the same recordings. What we would like to hear from readers — since we disagree among ourselves on the question — is whether they would take kindly or ill to an occasional dissent in print. (Let me interject here, to preclude some suggestions I should otherwise almost certainly receive, that no responsible editor *ever* employs his pencil to reverse the verdict of a critic who writes for him. He may be tempted, but he doesn't do it.)

Such dissents, if they were adopted in practice, would have to be (to serve any useful purpose) informative rather than merely contradictory. Reviewer No. 2 would not be allowed to make his point by claiming that Reviewer No. 1 seemed to be equipped with a tin ear, a lame brain, or even a defective preamplifier. Further, they would not appear often, if only because neither the Editor nor the Records Editor has occasion to hear all the records that are dispatched to the reviewers. But sometimes, perhaps, they might serve a purpose. Imagine that you are an editor, and in your hands you hold a document (ahem) wherein it is asserted, irascibly, that Beecham obviously has lost his understanding of Mozart. Or that Gieseking's claim to be a Debussy interpreter must now be disallowed. Just what do you do next?

THERE IS A MAN, and he is not far from where this is being written, who almost certainly has received more letters than anyone else in the world asking for information on aspects of high fidelity. He answered them all, which required (he is a conscientious man, of inquiring mind) impressive quantities of research, experiment, and ingenuity. Inevitably, it finally occurred to him that he might ease his burden by writing a book, and systematically incorporating therein all the answers he knew, together with the reasoning and facts behind them. So he did. If this excites your curiosity, you can satisfy it quite easily by turning to page 57. J.M.C.



by Allen Forte

Composing with Electrons in Cologne

ELECTRONIC music shares somewhat the same condition as Mark Twain's weather: everybody talks about it, but hardly anyone has heard any of it. My wife, who knows even less about electronic music than the proverbial man in the street, and I are, however, among the fortunate few who have had an opportunity actually to see the electronic music studio of the WDR (West German Radio) at Cologne and to sample by ear some of its artistic yield. Our visit took place one morning when, having fortified ourselves for this contact with the music of the future by an ample Rhenish breakfast, we set forth for the radio station — a large building of typical postwar German modernistic design. (One of its more unusual features, I subsequently learned, is a floating foundation similar to the one designed by Frank Lloyd Wright for the Imperial Hotel in Tokyo.) It stands on Walrafplatz, one of the few rebuilt squares in Cologne, in the shadow of the magnificent old cathedral, which — surrounded by ruins — now dominates the city much as it must have done in the Middle Ages.

We were told by the receptionist that we would find Herr Gottfried Michael Koenig, to whom we had an introduction, on the fifth floor. After several false starts, we finally managed to board one of the small, doorless compartments that move up and down in a continuous flow, like an endless succession of dumbwaiters, and which serve in many German buildings as a combination escalator and elevator (dubbed the "paternoster" by the building's inhabitants). We discovered Herr Koenig, a pale, thin young man with sand-colored hair, hunched over a maze of equipment in a room marked Studio 8. His formal, old-fashioned manner as he greeted us offered a curious contrast to the surroundings. We shook hands all around and then came the inevitable question: "Do you speak English?" Herr Koenig's reply, "*Leider nicht*," only momentarily stopped the proceedings, for my wife speaks fluent Viennese (understood by most Germans) and I speak a fumbling but adequate *Schuldeutsch*. We were, surprised, however, when Herr Koenig informed us that we were not yet in the electronic music studio. He proceeded forthwith to lead us down to it, explaining on the way that the studio has been in operation since early 1953, when it was equipped by the station's technical department, and that all current operating expenses (including the building of new equipment) are met by the station.

Koenig ushered us into what appeared to be the control room of a recording studio, and I was taken aback to learn that this was the complete "studio," forgetting that no space was required for large groups of instrumentalists or singers. I am always conscious of German thoroughness and efficiency, but confronted with all the forbidding apparatus I was particularly grateful when Koenig outlined a systematic plan of attack. He proposed first to explain something about the equipment and then to let us hear some electronic compositions made in the studio. The equipment, he pointed out, was of three types: (1) electronic sound producing sources, (2) electro-acoustical de-

Studio director Herbert Eimert watches composer Karlheinz Stockhausen assemble a composition from the control board.

vices for manipulating the sound produced, and (3) sound recording means.

He then showed us the main instruments (or "sound sources" as the group prefers to call them). Most reassuringly familiar-looking was the Bode-Melochord, an electronic instrument of rich tone quality operated by means of two organlike keyboards. Koenig next introduced us to the Monochord, invented by Friedrich Trautwein, an instrument which strongly resembles a common household clothes wringer. It, like the Melochord, can produce two tones at once, but it has additional special devices which permit the continuous variation of frequency and also provide a wide range of tone color. Both the Melochord and the Monochord are fully electronic; that is, they use only electronic components for the production of oscillations. This distinguishes them from instruments which use such mechanical parts as strings, tongues, membranes, or rotating elements in conjunction with electronic components. An example of this latter type of instrument is the well-known electric organ, familiar to aging movie-goers and to habitués of cut-rate night clubs. (I quickly learned that any reference to this instrument is considered a major social indiscretion at Cologne.) Both the Melochord and the predecessor of the Monochord, the Trautonium, were used to provide background music for productions of the German Radio in the late Thirties.

The other sound sources are less picturesque. They include the *Rauschgenerator* (noise generator), the *Schwebungssummer* (buzzer), and the *Tongenerator* (frequency generator), all electronic devices operated from a control panel. Judging from Koenig's remarks, I think that these are favored by the Cologne composers over the more elaborate instruments. These simpler devices are not "played" like conventional instruments or even electronic instruments such as the Martenot or Theremin, but are used to produce simple sounds which are used as musical building blocks. A composition is assembled gradually, sound by sound, and simultaneously stored on magnetic tape.

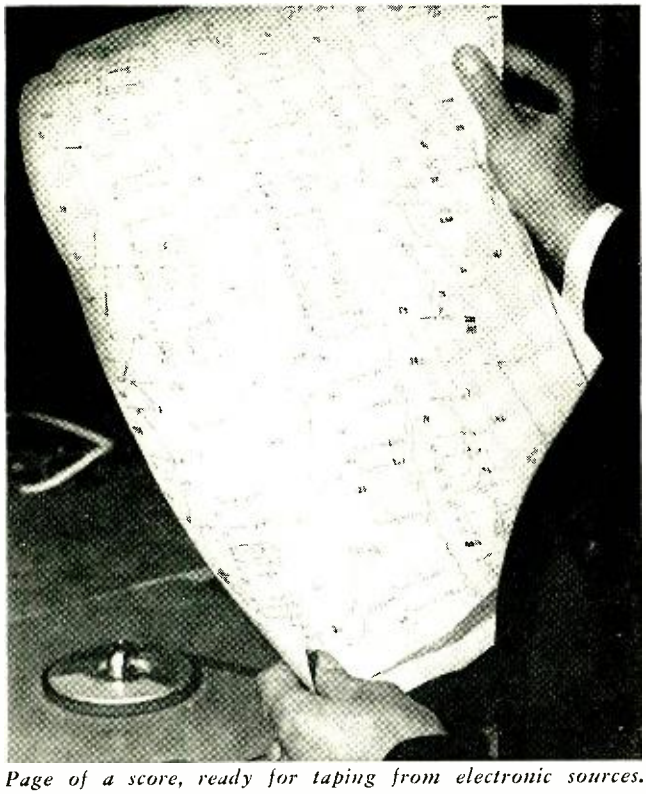
At this point we were joined by Heinz Schütz, one of the technicians responsible for the building of the studio and the official studio technician at present. Herr Schütz began to discourse volubly in my wife's direction upon the intricacies and virtues of electronic equipment (she is utterly innocent of technical knowledge), leaving me to reflect upon the simple beauty and clarity of the English language. Koenig finally came to the rescue by suggesting that we hear some tapes, beginning with a composition for conventional instruments by Karlheinz Stockhausen called *Kontra-punkte*, to be followed by an electronic composition of the same composer. The first composition, he felt, would provide us with a basis of comparison for the second and thus help to orient us to the new sounds. Although I had not expected Victor Herbert, I was not quite prepared for *Kontra-punkte*, which turned out to be a twelve-tone composition for chamber orchestra written in a style similar to that of Anton Webern, the avant-garde Austrian who has had considerable influence on experimentally inclined contemporary composers. Stockhausen's electronic work that followed, *Studie I*, was of approximately nine minutes duration and shared many of the characteristics of the "conventional" work, *Kontra-punkte*. Mass effects were sparingly employed, in favor of the opposition and juxtaposition of single tone qualities. Both works were rhythmically complex and "unsquare"; neither had any singable tunes. *Studie I*, the electronic composition, had, however, a flexibility which would have been impossible to obtain with human performers, and this flexibility — which involved rapid changes in amplitude, frequency, and speed — also provided the work with a certain intensity not heard in the conventional composition. I confess to having had considerable difficulty hearing the composition as a unity, despite such unifying elements as the recurrent motive of a descending minor third. Nonetheless, I found it to be extremely vital and compelling.

Technician, reading score above oscilloscope, mixes and tapes his sonic ingredients.

The second electronic composition we heard was by Koenig, *Klangfiguren 1955*, described by the composer as "a constellation of amplitudes and intensities." This

also owed much to the style of Webern. Like the Stockhausen work it was polyphonic and contained extremes of tonal and rhythmic activity which resulted in great variation in tension. But again I found it difficult to hear the composition as a continuum. To a certain extent this may have been due to the quality of sound, which, frankly, I found distracting. There was often that peculiar flatness which, associated with abruptness of attack and unexpected stability, is the identifying characteristic of electrically produced sound. I did not find the sounds ludicrous or thin, although I must admit that some of the effects were occasionally funny. For instance, a certain rapid succession of high frequencies kept reminding me of the sound made by running the thumb rapidly across the teeth of a comb.

But probably the main reason the sound quality is somewhat disturbing is that the new electronic sound elements differ radically from sounds produced by conventional instruments. There is even a new terminology and a new scheme of classification for the different sound events. I shall attempt to describe these:



Page of a score, ready for taping from electronic sources.

1. Sine-tones (*Sinustöne*). These are known in classical acoustic theory as "simple harmonic tones" or "sinusoidal oscillations," that is, pure, indivisible tones which cannot be analyzed out as composites of fundamentals and harmonics. To the Cologne group the sine-tone is *the* tone. What we have in the past called a tone falls into another category (No. 3 below).

2. Tone-mixtures (*Tongemisch*). These are combinations of sine-tones which result in sounds containing non-harmonic elements. Tone-mixtures are not chords, by the traditional definition, but are more akin to sonorities (see No. 3 below), or what we conventionally call tones. Tone-mixtures occur in conventional bells, cymbals, and the like, where they are especially perceptible in phases of attack and decay. The difference between these latter semi-accidental events and the tone-mixtures used by the Cologne group is that with the equipment in their studio the Cologne composers can produce tone-mixtures with absolutely stable characteristics, thus making them available to the composer as predictable sound material. Tones (sine-tones) and tone-mixtures are the unique contributions of the Cologne group to composers working in electronic music.

3. Sonorities (*Klang*). These are the traditional tones of yesteryear, sounds which are actually combinations of a fundamental tone and its harmonics, and are not discrete, indivisible entities as the old term — tone — implied. Included in the concept of sonority are the notions of both pitch and timbre, in contradistinction to the sine-tone, which is without timbre, relatively speaking. A tremendous range of sonorities is now at the disposal of the composer. He is no longer restricted to the limited number of tone qualities and pitches afforded by traditional instruments, but can construct sonorities as he desires.

4. Aggregates (*Zusammenklang*). Two or more different sonorities sounded simultaneously constitute an aggregate. These are subject to the same accurate determination as sonorities.

5. Noises (*Geräusche*). In this category are sounds of unpredictable character and of irregular and unstable structure.

All of these sound elements can be further varied by means of the sound manipulating devices, the second type of equipment in the Cologne studio. These devices carry the original sounds through processes which modify their characteristics. At the present the most important of these processes are: modulation, expansion and contraction of the frequency band, cutting of the band, rhythmicization, adjustment of dynamics (relative amplitude), and various applications of reverberation.

The third type of equipment and the easiest to describe is the sound storage equipment. It consists simply of two tape recorders with synchronized drive motors. These permit the superposition and integration of sounds and have led to the development of fairly complicated editing techniques.

This, then, is the technical equipment used by the Cologne composers. It is complex, and to become familiar with it is difficult. Does this mean that the electronic composer must be a trained technician? Emphatically no. Certainly he must be conversant with basic technical notions, but his problems are musical, not technical. As Herbert Eimert, musical director of the West German Radio has said, ". . . electronic music has more to do with counterpoint than with electricity."

It is in the working out of a composition that this musical-technical dualism is most evident, because here the co-operation of both composer and technician is required. The Cologne group seems to have avoided any difficulties in this situation, perhaps because the composer is accorded the superior position in the so-called realization procedure. Both Koenig and Schütz explained at some length this notion of "realization," the term used at Cologne to in-

dicate the bringing to life of a musical composition and its step-by-step storage on tape. Implicit in the term is the hard fact that no performers are required for the projection of electronic music. The composer, working with technicians, simply guides his musical idea from its genesis in his own brain, through the production of the individual sounds and the manipulation of those sounds to the completed version on tape. In exchange for fallible performers the composer gains predictability, a goal that has attracted many composers, including Haydn, Mozart, and Beethoven, who all wrote for the mechanical instruments of their time.

By the time we had absorbed all this information, mental exhaustion had set in and lunchtime had conveniently arrived. We agreed to continue our examination of electronic music over some good Kölnisch food, whereupon we repaired to a nearby outdoor restaurant overlooking the Cathedral square. A bottle of superb Moselle provided the perfect background for a discussion of certain difficult aesthetic points and also gave me an opportunity to find out more about the people connected with the studio.

First of all, there are two persons who were instrumental in getting the studio under way: Herbert Eimert and Werner Meyer-Eppler. Eimert, a music critic and writer as well as a composer, made the first experiments with electronic music in late 1952 and early 1953 at the instigation of Werner Meyer-Eppler, to whom the Cologne group is greatly indebted for its intellectual basis. Meyer-Eppler not only knows music, but is also Director of the Institute for Phonetics and Research in Communication at Bonn University, where he has been doing original work of considerable interest.

Most of the composers who have at one time or another composed at the studio are in their late twenties or early thirties. I include in this group Paul Gredinger, who is also an architect and now teaches at the Industrial Arts School in Zurich; Henri Pousseur, teacher of music at the Gymnasium in Eupen, Belgium; Karel Goeyvaerts, teacher of music history in Antwerp; Bengt Hambraeus, who is associated with the Institute for Music History at Upsala University (Sweden), and Giselher Klebe, of Berlin. The two composers retained by the studio (in addition to Eimert, of course) are Gottfried Michael Koenig, who has been a regular employee since 1954 in the capacity of Assistant, and his colleague, Karlheinz Stockhausen, both still in their twenties. Stockhausen studied music in Cologne and in Paris, working in the latter city with Olivier Messiaen and at the same time was involved with the *musique concrète* studio there.

Stockhausen enjoys the distinction of having composed the first work for sine-tones, his *Komposition 1953, Nr. 2.* The overtone-free sine-tone, in fact, aptly symbolizes the philosophic attitude of the Cologne group, for they are purists, intolerant of extraneous or unpredictable elements in music. The group sees the sine-tone as a microcosmic pattern for compositional procedures of which order and predictability are the watchwords. Therefore, is it not surprising that mathematics has a definite place in the musical thinking of a group. Nor is it surprising that most of these young composers who are interested in the new media also have composed works in the twelve-tone system.

Another prominent aspect of the Cologne group's attitude is their awareness of their historical position. They feel strongly that they are doing the most important work being done today for the future's music. This is not to say that they are arrogant or that they disparage other departures from traditional means and media. They do try, however, to keep the record straight with regard to what constitutes "electronic" and what constitutes "music" — not an easy job. There is, for example, some disagreement as to whether *"la musique concrète"* (of Pierre Schaeffer and his associates at the Paris Radio) is genuinely electronic. Werner Meyer-Eppler and Herbert Eimert have both been quite explicit about *"konkreten musik,"* as they call it. According to them, electronic music is built of electronically *generated* sound, electronically manipulated, electronically stored. Therefore, in their view, both the French group and its American counterpart, the so-called "music for tape" group (of which Vladimir Ussachevsky and Otto Luening are the most prominent members), are not turning out genuinely electronic music since they use natural or "concrete" sounds (from brake drums and drops

Staff-composer Stockhausen, pioneer of the sine-tone poem.

of water, for example) as well as electronically originated sound and sounds made by conventional instruments. But the situation here is further complicated by the fact that one cannot lump all the tape composers together. They have different procedures and different compositional aims. For instance, Luening's *Theater Piece No. 2*, a relatively conventional and serious work, is a far cry (no pun intended) from certain of the early "concrete" sound effects — and they were only sound effects, not music. The Luening composition, which received its first performance at the Juilliard School of Music *Continued on page 156*

Antique tongues and a modern beat . . .

The Orff Hypothesis

by HENRY PLEASANTS

FAYER-WILSON

DURING a recent visit to London, where he assisted in the recording of his opera, *Die Kluge*, Carl Orff was prevailed upon by the Cultural Division of the German Embassy to give readings of his *Astutuli* and *Die Bernauerin* librettos to an invited audience.

He approached the occasion with misgivings. Eighty per cent of the audience spoke no German, and the reading was to be unassisted by any music. This seemed to offer a problem of communication for even so dynamic a reader as Orff.

He need not have worried. The occasion was a great success. Afterwards he asked one of the English ladies of the audience how much she had understood. "Not a single word," she said, "but I had the feeling that I understood everything."

It is odd that Orff should have been worried, for his entire fame rests on a series of stage works written in languages that few people understand. *Carmina Burana*, the work by which he is best known in the United States, is in medieval Latin and medieval South German. *Catulli Carmina* and *Trionfo di Afrodite*, which with *Carmina Burana* complete the triptych known collectively as *Trionfi*, are written in Latin and Greek. *Astutuli* and *Die Bernauerin* are written in a stylized old Bavarian that is largely Orff's own invention. *Antigone*, his most imposing work to date, is a setting of Hoelderlin's anything but vernacular translation of Sophocles. The same is true of *Oedipus*, upon which Orff has been at work for the past two years.

One would be tempted to deduce from this that Orff's concern is for music rather than words. But the opposite is true. He has produced almost no absolute music, and he believes passionately that all music originates in speech. Why, then, the predilection for obsolete and otherwise inaccessible languages?

I discussed this with Orff a few weeks ago at his country home on the Ammersee, an hour by automobile from Munich, where he lives with his third wife, the famous German novelist, Luise Rinser, in a unique establishment consisting of two houses joined by a loggia. (Some married couples have "his" and "her" towels. The Orffs have "his" and "her" houses.)

Moving back and forth between the houses, he is a figure of unmistakable and inimitable distinction. His large-boned physical structure gives him the appearance of being rather larger than he is. This is particularly true of his high domed forehead and his strong, prominent facial features. He walks with a slight stoop, and with knees slightly bent, as is characteristic of so many European intellectuals of his generation. (It is almost as if they wished to avoid giving offense by too erect a posture or too assertive a stride.) He is careless in his clothing, which, except for evening dress, is likely to be baggy and of oddly matched shades. Indeed, he is careless of most things other than music.

About his own music he is endlessly particular. (He has withdrawn from publication or circulation everything written prior to *Carmina Burana*, which dates from 1935-36.) Of music generally, particularly its history, its elements, its functions, and its styles, he is prepared to talk at any length. This he does with great intensity and with uninhibited animation. Of himself, apart from music, he will not talk at all, and is resentful of such references to his private life as may turn up from time to time in print.

"Music born of language," he was saying as we took coffee in the shade of the loggia, looking southward toward the Bavarian Alps, "will convey the meaning of language. We express ourselves in song in order to make language more communicative, to extend what is accomplished in an elementary melodic and rhythmic fashion by the inflections and cadences of speech. Thus derived, it has a communicative faculty over, above, and rather independent of the precise meaning of words.

"Take such a tune as *Voi che sapete*," he continued. "It springs fresh and apparently inevitably from Da Ponte's Italian and from the emotional situation that Da Ponte had in mind. Put other words to it, or take words away altogether, and it remains communicative. The musical life that has been drawn from the language cannot be taken away. Much beautiful music has, of course, been written without reference to a text, but its melodic character derives from song and is determined by the kind of song indigenous to a given people at a given time.

"When a music loses touch with its linguistic roots, when purely instrumental concepts supersede vocal concepts,

when the identity of music and song, of song and language, is forgotten, it begins to decay, as has happened with European music. Music born of language can be communicative independently of text; but music born outside of language cannot be made communicative, even by adding a text to it."

This still did not answer the question, "why the predilection for old languages?," and I put it to him again.

"It is not just a question of old languages," he said. "It is a question of old times. We Europeans represent an aging culture, and it is a characteristic of old age to want to look back, to reminisce, to think of old times as better times, even to return physically and spiritually to the birthplace of one's ancestors and to the scenes of one's youth. A culture in the prime of its life has little time or concern for retrospection. It is preoccupied with its own production, and is pleased with it. It lives in the present and in the future. But towards the end, like an old man, it looks back.

"Obviously, the old scenes and the old circumstances can never be seen or relived exactly as they were, nor can they be restored. The old man, reviewing the past, does not see the past. He evokes for himself a conception of the past, a vision as seen from a distance measured in time and colored by intervening events and circumstances.

"That is why my work of retrospection is not antiquarian. I do not reproduce Greek or Latin or medieval music, any more than I reproduce Greek or Latin or medieval theater. I offer only a concept, an attitude. Even the Bavarian dialect I use in *Die Bernaurein* and *Astutuli*, for instance, is largely my own. Nothing is restored or reproduced. Everything is stylized."

Scene from Antigone *as presented in the Essen Opera House.*

How well Orff has succeeded in this program is indicated by the number of people, including some professionals, who have assumed that the tunes of *Carmina Burana*, for example, are traditional. They are not. Every last note is original Orff. What he has achieved is a conception or projection of the medieval spirit which rings true to the majority of his listeners.

In thus reflecting so accurately a contemporary view of the past he is, indeed, a contemporary composer. And in his commitment to retrospection, however intelligent, perceptive, acute, and inspired, he is certainly a contemporary European — at least for his generation.

Orff is sixty-one. Of a noble Bavarian family, son of the colonel commanding the Royal Grenadiers of the Wittelsbach Court, he grew up in Munich in the shadow of Richard Strauss and Hans Pfitzner. He seems to have sensed, even before he could have worked it out for himself intellectually, that these men were exploiting the last possibilities of their kind of music; it would be sterile thereafter. In 1912, when he was seventeen, he completed a choral work, *Also Sprach Zarathustra*, of which the score, with its emphasis on percussion instruments, its break with the traditional treatment of the symphonic orchestra, its disregard of chromatic harmony, and its concentration upon elemental rhythm and elemental melody, much resembles an Orff score of today. He has remained ever since outside the so-called mainstreams of contemporary music, and considerably apart from the center of the international musical community.

Neither twelve-tonist nor neoclassicist, he has been identified with no school and has been sponsored by none. On the contrary, his view that a thousand-year cycle of European music has completed its course, and his sharp break with tradition in favor of a return to the basic elements of song and dance and theater, have made him more enemies than friends among the proponents of contemporary music. They still do. You will find *Carmina Burana*, *Die Bernaurerin*, *Die Kluge*, *Der Mond*, and *Antigone* being played in some theaters throughout Germany today, but you will rarely find anything by Orff in the festivals of the International Society for Contemporary Music.

Is his music an end, or is it a bridge to something new? He doesn't claim to know. I remarked that the new American music seems to represent a similar return to the elements of melody and rhythm, rooted in language, and is a more spontaneous demonstration than Orff's own works of the validity of his insights.

"Yes," he said, "it has, thanks to the Negro, the essential naïveté, the fresh, vital, infallible instincts of the primitive, that European music has lacked these many years. The last primitve injection in European music came from what Stravinsky and Bartók could contribute from the Slav and the Magyar. There are probably no further European resources."

Orff is fascinated by jazz, and has been so ever since American troops held an impromptu jam session in his home during the occupation of Munich in 1945. But he is not intimately acquainted with it. Although he respects its vitality, its originality and invention, it is not his music, and never will be. He is a European who looks back to the roots of European culture rather than forward to its American extensions. But he is sensitive enough to its essential elements to have been disturbed by the synthetic character of *Porgy and Bess*. He found the work, in the recent Munich performances by the traveling American company, too European. He prefers the real thing.

(*Die Kluge*, incidentally, was first performed in the United States by the Negro company of the Koramus Lyric Theater in Cleveland in *Continued on page 162*

The Art of Baffling *by Antony Doschek*

The author is not only an audio engineer, and vice president of Pro-Plane Sound Systems, of Pittsburgh, but a seasoned professional violinist also, which lends special interest to his views on loudspeakers' musicalities.

THE popular and technical literature of high fidelity shows an amazing amount of design and engineering information for the construction of loudspeaker enclosures. While many of the described methods are oversimplified, some are overelaborated and misleadingly mathematical. I use "misleadingly" in the sense that we are led to believe that rigorous mathematical research will infallibly produce a good speaker enclosure. There is no doubt that an exhaustive mathematical survey would help our understanding of the behavior of a given loudspeaker in a given cabinet, and therefore would enable us to build a second enclosure with some assurance that a similar speaker would sound well in it. But no such "exhaustive" survey has yet been made, so far as I know, and if it were to be, its optimal application would always be restricted to the limits of the normal and wholly acceptable variations and tolerances of engineering materials.

Although Stradivarius had no oscilloscope nor audio generator at hand, he adapted, nevertheless, design principles of indisputable if inexplicable scientific validity to the construction of his violins — arriving at his refinements through experiment and listening. It took this master builder nearly one thousand tries before he came close to finalizing his designs. Yet we are given to believe that a well-oiled slide rule and sufficient "screwing and gluing" will spawn a reproducer capable of bringing any Strad right into the living room, with "full tonal realism," of course. Further, this marvel also will be able to sound like any and every voice of the orchestra and chorus, or a speaking voice, or any one or several of an infinite variety and combination of random noises. Frankly, the degree to which this actually has been accomplished is impressive — but the end, or the end result, is not yet.

Assuming that we start with a virtually distortionless tape or disk and an aggregation of first-rate, compatible components leading up to the loudspeaker itself, we can feel that our problem has been consolidated to one of simply utilizing the speaker to its best advantage in an acoustically good listening room. Therefore we decide to mount the loudspeaker in such a way that no enclosure coloration will interfere with the perfection of its performance — as indicated by the manufacturer's representation of its response curve. We therefore choose the true "infinite baffle" wall mounting, being careful to 1) exhaust the rear of the cone into the outdoors, 2) reinforce the studding with masonry to insure a minimal vibration of the section of wall framing the speaker, 3) fair-off the mounting ring to minimize edge effects, and 4) close the windows and doors to keep out interfering sounds. Then we listen — at first with pure joy, then with stirrings of doubt, finally with disenchantment. The duration of the aforementioned three phases of emotion depends entirely upon the experience and critical competence of the listener: indeed, the second or third phase may never develop for some favored innocents.

What has happened? We re-examine the speaker response curve — using proper techniques and instruments — and find that the manufacturer has not misrepresented his data and that, furthermore, the deviations from the norm are well within the limits of perceptibility for the "standard observer." Therefore we rule out response variation and distortion at our level of listening. The driving components check out well, the room furnishings are acoustically favorable, we are in a state of good physical and mental health, and we have reserved this time for nothing but critical listening: yet the reproduction does not "live."

Actually nothing has happened that was not predictable — especially through hindsight. We have precisely what we started out to contrive: a practically perfect reproducer of what went into the microphone. By definition, it is a device to re-create the sounds of musical instruments, and it has been painstakingly tailored to avoid the very properties that all musical instruments have, e.g., resonance and characteristic timbre. Our demand has been met: the speaker does not impart any coloration of its own to what is being reproduced. Therefore the trouble must lie elsewhere, perhaps with the logic informing our demand, which may have been too narrow. Perhaps we were too ready to assume that we knew exactly what happens among the enormously complex, interlocked functions of creating, re-creating, and perceiving musical sounds. In the matter of pitch, alone, there is the factor that the loudness of a note will vary its pitch even though its frequency remains the same. For example, frequencies above 1,000 cps will rise in pitch as loudness increases, while those below about 1,000 cps will lower in pitch. We also know that the human ear has its own characteristic distortions, and that these are affected by its listening environment. Therefore there is every likelihood that the Philharmonic-in-Carnegie-Hall will sound quite different to us from the Phil-

harmonic-at-home with superimposed Carnegie Hall acoustics. One thing, then, that we obviously ignored in our planning was a factor we may call dimensions of listening.

Hence we decide that one step in the right direction might be to enlarge the area of the sound source, so as to randomize the sound field in our room, since almost no musical sources are truly directional. We do not hesitate to install a system of several loudspeakers, since we have been told that the ear is not greatly disturbed by minor phase distortions and, indeed, this gives us at once noticeably more realistic reproduction. As a matter of fact, it gets to be almost pretty good; especially if we have managed to keep our transients clean. On paper, then, we still have an ideal reproducer but, in fact, we are beginning to turn our listening room into a kind of a musical instrument in its own right. Although any speaker of standard cone (or mouth) area is capable of exciting room resonances, these resonances, which exist simply because of the fixed volume and configuration of the enclosed air and its vibratile boundaries, are excited more strongly by several speakers operating in phase and they therefore become more audible, because of the greater cone-to-air coupling efficiency of many in-phase cones. The direction of the radiated sound, too, has been randomized to a great extent, and the system sounds impressive at medium and high levels. The quality of the pianissimos, however, will depend upon the sensitivities of the individual speakers.

N.B. — If the author seems too grudging about according to infinite baffle mountings whatever virtues they may possess, this is only because the author's company manufactures no electrical components or loudspeakers, as yet, and therefore has nothing to sell the infinite baffle adherents — except free advice. In the circumlocutions to follow, concerning horns and box enclosures, one will note that the attitude is considerably less improbitory.

It is said that the acoustical horn is the most perfect sound transducer (with the exception of the "ideal earphone"), and this opinion is certainly substantiated by the theory and mathematics of the device. Some of this acclaim, however, is accorded because of its efficiency, a property with which we need not be overly concerned in home reproducing systems. On the negative side we have its strong directional characteristic — part of the stuff of which its efficiency is composed — and the fact that a horn is no horn unless it is a true acoustical horn, by definition. By this we mean that the desirability of a horn for high quality musical reproduction rests entirely on the embodiment in it of *all* of the design factors which constitute a true acoustical horn: namely, the correct relationships of throat and mouth areas and of length and flare; the effective combination of such individual sections in stages; the cross-sectional and longitudinal configuration; the acoustical stiffness of the material of construction; and the highly critical volume and geometry of the sound cell and its driver coupling ratio. Slighting of any of the rigid requirements of the above named design factors will result in a hornlike instrument which is in fact not a true horn and is, furthermore, apt to adulterate the beauty of musical tone in a most vicious way.

Although any of the constantly expanding mathematical curves may be employed as a basis for horn design, it appears that the exponential function serves the purpose best in the low frequency region of the spectrum.

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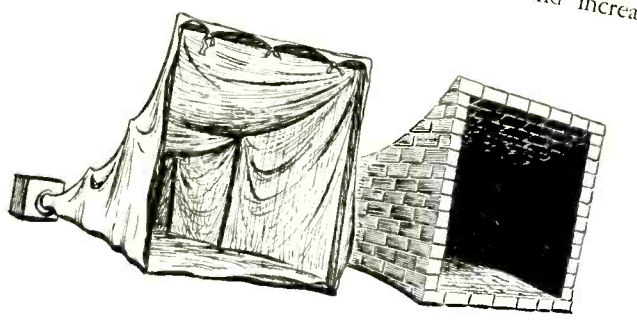
mired down.

The aforesaid applies chiefly to the low-frequency performance of modified horns of intricately folded construction and inadequate mouth area. Before going on to examine the situation in the mid- and high-frequency regions of the spectrum, one myth more must be dissected: that "the corner of the room acts as an extension of the horn mouth." This is (nearly) true in only one special case: namely, if we place one horn-loaded loudspeaker, or a group of several direct-radiating cones, whose effective radiating areas total about 28 *square feet*, approximately 50 inches along the normal axis of the corner, we will have converted our listening room into an exponential horn of about 30 cps cut-off frequency. To be sure, the corner of a room nearly always will augment bass and increase



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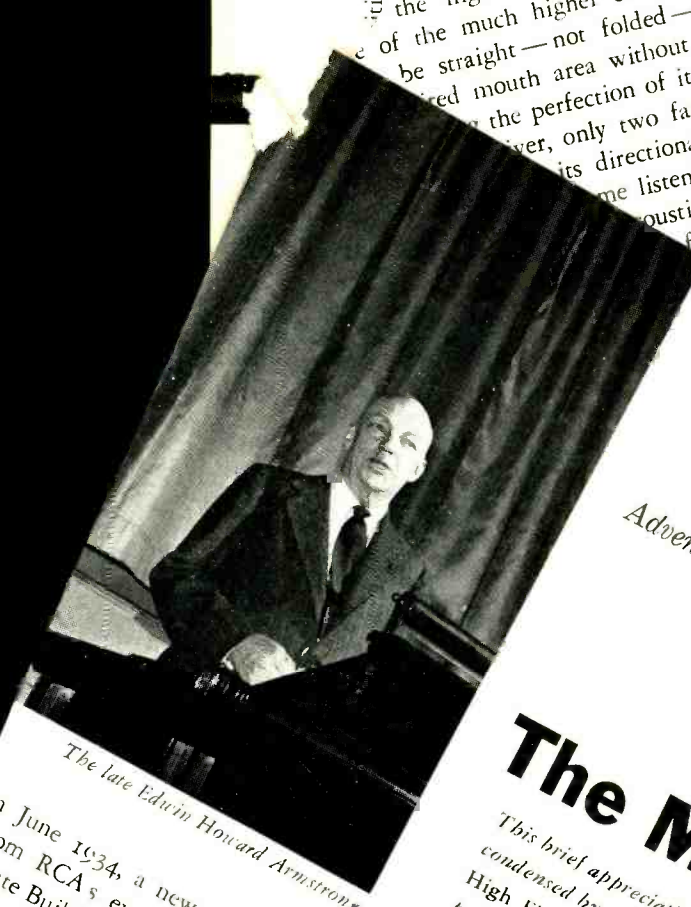
the melodies of them all, and the words of some. Down
through the years they have all been a source of great
pleasure to me, as well as to my family, who would often
encourage me to sing them to my atrocious piano accompaniment. Home music listening for my family has been
in great part that of a captive audience forced to listen to
my singing and strumming on the piano. This is largely
a consequence of my listening to music in other people's
homes when I was a boy.

In my early teens I had the good fortune to have as a
friend an accomplished young violinst. He seemed to
take the whole world of music for his range. His sister
played the piano delightfully, and several times a week
they would play together, as I listened enchanted. I think
these friends and the Promenade Concerts of Sir Henry

The Major

by Lawrence Lessing

This brief appreciation of one of America's greatest inventors has been condensed by the author from his newly completed biography, Man of High Fidelity — Edwin Howard Armstrong, which is scheduled for publication this month by J. B. Lippincott Company, Philadelphia.



The late Edwin Howard Armstrong.

in June 1934, a new type of radio wave from RCA's experimental station at the re State Building in New York to be picked and. This was the first historic field test receiver in a beach house at Westhampton equency modulation broadcasting or FM the transmitter in New York stood the new system, a big, bald, soft-spoken man ves, widely and affectionately known in circles as Major Armstrong, the inventor ost basic circuits in all radio.

stal-clear tones of the new radio system that morning twenty-two years ago, the Burghard, an old friend and associate of veteran radio amateur in his own right, of a historic event. Into the logbook scribed the words: "An era as new and o art as that of regeneration [the first io-circuit inventions in 1912] is now ds were prophetic, for this new system e; high fidelity FM broadcasting was xt two decades to set loose a revolution nd the auditory arts that is not yet fully ended.

may occasion some surprise. It was people generally began to hear much art due to the hiatus of World War hat any considerable number of FM ceivers were available for listening. rval between date of invention and ies the record of one of the most adventures in sound and the story of ragic personalities of our time.

strong was born in 1890 in a brown- West 29th Street in New York City, and John Armstrong, for many years tative in charge of the American University Press. The family was demically bent, many of its mem-

bers, including Howard's mother before her marriage, having served as school teachers and principals in the New York public school system. In 1902 the Armstrongs moved up the Hudson River to a big gabled house overlooking the river at 1032 Warburton Avenue, Yonkers, mainly to get Howard out into the healthful suburbs to recover from a childhood attack of St. Vitus Dance. It was in an attic room of this famous house, only ten years later, that Howard Armstrong was to make one of the decisive inventions of modern times.

As a boy he had read and found his imagination fired by a book of inventions, given to him by his father on returning from a business trip to England. Around him were such famous models as Thomas Edison, the Wright brothers, who were just then making man's first flights in a heavier-than-air-machine, and the great Italian experimenter Guglielmo Marconi, who only a few years before had discovered how to make wireless waves carry messages over the earth. At the age of fourteen the young Armstrong decided that he too would become an inventor — and, for some reason, which he could not later recollect, he chose the wireless field.

The attic room in Yonkers soon was filled, in the best tradition of American invention, with homemade wireless apparatus and the questing, crackling sound of the telegraph key. Dozens of boys in that period were gripped by the wireless "bug," but young Armstrong was pressing to explore the unknown. All through his years at Yonkers High School, where, incidentally, he became captain of the tennis team, he was seeking to go beyond the unreliable spark-gap transmitters and weak magnetic or crystal receivers of that day, capable only of transmitting Morse code at a staccato whisper over any distances. In the fall of 1909 he began to commute (on an Indian motorcycle given him by his father as a graduation gift) to the Columbia University School of Electrical Engineering, where he plunged in earnest into wireless studies and came under the influence of a series of great teachers, including the noted Serbian inventor and scientist Michael Pupin. While still a junior at Columbia, Armstrong made the

prises the various box types. Actually, these can be separated into three categories in themselves: 1) sealed off "infinite baffles" which absorb the back radiation of the speaker in an air volume so large that it contributes little or nothing to the stiffness of the loudspeaker cone suspension, 2) smaller "infinite baffle" enclosures which are rear vented through a wide-band acoustical muffler system intended to absorb rear cone radiation while affording high air compliance, and 3) tuned and untuned phase inverters or modified Helmholtz resonators. The first two categories, at their best, sound like true "infinite baffles" in that they contribute nothing of their own timbre or coloration to the program material. Boxes of the third category do impart a definite tone character of their own to what is being reproduced. It is this very property of the Helmholtz resonators that has earned them variously the reputation of being both the worst and the best systems in common use. To the author's way of thinking, the fact that such a violent controversy exists is the highest recommendation for considering the phase inverter very seriously, since it means that a very wide variety of performance results can be achieved by experimentation with this basic design. Guided by knowledge and experience, it is possible for builder to construct phase inverter enclosures with ny desired output response, with precisely the r installed.

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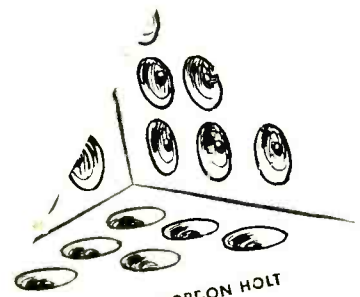

DRAWINGS BY J. GORDON HOLT

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Hence we decide that one step in the right direction might be to enlarge the area of the sound source, so as to randomize the sound field in our room, since almost no musical sources are truly directional. We do not hesitate to install a system of several loudspeakers, since we have been told that the ear is not greatly disturbed by minor phase distortions and, indeed, this gives us at once noticeably more realistic reproduction. As a matter of fact, it gets to be almost pretty good; especially if we have managed to keep our transients clean. On paper, then, we still have an ideal reproducer but, in fact, we are beginning to turn our listening room into a kind of a musical instrument in its own right. Although any speaker of standard cone (or mouth) area is capable of exciting room resonances, these resonances, which exist simply because of the fixed volume and configuration of the enclosed air and its vibratile boundaries, are excited more strongly by several speakers operating in phase and they therefore become more audible, because of the greater cone-to-air coupling efficiency of many in-phase cones. The direction of the radiated sound, too, has been randomized to a great extent, and the system sounds impressive at medium and high levels. The quality of the pianissimos, however, will depend upon the sensitivities of the individual speakers.

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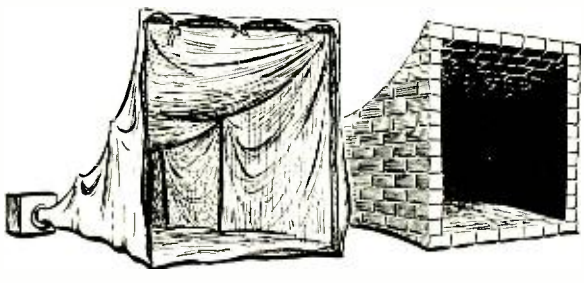
Although any of the constantly expanding mathematical curves may be employed as a basis for horn design, it appears that the exponential function serves the purpose best in the low frequency region of the spectrum.

An acoustical horn has a very definite set of relationships among its throat and mouth areas, its flare rate and characteristic, and its length — not to mention certain restrictions governing its cross-sectional shape. Unless these design relationships are maintained in its construction, the horn will exhibit colorations and acoustical anomalies more objectionable than almost any other type of speaker enclosure is apt to produce. The "ideal" acoustical horn for the reproduction of the full range of musical sounds is an exponentially expanding straight duct, of a length dependent upon its throat area and a mouth area of not less than 400 square feet — over 21 feet on each side of a square mouth! Such a horn will reproduce a 16-cycle sine wave with good conversion efficiency, absence of any inherent colorations if the material of construction is absolutely rigid and acoustically nonabsorbent, and will exhibit no reactances of its own for any frequencies of the audible spectrum higher than 16 cps.

The popular abbreviated horn, therefore, is a horn*like* instrument. When its abbreviation is extreme, its sounds come out "trombonish" in quality, and have clearly audible sharp reactance peaks and troughs, especially in the low frequency portion of the spectrum. Admittedly, this applies only to the shortest of the short bass-reinforcing horns and even here it is partially compensated for in practice, since such "horns" usually are part of front-and-rear radiating systems, and the front radiation is usually somewhat improved by this mounting. Although the sound from such modifications of the horn principle may be glamorous and impressive, there is a strong flavor of artificiality in it, and many tonal subtleties are completely mired down.

The aforesaid applies chiefly to the low-frequency performance of modified horns of intricately folded construction and inadequate mouth area. Before going on to examine the situation in the mid- and high-frequency regions of the spectrum, one myth more must be dissected: that "the corner of the room acts as an extension of the horn mouth." This is (nearly) true in only one special case: namely, if we place one horn-loaded loudspeaker, or a group of several direct-radiating cones, whose effective radiating areas total about *28 square feet*, approximately 50 inches along the normal axis of the corner, we will have converted our listening room into an exponential horn of about 30 cps cut-off frequency. To be sure, the corner of a room nearly always will augment bass and increase



loudness by limiting sound radiation to the solid angle equivalent to one-eighth sphere, but this does not make a true acoustical horn out of a room corner; the reinforcement is haphazard, as often bad as good.

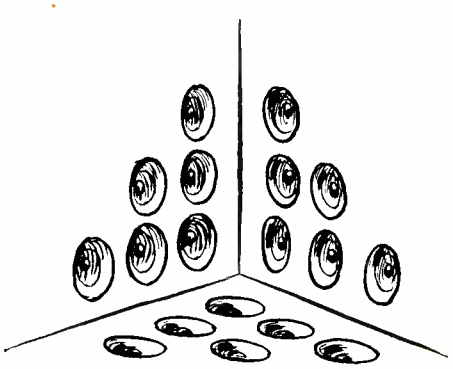
The exponential, the hyperbolic, and other shapes of horn have important application to the reproduction of the mid-range and the high-frequency portion of the spectrum. Because of the much higher cut-off frequency here, the horn can be straight — not folded — and have its full value of required mouth area without being impractically large. Assuming the perfection of its sound cell design, and quality of its driver, only two factors remain to qualify its performance: 1) its directionality — which can be successfully overcome for home listening by acoustical lenses or diffractors, and 2) the acoustical stiffness of its construction. This latter requirement for really good reproduction has been ignored by many manufacturers on the theory that so little energy is expended in the mid-range spectrum that almost any practical material should contain and propagate the wave envelope successfully. Nothing could be more wrong. To a musically trained ear, the differences in the sound of identically designed horns driven by identical drivers but made of dissimilar materials is immediately and strikingly apparent. If the material out of which the horn body is cast or fabricated can be made to vibrate, it will impart a distinct coloration of its own to the sound: if it is rigid and has the property of high internal damping as well — glass is rigid but shows low internal damping, ceramic is rigid but shows very high internal damping — it will impart no coloration to the sound of the horn. Also, the quality of all the small metal or phenolic drivers that I have listened to has seemed edgy or brittle: my personal preference being the six- or eight-inch paper cone driver loaded by a ceramic or cast cement horn. Compression loaded horn tweeters, which are useful and even necessary in high-level industrial systems, are usually "steely" and not so svelte as high quality cones or electrostatics for listening in relatively small rooms.

To summarize the horn situation, then, the ideal, pure horn is the perfect reproducer — a statement I make confidently, since it cannot be disproved until someone builds such a horn. All horns designed in compromise with this ideal have individual tone character or coloration, to a degree probably in keeping with the musical sensitivities of their design engineers. The over-all general character of good horn reproduction is one of authority: a pungent, incisive tone that may be exactly right for the brass winds and cymbals, slightly too forward for the strings and wood winds, and almost never exactly right for bass drums and pipe organs. The presence-effect of good horns is always striking, and this makes them particularly effective in the reproduction of both singing and speaking voices.

A third general classification of loudspeaker enclosure systems comprises the various box types. Actually, these can be separated into three categories in themselves: 1) sealed off "infinite baffles" which absorb the back radiation of the speaker in an air volume so large that it contributes little or nothing to the stiffness of the loudspeaker cone suspension, 2) smaller "infinite baffle" enclosures which are rear vented through a wide-band acoustical muffler system intended to absorb rear cone radiation while affording high air compliance, and 3) tuned and untuned phase inverters or modified Helmholtz resonators. The first two categories, at their best, sound like true "infinite baffles" in that they contribute nothing of their own timbre or coloration to the program material. Boxes of the third category do impart a definite tone character of their own to what is being reproduced. It is this very property of the Helmholtz resonators that has earned them variously the reputation of being both the worst and the best systems in common use. To the author's way of thinking, the fact that such a violent controversy exists is the highest recommendation for considering the phase inverter very seriously, since it means that a very wide variety of performance results can be achieved by experimentation with this basic design.

Guided by knowledge and experience, it is possible for the builder to construct phase inverter enclosures with almost any desired output response, with precisely the right speaker installed.

Almost any variation of the Helmholtz resonator design, within the broad compass of its theoretical requirements, contributes some change to the character of the reproduction, and it is this property of the phase inverter that makes it a first cousin to the string quintet and the human voice, and a close relative to the organ pipe, the wood winds, and the brass winds; since, although it is not perhaps generally recognized, resonances developed in the mouth, throat, and chest cavities of the wood wind and brass wind players contribute greatly to the tones of their instruments. Further more, any auditorium or listening room shows its own resonances. Any of these can be, to some extent, imitated by phase inverter enclosures, and therefore it is a poorly thought out opinion that condemns phase inverters on the basis of the fact that they introduce "artificial" resonance in the recorded program. As a matter of fact, a well-designed and damped phase inverter is much smoother, and lends itself to the satisfactory reproduction of a wider range of tone colors and combinations than many a "stripped down" horn. And its own coloration very often adds a lifelike musical quality missing in infinite baffles or truncated horns. Call it distortion if you will: it is distortion purposefully calculated to compensate for the shortcomings of living rooms, point-source reproduction, and ears.



DRAWINGS BY J. GORDON HOLT

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Continued on page 159

ASHLEY MONTAGU

LIVING WITH MUSIC

Ashley Montagu, the distinguished anthropologist who followed his best seller, **The Natural Superiority of Women** *with* **The Direction of Human Development** *and (last month) with* **The Biosocial Nature of Man** *(Grove Press, New York), reveals in his contribution to this series that he is not an authority on science and society only. A less publicized role is that of composer. If you want to know who really wrote Purcell — and is still writing him — read on.*

I SUPPOSE my first adventure in home music listening began when I was about three years old (which would make it circa 1908). At that time a number of Russian friends of my mother (who was Russian) appeared at various intervals at our house in London. Many of them played the balalaika, and my memory of those days is laden with nostalgic recollections of vigorous singing to the accompaniment of that instrument in an atmosphere redolent with the bouquet of Macedonian tobacco produced from innumerable "papyrassi" — cigarettes. To this day I have only to detect the faint whiff of a Russian cigarette, and I will determinedly walk behind the smoker, breathing in the sweet odor as long as I am able. I am not myself a cigarette smoker, and this fondness for the fragrance of Russian cigarettes may be construed as slightly subversive. I can't help it. I deplore Communism but I like the odor of Russian tobacco! But what I like even better is Russian music. I suppose this, too, could be regarded as very bad. In extenuation I can plead that most of the Russian music I enjoy — almost anything Gregorian, Borodin, Tchaikovsky, Rimsky-Korsakov, Stravinsky — is pre-Communist, though I must confess to a sinful admiration of Prokofiev and Shostakovich too.

My mother used to sing Russian folk songs. I remember the melodies of them all, and the words of some. Down through the years they have all been a source of great pleasure to me, as well as to my family, who would often encourage me to sing them to my atrocious piano accompaniment. Home music listening for my family has been in great part that of a captive audience forced to listen to my singing and strumming on the piano. This is largely a consequence of my listening to music in other people's homes when I was a boy.

In my early teens I had the good fortune to have as a friend an accomplished young violinst. He seemed to take the whole world of music for his range. His sister played the piano delightfully, and several times a week they would play together, as I listened enchanted. I think these friends and the Promenade Concerts of Sir Henry Wood provided my basic introduction to the world's great music. But it would be doing less than justice to the hand-cranked gramophone if I failed to acknowledge my debt to it, for on that remarkable instrument I heard the memorable voices of such singers as Alma Gluck, Tetrazzini, and Caruso. It also was on records that I first heard Heifetz, Elman, Zimbalist, Kreisler, Piatigorsky, and Segovia. And it is on records that I have since mainly relied for my adventures in home music listening.

The music of which I am passionately fond, that of Purcell, Byrd, and Arne, I first heard in tantalizing snatches on records. It seems to me that these seventeenth- and eighteenth-century English musicians are still altogether too little appreciated. Having first heard them in my middle teens in the rooms of a fellow student, I sought at once more of the music of these fascinating composers, but without much success. Even in England Purcell, Byrd, and Arne are not frequently played, and to this day not one of them is anywhere nearly completely available on records. Since there was not enough Purcell, Byrd, and Arne to go round, I decided to write Purcell, Byrd, and Arne myself. In a matter of two days I wrote four songs, complete with words, which I have ever since been passing off as the work of these composers. When the auditor is fully convinced that the songs are by one or other of these musicians, I then grandly announce their true ownership, and am never so delighted as when I am disbelieved! I have been repeatedly urged to publish them, but in the thirty years which have elapsed since I wrote them, I have somehow failed to muster up the necessary energy to do so. When, some sixteen years or so ago, Leonard Bernstein arrived in Philadephia to study at the Curtis Institute, he came to our house and had dinner with us. I showed him one of the songs, about which he was so genuinely warm and kind that, even though he was a youth at the time, I was enormously pleased by his judgment. And, of course, I have been enormously pleased by his spectacular success since.

One of the most fetching *Continued on page 163*

The late Edwin Howard Armstrong.

Adventurers in Sound

The Major

by Lawrence Lessing

This brief appreciation of one of America's greatest inventors has been condensed by the author from his newly completed biography, Man of High Fidelity — Edwin Howard Armstrong, *which is scheduled for publication this month by J. B. Lippincott Company, Philadelphia.*

ONE DAY in June 1934, a new type of radio wave went out from RCA's experimental station at the top of the Empire State Building in New York to be picked up by a special receiver in a beach house at Westhampton Beach, Long Island. This was the first historic field test of wide-band frequency modulation broadcasting, or FM for short. Beside the transmitter in New York stood the inventor of the new system, a big, bald, soft-spoken man in his shirt sleeves, widely and affectionately known in radio engineering circles as Major Armstrong, the inventor of some of the most basic circuits in all radio.

As the first crystal-clear tones of the new radio system were received on that morning twenty-two years ago, the operator, George Burghard, an old friend and associate of the inventor and a veteran radio amateur in his own right, felt himself part of a historic event. Into the logbook of that date he inscribed the words: "An era as new and distinct in the radio art as that of regeneration [the first of Armstrong's radio-circuit inventions in 1912] is now upon us." The words were prophetic, for this new system of almost static-free, high fidelity FM broadcasting was destined over the next two decades to set loose a revolution in communications and the auditory arts that is not yet fully realized and not yet ended.

The date of 1934 may occasion some surprise. It was not until 1940 that people generally began to hear much about FM, and, in part due to the hiatus of World War II, not until 1947 that any considerable number of FM stations and FM receivers were available for listening. Behind that long interval between date of invention and date of general use lies the record of one of the most tumultuous of recent adventures in sound and the story of one of the great and tragic personalities of our time.

Edwin Howard Armstrong was born in 1890 in a brownstone house on West 29th Street in New York City, the first child of Emily and John Armstrong, for many years United States representative in charge of the American branch of the Oxford University Press. The family was large, religious, and academically bent, many of its members, including Howard's mother before her marriage, having served as school teachers and principals in the New York public school system. In 1902 the Armstrongs moved up the Hudson River to a big gabled house overlooking the river at 1032 Warburton Avenue, Yonkers, mainly to get Howard out into the healthful suburbs to recover from a childhood attack of St. Vitus Dance. It was in an attic room of this famous house, only ten years later, that Howard Armstrong was to make one of the decisive inventions of modern times.

As a boy he had read and found his imagination fired by a book of inventions, given to him by his father on returning from a business trip to England. Around him were such famous models as Thomas Edison, the Wright brothers, who were just then making man's first flights in a heavier-than-air-machine, and the great Italian experimenter Guglielmo Marconi, who only a few years before had discovered how to make wireless waves carry messages over the earth. At the age of fourteen the young Armstrong decided that he too would become an inventor — and, for some reason, which he could not later recollect, he chose the wireless field.

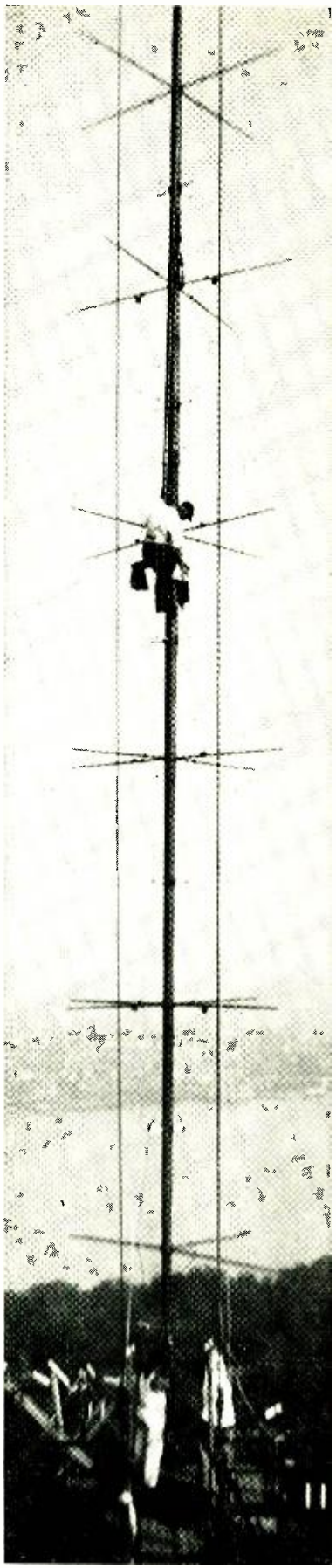
The attic room in Yonkers soon was filled, in the best tradition of American invention, with homemade wireless apparatus and the questing, crackling sound of the telegraph key. Dozens of boys in that period were gripped by the wireless "bug," but young Armstrong was pressing to explore the unknown. All through his years at Yonkers High School, where, incidentally, he became captain of the tennis team, he was seeking to go beyond the unreliable spark-gap transmitters and weak magnetic or crystal receivers of that day, capable only of transmitting Morse code at a staccato whisper over any distances. In the fall of 1909 he began to commute (on an Indian motorcycle given him by his father as a graduation gift) to the Columbia University School of Electrical Engineering, where he plunged in earnest into wireless studies and came under the influence of a series of great teachers, including the noted Serbian inventor and scientist Michael Pupin.

While still a junior at Columbia, Armstrong made the

first of his inventions radically advancing the science of electronics. In 1912, while studying the three-element vacuum tube — invented six years before by Lee De Forest, but little used because no one could explain its action — Armstrong conceived the circuit that was to release the power of electronics upon the world. By continuously feeding back part of the tube's output current in a tuned circuit to its input current, he achieved a thousandfold amplification of the incoming signal, the first such amplification achieved in wireless. When he pressed amplification beyond this point, the tube suddenly began to oscillate or send out radio waves of its own, becoming a transmitter rather than a receiver of radio signals. This was the regenerative or feedback circuit, on which Armstrong was issued a historic patent in October 1914. It provided the instrument which is still the basis of all radio transmitters as well as the basic forerunner of all radio-frequency amplifiers.

Four years later in 1918, while serving in the Army Signal Corps in Paris in World War I, Major Armstrong invented the superheterodyne circuit, which allowed many thousandfold amplification of weak shortwave signals and became the basis of nearly all modern radio and radar receivers, even down to the present. And four years later, in 1922, he invented the superregenerative circuit, the simplest and most powerful amplifier so far conceived, but limited in use. Following the war, Armstrong, already prematurely bald at thirty, was easily the most brilliant figure in the rising world of radio. He returned to Columbia University, where he had been a prewar instructor and research assistant at a salary of $600 a year, to begin a lifetime association, eventually taking over Pupin's laboratories in the basement of Philosophy Hall and continuing there the basic researches that were to pace radio development for over a quarter of a century.

And all at once, with the frenzied boom of radio broadcasting in the early Twenties, the quiet young associate professor of electrical engineering at Columbia University was a millionaire. Armstrong had tried unsuccessfully to sell his regenerative circuit before the war for $50,000. He could find no takers. After the war, however, he concluded a series of sales of his first three inventions which altogether, in cash and stock in the newly organized Radio Corporation of America, netted him close to ten million. He was suddenly famous, interviewed by the press, the subject of excited magazine articles. However, except for some kicking up of his heels in the spirit of the Twenties and of his sudden good fortune, Armstrong remained the sober researcher, more interested in listening to a tuning fork than to the deafening blare of radio broadcasting. He made a short trip to Europe in 1922, delivered a scientific paper before the Paris savants whose government had decorated him for his wartime invention of the superheterodyne, returned to the States with a long, lean, Hispano-Suiza motor car, and courted and married Miss Marion McInnes, the pretty secretary of RCA's President David Sarnoff. Still in his early thirties, he seemed to bestride the new world of electronics.



High above the Palisades on the W2XMN 400-foot tower, Major Armstrong, from a bosun's chair, adjusts a turnstile-antenna. Beyond him is seen Manhattan.

Yet bad luck and malicious detraction dogged the progress of nearly all his inventions, long after they seemed securely established. In 1924, ten years after Armstrong had secured his patent on regeneration, De Forest and A.T. & T., which by then owned all the De Forest triode patents, began a court attack on his controlling invention which became a classic of patent litigation. The case went through ten years, eight courts, cost the defendant no less than a million dollars, and was twice brought up to the Supreme Court, where it was finally and irrevocably lost for Armstrong in 1934. The Institute of Radio Engineers promptly refused to accept the court decision and in a historic action reaffirmed Armstrong as the true inventor of radio regeneration. Later other top engineering and scientific bodies awarded him their highest honors for this and subsequent inventions, and in 1949 he was elected a fellow of England's Royal Society in recognition of his basic contributions to electronics, beginning with regeneration. But Armstrong was to be attacked in commercial circles as that "discredited inventor," and his

brilliant career suffered a wounding blow from which he never fully recovered.

Armstrong launched into the long, hard development of FM as much to prove that he was indeed an inventor as to prove anything else. There were, to be sure, other impelling factors. Static had been a basic, nagging problem in wireless communications from the beginning, and it had been the first problem on which Armstrong began to work with Pupin after he graduated from Columbia. He had reached then no fruitful conclusion, but he could never drop such problems. Moreover, with the true engineer's discontent with things as they are and a pair of remarkably sensitive ears, he had become more and more dissatisfied with "a radio that sounded like a radio." Nearly all his intensive work on FM, however, was done in the years when he was losing title to his first invention before the Supreme Court. From 1928 through 1933 his Columbia laboratories were going every day in the week, often far into the night, and on all holidays except Christmas. When the Supreme Court handed down its final decision against him in 1934, he had in his pocket four patents issued simultaneously to him on the day after Christmas 1933, covering the basic FM system.

The key to that system, as nearly everyone now knows, was the use of a radio wave never before successfully employed in radio. In FM the carrier wave's frequency is varied or modulated over a wide band of frequencies to carry the sound pattern, instead of modulating its amplitude or power, as in the older AM radio. Since most static is an amplitude-varying phenomenon, this provided a wave not easy for static to break into. To receive the new wave, Armstrong devised a special receiver, based on his superheterodyne, which rejected all amplitude variations (static) and then converted the pure FM signal to amplitude modulation for the loudspeaker. Armstrong's feat was to take a form of modulation which up to then had been pronounced unusable for carrying intelligence, and, by devising precise apparatus and conceiving the idea of transmitting over a wide band of frequencies, convert it into an instrument of great beauty and utility. Not only did his new system eliminate most static, operating quietly through thunderstorms, a thing unheard of, but it also transmitted the full frequency range of sound imposed on it with a fidelity, clarity, and lack of distortion unknown in AM broadcasting.

The FM system, however, was a revolutionary one, requiring entirely new transmitters and special receivers. Operating in the very short waves, it made possible many more radio stations and networks than the old AM system. By employing high-powered mountaintop stations and FM relay, developed early, FM required no telephone lines for network operations. Eventually it looked to the overthrow of the large investment and tight network pattern in AM radio. Almost from the start, in quietly demonstrating his new system to the radio industry, Armstrong saw that FM was not going to be as avidly taken up as his earlier inventions. There was nothing strange about this in view of the economics of radio manufacturing and broadcasting. Wherever he went in the industry in these early years, he found talk that FM would not work, that there was no need for a second aural broadcasting system, that the public was not really interested in high fidelity. The public, it was said, had a "tin ear."

This last canard, which persisted even into the 1950s, never failed to arouse Armstrong's ire. Always a vigorous writer of letters-to-the-editor, the Major as late as 1951 was writing a typical letter to one hapless editor who had printed an article which stated that the public "actually preferred low-fidelity radios."

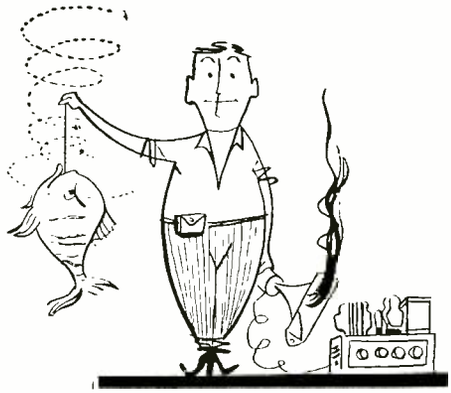
"What he says, in effect," wrote the Major, "is that the renditions of Stokowski, for example, as heard in the concert hall are, in some mysterious way, improved by bringing them to the ear of the listener through the imperfections of a radio set that leaves out half the notes the musicians play, and that this 'low fidelity' is really what the public wants. Carrying this to its logical conclusion, it follows that our concert halls are not properly set up. Acoustic filters should be introduced between the orchestra and the audience to perform the same function that the low-fidelity radio set performs, so that there will be screened off from the audience that part of the rendition which 'shouldn't be there.' How did this folklore 'that the public disliked natural reproduction' come into being? It is one of the most amusing jokes on the 'engineering' profession in decades."

Unable to interest the big radio industry in FM in 1934, Armstrong set out to build his own full-scale FM station high atop the Palisades overlooking the Hudson River at Alpine, New Jersey, so that FM might be heard. Four years later, after many vicissitudes and an expenditure of close to $300,000, the great 400-foot steel antenna tower of pioneer FM Station W2XMN went on the air, blowing sky high the gossip that FM would not work. With the call letters W2XMN, on a full 50 kilowatts of power in 1939, a great new pioneering signal in radio communications went out on the airwaves.

The historic significance of Station W2XMN has never been adequately recognized. The Major lavished on it all the care and attention to detail of which he was prodigiously capable. He went to great lengths to make it a new standard in sound broadcasting. Aside from developing the antennae and tubes needed to operate in that new region of the spectrum, he tested dozens of microphones to find and adapt the one most capable of transmitting the full tonal range. He sought out the best professional record-playing apparatus. He studied loudspeakers, enclosures and acoustics, and had a speaker enclosure built to his specifications, tall and slim as a grandfather's clock. The quality of these components was critical in demonstrating the high fidelity sound that FM was capable of transmitting. Some of these components had been around for years, played with and advanced by engineers and a few amateur enthusiasts, but almost unknown to the public. The components were not only expensive but quite useless in association with an AM radio system and popular recordings in which all the overtones of sound above 5,000 or 8,000 cycles were cut off. Historically, FM provided the missing link to bind all this advanced sound apparatus together. In the full-throated 15,000 cycles of the W2XMN transmissions that, in a small *Continued on page 166*

ULTRASOUND

by JOHN J. STERN



ULTRASOUND is the first cousin to sound, the medium of audiophiles, who may be interested in learning something about the immediate family of their favorite pet. Ultrasound has no musical properties because, as the name implies, the range of its frequencies lies beyond the limits of hearing of the human ear. It embraces frequencies from 15,000 up to 1,000,000 cps. No realistic hi-fi fan will claim these frequencies as his own. Nor will he even feel desirous toward them, when he has read a little further. Indeed, he may find himself edging away from his own supertweeter, if he is inclined to hypochrondria.

The superfrequencies are produced either by magnetostriction or piezo-electricity — two physical phenomena which employ principles quite different from those used in loudspeakers.

Magnetostriction relies for its effect on the fact that, if a rod or a tube of ferromagnetic metal (nickel, monel metal, etc.) is exposed to a magnetic field, it changes its length. This phenomenon is reversible. If the magnetic fields alternate, the rod contracts and expands with the frequency of the alternation. A maximum vibration is obtained when the frequency of the field is in resonance with the natural period of the rod. The end of the rod then acts as a piston and sound waves or ultrasound waves are emitted from it.

Higher frequencies than those obtained by magnetostriction can be generated with a piezo-electric crystal. This method utilizes the well-known phenomenon, used in the construction of crystal cartridges and microphones, that the crystals of certain substances develop electric charges on their surface when they are subjected to mechanical strain. The reciprocal piezo-electric effect causes mechanical strain, and hence dimensional distortion, when electrical charges are applied to the surface of a crystal. In crystal cartridges the crystal employed is that of Rochelle salt. In ultrasound generators it is usually a quartz crystal. If such a crystal is exposed to alternating electric fields, the result is mechanical vibration which has the frequency of the field applied. Magnetostriction is capable of enormous power output at frequencies from 10,000 to 50,000 cps. Quartz is more effective at higher frequencies, up to 1,000,000 cps.

In biophysical application the quartz crystal or the end of the magnetic rod is immersed in oil. Substances to be exposed to ultrasound are placed in thin-bottomed containers, and these are then suspended in the oil.

The result of the exposure of matter to ultrasound is a rapid acceleration of particles, up to 100,000 g (g being the force of gravity). Viruses and bacteria can be killed by ultrasound, protozoa can be torn apart, even small animals like tadpoles, frogs, and fish are paralyzed or killed if they are exposed to certain types of ultrasound. While ultrasonic vibrations can produce heat in living matter, the usual deleterious effect on tissue is caused by cavitation, the formation of microscopical hollows or cavities in fluid.

Like many other potentially destructive physical forces, ultrasound can be used in proper dosage for physico-medical treatment of certain diseases. It has been shown to be effective in neuralgia, sprains, some types of arthritis and sciatica. If the power is increased, ultrasound becomes dangerous, like chemicals which are medicine in small amounts and poison in bigger ones. Ultrasound of 800,000 cps at 20 watts power destroys bone tissue. Fifteen to 20,000 cps at 50 watts per cm^2, focused with polysterene lenses and conducted by salt water, can destroy brain tissue. It is thought that a refinement of this method may become useful in the treatment of brain tumors.

However, uncontrolled ultrasound has been observed to have undesirable effects on the human body. A case has been published of a young woman, a rapid and accurate mathematician, who was unable to solve simple arithmetical problems after being exposed to a 16,000 cps ultrasonic source for an hour. A chemist was reported to have lost his sense of balance so that he could not ride his bicycle after working with a 500,000 cps piezo-electric source.

I hasten to point out that high energy is required to make ultrasound biologically effective. High fidelity enthusiasts can feel perfectly safe, even if they play with ultrasonic frequencies, since a tweeter emits only a fraction of the energy necessary to do damage, and most of this is lost in air conduction. But, faced by the clamor of some hi-fi addicts for higher frequencies and more powerful amplifiers, I sometimes wonder when ultrasound damage will enter the ken of medicine as an occupational disease. I know a hi-fi bug with a 3,000-30,000-cps supertweeter and a 50-watt power amplifier who does seem to have lost, figuratively speaking, his sense of balance. His wife thinks it is mostly the bank balance which is affected, but I am waiting for better weather to take him out on a bike and see whether he can ride it straight.

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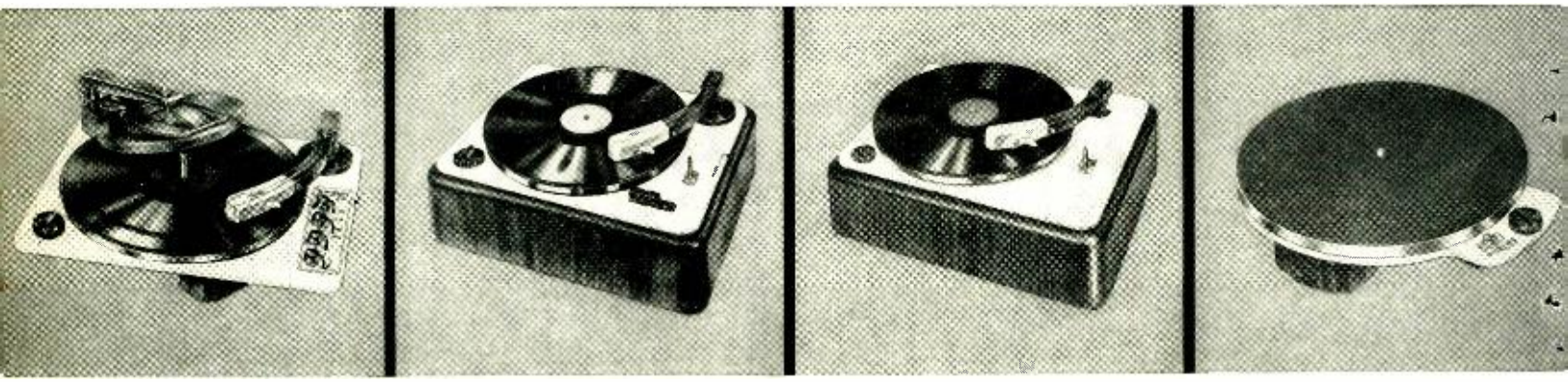

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by Roland Gelatt

music makers

THE PORTRAIT of Béla Bartók shown on this month's cover has had a strange history in the forty-odd years it has been in this country. We first learned of its existence a year ago July from the violinist Joseph Szigeti, who told us of a virtually unknown painting of Béla Bartók as a young man which was in the possession of a San Francisco doctor, Leon Kolb. Alfred Frankenstein subsequently visited Dr. Kolb, saw the portrait, and learned that it had been painted by Robert Bereny in Hungary in 1913 and had been sent across the Atlantic two years later to be exhibited in the art show of the Panama-Pacific Exposition in San Francisco. It had been hung with about twenty other paintings by Bereny in the International Section, which was a kind of catchall division for countries whose artistic representation was too small for separate exhibits.

In 1915 Bartók was thirty-four, ridiculed in his own country and quite unknown here. Yet the painting was listed in the Panama-Pacific catalogue as "Portrait of the Famous Composer, Béla Bartók." The pictures comprising the International Section were all personally selected by J. Nilsen Laurvik, who later served as director of the San Francisco Art Association and still later settled in New York, where he died in 1953. His estate was put up for auction in San Francisco two years ago, at which time the Bartók portrait was purchased by Dr. Kolb. Laurvik had acquired the painting in 1915, at the close of the Panama-Pacific Exposition, and it seems to have remained in storage — along with other possessions of his — for almost forty years. Its existence had been completely forgotten. This is undoubtedly the first time the portrait has been reproduced. Our thanks go to Joseph Szigeti for drawing it to our attention and to Leon Kolb for allowing us to photograph it.

What still eludes us is any precise information about the man who painted the portrait, Robert Bereny. The standard art reference books do not mention him. If there is an authority on Hungarian art history among HIGH FIDELITY's readers, we would like to hear from him.

AS Alfred Frankenstein points out in his discography, Bartók's great posthumous popularity is owing in large measure to the LP record and high-fidelity reproduction. Without doubt this composer's brilliant and exotic orchestral scoring makes a wonderfully impressive effect on modern audio equipment. I find it sad, though, that some distinctly low-fidelity Bartók recordings are no longer available: the ones he made himself. Only two LPs of Bartók's own piano playing remain in the catalogue. This is better than nothing, but surely *everything* that Bartók recorded should be available — no matter how dated the sound. The 1936 edition of *The Gramophone Shop Encyclopedia* lists eight now-forgotten records on which Bartók plays, both solo and as accompanist to Joseph Szigeti and two Hungarian sopranos. They ought all to be revived on LP — as should his circa-1940 recordings for Columbia.

ANTIQUATED RECORDINGS such as those made by Bartók are not exactly fast-moving items in today's market (where the newest version of a work is almost always the best seller, regardless of interpretative values), and record companies are understandably loath to fill their catalogues and burden their dealers with disks that find comparatively few buyers in the course of a year. But there is a certain demand for non-hi-fi recordings of historic significance. RCA Victor may have found the way to make them readily available and commercially feasible at the same time.

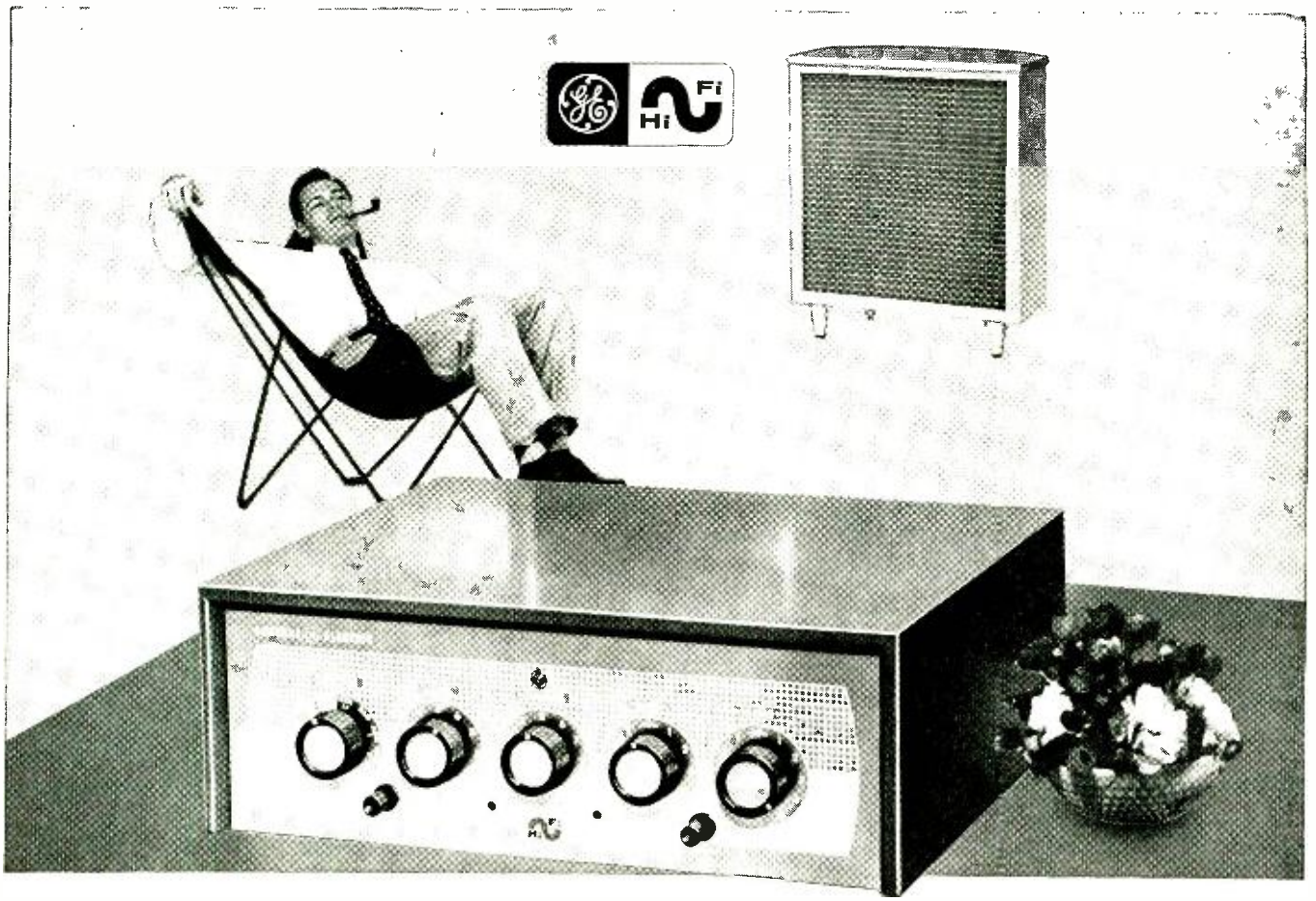
Unorthodoxy by Ferrante and Teicher.

This month Victor is introducing a "Vault Treasures" label, on which deleted Red Seal recordings are to be revived. There is nothing new in a series of reissues, of course. The novel twist in this case has to do with the method of supply. These Vault Treasures records will not be stocked by dealers. Instead the dealer merely takes an order for them (and accepts the customer's money); the records themselves are sent directly to the buyer from RCA's nearest warehouse. Average time for delivery, according to RCA, will be three days. This plan frees the dealers' shelves for more easily salable material and at the same time assures customers of receiving factory-fresh pressings.

The first Vault Treasures catalogue contains fifty-four records, all drawn from fairly recent deletions in the LCT and LM series. Anyone who missed out on the Lotte Lehmann *Rosenkavalier* or *Walküre* recordings need not despair; they are back in Victor's catalogue. So are Fritz Kreisler's Mendelssohn Concerto, the Rubinstein-Beecham Beethoven No. 4, Horowitz's *Pictures At an Exhibition*, and Maggie Teyte's collection of French songs. Additions to the series will be made twice yearly. Provided that Victor has masters in playable condition, the voice of the customer will be heeded when new titles are chosen. Send reissue requests to Vault Treasures, RCA Victor Records, 155 East 24th Street, New York 10, N. Y.

ONE OF THE chief attractions of G. A. Briggs's second Carnegie Hall demonstration is sure to be the piano playing, live and recorded, of Arthur Ferrante and Louis Teicher. These duo-pianists have a zany, hi-finatical approach to pop music that somehow manages to be both audacious and tasteful. Their particular gambit in

Continued on page 83



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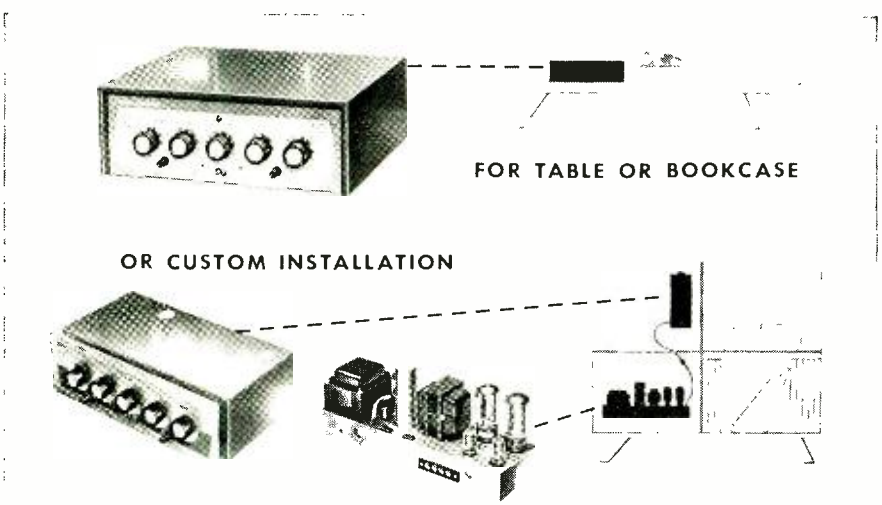

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GENERAL ELECTRIC

Octogenarian Walter is articulate . . .

the current search for new and exciting sounds is to play the piano in an unorthodox way and then to compound the unorthodoxy with electronic tricks. "The modern piano," according to Ferrante, "is not only a collection of eighty-eight notes produced by hammers on strings. It is also a complex resonating mass of wood and metal which can be stimulated in various ways. The strings can be plucked, tapped, or strummed. The sounding board can be made to respond like a sensitive drum. If one wants to exploit all the colors of which the instrument is capable, one must do more than just play on the keys."

Messrs. F & T do a good deal of plucking, tapping, and strumming. They also transform their pianos by muting certain notes with rubber wedges and jangling others with metal bars, so that even music played on the keys sounds weirdly unconventional. To make their recordings as sound-filled as possible, they play duets with themselves by donning earphones and superimposing fresh musical figurations on an already note-jammed magnetic tape. Then the engineers add some electronic effects: tape played backwards, pitch alterations, and the like. All of these shenanigans are scrupulously planned in advance and notated on paper. In the studio Ferrante and Teicher are soberly professional; it is hard and exacting work to bring off this kind of musical acrobatics without mishap. It is also, one suspects, a lot of fun.

Westminster has already released its first twelve-inch gimmick record by Ferrante and Teicher, entitled *Soundproof*. A second, which has been recorded in stereo and is even more new-soundish, will be issued later this year. And just to prove that Ferrante and Teicher really are good boys, well brought up and educated (at the Juilliard School of Music), Westminster also has forthcoming recordings by them of the Rachmaninoff Suites and the Debussy-Ravel four-hand literature. No rubber wedges or metal bars in these.

CONTRARY to the once widely held impression that musicians are unlettered, narrow-visioned, and tongue-tied, I have found the great majority of first-rank performers to be extraordinarily well informed and highly articulate. This fall the record industry seems suddenly to have discovered that musicians can talk as well as make music. RCA Victor's *Showcase in Sound*, a Red Seal "sampler" record, embodies spoken introductory remarks by ten artists — among them Beecham, Horowitz, Monteux, and Rubinstein. Columbia is making available to its dealers a twelve-inch LP entitled *Bruno Walter in Conversation with Arnold Michaelis*, which will be given away to favored customers. Doubtless other companies will follow along.

The Bruno Walter recorded interview, in celebration of his eightieth birthday on September 15, is a revealing and agreeable bouquet of reminiscence and opinion. Although it sounds an impromptu, unrehearsed note, Dr. Walter responds expansively to the questions put to him and speaks with a fine command of English. The remembrances of things past — his thrill as a schoolboy watching the trains bound for Vienna, the impressions made upon him by Mahler — are especially evocative. His opinions on music are valuable too; but here, I believe, the conversations might have profited from an interviewer less retiring than Mr. Michaelis, who seems a bit too deferential, too disinclined to pursue a dialectical approach to Dr. Walter's musical views. I should not like to suggest that venerable musicians be required to submit to vigorous questioning of the *Meet the Press* variety, but something tending in that direction might make very good listening. In sum, however, this Bruno Walter interview is instructive and entertaining. And I was delighted to note that Columbia did not delete his endorsement of recordings by Caruso, Ferrier, and Toscanini.

On the RCA Victor *Showcase*, Pierre Monteux does not extol the recordings made for the opposition by Claudia Muzio or Bruno Walter, but he does tell us about playing in the Opéra-Comique orchestra for an 1894 production of *Manon* when Massenet was in attendance, and again the link with the past has its own peculiar excitement. Otherwise the short verbal introductions are not memorable. Sir Thomas Beecham tells an unamusing anecdote about King George V and his reason for preferring *La Bohème* to other operas, Rubinstein says nothing in particular about the Grieg, Liszt, and Rachmaninoff concertos, and Reiner confines himself to praising the acoustics of Orchestra Hall and the skill of RCA's engineers. But they can all be fascinating talkers, and perhaps RCA will let us hear them some day at greater length.

The most original introduction was one by Vladimir Horowitz that did *not* find its way onto the *Showcase*, though dubbings of it were sent to a few Victor distributors. In this irreverent preamble Horowitz begins by telling the customer that if the sound is unpleasing he should blame Jack Pfeiffer and the engineers, if the music by Scriabin sounds faded he should blame the composer, if the performance is unconvincing he should blame the pianist. "But please," he concludes in his rich Russian accent, "please buy the record, because we all are in great need of money." This gem, I fear, like the explosive rehearsal tapings of Mr. Horowitz's father-in-law, will soon become one of those bootlegged items that everybody who knows anybody possesses — and plays for you on the slightest encouragement.

ALEXANDER BENDER

. . . Pianist Horowitz approves of money.

OPERA . . . NEW AND OLD

CARL ORFF: "DIE KLUGE"
"THE STORY OF THE KING AND THE WISE WOMAN"

1st complete recording. Everybody will talk about it . . . Primitive, sophisticated. Sentimental, seductive. Hypnotic musically, sensationally hi-fi . . . Recorded in London under the personal supervision of the composer.

Cast: Elisabeth Schwarzkopf, Marcel Cordes, Gottlob Frick, Georg Wieter, Rudolf Christ, Benno Kusche, Paul Kuen, Hermann Prey, Gustav Neidlinger.

Conductor: Wolfgang Sawallisch. Philharmonia Orchestra.

The Wise Woman is the peasant girl who becomes a queen. She loses the throne because she is too clever; recaptures the King the same way. At the end she says: "*Klugsein und lieben kann kein Mensch auf dieser Welt.*" . . . Did she mean it? Listen and learn.

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(Illus. booklet-libretto: German text, English translation)

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Callas, Stignani, Filippeschi, Rossi-Lemeni.

Conductor: Tullio Serafin.

With more than a little bit of Luck, you can get Ticket and Tiara and go to the **Metropolitan** on that **Great Opening Night (Oct. 29)** when **Maria Meneghini Callas makes her N. Y. debut in "Norma"** . . . if not, the Angel Opera House brings *La Divina* right into your home . . . "Callas sings the *Casta Diva* like a goddess of the moon briefly descended," (*Claudia Cassidy, Chicago Tribune*)

One 12" record **Angel 35379**

(Factory-sealed with text $4.98 Standard Pkg: *only* $3.48)

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SOLOMON IN ALL HIS GLORY

HANDEL'S "SOLOMON" (SIR THOMAS BEECHAM)

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(Illustrated booklet incl. essay by Beecham and text)

VIOLIN and CHAMBER MUSIC

OISTRAKH ENCORES

Vladimir Yampolsky at the piano.

Collection of Debussy (*Clair de Lune*), De Falla (*Jota*), Ysaye, Tchaikovsky (*Valse-Scherzo*), Suk (*Love Song*), Kodaly (*Hungarian Dances*), Wieniawski, Zarzycki.

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SCHUBERT OCTET (OISTRAKH: 1st Violin)

1st violin, David Oistrakh; 2nd, Peter Bondarenko; viola, Mikhail Terian; 'cello, Sviatoslav Knushevitzky; clarinet, Vladimir Sorokin; double bass, Joseph Gertovich; bassoon, Joseph Stidel; horn, Jacob Shapiro.

One 12" record (recorded in Russia) **Angel 35362**

QUARTETTO ITALIANO plays
Mozart: "Hunt" Quartet No. 17 in B flat, K.458
Schubert: Quartet No. 2 in C major One 12" record **Angel 35351**

Reminder: The Quartetto Italiano has also recorded Mozart's Quartets in G major, K.387, and D minor, K.421 (35063).

PIANISTS

"MOONLIGHT" AND MOZART (ITURBI)
Beethoven: "Moonlight" Sonata
Mozart: Sonatas No. 11 in A major, K.331 (with the Rondo alla Turca) and No. 12 in F major, K.332

Music-lovers have been saving their pennies and pesetas for Angel's first Iturbi recording!

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Music of Chopin, Debussy, Paderewski, Prokofiev, Rachmaninoff, Scriabin, Szymanowski.

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Reminder: Witold Malcuzynski in Chopin Recital (35171)

"If you are budgeting only one Chopin disc this season, this is it," *Milwaukee Sentinel.* "Few happier Chopin collections available on records than this," *The Gramophone*, London.

CLARA HASKIL and GEZA ANDA
Mozart: Concerto in E flat for Two Pianos, K.365
Bach: Concerto in C major for Two Pianos

Conductor: Alceo Galliera. Philharmonia.

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Note: The 1st Angel Record of Clara Haskil who makes her American debut in November with the Boston Symphony and N. Y. Philharmonic-Symphony.

FOR ORCHESTRA

CHAMPAGNE FOR ORCHESTRA (KARAJAN-PHILHARMONIA)
Music of Johann and Josef Strauss

Delicious music, glitteringly played and packaged. Play it at your next party. Put it on your Christmas "must" list. *Delirium Waltz, Gypsy Baron Overture, Artist's Life, Emperor Waltz, Pizzicato Polka, The Blue Danube.*

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BEETHOVEN "PASTORAL" SYMPHONY
André Cluytens and Berlin Philharmonic

Famous on Angel Records, conductor Cluytens makes his American debut next month with the Vienna Philharmonic.

One 12" record **Angel 35350**

FOR THE SCHUMANN CENTENARY
"Spring" Symphony No. 1, Symphony No. 4
Conductor: Paul Kletzki. Israel Philharmonic.

1st of 3 albums recorded for the centenary of the death of Schumann by a "great orchestra" (*Saturday Review*).

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Reminder: Gieseking in Schumann Piano Concerto with Karajan-Philharmonia and Kinderscenen (35321).

HERE COMES THE BAND . . .

THE CARABINIERI BAND OF ROME

Angel dedicates its 1st recording of the famous **Banda dell' Arma dei Carabinieri di Roma** to Italy's official Band — 100 musicians and Maestro Domenico Fantini — which makes its 1st American tour this October and November. 12 thrilling numbers from Parade Ground and Opera House including *La Fedelissima* (Parade March of the Carabinieri whose motto is "The Most Faithful"), *Legend of the Piave, La Marcia dei Granatieri*, marches from *I Vespri Siciliani, Aida, Ernani*, etc. . . . Record begins with *L'Inno di Mameli* (Italian National Anthem), closes with Stelle e *Strisce* (Stars and Stripes) . . . Evviva!

One 12" record **Angel 35371**

Also on Angel's Bandwagon: The Scots Guards (35271), The Scots Guards on Parade (35337), Band of La Garde Républicaine in Marches Militaires Francaises (35051) and French and American Military Marches (35260).

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Records in Review

Reviewed by PAUL AFFELDER NATHAN BRODER C. G. BURKE JOHN M. CONLY RAY ERICSON ALFRED FRANKENSTEIN JOAN GRIFFITHS ROLAND GELATT JAMES HINTON, JR. JOHN F. INDCOX HOWARD LAFAY MURRAY SCHUMACH JOHN S. WILSON

CLASSICAL

BACH: *Concerto for Two Violins and Orchestra, in D minor; Concerto for Violin and Orchestra, in E; Partita for Unaccompanied Violin, in B minor: Sarabande*

Leonid Kogan, Elisabeth Gilels, violins; Philharmonia String Orchestra, Otto Ackermann, cond.
ANGEL 35343. 12-in. $4.98 (or $3.48).

A robust yet sensitive performance of the Double Concerto. Kogan is one of the new crop of excellent violinists nurtured in the USSR; Miss Gilels, sister of the pianist Emil, is his wife. They perform together with a flexible precision, one gracefully yielding to the other at the proper time. (Miss Gilels plays first violin here.) There are moments when the tone seems in danger of becoming too rich, but it always stops short of the saccharine. This is as good a performance of the Double Concerto as may be found on LP today. The E major Concerto, in which Kogan is the soloist, is nicely performed too. The only serious criticisms I have of this recording concern the absence of any continuo instrument and the occasional tendency of the orchestra to fall slightly behind the soloists. First-class sound. N. B.

BACH: *Partitas (6) for Clavier*

Agi Jambor, piano.
CAPITOL PBR 8344. Two 12-in $7.96.

The playing of Mme. Jambor, a Hungarian pianist now teaching at the Peabody Conservatory of Music in Baltimore, is beautifully recorded in this set. This is an advantage, of course, but it is a disadvantage too, because it points up the problem of color in the performance of Bach's harpsichord works on the piano. Since this music does not range far in either direction from the center of the keyboard, the harpsichordist avoids monochrome by octave-coupling and change of registration; the pianist, however, must do so by dynamic nuance and variety of touch. Mme. Jambor occasionally succeeds, as in the Sinfonia of Partita No. 2 or the great Toccata of No. 6. More often, it seems to me, she doesn't, and the result is sometimes rather routine piano playing. It is, of course, a matter not only of color but of musical insight. In the more capricious sections, such as the Courante of No. 4, Mme. Jambor is convincing, but in improvisational movements, like the Allemande of the same Partita, she fails to persuade. N. B.

BALAKIREV: *Russia* — See Rimsky-Korsakov: *Fantasy on Russian Themes, Op. 33.*

BARBER: *Concerto for Violin and Orchestra*
†Vaughan Williams: *Concerto Accademico*

Louis Kaufman, violin; Concert Hall Symphony Orchestra, Walter Goehr (in the Barber) and Clemens Dahinden (in the Vaughan Williams), conds.
CONCERT HALL CHS 1253. 12-in. $3.98.

Nothing makes a better case for Samuel Barber than his elegant, intensely lyrical, subtly colorful violin concerto, and no one makes a better case for this work than Louis Kaufman. The Vaughan Williams on the other side is a minor affair, composed in the days when everyone was writing concertos in baroque style. It is pleasant enough, however, and serves as an interesting footnote to the history of modern music. Both recordings are first-rate. A. F.

BARBER: *Sonata for Cello and Piano* — See Hindemith: *Sonata for Cello and Piano.*

BEETHOVEN: *Concerto for Piano and Orchestra, No. 5, in E-flat ("Emperor"), Op. 73*

Robert Casadesus, piano; New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond.
COLUMBIA ML 5100. 12-in. $3.98.

The orchestral adjustments are of an order to accent force: discreet violins, strong drums, assertive trumpets, and excellent, full-textured tuttis. The horns are too mild, and the woodwinds are erratic in the matter of bold clarity. The piano is substantially accurate and maintains from beginning to end a laudable balance with the rest. The trouble is that the conductor, in the first movement particularly, is not disposed to give value to the mysterious, the celestial, the tender divagations that make the *Emperor* imperial among concertos. The manly force is admirable in Mr. Mitropoulos' crisp insistence; but with everything else slighted, it is hardly enough. The rondo, rendered rather melancholy, seems to suffer from divergent concepts, or from none. C. G. B.

BEETHOVEN: *Fidelio: The Four Over-*

tures (Leonora No. 1, Op. 138; Leonora No. 2, Op. 72a; Leonora No. 3, Op. 72a; Fidelio, Op. 72b); Coriolan Overture, Op. 62

Boston Symphony Orchestra, Charles Munch, cond.
RCA VICTOR LM 2015. 12-in. $3.98.

The *Fidelio* Overture is the fourth outstanding version in the Victor catalogue. The others here, in mellow sound and splendid orchestral playing, make a successful and undoubtedly intentional effort to confound tradition. The hot speed adopted, especially in the gasping *Coriolan*, may not be the estimable novelty desired. Admitting the strength of the dramatic impetuosity, we are pained by the absence of relief, by the slight to the tenderness and misery intrinsic in these sonata movements which are also the most domineering of tone poems. On this disk with nearly every fine quality except sympathy, the trio of liberations are triumphantly explicit except for what and by whom.
C. G. B.

BEETHOVEN: *Sonatas for Piano: No. 17, in D minor ("The Tempest"), Op. 31, No. 2; No. 23, in F minor ("Appassionata") Op. 57*

Solomon, piano.
RCA VICTOR LM 1964. 12-in. $3.98.

A pair of beauties from Victor, now beginning to concentrate her best abilities on the Beethoven sonatas. This *Appassionata*, all its tumult vivid but proportioned without extravagance, falls short of the recent Rubinstein record (RCA Victor LM 1908) only in the less definite quality of the reproduced piano, almost spectacular in the Rubinstein, excellent here. Among a number of good versions of *The Tempest* the newest cannot be relegated to inferiority on any point, and in clarity of phrasing surpasses the others. It is not necessary to dilate upon the technical surety of this pianist, but it is not commonplace to hear such a surety restrained to employment entirely musical, and supported by sensitive, sturdy sonics.
C. G. B.

BEETHOVEN: *Sonatas for Piano: No. 21, in C ("Waldstein"), Op. 53; No. 30, in E, Op. 109*

Byron Janis, piano.
RCA VICTOR LM 1978. 12-in. $3.98.

There is very little done by the pianist here that one would wish undone. The mechanics of play cannot be reproached, and the only reason for complaint in the *Waldstein* is a faint fatigue at the output of virile force, hardly a fault in this sonata. The retention of thematic clarity will be noted with favor, and the sensitive ability to shape all moods of phrasing into a pleasing and logical narrative is sharply patent in both works. Convincing piano sound adds its influence in determining that there is no more satisfactory *Waldstein* on records than this version and that No. 30 here is on a level with the best of its predecessors. C. G. B.

BEETHOVEN: *Symphony No. 3, in E-flat ("Eroica"), Op. 55*

Philharmonia Orchestra, Otto Klemperer, cond.
ANGEL 35328. 12-in. $4.98 (or $3.48).

Deliberate, massive, sturdy and steady, the newest projection of the symphony most often recorded will incur some hostility from listeners stipulating youth and fire. One begins to respect the Klemperer structure after some minutes, when the steadfast regularity of the plan becomes manifest. The strokes and the pulse are measured, making a weight to which the very solid sound accords full justice; and if the weight seems excessive, there are some compensating virrues in perspicuous display of counterpoint and a minimum of slurring. This *Eroica* has less aspiration than tenacity, but there is no dazzle in it, and it gives a telling transmission of deep sincerity. With the Philharmonia players at their most responsive, and with the deep, powerful, and detailed reproduction granted them, the record may fairly be called the best of the Heroic Symphonies going slowly. C. G. B.

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

Boston Symphony Orchestra, Charles Munch, cond.
RCA VICTOR LM 1997. 12-in. $3.98.

Orchestral mastery of glowing tones richly recorded, marvelous as an abstraction, the sentiment having been largely removed. C. G. B.

BEETHOVEN: *Symphony No. 7, in A, Op. 92; Fidelio: Overture, Op. 72b*

Chicago Symphony Orchestra, Fritz Reiner, cond.
RCA VICTOR LM 1991. 12-in. $3.98.

The trio (*assai meno presto*) of the Scherzo, when played slowly, is an interlude for rest, reflection, or devotion after the foregoing giddiness. Played fast, it is a hysterical call to return to action, to dance without respite. It is played fast here. The principle theme of the Finale, taken at a moderate pace, has a rather grim and grotesque dignity which transfigures the bacchanalia. When played fast it gains excitement but excites no fear. Here it is played a little fast.

Where the quickness noted is acceptable, this record will be received as one of the best of the Sevenths. The first two movements are admirable if not unusual in this performance, the orchestra is tautly unified, and the sound is both brilliant and rich, without trouble from the usually troublesome violins.

The *Fidelio* Overture is a lively dramatic success. C. G. B.

BRITTEN: *A Simple Symphony*

Netherlands Philharmonic Orchestra, Otto Ackermann, cond.

Variations on a Theme by Frank Bridge

Lausanne Chamber Orchestra, Victor Desarzens, cond.

Six Metamorphoses After Ovid

Egon Parolari, oboe.

CONCERT HALL CHS 1252. 12-in. $3.98.

Benjamin Britten is a composer of many distinctions and not the least of them is this: he is without doubt the only musician in history who has written a set of six pieces for unaccompanied oboe to be played by a lady oboist standing in a boat in the middle of a lake. The lake was the Meare, near Thorpeness; the lady oboist was Miss Joy Boughton; and the work was the *Six Metamorphoses After Ovid*. With such observances did they celebrate the Festival of Britain in 1951. The pieces are rather clever.

The two other compositions on this disk are very well known and are available on other and decidedly superior recordings. Since that is the case, the present LP needs no further discussion. A. F.

BRUCH: *Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26*
†Lalo: *Symphonie espagnole, Op. 21*

Isaac Stern, violin; Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 5097. 12-in. $3.98.

Stern and Ormandy put new vigor into two old war horses. Though both compositions are products of the romantic school, neither soloist nor conductor allows the music to become oversentimental. Tenderer performances than these there may be, but none with purer, more exultant tone on the part of the violinist and none with greater over-all virility and freshness. Incidentally, all five movements of the *Symphonie espagnole* are included. The reproduction matches the performances in its vibrant clarity. P. A.

BUXTEHUDE: *Organ Works, Vol. IV: Preludes and Fugues*

Alf Linder, organ.
WESTMINSTER WN 18221. 12-in. $4.98.

These six preludes and fugues maintain

the high standards of the previous issues in this series, as regards the quality of both the music and the performance. The preludes are nicely varied — the G minor is brilliant, the D minor majestic, the G major sprightly. The prelude and fugue in C is rounded off by a short chaconne on an unusually lively theme. Unlike many of Bach's fugues, Buxtehude's here are divided into sections of different character and material. The entire group is brought to an effective close by the jubilant finale of the E major fugue. Linder makes good use of the bright, clear, sharply differentiated colors of the fine old organ used in this series. Especially interesting is the poetic and ethereal quality he gives the G minor fugue by his choice of registration, tempo, and subdued dynamics.

N. B.

CHOPIN: ***Trio in G minor*** — See **Ravel:** ***Trio in A minor.***

DEBUSSY: ***Prélude à l'après-midi d'un faune; Nocturnes***
†Ravel: ***Daphnis and Chloe, Suite No. 2***

Philadelphia Orchestra, Eugene Ormandy, cond. (with women's voices of the Philadelphia Orchestra Chorus, William R. Smith, cond.).
COLUMBIA ML 5112. 12-in. $3.98.

In the days of the phonograph's decline, a quarter century ago, the Philadelphia Orchestra recording (under Stokowski) of Debussy's *Faun* helped keep the record industry alive. Perhaps out of deference to this long association of work and orchestra on records, Columbia has entitled this miscellany *Afternoon of a Faun* — though that piece is the shortest of the three and by no means the best played here. Actually it is Ravel's *Daphnis* music that profits best from the efficient sumptuousness of the Philadelphia Orchestra. The Debussy is certainly not bad, but it is rather overpowered by all that grand and assured tone. Fine recorded sound. R. G.

DEBUSSY: ***Prelude to the Afternoon of a Faun*** — See **Ravel:** ***Boléro.***

DVORAK: ***Trio No. 3, in F minor, Op. 65.***
†Haydn: ***Trio No. 3, in C***

Lev Oborin, piano; David Oistrakh, violin; Svitaslav Knushevitzky, cello.
WESTMINSTER 18176. 12-in. $4.98 (or $3.98).

Very gratifying virtuosity in its assimilation of two styles as disparate spiritually and physically as these, the deft, assured brilliance of the mature Haydn, and Dvorak's deep and dark probing interrogations in the F minor Trio. One is inclined to take the great Russian violinist and the pianist usually associated with him for granted, but the mobile dexterity of enunciation and tone lavished by the cellist (in the Dvorak, where his part is not submerged by the others) must be welcomed as an unanticipated gratuity. Reproduction is easy and accurate above low bass and fair there, where it is a little casual in articulation. The second version, and the best, for both pieces. C. G. B.

DONIZETTI: ***L'Elisir d'Amore***

Hilde Gueden (s), Adina; Luisa Mandelli (s), Giannetta; Giuseppe di Stefano (t), Nemorina; Renato Capecchi (b), Sergeant Belcore; Fernando Corena (bs), Doctor Dulcamara. Chorus and Orchestra of the Maggio Musicale (Florence), Francesco Molinari-Pradelli, cond.
LONDON XLL 1364. Three 12-in. $14.94.

Perhaps Donizetti's *L'Elisir d'Amore* is not a certified great masterpiece of the order of, say, *Falstaff*. Nevertheless, that it has remained in currency for a century and a quarter has to do with more than the familiar fact that "*Una furtiva lagrima*" is a very pretty *romanza* for a tenor who can take advantage of it. Of all nineteenth-century Italian comedy operas, *L'Elisir* is one of the most beguilingly individual in charm — a sort of blending of the pastoral simplicity of Bellini's *La Sonnambula* with a sense of musical characterization learned from *opera buffa* but not beholden to conventional *buffa* plot-and-situation paraphernalia. Now, with the issue of this London set, there are three full-length recordings on LP. All have qualities worth attention; and although the newest version has certain points of sure superiority, they are not necessarily those one might expect, and do not add up to any clear performance superiority over the earlier Cetra and RCA Victor sets, even if the London is recorded with a fuller and more natural brilliance than its predecessors.

Among the individual contributions, that of Hilde Gueden is outstandingly fine in every regard: her tone as pure as crystal almost all the time, and yet responsive to the most delicate inflections of feeling; her musicality beyond reproach; and her management of the text spotlessly correct and spontaneous — an amazing thing for a non-Italian singer to accomplish. There is none of the biting quality of tone that makes so many otherwise good Adinas unsympathetic when they ought merely seem sensible; and although there is some pushing in the *fiorature* of the last act, by then the delight is too complete for this to matter much. Aside, perhaps, from her *Fledermaus*, this is the best work Miss Gueden has done on records, and one of the most attractive of *leggero* soprano characterizations at all. In her reading, she is as good as both Alda Noni (Cetra) and Margherita Carosio (RCA), and her voice is much lovelier.

Her Nemorino is another story. Five years ago, say, Giuseppe di Stefano might have been ideal basic material for this role. Now, with heavier roles sung into his voice, he is less suitable to its requirements of line and phrase. Although the tone is often fine, he sings too much of the time as if he were doing *Cavalleria Rusticana* in a good-sized house, and in "*Una furtiva lagrima*" any resemblance between his dynamics and those of Donizetti is fortuitous. With far less impressive equipment, both Cesare Valletti (Cetra) and Nicola Monti (RCA) stay much closer to the opera and the character.

Renato Capecchi's Belcore is variable, but mostly very reputable, after a start cluttered by overingenious readings and exaggerations of vocal color. However, he is not better than Afro Poli (Cetra)

Gabriel Fauré

or, in spite of some rocky tone, than Tito Gobbi (RCA).

Fernando Corena's Doctor Dulcamara is good enough as far as it goes, but somewhat disappointing relative to his very best work. He sounds well enough in his opening "*Udite, udite*" (apart from those excruciating Es), but he simply does not seem to really have his heart in selling the elixir; later, and especially with Miss Gueden on hand, he gives a completer reading, but something is wanting that is to be found in Sesto Bruscantini's performance (Cetra) and even in the tissue of mannerisms that attract some to that of Melchiorre Luise (RCA). In the minor role of Giannetta, Luisa Mandelli is most charming, and the Maggio Musicale chorus and orchestra are very good indeed. All the sets observe standard opera-house shortenings in recitatives and in ensemble repeats, the RCA taking the maximum, the London less than the Cetra. Francesco Molinari-Pradelli's tempos are, in general, more relaxed than those of Gabriele Santini (RCA), about like those taken by Gianandrea Gavazzeni (Cetra). He gives a competent, routine exposition of the score, if anything a little too easy-going where the tenor is concerned. All told, my own preference is still the Cetra, but Miss Gueden's Adina and the better London engineering may be decisive for others. J. H., JR.

FAURE: ***Songs (complete)***

Renée Doria and Berthe Monmart, sopranos; Paul Derenne, tenor; Jacques Dutey and Pierre Mollet, baritones; Simone Gouat, Tasso Janopoulo, and Harry Cox, piano.
WESTMINSTER XWN 5502. Five 12-in. $24.90.

Gabriel Fauré has not heretofore been sumptuously represented on disks, and a recorded edition of his entire song literature is indeed a welcome addition to the catalogue. Altogether, there are 103 individual songs in the Westminster collection, counting those that fall into the six cycles: *Poème d'un jour, La Bonne Chanson, La Chanson d'Ève, Le Jardin clos, Mirages*, and *L'Horizon chimérique*. They range all the way from Op. 1 through Op. 118; and since they have been recorded in chronological order, it is possible to hear Fauré's development as a song creator from a frank romanticist to a quasi-impressionist.

It is a tribute to Fauré's unflagging inspiration that, regardless of their com-

of which Marcello was especially fond. Performance and recording are satisfactory.
N. B.

MASSENET: *Manon*

Victoria de los Angeles (s), Manon; Liliane Berton (s), Pousette; Marthe Serres (s), Javotte; Raymonde Notti-Pages (ms), Rosette; Henri Legay (t), Chevalier des Grieux; Réné Hérent (t), Guillot; Michel Dens (b), Lescaut; Jean Vieuille (b), De Brétigny; Jean Borthayre (b), Comte des Grieux. Chorus and Orchestra of the Opéra-Comique, Pierre Monteux, cond.
RCA VICTOR LM 6402. Four 12-in. $15.92.

Years before Massenet ended work on the libretto given him by Meilhac and Gille, in 1884, other composers had worked to scenarios based on that long-popular romance by L'Abbé Prévost, *L'Histoire du Chevalier des Grieux et de Manon Lescaut*. So, nine years later, did Puccini. Youth, ardor, faithlessness, a reconciliation, downfall, early death — the center of interest was ever the girl of the abbé's title, ever her eternally wayward feminine pursuit of what she had hoped would give her pleasure. But it was Massenet who most successfully captured and transmuted the gleam of her errant fascination and of its refractions in the senses of the men about her. There can be little profit in arguing with those who have learned by rote to categorize Massenet's music as insipidly honey-and-water; the loss is only theirs. Like its heroine, *Manon* bestows its charms easily, but not too easily, and only if the approach is sympathetic. No grand piece, it is rather an elegantly fine-spun web of human sentiment, worked of music and words that have grace, proportion, and a worldliness no less urbane for being in essence gentle. Truly it is a triumph of sanity and *le bon goût*.

Manon has been called, by those able to venture so, the most French of all operas. It may well be. However, it is also, along with *Carmen* and *Faust*, one of the French operas performed most often in other countries — and not entirely to its benefit. For although it can serve very well as a vehicle for fine voices, what it needs above all else is the fluency and precision of style characteristic of singers trained in French houses, especially in the dialogues-in-*melodrame*, and a style that, for the most part, only French conductors can command. So true is this that no one has ever recorded *Manon* in any city other than Paris, with any basic ensemble other than that of the Opéra-Comique, which by now has a tradition of the work based on some 2,000-odd performances, including those to be heard in the old Columbia-Entré recording and the more recent one on London. Thus the performance differences are for the most part of degree rather than of kind. But in sum of clear superiorities the new RCA Victor decisively outbalances the others. In fact, this seems surely the finest of all the post-78-rpm recordings of major French operas.

To settle one point early, the new set is very well engineered, with spacious sound that lets climaxes soar and yet catches the most intimate nuances. The sound of the London is less good; that of the twenty-five-year-old Entré transfers is dead by comparison. Further, the RCA is all but literally complete (on eight sides it ought to be), including all of the ballet music. The only omission of note is the ninety-five-bar cut (usual in this country and, it is said, in Paris) that ends Act I with the exit of Manon and Des Grieux. The Cours-la-Reine display song is the Gavotte; the alternative *"Oui, dans les bois"* is omitted. The Entré is pared down; the London is shingled, with music fading in and out to frame a narrator who tells (in French) what the listener is missing. Both hold a good deal of the music, but neither can give anything like the full theatrical illusion of the RCA.

Probably the most important individual contribution is the steady, pliant, and evocative conducting of Pierre Monteux, who first came to *Manon* as a young viola player in the Comique orchestra in 1894. True, most of his cast could probably manage a decent *Manon* blindfold; but he, by the same token, might be able to get a true ensemble from the ghosts of the original cast. The totality is a most impressive musical-theatrical collaboration among conductor, singers, and the orchestra.

As Manon, Victoria de los Angeles — the only international name, and the only extra-Comique member of the cast — might well have felt a certain strain. If so, it does not tell in her singing, which is much superior to any I have heard her do in this role at the Metropolitan. In the big house, it had seemed too warm, too womanly a voice, with too yielding a texture for sure communication of the words. But here the tone is more forward, more brightly enameled. Her sense of character is more delicate. And her diction is remarkable for a non-French singer, flawed only a handful of times by vowels from Italian vocalises — a "say*pendent,*" for one niggling instance. In the Cours-la-Reine she pushes for an unbrilliant D, and the scale up is scarcely *leggero*; but in the first two acts, especially, her voice is at its loveliest, with uniformly pure tones except around F sharp. Both Janine Micheau (London) and Germaine Féraldy (Entré) are good in the part, but neither accomplishes so much with such beguiling sounds.

Monteux: "steady, pliant . . . evocative."

The Des Grieux, Henri Legay, sounds to have a rather light voice of no particular importance — distinctly an *opéra-comique* type. He has his problems in *"En fermant les yeux"* and escapes in *"Ah! fuyez"* by astute management. But what he achieves elsewhere, especially in dialogue, is a revelation. His readings, occasionally not conventional, touch poetry. For me, one of the finest things about the whole performance is the spontaneous ardor, the youthfulness of his Des Grieux. In Act II, when Manon has tossed off ". . . isn't it enough that we love each other?," the impulse of his *"Non! je veux que tu sois ma femme"* is electrifying. There is more of *Manon* in that line than in a hundred B flats in Saint Sulpice. Legay has less of a voice than either Joseph Rogatchewsky (Entré) or Libero de Luca (London); and he is not as accomplished a vocalist as Rogatchewsky (who is now director of the opera in Brussels) used to be. But he is more appealing than either.

Michel Dens gives a solid performance as Lescaut, but with more voice makes less of the part than does Roger Bourdin (London). As the Comte des Grieux, Jean Borthayre is unevenly satisfying; not really a bass to start with, he communicates very little in the Cours-la-Reine, but comes up to class in Saint Sulpice. As De Brétigny, Jean Vieuille, sounding understandably older, is on a level with himself-when-young (Entré). And René Hérent is an excellent Guillot — always inside the character, always making his points, never falling back on crack-voice tricks; he is a model of his kind. The three party-girls chirp and laugh in time and on pitch, and the little roles are done more than satisfactorily. Libretto included. Recommended with enthusiasm.
J. H., JR.

MENDELSSOHN: *Concerto for Violin and Orchestra, in E minor, Op. 64*
†Wieniawski: *Concerto for Violin and Orchestra, No. 2, in D minor, Op. 22*

Igor Oistrakh, violin; Gewandhaus Chamber Orchestra (Leipzig), Franz Konwitschny, cond.
DECCA DL 9842. 12-in. $3.98.

The emergence of Igor Oistrakh as a violin virtuoso in his own right, rather than the accomplished son of a supertalented father, is well attested to in this recording of the Mendelssohn Concerto. For this is a sparkling performance indeed — noble, warm, intensely musical, and of considerable depth. An occasional attempt to overromanticize the music is not harmful in a work as lyrical as this, and in any case these moments are few and kept within reasonable bounds. Among current editions, I would place this just below the Francescatti and Milstein versions, but well ahead of the others, including the recent Columbia recording by Oistrakh *père*, which I found overpowered and poorly balanced.

The technically difficult but rather old-fashioned Wieniawski, whose main champion these days seems to be Heifetz, does not breathe quite as lustily as it might. The performance is by no means poor, but I fear the work needs a slightly greater flair for fireworks than the younger Oistrakh presently is capable of providing. Konwitschny provides conscientious support, and the recent improvement in Decca's recorded sound is again very much in evidence.
J. F. I.

MENDELSSOHN: *Symphonies: No. 3,*

Continued on page 92

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in A minor ("Scotch"), Op. 56; No. 4, in A ("Italian"), Op. 90

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.
WESTMINSTER XWN 18239. 12-in. $3.98.
WESTMINSTER W-LAB 7040 (Symphony No. 3 only). 12-in. $7.50.

These two symphonies would appear to be perfectly logical disk mates, yet this is the first time they have been coupled on LP. For purely technical reasons, the result is not altogether successful. The *Scotch* is a lengthy work, (approximately thirty-one minutes) and there is noticeable sonic deterioration in its last two or three minutes; the sound thickens quite perceptibly at the end and takes something away from an otherwise fine performance. Boult's reading is a trifle broader, yet less romantic, than Kletzki's for Angel; otherwise it seems to me to be superior to all other versions. Sir Adrian and his men appear to relish the geniality of the *Italian* even more keenly, for the entire performance is beautifully managed and played, full of animation and spirit. The finale may seem slightly sedate in tempo, compared to the other versions, though I do not find it lessening the joyousness of the movement. The sound is noticeably cleaner and brighter than that on the reverse side, beautifully matched to the spirit of the music.

The Third Symphony has been simultaneously released on Westminster W-LAB 7040. Here the continuity of the symphony (the composer wished it to be performed without pauses) is broken at the end of the second movement. Actually this break is no great hardship, and it does eliminate the degeneration of sound observed in the standard-price record.

J. F. I.

MOZART, LEOPOLD: *Toy Symphony* — See Mozart: *Ein musikalischer Spass.*

MOZART: *Concertos for Piano and Orchestra: No. 11, in F, K. 413; No. 14, in E-flat, K. 449*

Ellen Gilberg, piano; Pro Musica Orchestra (Vienna), Paul Walter, cond.
VOX PL 9720. 12-in. $4.98.

When a proper adjustment of controls (which will vary according to the type of reproducer used) has been obtained, the orchestra offers a pair of accompaniments as satisfactory as any to be found in any record of a Mozart concerto. The sound is dramatically forceful, and unified in texture by a bass lining strong and pervasive but without strain. It is a mellow texture, and comfortable for all its dramatic weaving, instantly and continuously pleasant. Moreover the direction is alive and intelligent, the band capable. Unluckily the soloist seems most at home in the cadenzas, and plays without distinction of inflection but with restricted dynamics, in spite of husky hands. With so much that is good and so much that is ordinary, the record eludes a determinative judgment. C. G. B.

MOZART: *Concertos for Piano and Orchestra: No. 13, in C, K. 415; No. 20, in D minor, K. 466*

Julius Katchen; New Symphony Orchestra (London), Peter Maag, cond.
LONDON LL 1357. 12-in. $3.98.

Mr. Katchen, a talented, versatile young pianist, has been lucky in the collaboration of the engineers in making his talent brilliantly apparent in most of his records. No exception here: this is good sound, a little on the hard side, but clear and complete. The sound lets his version of Concerto No. 13 prevail over its two rivals, although he is less knowing in Mozart than Mr. Balsam on a Concert Hall disk now growing long in the tooth. Some difference of notion about tempo, between pianist and conductor, is observable in both concertos, but this imperceptibly disappears after they have had time for adjustments. A point to note with approval in the Mozart played by this pianist is the manliness of the dexterity: one feels the surge of strength threatening to break through the delicate semblance of the Mozartean fabric, which as every Mozartean knows, is an indestructible fusion of silk and iron. No one can break through it, although one can trample it; a good musician ought to be able to give the impression that he could.

In the black D minor Concerto the Katchen-Maag coalition confronts a numerous rivalry for one reason or another disappointing on records, and in this opinion succeeds in running second to the Gieseking-Rosbaud triumph on Angel 35215, which on both its sides is a quite wonderful record. C. G. B.

MOZART: *Concerto for Three Pianos and Orchestra, in F, K. 242; Concerto for Two Pianos and Orchestra, in E-flat, K. 365*

Helen Schnabel, Karl Ulrich Schnabel (and Ilse von Alpenheim in K. 242), pianos; Vienna Symphony Orchestra, Bernhard Paumgartner, cond.
EPIC LC 3259. 12-in. $3.98.

A hasty exploitation of the show in two brilliant works, with surprising slight to the substance, especially in K. 365, one of Mozart's great concertos. The soloists are inclined to be ungainly, and the conductor, leading efficiently, has stayed aloof from the inner eloquence of the phrases. Freed from a pervasive reediness and intermittent brittleness, in orchestra and pianos respectively, the reproduction — with its nearly ideal balance of treble and bass lines — would have been noble. C. G. B.

MOZART: *Così fan tutte*

Lisa della Casa (s), Fiordiligi; Christa Ludwig (s), Dorabella; Emmy Loose (s), Despina; Anton Dermota (t), Ferrando; Erich Kunz (b), Guglielmo; Paul Schoeffler (b), Don Alfonso. Chorus of the Vienna Staatsoper and Vienna Philharmonic Orchestra, Karl Böhm, cond.
LONDON XLL 1286. Three 12-in. $14.94.

There are now some five LP sets of *Così fan tutte* — the old RCA Victor made at Glyndebourne in the mid-1930s, excellent in ensemble and good in some of its casting, but hampered by outdated sound; the Metropolitan Opera performance, an English version conceived far enough from custom to strain even the adaptability of the work (Columbia); the Remington, a provincial Germans-in-Italian performance of slight lasting concern; the splendid recent Angel recording conducted by Von Karajan; and the new London.

My choice still goes unhesitatingly to the Angel — partly for reasons that seem matters of cogent fact, partly for reasons of purely personal taste. Mainly, I prefer, especially with familiarity, the over-all reading of Herbert von Karajan; and I like the high quality of the cast's Italian diction. But there may easily be some — those, for example, whose feel for *Così* was gained mainly from the Glyndebourne set on RCA — who will find themselves more comfortable with Karl Böhm's general way of planning and with a good many of his tempos, which are not so full of contrast and not so swift in allegros as Von Karajan's. The tone Böhm gets from the Vienna Philharmonic is clean and luminous, yet a little fuller and more romantic than what the London Philharmonia gives Von Karajan, who turns out a performance of almost chamber-music poise and purity. As for the relationship between conductors and cast, Von Karajan persuades his singers to give full co-operation in the sparkling performance he wants; they are from varied backgrounds, but they make an ensemble and relate to each other very well, although the aural effect is of a superconcert rather than of an opera performance *in situ*. Böhm, for his part, has a Vienna cast well known to each other, and they do as they have apparently been doing for some time. There is an uninspired quality in certain numbers; yet it would be a foolish thing to denigrate routine, for the ensemble is very good.

Perhaps the finest individual reading in the Angel recording is by Sesto Bruscantini as Don Alfonso — underplayed, but with a never-flagging sense of phrase and inflection. Beside him, London's Paul Schoeffler sounds prosaic, and his Italian is very uneven. Yet he is too sound a theater man not to make his points. Of the sopranos, Elisabeth Schwarzkopf (Angel) is the more brilliant and alluring, Lisa della Casa (London) the warmer, the more varied in vocal color — but not the more precise in diction. Nan Merriman is a firm, true Dorabella vocally, and quite as interesting dramatically as the relative newcomer Christa Ludwig in the London. Anton Dermota's Ferrando for London is very good in point of style, but no better than Leopold Simoneau in the Angel. By any standards Erich Kunz is a good Guglielmo — quite impeccable musically, more settled in the role than is Rolando Panerai in the Angel; but his diction is not so clear, and there is a certain monotony in the way he uses his voice, which is bassy rather than baritonal. Emmy Loose is a thoroughly professional Despina, though not so intriguing a vocal actress as Angel's Lisa Otto.

The Angel set is more nearly complete musically, with only Nos. 7 (*"Al fato dan legge quegli occhi"*) and 24 (the tenor's *"Ah, lo veggio"*) cut. The London cuts these, and also Nos. 17 (in part; the Alfonso-Despina bit after the tenor aria), 27 (Ferrando's *"In qual fiero contrasto"*), and 28 (Dorabella's *"È amore un ladron-*

Continued on page 94

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cello"). The Angel recitative cuts, on the other hand, are more extensive. Both are very well recorded. J. H., Jr.

MOZART: ***Divertimentos for Strings: No. 1, in D, K. 136; No. 2, in B-flat, K. 137; No. 3, in F, K. 138; Serenade No. 6, in D ("Serenata Notturna"), K. 239***

Solisti di Zagreb, Antonio Janigro, cond.
VANGUARD 482. 12-in. $4.98.

The Zagreb soloists do not automatically take precedence before the Zimblers of Boston or the Haas group in London or the Münchinger men at Stuttgart (or a twirler half naked and fourteen), but they have had their excellence joined by a sweet facsimile of reproduction perhaps unique in the experience of recording a dozen-plus of strings for disks. What the engineers have achieved is a tone-in-depth both honeyed and zestful, realism without the acridity that so often accompanies the more startling aspects of realism. Of course the essential value of such actuality is the bountiful persuasion the Zagrebers have bowed for the engraving. It is clear at the first cursory comparison that the boiling spirits of the divertimentos have nowhere else the fullness of expression, interpretational and electronic, that this record reveals. This is less obviously true of the prankish beauties of the serenade, which the London Baroque Ensemble have handled for Decca with more point but less tone; but the excess of tonal superiority outstripping the excess of point, most collectors will presumably prefer the serenade as well. It is an obligation of both sense and conscience for Mozarteans to own this record. C. G. B.

MOZART: ***Divertimento No. 11, in D, K. 251***
†**Schubert:** ***Minuets (5). D. 89; German Dances (5), D. 90***

Stuttgart Chamber Orchestra, Karl Münchinger, cond.
LONDON LL 1393. 12-in. $3.98.

The third good version of the Divertimento No. 11 is more confiding than the elegantly alert Reiner performance for Victor and more precise than the relaxed Casals version on Columbia. More scope is permitted the solo oboe here than in the Victor, and of the sonic results it is as easy to prefer the softer blend of London as the brightness of Victor. The latter, however, includes some repeats ignored by the former.

The early, homely little Minuets and German Dances, inventive imitations of the composer's most famous contemporaries and already instinctive with the poignant cut of the Schubert melody and harmony, are played with an artful informality calculated not to wither the charm of their noble simplicity. The sonics are good enough to draw no comment, and the record as a whole is good enough to have a special word of commendation to balance its modesty. (The letter "D." preceding a figure indicates the chronological position of Schubert's music according to the indispensable catalogue of Otto Erich Deutsch.) C. G. B.

Rolf Reinhardt: Mozart played straight.

MOZART: ***Ein musikalischer Spass, K. 522; Serenade No. 13, in G ("Eine kleine Nachtmusik"), K. 525***
†**Leopold Mozart:** ***Toy Symphony*** **(formerly attributed to Haydn)**

Pro Musica Chamber Orchestra (Stuttgart), Rolf Reinhardt, cond.
VOX PL 9780. 12-in. $4.98.

Plain performances, but not severe, their avoidance of display underlined by a strong, near, and commanding sound as of a small orchestra in circle around a microphone. Given generous volume, this sound seizes the hearer's attention and will not relinquish it, according remarkable value to music of which there is no scarcity of recordings. It is notable that all three pieces are best when played straight — the *Joke* because the determined aimlessness of its burlesque loses its point without a sober mien, *Eine kleine Nachtmusik* because any fussing destroys the perfection of its shape, and the *Toy* Symphony because beneath the genial foolery of its rattle and cuckoo is a modest little marvel of musical creation that ought to be exposed in all its simplicity. A remarkable record as a whole, in that each familiar item of its freight is as persuasively carried as in any edition of any. C. G. B.

MOZART: ***Miscellany***

Adagio for Tuned Glasses, in C, K. 617a; Adagio and Rondo for Tuned Glasses, Flute, Oboe, Viola, and Cello, in C minor, K. 617; Canons: *Alleluja* (K. 553); *Ave Maria* (K. 554); *Lacrimoso son' io* (K. 555); *Caro, bell' idol* (K. 562); *Nascoso è il mio sol* (K. 557); *V'amo di core teneramente* (K. 348); *Lieber Freistädtler* (K. 232); *Difficile lectu* (K. 559); *O du eselhafter Martin* (K. 560b); *G'rechtelt's enk* (K. 556); *Gehn wir im Prater* (K. 558); *Bona nox* (K. 561).

Bruno Hoffmann, glass harp; Gustav Scheck, flute; Helmut Winschermann, oboe; Emil Seiler, viola; August Wenzinger, cello. North German Singkreis, unaccompanied, in the canons.
ARCHIVE ARC 3044. 12-in. $5.98.

Music composed for such an oddity as the battery of tuned glasses briefly in vogue toward the end of the eighteenth century, when everything was tried, ought certainly to be heard in its original instrumentation. The two pieces here gain in extraneous interest if not in intrinsic musical value in Mr. Hoffmann's performances — which are quite possibly unbeatable — on an apparatus whose tone resembles the ethereal howl of goblets when their rims are massaged with a damp finger. The sonics of the current instruments are clear although subdued to the protagonist, and it is to be assumed that he is not libeled either.

The second side continues the exposure of curios. The five serious canons were written in imitation of the learned art of a bygone age and are as a whole lugubrious, while the seven jocular ones make reference to things and persons indifferent to us, and the scatology of several is a little depressing. All are sung with address and superb discipline by a remarkable small chorus. Maybe these things are necessary for a rounded knowledge of Mozart. For the collector of Köchel numbers here are twelve unexpected. C. G. B.

MOZART: ***Songs***

Abendempfindung, K. 523; *Als Luise die Briefe*, K. 520; *(Die) Alte*, K. 517; *An Chloë*, K. 524; *Dans un bois solitaire*, K. 398; *Ich würd auf meinem Pfad*, K. 390; *Im Frühlingsanfang*, K. 597; *(Das) Kinderspiel*, K. 598; *Die kleine Spinnerin*, K. 531; *Komm, liebe Zither*, K. 351; *(Un) moto di gioja*, K. 579; *Oiseaux, si tous les ans*, K. 307; *Ridente la calma*, K. 152; *Sehnsucht nach dem Frühlinge*, K. 596; *Sei du mein Trost*, K. 391; *(Das) Traumbild*, K. 530; *Trennungslied*, K. 519; *(Das) Veilchen*, K. 476; *Verdankt sei es dem Glanz*, K. 392; *(Die) Verschweigung*, K. 518; *Warnung*, K. 433; *(Der) Zauberer*, K. 472; *Zufriedenheit*, (No 1, after Miller), K. 349; *Zufriedenheit* (No. 2, after Weisse), K. 473.

Anny Felbermayer, soprano; Erik Werba, piano.
VANGUARD 481. 12-in. $4.98.

Lasting nearly an hour, these twenty-four songs comprise the largest LP collection of Mozart's modest (forty-one) output in the form. It is idle to compare this record with Angel 35270 containing sixteen songs (all included in the Felbermayer disk) sung by Elisabeth Schwarzkopf with Walter Gieseking at the piano, since singers singing well, like organs well played, can be equally convincing when their voices are most different. The temperamental versatility of Miss Schwarzkopf is not to be challenged by Miss Felbermayer or any other soprano on the scene; but Miss F, guiding her tall soprano reach through these songs of which too many are too hard for their content, decorates them with a knowing simplicity attractively appropriate to the satined duplicity of the Age of Enlightenment. To be sure, there are some vocal gaffes, but these are more than offset by vocal distinction and assured style. The accompaniments are intelligently capable, borne on an adequate piano-sound, and the reproduction of the

Continued on page 96

Ta raah, ta, ta, ta!

(the hero is coming)

Some music was written to tell a story—of heroes and heroines—or to describe a scene, or simply to take you on a musical journey.

Mostly, the composer found his "plot" in folk songs and legends. Sometimes it was a fairy tale. Sometimes it began as a Greek myth. But whatever its origin, such story-telling music is among the most beautiful ever written and the longest remembered.

The new Capitol albums featured here include ballets, symphonic poems, orchestral suites and sketches. But they all suggest a delightful story—told in flawless high fidelity.

Doubtlessly, your collection includes some of these albums. Still, they're all lovely and make exciting gifts—especially to yourself!

TCHAIKOVSKY: *THE SLEEPING BEAUTY*
Orchestra of the Paris Opera, Manuel Rosenthal, conductor **18005**

RIMSKY-KORSAKOV: *SCHEHERAZADE*
Pittsburgh Symphony Orchestra, William Steinberg, conductor **8305**

DEBUSSY: *CHILDREN'S CORNER, PETITE SUITE*
Concert Arts Orchestra, Felix Slatkin, conductor **8328**

IBERT: *ESCALES, LES AMOURS DE JUPITER*
Orchestra of the Paris Opera, Jacques Ibert, conductor **18004**

GOULD: *FALL RIVER LEGEND*
BERNSTEIN: *FACSIMILE*, Ballet Theatre Orchestra, Joseph Levine, conductor **8320**

ELGAR: *SEA PICTURES, IN THE SOUTH*
London Symphony Orchestra, George Weldon, conductor; Gladys Ripley, contralto **18017**

DUKAS: *LA PERI, THE SORCERER'S APPRENTICE*
SAINT-SAËNS: *OMPHALE'S SPINNING WHEEL*
Orchestra of the Paris Opera, Robert Benedetti, conductor **18008**

GERSHWIN: *AN AMERICAN IN PARIS*
RHAPSODY IN BLUE
Hollywood Bowl Symphony Orchestra, Felix Slatkin, conductor; Leonard Pennario, piano **8343**

HALFFTER: *EL COJO ENAMORADO*
SUITE DE DANZAS, Pilar Lopez, Ballet Español **18003**

COPLAND: *BILLY THE KID*
SCHUMAN: *UNDERTOW*, Ballet Theatre Orchestra, Joseph Levine, conductor **8238**

STRAUSS-DESORMIERE: *LE BEAU DANUBE*
Orchestra of the Paris Opera, Manuel Rosenthal, conductor **18006**

STRAUSS: *DEATH AND TRANSFIGURATION*
TILL EULENSPIEGEL'S MERRY PRANKS
Pittsburgh Symphony Orchestra, William Steinberg, conductor **8291**

GRIEG: *PEER GYNT SUITES*
IPPOLITOV-IVANOV: *CAUCASIAN SKETCHES*
Hollywood Bowl Symphony Orchestra, Felix Slatkin, conductor **8329**

DELIBES: *SYLVIA SUITE, COPPELIA SUITE*
Orchestra of the Paris Opera, Pierre-Michel LeConte, conductor **18001**

BERNSTEIN: *FANCY FREE*
COPLAND: *RODEO*, Ballet Theatre Orchestra, Joseph Levine, conductor **8196**

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soprano is excellent when it is not punctuated by those little explosions still on records, a bane of the soprano voice. Some of the projections establish a standard, and the record as a whole will outlast most of the present Mozart discal repertory.

C. G. B.

MOZART: *Missa Pro Defunctis ("Requiem"), in D minor, K. 626*

New York Philharmonic-Symphony Orchestra and the Westminster Choir. with Irmgard Seefried (s), Jennie Tourel (a), Leopold Simoneau (t), and William Warfield (bs); Bruno Walter, cond.
COLUMBIA ML 5012. 12-in. $3.98.

A long reverberation emphasizes the cathedral-like quality of this devout performance employing large forces. It is probably not to be questioned that the broad projection was shaped by the knowledge, inescapable this year, that Mozart was born 200 years ago, has been dead 165 years, and that the music was composed with his death impending, to his full knowledge. He was extinguished before he could complete it, and the completion was entrusted by his widow to his close friend Franz Süssmayr. To such a Mozartean as Dr. Walter the temporal circumstances must have had a most suggestive solemnity; and it is above all compassion, regret, and grief that we hear in this homage to the composer whose music burned away half his lifetime. Here it is not the *Dies Irae* or the *Rex Tremendae* which cuts deepest, but parts of the *Kyrie*, the *Lacrimosa* and that *Benedictus* which surely Süssmayr could not have composed without a course clearly charted by the master.

Unless we esteem compassion more highly than other emotions in music, or unless in this year we wish to make especially sympathetic acknowledgment of our distress that Mozart did not live forever, we shall not find this version of the Requiem so vivid or so inclusively eloquent as we could hope. The reverberation blunts the statement, absorbing enunciation and dulling timbre. It covers the orchestral coloration when the choir is in action, and it murders staccato. The most estimable effort — and this is an estimable performance — must succumb to the heavy influence of the layer of sonic fat.

The Requiem with its passions complete is most convincing in Dr. Scherchen's hypnosis of a smaller choir and a brighter orchestra, smartly engineered in etched timbres and intended for the phonograph not the cathedral; with a *Dies Irae* and a *Rex Tremendae* and a staccato to make one cower in fear and ecstasy. This performance, which will last a long, long time, originally appeared on Westminster 5233, and is now — through one of those phonographic mystifications no one should try to understand — available only on a London-Ducretet-Thomson 93079. C. G. B.

MOZART: *Missa Pro Defunctis ("Requiem"), in D minor, K. 626*

Vienna Symphony Orchestra and Staatsoper Choir, with Irmgard Seefried (s), Gertrude Pitzinger (a), Richard Holm (t), and Kim Borg (bs); Eugen Jochum, cond.
DECCA-ARCHIVE ARC 3048-9. Two 12-in. $11.96.

The four sides (one hour, seven minutes) of this edition are to be explained if not condoned by the interpolation of some matter consequent upon an official occasion rather than upon a performance of music. The disks reproduce an actual service held in St. Stephen's on December 2, 1955, in commemoration of the 164th anniversary (he died December 5) of Mozart's death, calling attention to the 200th anniversary of his birth a few weeks later.

The recording begins with a toll of bells, which is followed by a prelude on the organ and then goes into Mozart's Mass for the Dead, interrupted here and there by the chant of the priest celebrant (emitted, incidentally, with a mellifluousness probably cultivated to such a degree nowhere in the world but Vienna), and terminates with a postlude on the organ.

It is thus a "documentary," not without value for those wishing to assay contemporary culture. For others, with historical memories, it may seem pretty grisly. We remember with pain and anger that Mozart was dumped into Potter's Field without a service in St. Stephen's — of which he was an officer — because there was no one to pay for a headstone or shelter from the rain. Official contrition does not palliate the hideous stain of the most monstrously callous parsimony; and the pompous reminder of a crime, in order to initiate a sales campaign, establishes an impressive nadir of tastelessness.

People not sickened by such antics will find a good demonstration of Mozart's Requiem in these disks. Although the cathedral quality of St. Stephen's is a good deal less apparent than the cathedral in the new Columbia version (which is not made in a cathedral) one is struck by an emanation of vastness and gravity, especially in the quality of the bass, and a fluttering, ethereal soaring in the higher reaches. The acoustics do not favor a downright revelation of the sections of downright majesty and downright terror. If one is looking primarily for a musical experience of the Requiem, one should go to the Scherchen record. This one is a documentary. C. G. B.

MOZART: *Quartets: No. 17, in B-flat ("Hunt"), K. 458; No. 19, in C, K. 465*

Parrenin Quartet.
WESTMINSTER 18047. 12-in. $4.98 (or $3.98).

The hearer must warm up to performances resolute not to overstate anything. Seldom is phrasing so cool, in an aristocratic composure disdaining even elegance. No rhapsody, no ostentation of subtlety. No individuality of instrument either, and after one begins to warm up, one realizes that the object of the four players is totality, of a blended sound of their four instruments, each subordinate to their calipered all. The warmth comes from the fleecy texture of the compounded strings, well served by insinuating acoustics which disparage articulation as the players themselves do. Cool inflection, warm voice, a contrast providing the stimulation of novelty and perplexing to preconceptions. If the novelty proves to have stamina the disk is as valuable as that of the Budapest Quartet for Columbia in No. 17 and the Guilets' for MMS in No. 19. C. G. B.

MOZART: *Symphonies: Nos. 1-41*

Netherlands Philharmonic Orchestra, Otto Ackermann, cond. (Nos. 1-28, 30, 31, 33, 38); Vienna State Opera Orchestra, Henry Swoboda, cond. (Nos. 29, 34); Netherlands Philharmonic Orchestra, Carl Bamberger, cond. (No. 32); Netherlands Philharmonic Orchestra, Henry Swoboda, cond. (Nos. 35, 40); Winterthur Symphony Orchestra, Walter Goehr, cond. (No. 36); Netherlands Philharmonic Orchestra, Walter Goehr, cond. (Nos. 37, 39); Winterthur Symphony Orchestra, Otto Ackermann, cond. (No. 41).
CONCERT HALL 1165 (Nos. 1, 2, 5, 6,); 1166 (Nos. 4, 10, 11, 14); 1177 (Nos. 7, 8, 9, 12); 1178 (Nos. 3, 13, 15, 16); 1193 (Nos. 18, 19, 20, 21); 1194 (Nos. 22, 23, 24, 25); 1256 (Nos. 17, 26, 27, 28); 1257 (Nos. 29, 30, 31, 32); 1258 (Nos. 33, 34, 37); 1259 (Nos. 36, 39); 1260 (Nos. 38, 41); 1261 (Nos. 35, 40). Twelve 12-in. $47.76 (single disks at $3.98).

For the first time an entrepreneur has issued all the symphonies of Mozart. Forty-one are attributed to the composer, of which at least three were not written by him although he did some work on them. Westminster has announced a complete edition under the direction of Erich Leinsdorf and has already issued a dozen of its components. London has recorded thirteen symphonies, Columbia twelve, and Epic ten. Below Symphony No. 25 the editions thin out abruptly, and Concert Hall is the only company with any of the first sixteen in her catalogue, and she has them all.

Collected now in a deep box and offered as a unit, the forty-one symphonies have spent some years in the Concert Hall making. The first twenty-five and a few others have been reviewed here, besides seven (including some of the foregoing) which have appeared under the MMS label on disks made from the same performances and tapes. The recordings of Nos. 26, 27, 28, 30, 31, 32, 33, 37, 38, and 39, ten in all, are — according to the evidence available — new. They ought to be critically reviewed.

Later they will be at least summarized. Now there is neither time for the exacting comparisons necessary — with seventy-five versions of the ten symphonies — nor space in which to print the results. Initial hearings indicate that Nos. 27 and 30 are better here than anywhere else, that No. 31 is still coy to the phonograph, that the performance of No. 39 is astonishingly virile and imaginative, that No. 32 is not in the class of two differently stunning versions by the Messrs. Leinsdorf and Böhm, that the *Prague* as usual comes off beautifully on the spiraling disk, that all ten are played proficiently, and that the sound is good as a whole although it requires different adjustments from record to record.

Continued on page 98

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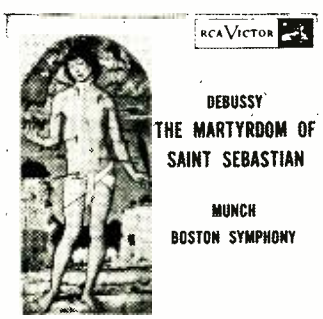

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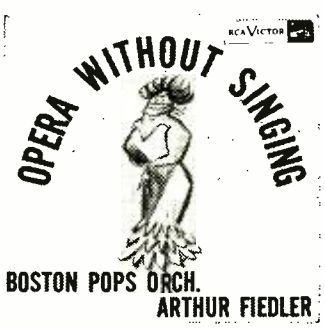

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The edition in panorama constitutes an invaluable course of study, for the alert and the supine, in Mozart and in the development of the orchestral sonata, beginning in imitation and ending with the inimitable. It is the only complete edition of anything in prominence, of which it may be said that two thirds are unchallenged years after it had begun to appear.

It is not to be expected that the two thirds will remain the standard of performance. Piece by piece, the symphonies will be picked up and scrutinized and rehearsed and polished by the great virtuoso conductors and orchestras who never play anything outside of the old repertory until someone's example forces them to. Here, as so often in recent years, the phonograph sets the example, and Concert Hall led the phonograph. C. G. B.

NICOLAI: *Die Lustigen Weiber von Windsor* (excerpts)

Nein, das ist wirklich doch zu keck (Frau Fluth, Frau Reich); *Nun eilt herbei* (Frau Fluth); *Als Bühlein klein* (Falstaff, chorus); *In einem Waschkorb?* (Fluth, Falstaff); *Horch, die Lerche singt in Hain* (Fenton); *Wohl denn, gefasst ist der Entschluss . . . . O selige Traüme* (Anna Reich); *O süsser Mond!* (chorus).

Maria Stader (s), Frau Fluth; Anny Schlemm (s), Anna Reich; Margarete Klose (ms), Frau Reich; Walther Ludwig (t), Fenton; Eberhard Wächter (b), Fluth; Kim Borg (bs), Falstaff. Chorus and Orchestra of the Bavarian Radio, Munich Philharmonic Orchestra, and Württemberg State Orchestra; Ferdinand Leitner, cond.
DECCA DL 9839. 12-in. $3.98.

Die Lustigen Weiber von Windsor is like Wagner's *Das Liebesverbot*, essentially an *opera buffa* composed to a German text based on a Shakespeare play. But Nicolai knew his business better than Wagner did, and his opera has a pace and wit that have kept it current in many German theaters (and, recently, at the New York City Center) along with, or instead of, so great a masterpiece as Verdi's *Falstaff*. It is worth investigating.

Apart from bits and pieces, including its famous overture, *Die Lustigen Weiber* has two said-to-be complete LP versions — one (Urania) well cast and full in sound; the other, which I have not heard, reputed to be only so-so. This new Decca single offers a reasonably characteristic assortment of the best-known set pieces, assembled from more than one occasion but cleanly and fairly consistently engineered by Deutsche Grammophon. The best singing — and best vocal acting — is done by Maria Stader and the distinguished Margarete Klose in the fine letter-comparing duet of the Mistresses Ford and Page characters. In "*Nun eilt herbei*," which is a hard test in any case, Miss Stader manages, but with less sparkle. Kim Borg, the latest Glyndebourne Don Giovanni, sings Falstaff's sack-drinking song firmly, but gets less out of it than Wilhelm Strienz does in his Urania performance. The duet with Fluth (Ford) goes much better. The chorus is good, especially in the tavern scene, and Ferdinand Leitner maintains an orderly ensemble. Texts in German and English (?). A reputable sectioning of a very pleasant offbeat work. J. H., JR.

Mozart's Console Delightfully Reawakened

E. Power Biggs: "a revelation."

COLUMBIA calls this lively and admirable album *A Mozart Organ Tour*. It includes all the music Mozart composed for organ except the organ parts in liturgical music. Naturally the seventeen blithe little sonatas for organ and small orchestra, delightful interludes which forbade sleep during holy services, are the bulk of the matter, although the Fantasy, K. 608, may be the heart of it. The sonatas in the holiday spirit prescribed by the conductor and favored by persuasive sonics are not going to be eclipsed by any edition not accorded apocalyptic sound or weeks of special rehearsals. Mr. Biggs, whose many, many organ records have often seemed to err in the direction of a placid scholasticism, is something of a revelation himself, in his assimilation of an airy, tripping style in complete accord with that of the conductor. It is to be noticed that the general atmosphere of exhilaration is not produced by speed, the tempos being moderate, but by the proportions of the phrases and the decision of the accents.

Organ and small orchestra are both well served by the engineers and the vast acoustics of the cathedral. The very long reverberation, so often hurtful, here recalls saucily the nature of the place where the so-worldly music is sounded, and the Salzburg violins, alertly sinuous like the rest of the strings, are almost devoid of edge.

The sonatas are not distributed in numerical succession, but occupy three sides in a sequence planned to give the greatest effect at the beginning and the conclusion of each, a faintly theatrical precaution unnecessary in performances where such complete values are given to the most trifling sonatas that they are almost as effective as the ones customarily the most esteemed. The remaining three sides are devoted to the pieces that Mozart wrote for clockwork organ, to a Prelude on the *Ave Verum*, and to a transcription of an Adagio originally for musical glasses. The Prelude, and the Fugue, K. 375, are apparently first LP recordings. The seven pieces are played on as many organs, new and old, in cities where Mozart played or could have played, which gives a fillip to the senses of the romantically inclined, and excites some astonishment at the individualities of the instruments. In spite of the difficulties faced by the ambulant engineers, reproduction is imposing, and in the deep bass almost literally stunning.

The last side is concluded by a brief Baedeker in sound: bells and organs of churches in cities visited by Mozart.
C. G. BURKE

MOZART: *A Mozart Organ Tour*

Sonatas (17) for Organ and Orchestra; Adagio, K. 356; Adagio, K. 580a; Andante and Variations, K. 616; Fantasy in F minor, K. 594; Fantasy in F minor, K. 608; Fugue in G minor, K. 375; Prelude and Fugue in C minor, K. 546.

E. Power Biggs (on the organ of Salzburg Cathedral in the Sonatas and K. 580a; on a different south-German or Alsatian organ for each of the others); Chamber Orchestra of the Mozarteum (Salzburg), Bernhard Paumgartner, cond. (in the Sonatas).
COLUMBIA K3L-231. Three 12-in. $17.94.

OVSIANIKO-KULIKOVSKY: *Symphony No. 21, in G*
†Vainberg: *Serenade for Orchestra, Op. 47, No. 4*

Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond. (in the Symphony). State Radio Orchestra, Alexander Gauk, cond. (in the Serenade).
WESTMINSTER XWN 18191. 12-in. $3.98.

The hyphenated composer of the symphony was a contemporary of Haydn and Mozart. This work dates from 1809; apparently it was lost for a long time and was not rediscovered until around 1948. It is a genial and hearty little score, slightly reminiscent of early Beethoven and most attractive in its two last movements, a pleasing minuet and a Cossack dance. Blithe as it is, however, its pleasures are exhausted at one hearing.

A far more interesting and unusual piece is the Serenade of Mossaiye Vainberg, a contemporary composer and pianist. At first, one might guess it to have been written by Vaughan Williams or possibly Bax, so English does it sound. However, one soon hears ideas that seem to stem from Prokofiev and orchestral touches right out of Khachaturian. Needless to say, this curious mingling of national characteristics, an Anglo-Russian musical entente as baffling as it is amusing, is resolved in the proper way, with the work ending in a predominantly Russian vein.

The performances are more notable for vigor than for suavity of orchestral playing. Westminster has managed to produce reasonably good sound from the Soviet tapes. J. F. I.

PROKOFIEV: *Lieutenant Kije, Suite, Op. 60*
†Kodály: *Háry János, Suite*

Continued on page 100

HE'S LISTENING FOR THE LITTLE VOICES

THE UNRELAXED GENTLEMAN is Mr. Harris Zeitzew. He's a member of Capitol Records' famous record-rating "jury" which has just convened to render a verdict on a new Capitol album: is it good enough to bear the inscription "Full Dimensional Sound"?

You'd certainly think so. It's a symphony brilliantly performed by one of the world's greatest orchestras. It was recorded in Capitol's new custom-designed sound studios – literally a recording engineer's "dream" workshop.

But with all that, the "jury" has the final word. And like all its members, Mr. Zeitzew has a veto. As acoustical expert, he's concerned primarily with how faithfully the overtones – that give each instrument its distinctive "voice"– are reproduced on the recording.

Do you hear, for instance, the bottom-of-the-scale "croak" of the double bassoon? Do you *feel* the unique vibration of the bass viol? Do you hear the last trace of overhang to the cymbals? These are the "little voices" heard only on the highest fidelity recordings.

Only if Mr. Zeitzew hears them all, and distinctly, will he note on his scorepad, "Approved for FDS."

Is it all necessary? Capitol thinks so. "Full Dimensional Sound" albums are advertised as "the highest fidelity known to the recorder's art." The Jury's job is to make sure they live up to their billing.

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Serge Prokofiev

New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond.
COLUMBIA ML 5101. 12-in. $3.98.

Two of the best-known pop concert pieces in the modern repertoire performed with exceptional insight into their humor and satire and beautifully recorded. A. F.

PROKOFIEV: *Romeo and Juliet*

Orchestra of the Bolshoi Theater, Gennadi Rozhdestvensky, cond.
WESTMINSTER XWN 18159/60. Two 12-in. $7.96.

To judge by all accounts, *Romeo and Juliet* is the most sumptuous and elaborate ballet of the Soviet era. It is certainly the most durable, for it has been on the stage uninterruptedly since 1940. Prokofiev extracted three suites from its full evening-length score, and all three of these have been recorded several times. The present recording is taken from the sound track of a film version from which little or nothing of the original score can have been omitted. At all events, there is a vast amount of sound here, all of it very tuneful and effective, very richly scored, and very shrewdly put together. *Romeo and Juliet* is surely a masterpiece of music for the theater if not of music *per se*. The recording is exceptionally good, especially by contrast with some previous orchestral recordings made in the USSR. A. F.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C minor*

Clifford Curzon, piano; London Philharmonic Orchestra, Sir Adrian Boult, cond.
LONDON LL 1424. 12-in. $3.98.

Always in search of the musical core of a work, Clifford Curzon unfolds the Rachmaninoff concerto in his characteristically deliberate and thoughtful style, keeping a watchful eye on the composer's markings and offering a gentlemanly, lyrical performance. The work becomes more transparent in his hands and assumes a fresh kind of easy-flowing texture, in contrast to the many hard-driven performances it receives. The natural inflection of the famous melodies, the limpid, purling sound of murmurous passages — as toward the end of the first movement — are suggestive of Mr. Curzon's special insight into the music. For all its uniqueness and musicality, however, the reading would have profited from a dash of virtuosity, which I believe is implicit in the work and essential to its performance. Sir Adrian Boult's conducting is strong, sound, perhaps a trifle stolid. The balance between orchestra and soloist is better than average for this concerto; the soloist is usually played up — incorrectly. R. E.

RAVEL: *Boléro*; *Rapsodie espagnole*; *La Valse*
†Debussy: *Prelude to the Afternoon of a Faun*

Boston Symphony Orchestra, Charles Munch, cond.
RCA VICTOR LM 1984. 12-in. $3.98.

The jacket for this release bears as general title *The Virtuoso Orchestra*, and it is adorned with a miraculously sharp, clear color photograph of numerous orchestral instruments. The promise of the photograph is borne out by the recording. Not having heard all of the fourteen other *Fauns*, the seventeen other *Boléros*, the nine other *Rapsodies*, and the sixteen other *Valses* listed in the current Schwann, I cannot attempt a comparison of Munch's interpretations of these works with those provided on previous disks, but if most of them are not more exciting, then the recorded literature of Debussy and Ravel is in a bad way. A. F.

RAVEL: *Trio in A minor*
†Chopin: *Trio in G minor*

David Oistrakh, violin; Sviatoslav Knushevitzky, cello; Lev Oborin, piano.
WESTMINSTER XWN 18174. 12-in. $3.98.

These recordings were made in Russia and, in all probability, some years ago. By Western standards they are decidedly mediocre in sound, but the richness, warmth, and vitality of the playing more than compensates for relatively poor sonic quality. The Chopin may even benefit from the deficiencies of the recording, for it prevents the piano from swamping the strings, as it so often does in concert performance. A. F.

RESPIGHI: *Gli Uccelli; Trittico Botticelliano*

Scarlatti Orchestra of Naples, Franco Caracciolo, cond.
ANGEL 35310. 12-in. $4.98 (or $3.48).

Even if you should happen to have an aversion to *Feste Romane* or *The Pines of Rome*, do not on any account permit it to dissuade you from sampling this recording of two compellingly lovely Respighi scores. When he wished to, this composer could be as spare and effective in his orchestration as Mozart, and in *The Birds* (*Gli Uccelli*) this restraint is always apparent. This is a suite based on seventeenth- and eighteenth-century keyboard pieces, arranged for small orchestra, and its avian characterizations are delicate, amusing, satirical, and always brilliantly right. The Botticelli triptych, on the other hand, is an entirely original composition (if we except an occasional hint of a folk song or a religious hymn), in which the composer delicately and skillfully recreates the atmosphere of the well-known paintings. The orchestration here is slightly bolder, fuller, and less restrained, but it is always governed by good taste.

Each score has appeared previously on records, though not together on one LP and never before as magnificently projected. Under the sensitive direction of Caracciolo, the Scarlatti Orchestra performs with unbounded relish, finesse, and genuine devotion. The sound is clear and warm. Most highly recommended. J. F. I.

RIMSKY-KORSAKOV: *Fantasy on Russian Themes, Op. 33; Sadko: Sea Episode*
†Balakirev: *Russia*

State Radio Orchestra of the USSR, Konstantine Ivanov, Nikolai Anosov, conds.
WESTMINSTER XWN 18120. 12-in. $3.98.

Two great masters of orchestration are at work here, though unfortunately not at top level. The excerpt from *Sadko*, a pale shadow of the "Sea" episode in *Scheherazade*, is almost too short to be called anything but a colorful nautical vignette. More interesting is the same composer's Fantasy, for violin and orchestra, a work that shows masterly handling of some nationalistic music. The symphonic poem *Russia* appears for the second time on LP, but the performance here is by no means as effective as that on Angel 35291, led by Von Matacic. Reasonable sound, but far from outstanding. J. F. I.

SCHUBERT: *Minuets (5), D. 89; German Dances (5), D. 90* — See Mozart: *Divertimento No. 11.*

SCHUBERT: *Symphony No. 5, in B-flat* — See Haydn: *Symphony No. 100.*

SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54; Kinderszenen, Op. 15*

Walter Gieseking, piano; Philharmonia Orchestra, Herbert von Karajan, cond.
ANGEL 35321. 12-in. $4.98 (or $3.48).

Walter Gieseking's pristine performance of the concerto is so direct and uncluttered, so simple and vernally fresh, without missing a nuance of the score, that it surely ranks with the best. It is not as warmly personal as Novaes', not as brilliant as Serkin's and Rubinstein's although Von Karajan imposes some sharply jaunty rhythms on the first and last movements, and the Philharmonia is itself a brilliant ensemble. The Gieseking manner is equally appropriate in the *Kinderszenen*. It wants a little in tenderness in some sections, perhaps, but the purity of utterance is as moving as any amount of "interpretation" could possibly be. The pianist's heavy breathing is more audible on this record than on others I know of, but is not likely to bother anyone. R. E.

SCRIABIN: *Piano Music*

Sonata for Piano, No. 3, in F-sharp minor, Op. 23. Preludes (16): Op. 11, Nos. 1, 3, 9, 10, 13, 14, and 16; Op. 13, No. 6; Op. 15, No. 2; Op. 16, Nos. 1 and 4;

Continued on page 102

COLUMBIA RECORDS SALUTES A LONG AND NOBLE LIFE IN MUSIC WITH A SERIES OF BRILLIANT, NEW RECORDINGS BY AN ARTIST WHO HAS JUST CELEBRATED HIS 80TH BIRTHDAY AND MORE THAN 60 YEARS OF CONDUCTING

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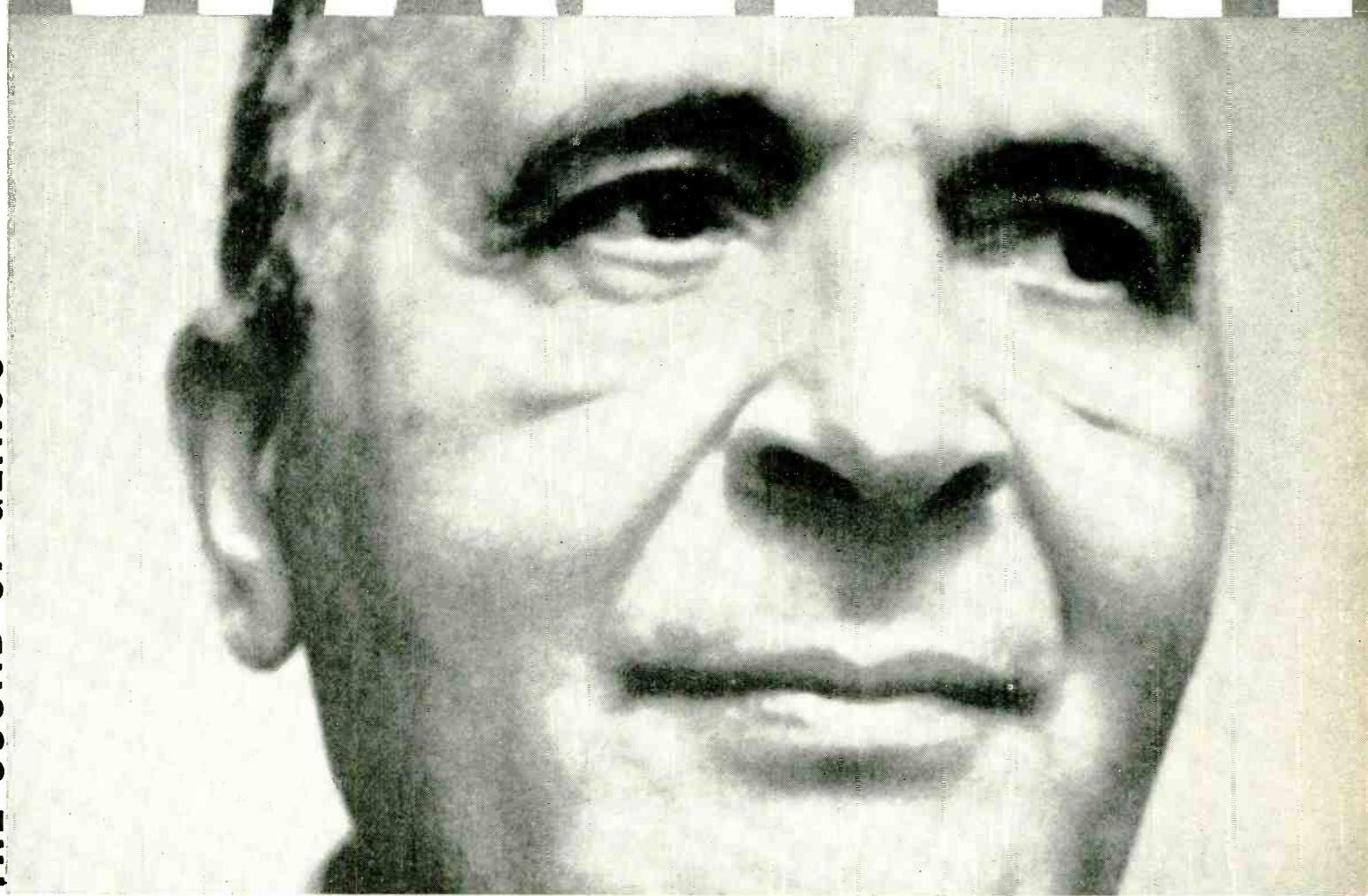

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Op. 27, No. 1; op. 48, No. 3; Op. 51, No. 2; Op. 59, No. 2; Op. 67, No. 1.

Vladimir Horowitz, piano.
RCA VICTOR LM 2005. 12-in. $3.98.

Scriabin's Third Piano Sonata dates from 1897, when the composer was twenty-five. A transitional work, in that it is neither as simple as the early Chopin-inspired preludes nor as complex and mystical as his last products, exemplified here by the Op. 59 and Op. 67 preludes, it is at once a curious and arresting work. Its four movements are economically constructed, its thematic material closely related throughout; there is an overlay of rhythms to give the work a free, rich texture, and it abounds in the characteristic leaping figurations that give Scriabin's music its propulsive, nervous quality.

The judicious selection of preludes made here from the eighty-five Scriabin wrote illustrates the great development of his style, as the composer gradually disintegrated his materials to the point where his works had no key. Some of the earliest preludes, in Op. 11, remain among his best, despite the obvious and strong influence of Chopin. These page-or-two long works are very touching in their lyricism, powerful in their vast dynamic span.

Vladimir Horowitz's unique pianism and temperament seem ideal for this music. With his transcendental technique he conveys perfectly its restless energy, intensity, and almost neurotic introspection. He also enhances the quiet moments with exquisite phrasing, as in the Andante of the sonata; or with an incredible fleetness and delicacy, as in the Op. 11, No. 3, Prelude. His performance of Scriabin's Ninth Sonata was the jewel of his anniversary-recital album, and this current disk is just as remarkable. It is to be hoped that he will record more of the sonatas before too long. R. E.

SHOSTAKOVICH: *Preludes and Fugues (6) from Opus 87*

Dmitri Shostakovich, piano.
CAPITOL P 18013. 12-in. $3.98.

Shostakovich's Opus 87, composed in 1950, consists of twenty-four preludes and fugues for piano solo. The composer here provides Nos. 24, 7, 8, 6, 22, and 20 of these, in that order. The entire series demonstrates a considerably greater depth and scope, technically and expressively, than one has come to expect of Shostakovich. He ranges here from the French overture style of Bach's time to the broadly lyrical style of his own symphonic slow movements, and from a very Russian-sounding chorale texture to a glittering, open texture like that of Domenico Scarlatti. This comment is not intended to suggest that the preludes and fugues are inconsistent with each other. They are not; they simply cover a lot of territory, and they do so with exceptional ripeness and power. The performance is wonderfully vital and the recording is quite good. A. F.

STRAVINSKY: *Le Baiser de la Fée*

Cleveland Symphony Orchestra, Igor Stravinsky, cond.
COLUMBIA ML 5102. 12-in. $3.98.

Several recordings have been issued of the "Divertimento" which Stravinsky extracted from this ballet, but this is the first recording of the entire forty-five-minute score. As is the case with *Petrouchka* and *Pulcinella* (but not with *The Fire Bird*), the complete work is far more effective than the suite of excerpts; among other things it solves the odd stylistic inconsistency that stands out so distressingly in the "Divertimento."

The Fairy's Kiss is a tribute to Tchaikovsky, and the score is full of borrowings from that composer's salon pieces and songs. In the "Divertimento" these sound highly artificial, not to say stilted; in the original they are deployed over a much broader context and harmonize much more successfully with the typically Stravinskyan rhythms of the unindebted parts. To help matters further, this recording gives us Stravinsky conducted by Stravinsky, and Stravinsky is immeasurably the best Stravinsky conductor there is. The recording is good if not startlingly so. A. F.

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 1, in B-flat minor, Op. 23*

Paul Badura-Skoda, piano; Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.
WESTMINSTER XWN 18162. 12-in. $3.98.

Where this concerto is concerned, Westminster appears to be jinxed. The Farnadi-Scherchen version (just deleted) was unsuccessful and so is this new issue, though for entirely different reasons. Scherchen whipped through it, with the soloist doing her best to keep up with the pace, in one of the most frantic performances recorded. Now Sir Adrian strolls leisurely through its pages, occasionally infusing some semblance of vitality into the orchestral accompaniment, and then retiring to let it amble along. Meanwhile, the pianist gives a cool, dispassionate, small-scaled performance, devoid of grandeur or magnetism. The lack of spaciousness in the performance is not compensated for by the sound, hardly the most flattering accorded the London Philharmonic. J. F. I.

TCHAIKOVSKY: *Symphony No. 4, in F minor, Op. 36*

Orchestre de la Suisse Romande, Ataulfo Argenta, cond.
LONDON LL 1275. 12-in. $3.98.

The conductor appears to be beset with some conflicting ideas regarding this music, and the result is a rather uneven, and not very penetrating reading. The outer movements show him to greatest advantage, particularly the finale, which catches fire and blazes with a powerful and persuasive intensity. But against this must be set his overly cautious handling of the slow movement, which becomes rather plodding, and his sedate approach to the scherzo. The latter is taken at an eminently reasonable pace, permitting some exquisite orchestral playing to shine through, but the over-all plan of the movement seems lost in the conductor's finicky attentiveness to too many small details. The Swiss orchestra plays with tremendous *brio* and magnificent tone, and the London sound is nothing short of staggering, reaching a new pinnacle in the final movement. J. F. I.

TORELLI: *Concerti grossi, Op. 8: No. 2, in A minor; No. 3, in E; No. 6, in G minor; No. 9, in E minor No. 12, in D*

Roberto Michelucci, Anna Maria Cotogni, violins; I Musici.
EPIC LC 3217. 12-in. $3.98.

The first three of these concertos are for two violins; the other two are for one violin. They are all attractive works, especially No. 6, which is a "Christmas Concerto." The Musici play with their customary verve and the recording is excellent. Recommended to those who would be satisfied with less than the complete Op. 8 (available on three disks in Vox DL 113). N. B.

VAINBERG: *Serenade for Orchestra, Op. 47, No. 4* — See Ovsianiko-Kulikovsky: *Symphony No. 21.*

VAUGHAN WILLIAMS: *Concerto Accademico* — See Barber: *Concerto for Violin and Orchestra.*

VAUGHAN WILLIAMS: *Fantasia on a Theme by Thomas Tallis; Fantasia on Greensleeves: The Wasps—Overture.*

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.
WESTMINSTER W-LAB 7048. 12-in. $7.50.

All three works were available previously, though not as close companions, on earlier Westminster releases — the two Fantasias on WL 5270, the Overture on WL 5228. Both records were favorably reviewed in HIGH FIDELITY (June and August 1954) with particular emphasis placed on the excellence of the sound. In transferring them to the Lab series, Westminster's engineers have effected a quite startling improvement. There is a deeper, warmer luster to the strings, very noticeable in the *Tallis*, and an over-all enrichment of definition in the entire orchestral fabric. Even by Lab standards, this is superb. J. F. I.

VERDI: *La Traviata*

Rosanna Carteri (s), Violetta; Lidia Marimpietri (s), Flora; Rina Maccagnani (s), Annina; Cesare Valletti (t), Alfredo; Glauco Scarlin (t), Gastone; Salvatore di Tommaso (t), Giuseppe, Messenger; Leonard Warren (b), Germont; Arturo La Porta (b), Douphol; Dario Caselli (bs), Dr. Grenvil; Leonardo Monreale (bs), D'Obigny. Rome Opera House Chorus and Orchestra, Pierre Monteux, cond.
RCA VICTOR LM 6040. Three 12-in. $11.94.

Antonietta Stella (s), Violetta; Elvira Galassi (ms), Flora; Luisa Mandelli (ms), Annina; Giuseppe di Stefano (t), Alfredo; Giuseppe Zampieri (t), Gastone; Franco Ricciardi (t), Guiseppe; Tito Gobbi (b),

Continued on page 104

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Mass in C Major, K. 317 **("Coronation"):** Soloists—Stader, Wagner, Krebs, Greindl, Choir of St. Hedwig's Cathedral; also, **Symphony No. 38 in D Major,** K. 504 **("Prague").** Igor Markevitch directs Berlin Philharmonic Orchestra. DL 9805

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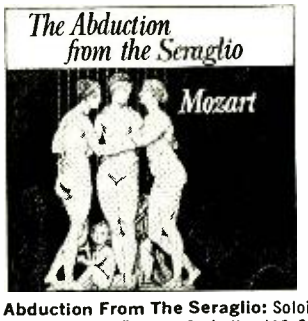

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Germont; William Dickie (b), Douphol; Silvio Maionica (bs), Dr. Grenvil; Nicola Zaccaria (bs), D'Obigny; Carlo Forti (bs), Messenger; Vittorio Tatozzi (bs), Servant. Chorus and Orchestra of the Teatro alla Scala, Tullio Serafin, cond. ANGEL 3545 B/L. Two 12-in. $10.96.

It is told that when Verdi, in pre-*Aida* days, was asked which one of his operas he preferred above all, he answered that as a professional musician he would name *Rigoletto*; as an amateur, *La Traviata*. His reply to the fatuous question turned out to be a prophecy-by-inference, proven true by more than a hundred years of the most practical evidence of *La Traviata*'s vast popularity.

There are now eight *Traviatas* on LP. None of the pre-existing six is a dead loss; none is first-class in every regard. The same is true of the newest sets released by Angel and RCA Victor, but both belong, along with the year-old London, at the top of the list. Each has its own values, and a choice among them is a matter for either very intricate calculus or strong prejudice, or perhaps both. The most telling advantages of both the new sets have to do with conducting that is several cuts above the average level. Tullio Serafin (Angel) must have conducted several hundred more *La Traviata* performances in his long life than Pierre Monteux has in his. But they are musicians of relatable temperaments, and their approaches to the score are far more alike than unlike: refined over-all shaping, steadiness without rigidity, and plasticity without slackness. Both take a moderate pace, with Mr. Serafin a shade tauter than he sometimes is, Mr. Monteux occasionally asking sharper contrasts (as in Alfredo's Act IV entrance) or more bite (as at the start of Act III). Both have more distinction than can be claimed for Francesco Molinari-Pradelli's crisp but soprano-guiled *routinier* job for London.

But conducting is not all. London offers Renata Tebaldi, who, liberties and all, has a finer voice and achieves more with it than her younger rivals on LP. Hers is the major distinction of the London set. In the new recordings there is a basic non-parity in casting. Rosanna Carteri (RCA) is by nature a straight lyric soprano, say a Zerlina; Antonietta Stella is bigger-scale, a Donna Anna or a Leonora in *Il Trovatore*. Either type is possible for Violetta, to be sure; the rub is that Miss Carteri, who to my way of thinking gives decidedly the more spontaneous and affecting performance otherwise, drives for climaxes as if her voice were Miss Stella's, and so reaps a harvest of needlessly bumpy line and impure tone. Miss Stella (who is to come to the Metropolitan this season) uses her fine, clean voice as a well-grounded Violetta should and makes all the major points, but with oddly inexpressive areas in between; here she seems a stage away from realizing her full potential.

Similarly, Cesare Valletti (RCA) has less voice but is a more aware artist than Giuseppe di Stefano (Angel); but here the gap in vocal quality tells more, for Di Stefano can take the climaxes more freely and sounds far lovelier in *mezza voce*, and in this performance he is on rather good musical behavior. Both are more attractive than Gianni Poggi (London).

With the Germonts, the situation is a turnabout — on the face of it. Leonard Warren (RCA) is characteristically a man with a tremendous voice and honorable intentions, while Tito Gobbi (Angel) is something of an authentic acting genius with a voice now pushed far past its natural limits. The catch is that Mr. Warren sings what is for him a quite uncharacteristically fine Germont — the tone well forward and lightly poised, the diction pointed, and his readings really very just. And what a voice it is! Mr. Gobbi, expectably, gives some subtler, more imaginative readings, and apart from some really terrible tones in Act II manages his resources well.

The important second-line parts are not notably well done in either set. The London second line is better. Both Milan and Rome orchestras do respectably well, and both choruses get good tone. Still, it would be pleasant if someone would clean up the Scala choral diction or move the microphone.

Technically, both sets are well up to par, the RCA (n.b., on three disks) having been recorded at a higher volume-level and with more imposing resonance, but also with some oddities of balance (orchestra covering voices, and, almost, vice versa). Both sets cut Alfredo's "*O mio rimorso!*" in Act. II — a cut made almost everywhere except in the London set, which is complete. On its two disks, Angel manages the little *stretta* "long" ending of Act. II; RCA cuts it, as usual in this country. Librettos and notes, of course, and the RCA comes handsomely boxed *à la* London's gala Mozart sets — not with

Continued on page 106

Vaughan Williams' Eighth: "Fascinating."

Sir John Barbirolli with the composer.

IN PLANNING his Eighth Symphony, first heard earlier this year, Vaughan Williams seems to have been less interested in creating a profound work capable of standing alongside the powerful Fourth, the introspective Fifth, or the searing and exalted Sixth than in continuing his experiments with unusual orchestral sonorities, already evident in the *Sinfonia Antartica* (No. 7). The experiments are so extraordinarily successful that they tend to lessen the impact of the musical ideas involved. It is, in any case, a delightful, bonny work, full of irrepressible youthful spirit, and it is likely to become one of the most popular of the composer's symphonies, even with a public not yet fully appreciative of his major compositions.

The Eighth is by far the shortest of his symphonies (approximately 26½ minutes), unconventional in form, and scored for a medium-size orchestra, harp, and a large array of percussion, including — according to VW — "all the 'phones and 'spiels known to the composer." The latter are used unsparingly in the two outer movements. The work opens with a movement that has already acquired the sobriquet "Seven variations in search of a theme," an apt description of a movement which juggles several themes all having some relation to each other. The two inner movements are given over to the winds and strings respectively, an unusual innovation. The Scherzo, opening with a jaunty tune in the bassoons (slightly reminiscent of Prokofiev), is most engaging; while in the Cavatina the noble writing for strings inevitably recalls the composer's beautiful *Tallis* fantasia. With the final movement the full orchestra is brought into play in a rambunctious riot of orchestral sound. Here, as the composer says, "all the available hitting instruments are commandeered," and to judge from the outcome few have an idle moment.

Sir John Barbirolli, to whom the symphony is dedicated, directs a powerful, exciting performance and handles the complexities of the score with admirable control. The Hallé strings, and even more the brass, prove themselves capable of meeting all the many challenges in this work without ever becoming coarse or edgy in tone. Mercury's engineers, for their part, have achieved a triumph in capturing such superbly balanced and clean sound in the face of obvious difficulties. The finale is particularly imposing, and I can foresee its becoming a test piece for high fidelity equipment.

Compared to Vaughan Williams' fascinating new symphony, the short pieces by Bax and Butterworth seem of rather small import, yet both in their way are minor gems. The Bax tone poem is a mystical, Celtic seascape, delicately wrought and full of marvelous orchestral touches; it should appeal especially to lovers of Debussy and Delius. I fear, however, that Barbirolli's interpretation treads a trifle too heavily and fails to expose all the fancy in the score. The poignancy of Butterworth's rustic rhapsody, on the other hand, is admirably conveyed.

All told, this is an eminently commendable record and an auspicious debut on the Mercury label for Sir John and his Hallé Orchestra.

JOHN F. INDCOX

VAUGHAN WILLIAMS: *Symphony No. 8, in D minor*
†Bax: *The Garden of Fand*
†Butterworth: *A Shropshire Lad*

Hallé Orchestra (Manchester), Sir John Barbirolli, cond.
MERCURY MG 50115. 12-in. $3.98.

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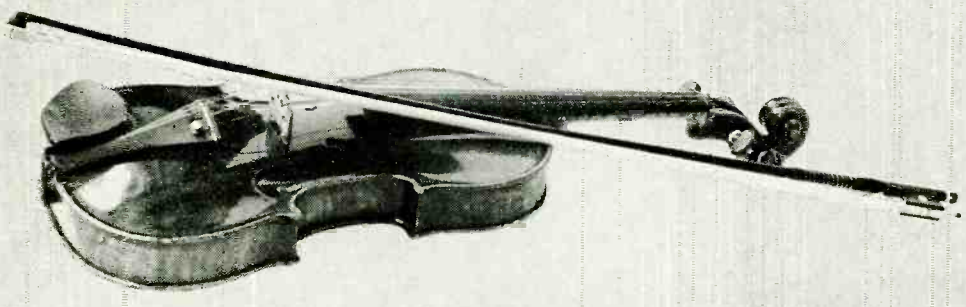

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a score, but with a copy of Alexandre Dumas' *Camille*, bound in imitation vellum with an introduction by George Marek.

All told, the soprano-lover pure and simple may prefer the London. Between the RCA and Angel it is at best a close decision. For myself, I would lean to the RCA, not because of *Camille*, but because Miss Carteri says things so touchingly.

J. H. JR.

VIVALDI: *Concertos for Viola d'Amore and Orchestra, Op. 25: No. 3, in D minor, P. 287; No. 4, in D minor, P. 288; No. 6, in A, P. 233; Concertos for Bassoon and Orchestra: in C, P. 71; in F, P. 318*

Johan van Helden, viola d'amore; Arnold Swillens, bassoon; Concert Hall Chamber Orchestra, Otto Ackermann and Fred Hausdoerfer, conds.

CONCERT HALL CHS 1254. 12-in. $3.98.

Of special interest here are the lovely concerto viola d'amore, in D minor, P. 287, and the cheerful one in A. They are performed competently but not very imaginatively. P. 288, another fine work, is more stirringly played by the Virtuosi di Roma, on Decca DL 9679. As for the bassoon concertos, if, as is possible, they were written for the girls' school that Vivaldi directed in Venice, he saw to it that the young lady who played first bassoon got a good workout, but he was apparently not otherwise inspired. N. B.

WAGNER: *Lohengrin* (extended excerpts)

Uta Graf (s), Elsa; Anneliese Schlosshauer (ms), Ortrud; Karl Libl (t), Lohengrin; Roland Kunz (b), Telramund, Herald; Leonardo Wolovsky (b), King Henry. Orchestra and Chorus of the Frankfurt Opera, Carl Bamberger, cond.

MUSICAL MASTERPIECE SOCIETY M 2029-OP 21. Two 12-in. $5.90.

A great plenty of people have wished that *Lohengrin* were not such a long, long opera. But it is. And it does not fit adequately on two LPs. With all respect for the (possibly) humanitarian motives of the Musical Masterpiece Society, this "concert version" takes in the best-known music only by hopelessly garbling the theatrical values, and the level of performance is not such as to make the set worth while on a "highlights" basis. Perhaps most damagingly, Telramund is all but left out in Act I, save to lose the combat and plump out the ensemble, and his scene with Ortrud at the start of Act II is cut entirely, so that no vaguely satisfactory motivation is ever established. The American soprano Uta Graf is on the lightweight side for Elsa, but she is an admirable musician and sings well except when she has to push tones into unsteadiness. Karl Libl, the Lohengrin, sounds moderately well when the pressure is not extreme, but his mostly pallid reading contributes little. Anneliese Schlosshauer has neither the vocal weight nor the top for Ortrud, and both the Telramund and the King Henry are outweighed by their music. The Frankfurt ensemble play and sing with good, provincial competence under routine leadership by Carl Bamberger. The sound is thinnish but probably an accurate reproduction of what went on. Notes and text for the lines actually sung. Take it or not.

J. H. JR.

WIENIAWSKI: *Concerto for Violin and Orchestra, No. 2, in D minor, Op. 22* — See Mendelssohn: *Concerto for Violin and Orchestra.*

RECITALS AND MISCELLANY

MARIA LUISA ANIDO: *A Spanish Guitar Recital*

Albéniz: *Asturias*. Rodrigo: *En Los Trigales*. Sanz: *Pavana*. Torroba: *Suite Castellaña*. Tárrega: *Recuerdos de la Alhambra: Sueño*. Granados: *Danza Española*, No. 5 (Playera).

Maria Luisa Anido, guitar.

CAPITOL P 18014. 12-in. $3.98.

A native of Argentina and a pupil of Miguel Llobet, one of the leading teachers of the Spanish guitar, Maria Luisa Anido is perhaps the most personal guitarist yet to appear on records. Her playing is compounded of individual phrasing and coloration, much rubato, arbitrary tempo shifts. Yet in its highly feminine way it is quite persuasive, and the rubatos seldom degenerate to a point where the musical line wilts. Even though Miss Anido's repertoire here is quite standard, *aficionados* of the guitar should find her interpretations sufficiently sensitive, imaginative, and fresh to be worth investigating. R. E.

JULIAN BREAM: *Spanish Guitar Music*

Julian Bream, guitar.

WESTMINSTER XWN 18135. 12-in. $3.98.

A welcome addition to the ranks of recording guitarists is Julian Bream, a twenty-three-year-old Englishman. One side of his disk is devoted entirely to works by the early nineteenth-century Spanish composer Fernando Sor, who is sometimes extravagantly referred to as the "Beethoven of the guitar." In bits and snatches, Sor's music has turned up frequently on other guitar records, but never in such quantity as here. Closer to Haydn and Mozart than to Beethoven, his music is always ingratiating, but the Largo from *Fantasie II* is outstanding in any terms — a long, brooding, discursive piece of great imagination and feeling. Mr. Bream plays the Sor works in a cool, careful style that is appropriately classical but could do with more subtlety.

The rich, heady music of Turina on the reverse side, highlighted by the rhapsodic *Fandanguillo*, finds Mr. Bream on more congenial ground; he brings to this exotic idiom all the poetry and color it deserves. Given time, Mr. Bream could easily become the equal of his teacher, Segovia, and of Narciso Yépès, whose playing penetrates further into the music and at the same time has the surface glitter of quicksilver. The recording is ultrarealistic;

Continued on page 108

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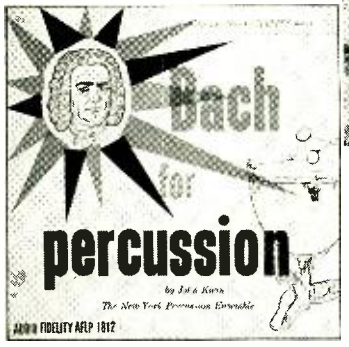

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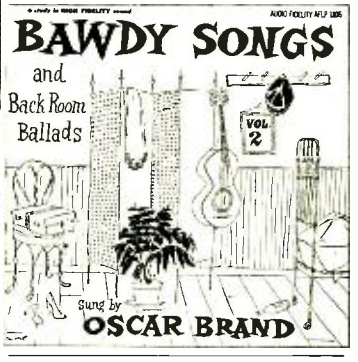

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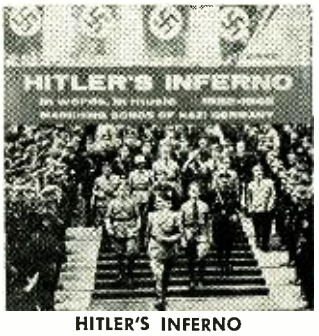

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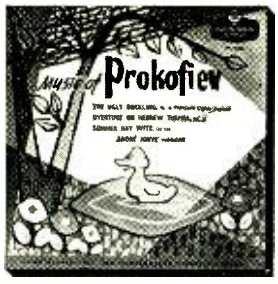
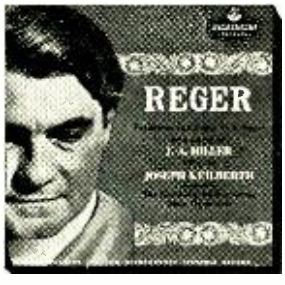
Hindemith: **Nobilissima Visione** — Orchestral Suite; **Symphonic Metamorphoses on Themes of Weber** — Joseph Keilberth conducting. *Telefunken.* 12"—LGX 66055.



Music of Prokofiev: **The Ugly Duckling, Opus 18,** Francoise Ogeas (Soprano); **Overture on Hebrew Themes, Opus 34; Summer Day Suite, Opus 65a** — Andre Jouve conducting. *Ducretet-Thomson.* 12"—DTL 93084.

Vincent D'Indy: **Symphonie Sur Un Chant Montagnard Français**—Daniel Wayenberg (piano); **Jour D'Eté À La Montagne**—Ernest Bour conducting. *Ducretet-Thomson.* 12"—DTL 93069.

Saint-Saëns: **Symphony No. 3 in C minor, Opus 78**—Ernest Bour conducting. Maurice Duruflé at the organ of La Salle Gaveau. *Ducretet-Thomson.* 12"—DTL 93072.



Reger: **Variations and Fugue in E Major on a theme of J. A. Hiller, Opus 100.** — Joseph Keilberth conducting *Telefunken.* 12"—LGX 66049.

Saint-Saëns: **Le Carnaval Des Animaux;** Franck: **Psyché-Symphonic Poem**—Franz André conducting. *Telefunken.* 12"—LGX 66028.

Rodrigo: **Concerto for Guitar and Orchestra** (Concierto de Aranjuez); Falla: **Nights in the Gardens of Spain.** Argenta conducting *London International.* 12"—TW 91019.

Ravel: **Ma Mère l'Oye, Rapsodie Espagnole; une Barque sur l'Ocean**—D. E. Inghelbrecht conducting. *Ducretet-Thomson.* 12"—DTL 93087.

you hear all the squeaks, clicks, and bumps made by the player's hands as an accompaniment to a larger-than-life tone. R. E.

CAMBRIDGE SOCIETY FOR EARLY MUSIC: *Italian Music for Strings of the Baroque Period*

Vivaldi: Concerto for Violin, Strings, and Continuo, in A, P. 288. Veracini: Sonata for Violin and Continuo, in B minor, Op. 1, No. 3. Torelli: Concerto for Violin, Strings, and Continuo, in D minor, Op. 8, No. 7. Albinoni: Trio Sonata, in A, Op. 1, No. 3.

Cambridge Society for Early Music, Erwin Bodky, dir.
UNICORN UNLP 1030. 12-in. $3.98.

The capacity of Italian composers of the Baroque period to spin out melodious slow movements is compellingly illustrated here, particularly in the works by Vivaldi, Dall 'Abaco, and Albinoni. These offer much of interest in the fast movements too; the Vivaldi concerto in fact is out of that composer's very capacious top drawer. The Veracini and Torelli have their strong points but seem on the whole less interesting than the others. Ruth Posselt and Richard Burgin are the soloists here, but we are not told which of these artists performs the solo parts in the Vivaldi, Veracini, and Torelli. Whichever it is, those parts are played with skill and full-bodied tone. Aside from a few whiffs of pre-echo, the recording is first-rate, capturing the sound of the strings with uncommon fidelity. N. B.

EASTMAN SYMPHONIC WIND ENSEMBLE: *The Spirit of '76: Music for Fifes and Drums*
Ruffles and Flourishes: Music for Trumpets and Drums

Members of the Eastman Symphonic Wind Ensemble, Frederick Fennell, cond.
MERCURY MG 50111/2. Two separate 12-in. $3.98 each.

Frederick Fennell is a direct descendant of Israel Putnam, a Continental general who probably could have qualified as the Most-Missed Target of 1775–1783. Devotion to American military tradition apparently became a heritage of at least one branch of the Putnam clan: when Fennell was a boy, his mother's family still maintained an establishment known as Camp Zeke, outside Cleveland, where momentos of American wars were preserved, and where American military music was ceremonially (if boisterously) performed at regular intervals. Before he was out of knee pants, Fennell could render all the military drum signals used by American field forces from 1776 to 1918, and he still can.

On these two records, he does, assisted by other drummers, percussionists, fifers, and trumpeters of the Eastman Wind Ensemble, which he heads. Of the two records, the fife-and-drum collection offers the fare more familiar to laymen—*Yankee Doodle, Dixie, Garryowen, The White Cockade, Battle Cry of Freedom*—but in both the main part of the music is military, functional (breakfast call; assembly; recall), and esoteric in a rather

exciting way: you almost think you've heard it before. Space precludes going into detail about it, except to say that the fidelity of the recordings is about as high as you can crave, unless you want unromantic twentieth-century armed forces called out to disperse you. And should this occur, you can still offer a trump: the rendition on the last band of MG 50112 of the *Star-Spangled Banner*, overpowering enough to bring any National Guard squad to petrified attention. J. M. C.

FISK JUBILEE SINGERS

Palestrina: *Exultate Deo.* Perti: *Adoramus Te, Christe.* Tom Scott: *Go Down Death.* Trinidad folk song: *Lord, I Don't Want No More Callalu.* Negro spirituals: *Were You There?; Daniel, Daniel, Servant of the Lord; Is a Light Shining in the Heaven?; I Want Jesus To Walk with Me; There's a Meeting Here Tonight; His Name So Sweet; Rock My Soul in the Bosom of Abraham; Our Father; I've Been in the Storm So Long.*

Fisk Jubilee Singers, John W. Work, cond.
WORD W-4007-LP. 12-in. $4.98.

The Fisk Jubilee Singers sing with professional expertness, but they are not slick and overrefined. Their superb sense of rhythm, whole-souled involvement in the music, and the rich vibrancy of their voices give life and plausibility to even the most elaborate, sophisticated arrangements of these wondrously appealing and unhackneyed Negro spirituals. The characteristic approximation of pitches and the tremolos of the solo voices merely add flavor to the interpretations. I suspect that the time devoted to the two Latin motets and to Tom Scott's *Go Down Death* might have been better used for more spirituals or folk songs; but these pieces at least give the ensemble a chance to demonstrate its admirable discipline in other styles. A commendable disk. R. E.

LOUIS DE FROMENT: *Four Symphonies by Three Sons of Bach*

J. C. Bach: Symphony in B-flat. W. F. Bach: Symphony in D minor. C. P. E. Bach: Symphony No. 1, in D; Symphony No. 3, in F.

Louis de Froment Chamber Orchestra, Louis de Froment, cond.
ANGEL 35338. 12-in. $4.98 (or $3.48).

Duplications and reduplications in recordings of the standard repertory are inevitable, I suppose, but it seems too bad that we have to have several performances each of only a handful of works by Bach's sons when there are many that remain unrecorded. Of the four works on this disk, only one — Philipp Emanuel's Symphony in F — is new to LP. Both Johann Christian's and Wilhelm Friedemann's symphonies were recently released on a Concert Hall disk; and there are two other versions of Philipp Emanuel's Symphony in D. This question aside, there can be nothing but praise for the present recording. The two works by C. P. E. are full of interesting ideas, and each has a grave and poignant slow movement. Friedemann's symphony is a beauty, and Johann Christian's — originally an overture to an opera — sparkles with *galanterie*. The performances are lively and polished, the recording good enough, though not quite up to the best that Angel has given us. N. B.

CHARLIE KUNZ: *Old Time Music Hall Songs*

Charlie Kunz, piano; with rhythm accompaniment.
LONDON LL 1342. 12-in. $3.98.

A splendid collection of some of the most durable old music-hall songs, from the palmiest days of the English "Halls." From 1900 to 1914 the atmosphere of these palaces of entertainment was gusty and good-humored, and these songs with their breezy singable tunes — topical, patriotic, and sentimental — admirably reflect that happy atmosphere. Audiences in those days were not averse to joining in a lusty second chorus, when invited to do so by stars like Vesta Victoria, George Lashwood, Vesta Tilley, or G. H. Elliot, and Englishmen have been singing these numbers ever since, either in parlor or pub, whenever a spot of community singing is called for.

Although this record appears to be slanted at the English market, it contains a number of songs that originated in this country and a few known here through their introduction by English singers on vaudeville tours in the early years of the century. It seems a pity that Kunz decided to give them the cocktail-room treatment, for it is surely inappropriate to all but the most cloying of these songs. Exceptionally fine piano sound throughout. J. F. I.

MUSIQUIZ: *Volume 2: 100 Operatic Arias*

PERIOD SPL 1601. 12-in. $5.95.

As all know who have misstepped into the lairs of such creatures, collectors of opera recordings are peculiarly addicted to that wanton little parlor game in which a host will play snippets of this and that and require his prisoners to say what and/or who. Thus this operatic "Musiquiz" seems rather like an attempt to promote a pleasant hobby into a paying proposition. As a matter of predisposition, it probably ought to be remarked that I myself loathe such guessing games — unless, of course, I can be games-master. In other words, there are quite enough of us as it is.

The "Musiquiz" opera disk (an earlier issue dealt with instrumental works) claims to teach the opera novice to recognize the tunes it offers and to test the knowledgeableness of the experienced listener. In actual fact, it does not do either very well. The hundred tunes (not all from arias, in spite of the subtitle) are disposed in ten groups; printed sheets are supplied for multiple-choice testing, with a few red-herring entries thrown in to keep the game from being "too easy." The tunes, generally just the first few bars, are not sung. They are played on an electronic organ or harmonium. Hardly any are esoteric enough to cause difficulty to anyone with a fair working knowledge of standard repertoire.

The main problem — and almost all the fun — is in the performances. For whoever is at the organette keyboard has what amounts to a positive genius for taking tempos unrelatable to known performances and for bringing out eye-harmonies that make some tunes sound quite unlike themselves. But even this is not likely to offer much sport to the listener who knows much about opera, and it prejudices any value the disk might have as a mnemonic device. Additionally, the groupings are sometimes very odd indeed. "Baritones: Often Menacing, Always Manly," for instance, has an almost microscopic assay of menace. And what *The Song of India*, taken in context, has to do with "Coloraturas Climb the Scales" is most mysterious. Then, too, the printed answer sheet had yielded one flat misidentification by the time I wearied of reading it, which happened in the second group. All of which leads me to wonder just who ought to be giving the test and who taking it.

J. H., JR.

DAVID OISTRAKH

Chausson: *Poème*, Op. 25. Glazunov:

Camden's Paderewski Collection Portrays a Personality

IGNACE JAN PADEREWSKI, pianist and patriot, was probably the best known and certainly the best paid musician of the early twentieth century. The attraction he exerted on audiences, however, was by no means wholly musical in character. He was a striking, complex man, well endowed with personal magnetism, and these extramusical qualities contributed to his success. His records, alas, could capture only Paderewski the musician. Even so, they are of great interest, and it is good to have a selection of them on this new RCA Camden LP, which is derived from 78-rpm recordings made between 1912 and 1936.

In evaluating the art of Paderewski, we must accept the fact that even his best performances were not free from certain mannerisms, such as delaying the right hand, rhythmical unevenness, etc. Such mannerisms once had the power to charm both audiences and critics, but they were not necessarily a reflection of the style of the times. Other masters of the day — Hofmann, Lhevinne, and Rachmaninoff, to mention a few — could present their art without resort to musical cosmetics. The motives for eccentricity in performance were thus less historical than hysterical in character. Whatever deficiencies we may find in Paderewski's recorded performances, they cannot be blamed on the taste of his day.

With some exceptions, Paderewski's early records — the ones made before 1915 — are pianistically and artistically superior to the later ones. But the exceptions have to be borne in mind. The pianist's playing was often determined by his mood, so that we find some poor interpretations among the early records and a few very good ones among the later. The Mazurka in D, for example, was remarkably well performed when Paderewski was in his seventieth year. And some of his other renderings also indicate the lack of connection between the time of recording and the quality of performance.

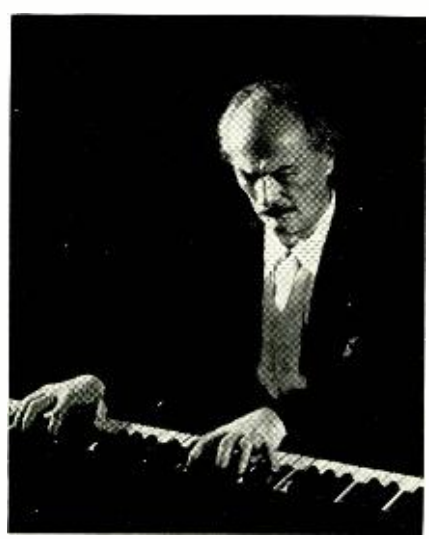
The new LP reflects Paderewski's various personalities. Pleasant sound-impressions are received from his *Warum?*, recorded in 1912. Two magnificently played pieces by Couperin, dating from 1914, confirm his myth. The very opposite could be said of his interpretation of Chopin's Waltz in C-sharp minor, recorded only three years later. Here the rhythmical deviations in Paderewski's playing are so considerable that if we were to create a new manuscript on the basis of this recording we would get a completely different version, rhythmically, from what Chopin wrote. An example of better discipline is his treatment of Liszt's *La Leggierezza*, recorded in 1923, in which Paderewski uses the little-known and stimulating cadenza by Leszetycki. The *Revolutionary* Etude, made in 1928, could hardly serve as a model for young virtuosos, as it contains several false notes carefully camouflaged by a loud pedal. Also, a few white keys found their way into Paderewski's *Black Keys* Etude, recorded at the same time.

Indeed, his recordings of the Etudes serve as classic examples of the degree to which technical imperfection and mannerisms can paralyze creative conception. His ideas were better carried out in the novel approach to Debussy's *Minstrels*. But the most that can be said about his performance of the Adagio from the *Moonlight* Sonata, made in 1936, is that it was a best seller in record shops for many years.

In spite of shortcomings, *The Art of Paderewski* is a valuable phonographic document. Although many of Paderewski's performances are poor, a few are extraordinary. The two works by Couperin suggest that, contrary to general belief, Paderewski was a more sensitive interpreter of the classics than of the romantics, thanks to his moderate use of rubato in music of nonromantic tendency.

But it is always dangerous to draw conclusions based on insufficient evidence. Even Paderewski's earliest records were made when the artist had passed the age of fifty. It is undoubtedly true that the best of Paderewski's art will remain unknown to posterity, but the Couperin here at least pushes aside somewhat the curtain of the past. RCA Camden is to be congratulated for having achieved such fine results in dubbing the original 78-rpm matrices. Let us hope that another Paderewski LP will be forthcoming soon on this label. Many fine recordings of his still await reissue.

JAN HOLCMAN



Merit was often a matter of mood.

PADEREWSKI: *The Art of Paderewski*

Beethoven: Sonata for Piano, No. 14, in C-sharp minor ("Moonlight"): Adagio only. Chopin: Etudes (3) in G-flat, Op. 10, No. 5; in C minor, Op. 10, No. 12; in C-sharp minor, Op. 25, No. 7; Prelude in A-flat, Op. 28, No. 17; Waltz in C-sharp minor, Op. 64, No. 2. Couperin: *La Bandoline*; *Le Carillon de Cythère*. Debussy: *Minstrels*. Liszt: *Etude de Concert*, No. 2, in F minor (*"La Leggierezza"*). Paderewski: Nocturne in B-flat. Schubert: *Moment Musical* in A-flat, Op. 94, No. 2. Schumann: *Warum?*. Stojowski: *By the Brookside*.

Ignace Jan Paderewski, piano.
RCA CAMDEN CAL 310. 12-in. $1.98.

Mazurka-Oberek. Kabalevsky: Concerto for Violin and Orchestra. Ravel: *Tzigane.*

David Oistrakh, violin; various orchestras.
WESTMINSTER XWN 18177. 12-in. $3.98.

Various Russian orchestras and conductors stand behind Oistrakh in this collection, but they are not worth listing because they are seldom more than barely audible. This is regrettable in the Chausson, wherein the orchestra has an important part to play, but it is a matter of little importance so far as the other three pieces are concerned. The emphasis is upon the virtuosity of the soloist, and there is no greater virtuoso among contemporary violinists. The two French compositions are too well known to require comment. The Glazunov is scarcely more than a tuneful encore piece. The Kabalevsky is a short, light, brilliant, exhilarating affair, much beholden to Russian folk song and dance. A. F.

PRELUDES OF SPAIN

Torroba: Mazurka from *Luisa Fernanda.* Ernesto Halffter: *La Niña de los Luceros.* Guerrero: Prelude to *La Monteria.* Sutullo and Vert: Rondo from *La Del Soto Del Parral.* Penella: Excerpts from *Don Gil de Alcala* and *Las Musas Latinas.* Mostazo: *Los Piconeros.* Caballero: Excerpts from *La Viejecita.* Jiménez: Excerpts from *La Tempranica.* Jiménez and Vives: Excerpts from *La Gatita Blanca.*

Orquesta de Camara de Madrid, Enrique Navarro, cond.
MONTILLA FM 69. 12-in. $4.98.

With two exceptions these "preludes" are excerpts or potpourris from zarzuelas, and only one of these zarzuelas, *La Batita Blanca,* has not, to my knowledge, already been recorded by Montilla. In any case they are bracingly played and conducted, and the sound is excellent. Cheerfully melodious, strong on dance rhythms, the record is a Spanish counterpart of medleys from the works of Johann Strauss, Offenbach, or Gilbert and Sullivan. The two nonzarzuela items — though in the zarzuela style — are Halffter's richly orchestrated "folklore episode," *La Niña de los Luceros,* and a slick orchestral setting of *Los Piconeros,* a song sung by Imperio Argentina in the film *Carmen la de la Triana.* R. E.

PURVIS: *Communion; Greensleeves; Repentance; Thanksgiving: Supplication; Divinum Mysterium*

Richard Purvis, organ.
WORD W-4004-LP. 12-in. $4.98.

Richard Purvis effectively composes pretty music in the lush chromatic style of the twentieth-century French organ school. All but *Thanksgiving,* a conventional and dull piece, are fantasies based on or using old tunes. The composer plays on a 1910 Skinner organ in the First Congregational Church of Montclair, N. J.; its soft timbres are very agreeable, but in climaxes it becomes rather ponderous. Needless to say, Mr. Purvis is an ideal interpreter of his own works. Currently organist of the Grace Cathedral in San Francisco, he has previously recorded *Greensleeves* and *Supplication* on a disk he made on his own organ for HiFiRecord. R. E.

SCOTS GUARDS: *The Scots Guards on Parade*

Regimental Band and the Massed Pipers of the Scots Guards.
ANGEL 35337. 12-in. $4.98 (or $3.48).

Because a twelve-inch record of continuous bagpipe music becomes excessively monotonous to my Sassenach ears, I found the marches played by the regimental brass band of the Scots Guards particularly welcome. This intermixing of bagpipe and brass is common practice when the bands are on parade (after all the prodigious lung power of the pipers is not inexhaustible), and Angel was wise to follow this custom. Once the ears become accustomed to the interchanging of the two sounds, the record adds up to an exciting concert of really stirring music. Grand and immediate sound throughout, fully the equal of the first volume of similar music issued on Angel 35271. J. F. I.

ROBERT SHAW CHORALE: *My True Love Sings*

Annie Laurie: Jeanie with the Light Brown Hair: When Love Is Kind: Johnny Has Gone for a Soldier: I Know My Love: Comin' Thro' the Rye: Black, Black, Black: Da unten im Thale: Flow Gently, Sweet Afton: Treue Liebe: Adiós, Catedral de Burgos: Auprès de ma blonde: He's Gone Away: A Red, Red Rose: Al Olivo: In stiller Nacht: The Soldier Boy: Fa una Canzone.

Robert Shaw Chorale, Robert Shaw, cond. RCA VICTOR LM 1998. 12-in. $3.98.

These lovely folk songs and near folk songs are done to a most beautiful and shiny turn by the Robert Shaw Chorale. The performances probably won't please those who like their folk music straight and unadorned, but there is another kind of simplicity here — that achieved through the highest possible polish; not a flaw mars the smooth, eloquent singing. Mr. Shaw gets every possible effect out of his singers, with the subtlest gradations of dynamics, yet he never aims for effects alone; they are all used to achieve a musical end. The control is complete, and yet it seems nonexistent. It is the kind of work that is the joy and despair of other choral conductors. The arrangements are tasteful, and the original French, Italian, Spanish, and German texts are used. No translations are provided, and the record liner names two works not on the disk and lists the rest in incorrect order. The above listing is correct, as is that on the disk label. Silken engineering. Most highly recommended. R. E.

INA SOUEZ: *Arias and Songs*

Benedetto Marcello: *Il mio bel foco . . . . Quella fiamma.* Mozart: *Baci amorosi e cari.* KA. 283a; *Un moto di gioja.* K. 579. Respighi: *E se un giorno tornasse*; *Invito alla danza*; *Nebbie.* Antonio Guarnieri: *Caro, caro è'l mio bambin.* Beethoven: *In questa tomba oscura.* Brahms: *Der Tod das ist die kühle Nacht.* Op. 96, No. 1. Grieg: *Ein Traum.* Op. 48, No. 6. Cilea: *Adriana Lecouvreur: Io son l'umile ancella.* Puccini: *Turandot: Tu che di gel sei cinta.* T. Haynes Bayly: *Long, Long Ago.* John Jacob Niles: *Go 'Way from My Window.* Mrs. H. H. A. Beach: *The Year's at the Spring.*

Ina Souez, soprano; Loyd Simpson, piano. NEW SOUND NS 5001. 12-in. $4.98.

As a name and a voice, Ina Souez has been known to record collectors since the mid-late 1930s, when her Fiordiligi in *Così fan tutte* and Donna Anna in *Don Giovanni* were first heard in the much-admired old Glyndebourne sets issued by Victor. Yet few among even her warmest admirers seem to know anything about where she came from or where she is now.

The fact is that while Miss Souez studied in Europe and made her reputation there, she is an American, born in Colorado and now living in San Francisco. In

Dialing Your Disks

All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the following values in the table below: ROLLOFF — 10.5: LON, FRRR. 12: AES, RCA, Old RCA. 13.7: RIAA, RCA, New RCA, New AES, NARTB, ORTHOphonic. 16: NAB, LP, COL, COL LP, ORTHOcoustic. TURNOVER — 400: AES, RCA. 500C: LP, COL, COL LP, Mod NAB, LON, FFRR. 500R. RIAA, ORTHOphonic, NARTB, New AES. 500: NAB: 630: BRS. 800: Old RCA.

All records produced under the following labels are recorded with the industry-standard RIAA curve (500R turnover; 13.7 rolloff): Angel; †Atlantic; Bethlehem; Classic Editions; Clef; EMS; Epic; McIntosh; MGM; Montilla; New Jazz; Norgran; Prestige; Romany; Savoy; Walden. Labels that have used other recording curves are listed below.

RECORD LABEL	NEW		OLD
	Turnover	*Rolloff*	*Record No. or Date: Turnover, Rolloff*
Allied	500	16	
Amer. Rec. Soc.	400	12	
Arizona	500R	13.7	**To 1955:** 400, 12.7
Audiophile	500	12	
Bach Guild	500R	13.7	**No. 501-529:** 500, 16
*Bartok	500R	13.7	**No. 901-905, 308, 310, 311:** 500R, 13.7 **No. 906-920, 301-304, 309:** 630, 16
Blue Note Jazz	500R	13.7	**To 1955:** 400, 12
Boston	500C	16	
*Caedmon	500R	13.7	**No. 1001-1022:** 630, 16
Canyon	500R	13.7	**To No. C6160:** 400, 12
Capitol	500R	13.7	**To 1955:** 400, 12.7
Capitol-Cetra	500R	13.7	**To 1955:** 400, 12.7
Cetra-Soria	500C	16	
Colosseum	500R	13.7	**To January 1954:** 500,16
*Columbia	500R	13.7	**To 1955:** 500C, 16
Concert Hall	500R	10.5	**To 1954:** 500C, 16
*Contemporary	500R	13.7	**No. 3501, 2501, 2502, 2505, 2507, 2001, 2002:** 400, 12. **No. 2504:** 500, 16
†Cook (SOOT)	500	12-15	
Coral	500	16	
Decca	500R	13.7	**To November 1955:** 500, 16
Elektra	500R	13.7	**No. 2-15, 18-20, 24-26:** 630, 16. **No. 17 22: 400,** 12. **No. 16, 21, 23, 24:** 500R, 13.7
Esoteric	500R	13.7	**No. ES 500, 517, EST 5, 6:** 400, 12
Folkways	500R	13.7	**To 1955:** 500C, 16
*Good-Time Jazz	500R	13.7	**No. 1, 5-8:** 500, 16. **No. 3, 9-19:** 400, 12
Haydn Society	500C	16	
HMV	500R	16	
Kapp	500R	13.7	**No. 100-103, 1000-1001:** 800, 16
Kendall	500	16	
*London, Lon. Int.	500R	13.7	**To No. 846:** 500C, 10.5
Lyrichord	500	16	
*Mercury	500R	13.7	**To October 1954:** 400, 12
Nocturne	500R	13.7	**No. LP 1-3, 5, XP1-10:** 400, 12
Oceanic	500C	16	
*L'Oiseau Lyre	500R	13.7	**To 1954:** 500C, 10.5
*Overtone	500R	13.7	**No. 1-3:** 500, 16
Oxford	500C	16	
Pacific Jazz	500R	13.7	**No. 1-13:** 400, 12
Philharmonia	400	12	
†Polymusic	500	16	
RCA Victor	500R	13.7	**To September 1952:** 500 or 800, 12
Remington	500	16	
Riverside	500R	13.7	**To 1955:** 400, 12
Tempo	500	16	
Transradio	500C	16	
Urania	500R	13.7	**No. 7059, 224, 7066, 7063, 7065, 603, 7069:** 400, 12. **Others:** 500C, 16
Vanguard	500R	13.7	**No. 411-442, 6000-6018, 7001-7011, 8001-8004:** 500, 16
Vox	500R	13.7	500, 16 unless otherwise specified.
*Westminster	500R	13.7	**To October 1955:** 500C, 16; **or if AES specified:** 400, 12

*Currently re-recording old masters for RIAA curve.
†Binaural records produced on this label have no treble boost on the inside band, which should be played without any rolloff.

1941 she sang in *Così fan tutte* with the New Opera Company in New York, and later, engagements being hard to come by, to keep active at all she appeared with the Spike Jones show as a burlesque prima donna. A breakdown followed, and she turned to managing a café-bar in San Diego. Even in a world and a time when many vocal careers go unfulfilled, hers is a particularly sad story.

Then, two years ago, she pulled loose ends together, opened a studio in San Francisco, and began to sing again. It is her singing as of now that is to be heard from this recording. Unhappily, it is to be recommended mainly to those Souez admirers whose devotion is of long and rock-solid standing. The familiar musicality is at work, most of the time, but the voice has deteriorated past easy enjoyment, although it is still surely the remains of a fine instrument. Once a full, free soprano of exciting thrust if imperfect equalization, it now sounds heavy and unsteady, effortful in projection and unsure in locating pitches. Not even the curiosity of the little alternative Susanna aria by Mozart, *"Un moto di gioja,"* can make this more than a memento of what once was. The accompaniments are fairish, the sound very clear. Extensive notes, frank as far as they go, about the singer. No texts. J. H., JR.

THE TONE POEM

Liszt: *Mephisto Waltz* (CSO, Reiner). Strauss: *Don Juan* (CSO, Reiner). Tchaikovsky: *Romeo and Juliet*; *Francesca da Rimini* (BSO, Munch). Liszt: *Les Préludes* (BSO, Monteux). Ravel: *La Valse* (BSO, Munch). Casella: *Italia* (BPopsO, Fiedler). Copland: *El Salón México* (BPopsO, Fiedler). Debussy: *Nuages* (Stokowski & orch.). Ibert: *Escales* (Stokowski & orch.).

Various orchestras and conductors as noted above.
RCA VICTOR LM 6129. Three 12-in. $11.94.

The presentation of ten works on three twelve-inch records to form what might be called an anthology of the tone poem has been most successfully achieved in this striking and artistic album. Book publishers discovered the potent sales appeal of anthologies some time ago, and RCA apparently intends to find out if there is a large enough musical public for similar collections on records. The choice of repertoire is slightly on the conservative side, but the ten pieces add up to a splendid exposition of the evolution of the form, from the days of Liszt to Aaron Copland. The one weak link in the chain is the Casella, which may have had a *succès d'estime* when the composer was the conductor of the Boston Pops, but which now seems pompous, dull, and far too long. Six of these performances are already available on single Victor LPs, the newcomers being the two Tchaikovsky symphonic poems, the Liszt *Mephisto Waltz*, and Casella's *Italia*. Munch does far better with *Romeo and Juliet*, which is given a very dramatic and robust reading, than with *Francesca da Rimini*, which is on the pallid side. Dynamic power and fire characterize Reiner's splendid handling of the Liszt war horse, and Fiedler brings a hearty bluffness to his performance of *Italia*. The quality of sound ranges from good to wonderful, dependent mainly on the date of the original recordings.

Charles O'Connell's lucid and well-written annotations, presented in booklet form, give additional worth to this attractive release. J. F. I.

TRUMAN WELCH: *Theater Pipe Organ*

Washington Post March: Heartaches: Hi-Lili Hi-Lo: Spaghetti Rag: Sleepy Time Gal: El Chocolo: Tenderly: Deep Purple: My Heart Stood Still: It Happened in Monterey: Blue Is the Night: If I Could Tell You

Truman Welch, organ.

BROADCAST BC 616. 12-in.
When he sets himself a strict rhythm, Truman Welch gives a good account of popular tunes in the traditional theater-organ style. Otherwise the music tends to drag, for the performer lacks the snap and verve of such fellow practitioners of his art as George Wright and Ray Bohr. He also slurs unnecessarily the simple, straightforward harmonies of the music. He plays a typical Wurlitzer pipe organ installed in the Paramount Iceland Amphi-Theater in Paramount, Calif., and the recorded sound is unusually wide-range and vivid. A fascinating note on the record liner about Mr. Welch states that as a youth he brought home a theater organ, to his parents' "surprise," and that the next two years were spent altering the home to accommodate it! R. E.

The Music Between

by Murray Schumach

MUSICAL TRAVELOGUES that transport the tropics into a city apartment with hand drum and trumpet or evoke for some Midwestern farmer seductive images of Paris with attar of violins are a current pet of the record business. Music of foreign flavor presumably offers to those who spent some of the summer abroad just the right excuse to sigh and thrust upon visitors the photographs of the Taj Mahal by moonlight or the Sacré-Coeur at sunrise. And those who didn't make the trip will, of course, dream much more amiably of next year's voyage — and revenge — with the proper musical background as inspiration.

After several recent sessions of living-room *tourisme* (all, coincidentally, furnished by RCA Victor), I found the experience as tiring in some ways as tramping through the museums of Europe. The fault, to be sure, was partly my own. Recordings of the *wanderlust* persuasion should be followed as casually as a street scene from a sidewalk café table; they do not usually bear minute scrutiny. But even under the best conditions such globe-trots by ear exude, for the most part, the special tedium that clings to bombast of any sort.

Like all tourist accommodations, these records fall into categories. First — and this is the only kind I like — is the species of disk that offers, without fanfare, simple or exciting tunes done by foreigners as though they were playing for their own countrymen (as, in fact, they well may be). A good example of this is *The Follies of Paris* (RCA Victor LPM 1260), in which Jacques Ysaÿe and orchestra prove that ear-busting arrangements are not required to make a persuasive case for French music of a popular variety. This collection of well-known French tunes embraces the ebullient flavor of Parisian night life with humor that is never self-conscious

Jacques Ysaÿe: "self-mocking . . . charm."

and warmth that is never maudlin. When the accordion warbles in the Folies-Bergère overture, or the brass becomes hilarious in *Machiche*, or a bravura quality is struck in *Ah! Si Vous Voulez de l'Amour*, there is always the self-mocking quality we associate with Gallic charm. In *La Vie en Rose* or *La Seine* tenderness and sadness are twitted by a cool, tasteful piano. Even *Mon Homme*, so often treated as a musical *Hamlet*, is here somewhat bubbly. And for *Ça, c'est Paris* the gusto does not try to become wartime patriotism.

In short, M. Ysaÿe knows the difference between sightseeing and sociology. Not so, however, the second type of passport-madness music, which applies the grand approach of Toscanini taking on a requiem. An example of this second category is the ambitious, photo-strewn, text-fattened album called *Paris — The Sounds, The Sights*, recorded by George Melachrino and orchestra (RCA Victor LPM 1261). The clues to pompousness in this record are monumental, with one side entitled "The People's Paris," the other "The Culture of Paris," and a swollen, violin-jammed band pouring more *schmaltz* into the City of Light than the Seine does water. Here *Ça, c'est Paris* is introduced by train noises, which may well have been taped at the Gare du Nord but which are hardly musical. And how the autos honk — despite the Paris edict — and how the throaty argot of Paris-as-she-is-spoke clutters up the same sort of songs that M. Ysaÿe presented with only musicians!

The essential frippery of this project, however, becomes most apparent in the "culture" division. The Parisian theater is portrayed with a flat rendition of a waltz from Offenbach's *La Belle Hélène* and a humorless can-can by the same composer. To capture a mood of chic, the record plods into Debussy's *La Plus que lente* with an elegance that would be perfect for a newsreel of an Atlantic City beauty contest. Eventually, after dragging forth Ravel to parade as the spirit of the Louvre and portions of *Mignon*, *Thais*, and *Faust* to depict French opera and ballet, the Melachrino assemblage — amid recorded cheers — drives with cymbals clashing to the Arc de Triomphe. The tune, to be sure, is the *Marseillaise*, about as spirited here (for all its noise) as pre-baseball-game renditions of *The Star-Spangled Banner*. This is a triumph of technique over taste.

The third, and last, variety on my list is the record that, with all the assurance of God, re-creates foreigners in American images. This admittedly calls for some talent, and Morton Gould has long shown a striking aptitude for translating the world's most flavorsome musical idioms into what some sections of the record business consider acceptable American jargon. In *Jungle Drums* (RCA Victor LM 1994) he proves anew that he knows how to use an instrument for an ear-enticing effect. And RCA's engineers prove how well they can capture these effects on microgroove. The sound on this disk is stupendous. Yet, for me, Mr. Gould's jungles all look custom-made for Dorothy Lamour, with every tom-tom as neatly in place as her sarong — and a tidy spot left for the harp. His musical safari into the tropics will meet no wild game, since so much of the journey is in Spain, borne by such certified jungle ditties as *Andalucia*, *Malagueña*, *Cordoba*, and the *Ritual Fire Dance*.

FOLK MUSIC

by Howard LaFay

REV. GARY DAVIS, PINK ANDERSON: *American Street Songs*

Harlem Street Spirituals, Sung by Rev. Gary Davis, with guitar accompaniment. Carolina Street Ballads, sung by Pink Anderson, with guitar accompaniment.
RIVERSIDE RLP 12-611. 12-in. $4.98.

The rough-hewn, street-corner voices of the Rev. Gary Davis and Pink Anderson — one representing the sacred stream, the other the secular — give striking insight into the genesis of jazz. In terms of both style and content, they move in the undefined area between Negro folk song and America's greatest indigenous musical form. They and others like them represent perhaps the most vital link in the tenuous chain reaching from forgotten African chants through the Catfish Rows of the United States to the relatively sophisticated syncopation that has become our nation's musical trade-mark. The sound is adequate; Davis and Anderson are outstanding.

MIKLOS GAFNI: *Neapolitan Folk Songs*

Miklos Gafni, tenor, with guitar accompaniment by Renato Rossini.
WESTMINSTER WP 6012. 12-in. $3.98.

Westminster is to be felicitated on the choice of Miklos Gafni to record the soaring songs of Napoli. His voice is rich, florid, and generously laced with the lachrymose catches that induce *frissons* of delight in Neapolitans hearing their melodies sung in the true manner. Unfortunately, the engineering does not measure up to the other successful elements. Due apparently to faulty mike placement, whenever Gafni bellows a lusty note — which he does with gratifying frequency — there is a breakup of sonic texture. Annoying as this is, it is not fatal to enjoyment. However, better listen before buying. No texts; no translations

HUNGARIAN STATE FOLK ENSEMBLE: *Gypsy and Folk Music of Hungary*

Orchestra and Chorus of the Hungarian State Folk Ensemble, Imre Csenki, director.
ANGEL 65029. 12-in. $3.98.

As enchanting a disk as you are likely to find this or any other month. A small army of Hungarian folk artists, 160 to be exact, combine their talents to bring sparkling life to gypsylike music ranging from obscure *csardas* to a brilliant orchestral treatment of Liszt's *Hungarian Rhapsody No. 2*. In every case the ensemble's performance bursts with vivacity as well as a high degree of skill. While the general level of engineering is satisfactory, certain bands suffer from substantial distortion.

Unfortunately, Angel did not see fit to provide either texts or translations. This is particularly regrettable since most of the songs are hauntingly lovely — and utterly unfamiliar. Nonetheless, the record is enthusiastically recommended.

A. L. LLOYD: *English Street Songs*

A. L. Lloyd, baritone; with concertina accompaniment by Alf Edwards.
RIVERSIDE RLP 12-614. 12-in. $4.98.

A. L. Lloyd, a salty, capable interpreter of folk material, is at his outstanding best in this array of broadsides, some of which find their roots in medieval England. Among the superficially unfamiliar ballads, keen-eared auditors will recognize the forbears of such American staples as *The Little Mohee*, *Expert Town*, and *St. James Infirmary*. Satisfactory sound.

EWAN MAC COLL: *Scots Folk Songs*

Ewan MacColl, baritone, accompanied by Alf Edwards, concertina, and Brian Daly, guitar.
RIVERSIDE RLP 12-609. 12-in. $4.98.

Scots Street Songs

Ewan MacColl, baritone, with occasional concertina accompaniment by Alf Edwards.
RIVERSIDE RLP 12-612. 12-in. $4.98.

No one excels Ewan MacColl in the singing of Scotland's traditional songs. He is at his best in these two releases. Virtually all of the material on *Scots Folk Songs* is new to LP, and MacColl accords it his customary robust treatment, authentic down to the last dour burr. The *Street Songs*, which date from the eighteenth and nineteenth centuries, are not indigenous to Scotch soil, being largely derived from English and Irish sources. Nonetheless, their incorporation into the Scotch oral tradition has been complete — if

occasionally rather incongruous. And MacColl's versions are close to definitive. Superior engineering on both disks.

THE SPOKEN WORD

THE GOLDEN TREASURY OF IRISH VERSE

A selection of Irish verse, read by Padriac Colum.
SPOKEN ARTS 706. 12-in. $4.98.

This disk includes twenty poems — some translated from the Gaelic, most written in English, and almost all characterized chiefly by the note of lament. Youth fades, beauty decays, death comes. In general the leitmotif is that "My poor heart is sad"; and even when a poet suggests we "be merry before we go," his *carpe diem* is hardly an inspiration to drain the cup very joyously. Mr. Colum's reading of these poems on the whole enhances the general aura of desolation.

A refreshing interlude is, however, provided by that literary curiosity, Jonathan Swift's *Market Women's Cries*, and by the highly entertaining invective of James Stephens' *Righteous Anger*. And the record concludes with Mr. Colum's narration of his own prose anecdote *Maeshalghlinn at the Fair* — a genuinely wise and funny tale. J. G.

IRISH POETRY

Selections of verse by William Butler Yeats and other Irish poets, read by Siobhan McKenna.
SPOKEN ARTS 707. 12-in. $4.98.

The Yeats poems, to which one side of this record is devoted, are, for the most part, verse written in the poet's romantic, somewhat pre-Raphaelite manner; and the listener wishing to exercise his ingenuity on those better-known poems which reflect the extraordinary mystical-metaphysical system of *A Vision* will consequently be disappointed. Here one is plunged into the pervasive melancholy of a faery world, beautiful but in subdued pastel shades, on the whole inimical to the real world of here and now.

In his jacket notes, Padraic Colum describes the early poems in this selection as "like utterance out of a dream." Miss McKenna's reading — with its very slow-paced cadence, the deliberately hushed tone, and, often, at the ends of lines a dying fall — perhaps unduly emphasizes the other-worldliness. For my own taste, this style makes for considerable monotony, especially when it is applied to many of the poems, ranging from ballads and folk lyrics to James Joyce, on the second side of the disk. — No texts are included, the jacket gives as much attention to the celebrated actress-reader as to the content of the record; but a novelty is provided in that two or three of the poems are read in the original Gaelic. J. G.

ARTHUR MILLER

Arthur Miller, speaking on and reading from *The Crucible* and *Death of a Salesman*.
SPOKEN ARTS 704. 12-in. $4.98.

This record is prefaced by a brief commentary in which the distinguished playwright himself sets forth a distinction between drama taking its point of departure from the ancients and drama uniquely modern. The former presents characters embodying man in his public functions, more or less representative of various social forces; the latter creates the particular individual, whose contemporary reality is suggested by an accumulated mass of psychological detail. The readings

School For Scandal : "Sophisticated Titivation"

Sheridan's *School for Scandal* takes its life from the sort of indulgent decadence that is often mistaken for innocent vitality. Written late in the eighteenth century as an attack against the sentimental *comédie larmoyante*, or tear-jerking comedy, it seeks to recapture the substance of Restoration Comedy without, as the smug textbooks tell us, resorting to its "indecency." Strangely enough, it emerges with the qualities hypocritical defenders claim for Restoration Comedy — grace, wit for wit's sake, and an elegant spoofing of the manners of a masquerade in never-never land — but it lacks those characteristics fundamental to the earlier drama, appetite and involvement. Restoration Comedy did regard the senses as a means to knowledge, and made of wit a sort of philosophical discourse. Its characters thereby had a chance to develop to their logical ends. *School for Scandal* retains the types and basic plot of its pretended model: an old man, seemingly doomed to cuckoldry, marries a country girl for her innocence, only to have her fall among the extravagance and vice of a fashionable society peopled by scandalmongers, fops, and schemers; there's also a really villainous "good" brother and the really admirable wastrel brother. But since the play can't be "indecent," the intrigues fall short of consummation and society, for all its exposed wickedness, survives comfortably. So *School for Scandal* is sexy without being sexual, witty without hurting anyone, and critical of society short of telling the truth. As such, it is certainly the cornerstone of the kind of sophisticated titivation which still gives pleasure and makes money on our stage.

The cast of this version, headed by some of the brightest luminaries of the British stage, is all one could ask for, but it seems to have been assembled only for this recording and to have proceeded without much rehearsal or direction. The actors have tried to converse naturally, but they are still stage actors and read with the slow pace of stage performance, which in a theater seems faster than it really is. In surrendering projection they also give up resonance and voice control. It is rather shocking to hear master actors fall into the amateur pitfalls of breathiness and strained sentence endings. And Edith Evans' "S's," part of a magnificent stage diction, hiss through the album with irritating sibilance.

Since the cast achieve only varying degrees of intimacy the levels are uneven and the actual performances become hard to judge. Alec Clunes, as the virtuous ne'er-do-well, probably achieves the best

Richard Brinsley Sheridan

delivery for the medium, but, contrasted with the others, appears to give a most unconcerned and dispirited performance. On the other hand, Cecil Parker, as the potential cuckold, merely lowers his volume, barrels through with a few surface vocal tricks, and dominates the whole affair. Claire Bloom, as the straying Lady Teazle, gets a winsome petulance into her lovely voice, but ignores the fact that she is playing a country girl who puts on airs. Harry Andrews, as the villain, does try to play his role but resorts more to mock unction than to varieties of insidiousness. Perhaps the simple truth is that the cast relies on style and feels its way through, tossing off a flourish here, trying on a bit of emotion there, in general leaving the business of success up to poor Sheridan.

This album is, of course, no substitute for a performance. Its dialogue is not the marvelous language the Comédie Française works with, or the wonder that makes nearly any Shakespeare recording interesting. It doesn't demonstrate acting since the actors don't act. What it does offer is a chance to hear the beauties of English as it is best spoken and to pick out some of the vocal mannerisms of actors seasoned in a great stage tradition even though their work here is only a faint echo of their excellence on a stage.

THEODORE HOFFMAN

RICHARD SHERIDAN: *The School for Scandal*

Cecil Parker, Sir Peter Teazle; Baliol Holloway, Sir Oliver Surface; Harry Andrews, Joseph Surface; Alec Clunes, Charles Surface; Claire Bloom, Lady Teazle; Dame Edith Evans, Lady Sneerwell; *et al.*
ANGEL 35292/94. Three 12-in. $14.98 (or $10.44).

on this disk are, apparently, intended to exemplify the two different paths which the drama may take. However debatable the basic premise of the little preliminary talk, there is afforded a highly interesting contrast.

The Crucible represents a play in which figures caught in a domestic triangle find themselves intimately involved in a conflict of universal moral significance. At the time of the Salem trials, Elizabeth Proctor is accused of witchcraft by the servant girl whom her husband has seduced. John Proctor finds himself enmeshed in a situation in which he is forced to play a role much broader than that simply of husband and lover. *The Crucible* deals with an inquisition, and all kinds of analogies have been drawn between the play and contemporary political inquests. From the excerpts on this record one would probably not draw such deductions. The play as presented here seems a collection of set pieces, having no relevance outside itself and not a great deal of inherent dramatic credibility. The fact that Mr. Miller is called upon to read five or six roles (two of them feminine) and chooses to do so in a somewhat strange manner evidently intended to resemble the speech of the ordinary seventeenth-century New England burgher may have something to do with this.

The life and death of that disappointed salesman Willy Loman ("a happy man with a batch of cement") has, on the other hand, a very genuine poignancy — perhaps because one's living room is not well equipped to hold "heroic" forces. And oddly enough, in this reading the career of a fat, foolish man "who never knew who he was" suggests a universality which almost leads one to agree with those critics who profess to find in the play not simply the decline and fall of Willy Loman but the tragedy of the "low" man in all times and places. J. G.

MARK TWAIN

Stories: *The Jumping Frog of Calaveras County*; *Huckleberry Finn*: two episodes; *A Tramp Abroad*: the Bluejay Yarn.

Walter Brennan and Brandon de Wilde, readers, directed by Howard O. Sackler. CAEDMON TC 1027. 12-in. $5.95.

Mr. Brennan reads *The Jumping Frog* and the excerpt from *A Tramp Abroad*. Master De Wilde reads the *Huckleberry Finn* episodes, which are the shooting of Old Boggs and the attempted lynching of his killer, and the account of the circus and of the presentation of the King's Cameleopard, or the Royal Nonesuch. I shall do no synopsizing; if you haven't read these works, you should do so — listening to excerpts is no substitute, qualitatively or quantitatively. Mr. Brennan, such a veteran actor that you almost can see the stubble on his chin, invests his material with so much gusto and audible inner glee that to me it gets jest a mite tarsome; others may savor it more hospitably. Master De Wilde, by contrast, rushes through his reading with a nervous scholarly earnestness that is as appealing as it is foreign to the character of Master Finn. One cannot have everything, can one?

J. M. C.

THE BEST OF JAZZ

by John S. Wilson

THE BAY CITY JAZZ BAND

Arab Strut: Alligator Blues: My Heart: Yerba Buena Blues: How'm I Gonna Do It?: Potato Head Blues: Weather Bird Rag: Auntie Soshal's Social: West Texas Blues: Doctor Jazz: Beale Street Blues: Snake Rag.

Everett Farey, cornet; Al Cavallin, trumpet; Sanford Newbauer, trombone; Roy Giomi, clarinet; Don Keeler, piano; Tito Patri, banjo; Walt Yost, tuba; Lloyd Byassee, drums.

GOOD TIME JAZZ 12017. 12-in. 38 min. $3.98.

The spirit and even some of the arrangements of Lu Watters' Yerba Buena Jazz Band march on in this first disk by the Bay City Jazz Band. This new group is made up of traditional jazz enthusiasts in their mid-twenties who were inspired by Watters' revival, in the 1940s, of the long neglected King Oliver instrumentation (two trumpets instead of the customary one) and the almost equally neglected repertoires of Oliver, Jelly Roll Morton, and the Armstrong Hot Five and Hot Seven. Since Watters retired seven years ago, no other bands — not even the Yerba Buena splinters led by Turk Murphy, Bob Scobey, and Wally Rose — had used this particular instrumentation until the Bay City band was formed a year and a half

ago with the encouragement of Watters, who gave it access to some of his arrangements.

The result is a real, rip-roaring, stomping traditionalist band, in some respects better than its inspiration. It is, as it should be, essentially an ensemble band; and fortunately one of its strongest points is its ensemble work — forthright and authoritative, but unstrained, sailing happily along on the unique and graceful blend of the three brass instruments. Beyond this, in its two co-leaders — trombonist Sanford Newbauer and cornetist Everett Farey — it has instrumentalists of power and color. Farey, in particular, plays with a naturalness and ease almost never heard in revivalist hornmen. His melodic, propulsive solos on *My Heart* and *Doctor Jazz* suggest that we have a fascinating new jazz voice with us. Newbauer's trombone is lusty and rawboned alone and an eager powerhouse in ensembles. One might wish for a more rough-and-ready pianist than Don Keeler and a less limited clarinetist than Roy Giomi, but even so the playing of the Bay City Jazz Band is exuberantly sturdy and frequently alight with happy excitement. The selections are mostly numbers associated with Oliver and Armstrong. The four originals are serviceable; only Giomi's *Arab Strut*, however, comes off with the properly zestful spirit for this style.

HERB ELLIS: *Ellis in Wonderland*

Sweetheart Blues; Somebody Loves Me; It Can Happen to You; Pogo: Detour Ahead; Ellis in Wonderland; Have You Met Miss Jones?; A Simple Tune.

Herb Ellis, guitar; Harry Edison, trumpet; Jimmy Giuffre, tenor and baritone saxophones, clarinet; Charlie Mariano, alto saxophone; Oscar Peterson, piano; Ray Brown, bass; Alvin Stoller, drums.
NORGRAN 1081. 12-in. 36 min. $3.98.

Charm is the keynote of this rather surprising disk — surprising in that LPs by guitarist-led groups have usually consisted heavily of the steady plinkety-plunk by the guitarist himself. Ellis can plink with the most agile plunkers, but in this instance he has had the good sense — or good fortune — to work with something more than just a rhythm section and to make some careful and intelligent plans before facing the microphone. Consequently his guitar is cushioned on a relatively rich ensemble when he is out on his own, and aural variety is provided by the solos of Harry Edison and Jimmy Giuffre. Most of the selections are in a quiet, swinging vein, pleasantly unpretentious and enlivened by sly ensemble and solo ideas that keep perking the listener's interest. Ellis' playing is sensitive and efficient and Edison holds to his relaxed, finger-snapping style. Giuffre unfortunately elects to be heard mostly in flat, colorless performances on tenor and baritone saxophones and only briefly in his breathy, probing clarinet manner.

Is Jazz Ready for Freddie?

Gulda: contemplative Ellingtonian.

FRIEDRICH GULDA's debut as a jazz musician last spring received the sort of anticipatory publicity that generally leads to disappointment in some degree. It is to his great credit that he overcame this hazard by writing and playing imaginative, disciplined, and strongly swinging jazz with a winning lack of either pretension or condescension. The recording debut of Gulda's sextet on this disk is one of the most auspicious in many years.

The emphasis here is on the group as a whole and Gulda as composer and arranger rather than Gulda as a performer. His writing shows a strong Ellington influence (*Dark Glow* is akin to the Duke's finest mood pieces), an abiding faith in a hard-driving ensemble, and a belief that no soloist should be left out on his own too long without some form of front-line support or variation in attack. The most interesting of the originals in this collection are the brooding *Dark Glow*, a showcase for one of Phil Woods's warmest solos; *Dodo*, a furiously swinging piece with faultlessly executed ensemble passages; and a gracefully pulsing, melodic selection called *New Shoes*. Only *Air from Other Planets* can be scored as a miss. It is pretty — too pretty, possibly — and has an excellent tenor saxophone solo by Seldon Powell, but it lacks the jazz feeling that is so strongly present in Gulda's other compositions.

Although Gulda is heard only briefly in his own works, he is featured at some length on *Night in Tunisia* and *Bernie's Tune*, recorded live during his New York stint at Birdland. (The recordings on this disk were made at Birdland, some in the evening with an audience, some in the afternoon without.) Unfortunately, the Birdland-*cum*-audience recordings are quite shallow, Gulda's piano on *Night in Tunisia* having some of the back-room characteristics of Erroll Garner's early disks. The playing is very direct and to the point — no sideshows, no pointless displays of technique. His touch, as might be expected, is something wondrous to hear in a jazz musician and he combines it with a ruggedly driving rhythmic sense. He shows himself on these selections as less of a two-handed pianist than one might hope he would be, but his esssentially right-handed developments flow smoothly yet buoyantly. He is, on the whole, an excellent jazz pianist as of today; yet one has the feeling that he has scarcely begun to show what he can do in this field.

The sextet is a cleanly rehearsed group, generally very good in its ensemble attack and brightened by Woods and Powell in solos that are consistently among their best on records. This disk should appeal to jazz enthusiasts of all shades.

JOHN S. WILSON

FRIEDRICH GULDA AT BIRDLAND

Vienna Discussion; Scruby; Dark Glow; Night in Tunisia; Dodo: Air from Other Planets; New Shoes; Bernie's Tune.

Friedrich Gulda, piano; Idrees Sulieman, trumpet; Jimmy Cleveland, trombone; Phil Woods, alto saxophone; Seldon Powell, tenor saxophone; Aaron Bell, bass; Nick Stabulas, drums.
RCA VICTOR LPM 1355. 12-in. 36 min. $3.98.

LIONEL HAMPTON AND HIS GIANTS

Plaid; Somebody Loves Me; Deep Purple; September Song; Verve Blues.

Lionel Hampton, vibes; Harry Edison, trumpet; Art Tatum, piano; Barney Kessel, guitar; John Simmons, Red Callender, bass; Buddy Rich, drums.
NORGRAN 1080. 12-in. 42 min. $3.98.

Even though Hampton gets the billing on this disk, it is two of his sidemen — Harry Edison and particularly Art Tatum — who provide the sparkle. Tatum takes over completely on all of his solo appearances, performing with easy grace and rarely becoming so involved in displays of technique as to distract from the swinging line of his theme. His playing on *Verve Blues* is a masterful summation of the blues idiom, offered with directness and simplicity. Edison is less consistent, occasionally at a loss for ideas, but more often singing genteelly hot thoughts through his muted horn or opening up for a big-voiced roundhouse punch. Hampton's playing is surprisingly routine in view of the challenging company he finds himself in and Barney Kessel is 'way off his normally provocative beam. But Tatum and Edison are in the foreground so much of the time that they make the disk eminently worthwhile.

MAT MATHEWS

Bag's Groove: Yesterday: There's a Small Hotel; Laura: Maya: The Nearness of You: Bernie's Tune: Spring It Was: Study in Purple: Owl Eyes: Night and Day; Lullaby of the Leaves.

Mat Mathews, accordion; Herbie Mann, flute; Benny Weeks, guitar; Percy Heath, bass; Kenny Clarke, Walter Bolden, drums.
BRUNSWICK BL 54013. 12-in. 33 min. $3.98.

THE MODERN ART OF JAZZ, VOL. 2

Now See How You Are: Mat Mathews, accordion; Oscar Pettiford, cello. *Summertime*: Mathews; Pettiford, bass; Kenny Clarke, drums.

The Puritan, What a Difference a Day Makes, How Deep Is the Ocean: Mathews; Pettiford; Clarke; Joe Puma, guitar; Herbie Mann, flute, alto flute, tenor saxophone.

As Time Goes By, I Only Have Eyes for You, Later On: Mathews; Pettiford; Clarke; Puma; Julius Watkins, French horn.

Not So Sleepy, Knights at the Castle: Mathews; Pettiford; Clarke; Puma; Dick Katz, piano; Art Farmer, trumpet.
DAWN DLP 1104. 12-in. 37 min. $3.98.

Mathews is a Dutch accordionist, a resident of this country for several years, who has followed the trail blazed by Joe Mooney and has brought the accordion fully into the jazz realm. His specially constructed instrument has a mellowness of tone which is usually lacking in most jazz efforts on accordion. He is heard to best advantage on Dawn DLP 1104, an adventurous disk on which he works with a variety of unusual combinations. It is an unpretentious collection, distinguished by Watkins' French horn and Pettiford's bass and cello-along with Mathews' accordion. The selections on Brunswick BL 54013, recorded three years ago, are generally thoughtful, polished, and swinging but lack the depth and variety offered on the Dawn LP.

PHINEAS NEWBORN, JR.: *Here Is Phineas*

Phineas Newborn, Jr., piano; with Oscar Pettiford, bass; Kenny Clarke, drums; Calvin Newborn, guitar.
ATLANTIC 1235. 12-in. 37 min. $3.98.

Phineas Newborn, Jr., is a twenty-three-year-old pianist from Memphis who has moved quickly to the front of the jazz scene in the past year. This disk shows why. His playing is clean and precise to a degree most unusual among jazz pianists. Every note is delivered to the listener as if wrapped in its own individual cellophane container. This is done regardless of tempo; Newborn, it should be noted, is in the same league with Art Tatum when it comes to ripping off a fast flow of phrases.

There is, in fact, a good deal of Tatum in his playing — the graceful runs and the tendency to decorate, along with the strong interior sense of swing — but basically Newborn is quite a different kind of musician. The difference is in their ages as much as anything, for Newborn is what Tatum might have been if the latter had grown up listening to modern jazz pianists. Newborn's most typical manner would seem to be the light and airy style that he reveals on John Lewis' bouncing, melodic composition *Afternoon in Paris*, or the hardened, sharpened variant of this displayed in the fast-tempoed *Dahoud*. Unfortunately, discretion is not yet one of Newborn's strong points and he occasionally falls into a show-off, gimmicked idiom (*All the Things You Are* and, to a lesser extent, *The More I See You*) or trips flashingly through a piece (*I'm Beginning to See the Light*) without finding much to do but flash. Nonetheless, this is a strong new piano personality, possibly the most striking one since Erroll Garner appeared over a decade ago. The Atlantic disk provides him with an excellently recorded debut.

THE SIX: *The View from Jazzbo's Head*

Giggles: Phweedah: Over the Rainbow: The View from Jazzbo's Head: Blue Lou: Our Delight: My Old Flame: The Troglodyte.

Bob Wilber, clarinet, tenor saxophone; John Glasel, trumpet; Sonny Truitt, trombone; Bob Hammer, piano; Bill Britto, bass; Jackie Moffitt, drums.
BETHLEHEM 57. 12-in. 37 min. $3.98.

The evolution of Bob Wilber is an interesting one. Originally a protégé and student of Sidney Bechet, Wilber abandoned Dixieland several years ago, studied briefly with a teacher as far removed from Bechet as one could imagine — Lennie Tristano — and then organized The Six with the announced intention of making it a mainstream group drawing on the traditional, swing-era, and modern aspects of jazz. As of the beginning of this year, when these selections were recorded, The Six was leaning toward modern and sloughing off traditional. It is heard here in a group of numbers mostly rooted in swing but with some modern harmonic ideas. The group has a close rapport and swings with a light, clean drive. The writing is sound and solid and, by modern jazz standards, conservative — although Wilber has contrived some striking tonal blends for *Phweedah* and *My Old Flame*. On this last number Wilber plays an excellent full-toned, airy clarinet. Otherwise he concentrates on the tenor saxophone, on which he sounds like a rougher-hewn Eddie Miller. John Glasel shows flashes of brilliance on trumpet and builds a rich, melodic solo on *Phweedah*, his only opportunity of any length. The Six make a great deal of sound, swinging sense in this varied and well-balanced series of numbers.

JOE TURNER: *The Boss of the Blues*

Joe Turner, vocal; with Joe Newman, trumpet; Jimmy Nottingham, trumpet; Lawrence Brown, trombone; Frank Wess, tenor saxophone; Seldon Powell, tenor saxophone; Pete Brown, alto saxophone; Pete Johnson, piano; Freddie Green, guitar; Walter Page, bass; Cliff Leeman, drums.
ATLANTIC 1234. 12-in. 44 min. $3.98.

Big Joe Turner's first long-playing disk has been a long time coming and it is just as good as Turner fanciers have hoped it would be. Turner is a Kansas City blues shouter who has been in and out of the spotlight for the past twenty years. On this disk his robust voice is undiminished in power and quality and his sense of phrasing is as apt as ever. He has never been so well recorded and he has certainly never had as fine an ensemble in back of him. Pete Johnson, an associate of Turner's who goes back to the Kansas City days and who helped originate some of the classic Turner items included on the disk (*Cherry Red, Roll 'Em Pete, Wee Baby Blues, Piney Brown Blues*), gives the singer his customary meaty, definite, boogie-flavored piano support. Lawrence Brown, whose trombone has much of the same soulful shout as Turner's

voice, is resonantly virile in his own solos and delicately moody behind Turner's singing. Joe Newman provides some pungent muted trumpet bits, especially as he sets the mood for *How Long Blues*, and and the guitar and bass of Freddie Green and Walter Page are as light and persuasive as in their days together with the Basie band. Turner's singing is consistently rich and clean-cut, projected with refreshing ease. He has, happily, included a couple of pop tunes along with his blues to show how much they can benefit from his resourceful personal style.

Other October Jazz

Varied Directions: Buddy Collette, who plays alto and tenor saxophones, clarinet and flute (all but the tenor with distinction) uses his several instruments in the course of *Man of Many Parts* (Contemporary 3522. 12-in. 44 min. $4.98) without making a fetish of his versatility. There is such variety in the selections themselves, played by three different groups, that Collette's instrumental switches are taken as a matter of course. The performances are neat and well-mannered, but Collette might emerge as a more definite musical personality if he concentrated on one or two instruments, preferably the warm and moving clarinet and flute heard on *St. Andrews Place Blues* and *Ruby*.

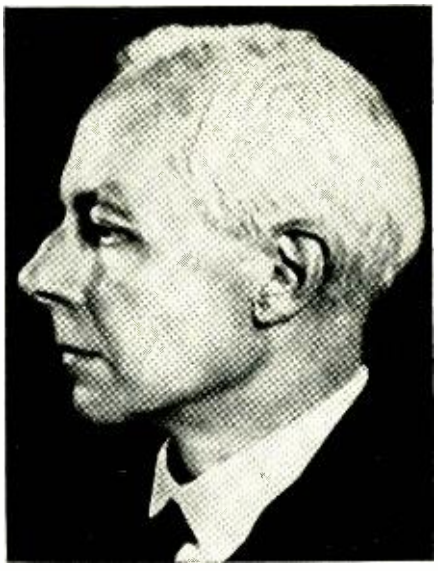
A bow in the direction of unschismatized jazz is made by Don Stratton, a trumpet player, on *Modern Jazz with Dixieland Roots* (ABC-Paramount 118. 12-in. 35 min. $3.98). The roots appear to be largely in a few of the titles — *Royal Garden Blues, Black Bottom, Charleston* — played at a bright bounce by musicians who are quite modern in attack and who, except for pianist Dave McKenna, produce nothing especially memorable. Away out at the extreme reaches of the modern limb, the Charlie Mingus Jazz Workshop has contrived some strange jazz sounds for *Pithecanthropus Erectus* (Atlantic 1237. 12-in. 36 min. $3.98) in which yowls, street noises, and foghorns compete with Mingus' quintet for attention.

More As Before: Kid Ory's approaching seventieth birthday (December 25) is heralded on *The Legendary 'Kid'* (Good Time Jazz 12016. 12-in. 42 min. $3.98) wherein Ory's band pumps its way through another series of traditional tunes, this set enlivened by the presence of clarinetist Phil Gomez. Hampton Hawes and his trio have produced a third volume of their cool, glittering developments of standard tunes on *Everybody Likes Hampton Hawes* (Contemporary 3523. 12-in. 44 min. $3.98) and a very different pianist, Meade Lux Lewis, thumps out six zestful boogie woogie creations on *Yancey's Last Ride* (Down Home 7. 12-in. 30 min. $3.98).

Swing Stuff: Thanks to the mature work of nineteen-year-old pianist Bobby Scott and more sensitive drumming than one normally expects from Gene Krupa, *Jazz Rhythms of Gene Krupa* (ARS Jazz Division. 12-in. 40 min. By subscription) is a pleasant and varied collection of long performances by Krupa's quartet. Billy Bauer, a guitarist with a low-voltage style, ambles amiably through some pretty and lightly swinging selections on *Billy Bauer, Plectrist* (Norgran 1082. 12-in. 39 min. $3.98) and another quartet, led by clarinetist Buddy De Franco, swings with a will through *In a Mellow Mood* (Norgran 1079. 12-in. 40 min. $3.98) but to little purpose, since De Franco's facile, cleanly defined playing quickly boils down to a series of skillfully performed exercises.

Trumpet Matters: Clifford Brown, the trumpet player who was killed in an automobile accident last spring, does some of his most polished and controlled work on *Clifford Brown and Max Roach at Basin Street* (EmArcy 36070. 12-in. 40 min. $3.98) while another trumpet man, Shorty Rogers, has contrived a group of bright, Basie-touched pieces for four different groups on *Martians Come Back* (Atlantic 1232. 12-in. 42 min. $3.98). Rogers is shown no consideration by such of his associates as Harry Edison, Lou Levy, and Jimmy Giuffre, who consistently overshadow their maestro. A similar fate is suffered by Art Farmer, also a trumpeter, whose *The Art Farmer Quintet* (Prestige 7017. 12-in. 35 min. $4.98) is memorable only for the neatly turned and quietly persuasive solos of his pianist, Duke Jordan. But Stu Williamson, yet another leader who plays trumpet, reverses the situation on *Stu Williamson* (Bethlehem 55. 12-in. 40 min. $3.98). He is the saving grace — although not an unfailing one — in a company that includes his brother Claude, Jimmy Giuffre, Bill Holman, and Charlie Mariano.

HIGH FIDELITY DISCOGRAPHY NO. 29



Bartók on Microgroove

by Alfred Frankenstein

ACCORDING to one of the more cynical beliefs of the musical world, a great composer is never recognized as such until he is safely dead. Although this idea is quite widespread, it is by no means universally true. It was, however, emphatically and even grimly true of Béla Bartók. Bartók was regarded as an austerely unapproachable modernist when he died, on September 26, 1945; today, only eleven years later, every significant work of his except the First Piano Concerto is available on records, and his music appears on concert programs as frequently as that of the established nineteenth-century masters. He is pre-eminently the popular musical discovery of the high fidelity era.

As is well known, the roots of Bartók's style are in the folk music of his native Hungary and its neighboring countries, on which he was one of the world's foremost scientific authorities. Herein he found not picturesqueness, *à la* Rimsky-Korsakov, but the philosophic substance of a new idiom which, in many cases, does not reveal its source to the casual ear. His greatness lay, in other words, not in his use of folk materials but in his fusion of modal and rhythmic principles derived from folklore with the most highly elaborated traditions of European art music. He was, of course, one of the most erudite as well as one of the most imaginative musical craftsmen of modern times.

Ever since Wilhelm von Lenz published his *Beethoven et ses trois styles* a hundred years ago, it has been the fashion to divide composers' careers into three parts. Bartók's musical life can be described in a similar triptych, although the periods overlap and such schematization is not to be taken too rigidly.

The first period is dominated by the piano. Bartók was one of the most prolific piano composers of modern times, but he wrote nothing for piano solo after 1926 except the last books of *Mikrokosmos*. His relationship to the keyboard instrument was of a very special kind. For years he earned his living as a piano teacher, and in consequence large numbers of his pianistic works have a strongly didactic emphasis. Very often they are directed toward students at the most painfully elementary level, and yet they remain exquisitely musical; his are the only first-grade piano pieces since those of Schumann which virtuosos delight in playing and which have been recorded in great numbers.

Although Bartók's second period contains some important piano works, like his one and only sonata for that instrument, it is most notable for its contributions to the literature of chamber music, like the Third, Fourth, and Fifth String Quartets, the Sonata for Two Pianos and Percussion, and the chamber orchestra piece called *Music for String Instruments, Percussion, and Celesta.* Here Bartók reaches farthest north in "modernism," in dissonant textures, complex rhythms, extreme and unusual instrumental effects; here also, perhaps, he attains a pinnacle in the ingenuity of his structures.

Bartók's idiom is notably more mellow and more readily assimilable in the last period than it had been in his "second" stage. Tonality is more clearly maintained, the harmonic fabric is less harsh, and the spirit of the music often more relaxed and genial. Significantly enough, nearly all the works of this period are concertos — for orchestra without principal soloist, for violin, for viola, and for piano. (I refer here, of course, to the last of the three piano concertos.) The Divertimento, with its concerto-grosso instrumentation, should also be included with the works just mentioned. As a result of this change in idiom, Bartók is the only composer of recent years whose later works are more frequently performed than his earlier.

Compiling a discography brings to one's attention numerous compositions which the concert hall neglects. In the case of Bartók most of these are vocal — magnificent folk-song arrangements, original songs, the great *Cantata Profana*, and the fabulously beautiful opera *Bluebeard's Castle.* Most of these have been made available by that unique firm, Bartók Records, established by the composer's son for the dissemination of his father's works on LP. The Bartók label also offers other obscure and out-of-the-way pieces, always in authoritative performances extremely well recorded. Another neglected work which it is a joy to discover through disks is the early Second Suite for orchestra.

Herewith, then, are listings and evaluations of all the works of Béla Bartók known to the writer to be currently available on microgroove records. All are twelve-inch unless otherwise noted. They are listed in descending order of preference. Records not submitted for this study are indicated by asterisks before their titles.

Before turning to the main business of this discography, I should like to acknowledge my indebtedness to Halsey Stevens, whose excellent book *The Life and Music of Béla Bartók* (Oxford University Press, 1953) has been a constant and invaluable source of information and enlightenment.

FOLK-MUSIC COLLECTION

HUNGARIAN FOLK SONGS (1 edition)
Since folk music plays so important a part in the whole Bartók story, this collection "recorded in Hungary under the supervision of Béla Bartók" is very significant by way of background. It consists of sixteen songs sung by Hungarian country people, some with peasant flutes and bagpipes, and three dances played on bagpipes alone. Some of these tunes show up in Bartók's published works, notably the piano series called *For Children*. The bagpipe tunes are especially interesting for the light they shed on some of Bartók's most iconoclastic innovations in the treatment of string instruments, as in the Third Quartet. The accompanying pamphlet contains, among other things, some of Bartók's transcriptions of the songs and bagpipe tunes, and these are a thundering revelation of what this remarkable composer could hear. He has noted all manner of subtle inflections you would swear are not there at all until you compare the record with the printed page, and he has taken down — in the most minute detail — countless involvements which the average ear can recognize in a gross or massive kind of way but cannot attempt to follow through all their mazes. The recordings are much too good to have been taken with the kind of hand-cranked field equipment Bartók himself used in his collecting days; but since he selected and transcribed these tunes, they bear his stamp of authority.
—ETHNIC FOLKWAYS LIBRARY P 1000. $5.95.

MUSIC FOR PIANO SOLO

Before turning to individual compositions for piano solo and the recordings thereof, I shall note four general collections of Bartók's piano pieces, since I shall have occasion to refer to them repeatedly.

The most important of these collections — and one of the most remarkable examples of wholesale recording in existence — is *The Piano Music of Béla Bartók*, performed by Andor Foldes and issued by Decca. The four records of this set contain about three-fourths of Bartók's output for piano solo; there are only four other records in the entire contemporary discography which contain piano works of Bartók not represented, in their entirety or in part, in Foldes' compendium.

Two single-disk collections sufficiently diffuse to demand mention here are *Béla Bartók*, performed by Gyorgy Sandor for Columbia, and *Bartók*, played by Edith Farnadi for Westminster. Foldes and Sandor were pupils of Bartók and Farnadi was one of his successors as professor of piano at the Academy of Music in Budapest. The performances of all three are highly authoritative and their recordings are excellent.

The fourth general anthology is in a special category. It is called *Béla Bartók Plays Bartók* and is issued on the Remington label. Bartók made many records, but only two of them survive — this one and the Columbia selections from *Mikrokosmos* listed below under the title of that work. They are, of course, out of date from the sonic point of view, but they are of great historic interest as examples of the composer's own exact, but warm and gentle, style of playing.

These four sets will hereafter be referred to as the Foldes Collection, the Sandor Collection, the Farnadi Collection, and the Bartók Collection.

* * *

FANTASY II (1903) (1 edition)
The third in a set of *Four Pieces* written toward the end of Bartók's student days. It is a quiet, highly ornamented, Lisztian affair of considerable historic significance but of no great intrinsic merit.
— In Foldes Collection, Vol. II. DECCA DL 9802. $3.98.

FOURTEEN BAGATELLES, OPUS 6 (1908) (1 edition)
One of the major pleasures of compiling this discography was that of renewing acquaintance with this entrancing composition and with Kozma's entrancing performance of it. Bartók regarded the *Fourteen Bagatelles* as his first mature work. They exhibit his main characteristics in a highly delectable form — harmonic adventure, rhythmic inventiveness, folkloristic tunefulness, and that most Bartókian of all qualities, maximum pungency of color with maximum clarity of texture. The recording is as fine as the performance.
— Tibor Kozma. BARTOK 918 (with *Six Rumanian Folk Dances* and *Rumanian Christmas Carols*). $5.95.
— No. 2 only. Béla Bartók. In Bartók Collection. REMINGTON 199-94. $3.98.

TEN EASY PIECES (1908) (1 edition)
The first work to exhibit the extreme concentration of form which henceforth is to be highly characteristic of Bartók's piano music. Despite the title, a number of these pieces are by no means easy. As in the *Bagatelles*, one may detect parallels with Debussy and with Schoenberg, but the best of the *Ten Pieces* are the eminently Hungarian "Evening in the Country," "Magyar Folk Song," and "Bear Dance."
—In Foldes Collection, Vol. IV. DECCA DL 9804. $3.98.

FOR CHILDREN (1908–9, rev. 1945) (8 editions, 3 complete, 5 partial)
This work consists of two books, each graded progressively from pieces of the most elementary simplicity to pieces of moderate difficulty. The forty pieces of Book I are based on Hungarian folk tunes and the thirty-nine of Book II on folk tunes of Slovakian origin. The Hungarian tunes are decidedly more interesting than the latter, but the three concluding pieces of the Slovakian set are works of remarkable intensity and power; they are, in fact, considerably beyond the musical capacity of the average child. The series as a whole is important as representing an extensive, systematic exploration of Bartók's findings as a collector of folk music; it also looks forward to *Mikrokosmos* in its linking of a graded course in piano technique with indoctrination in Bartók's harmonic system, but it is far less daring, comprehensive, and many-sided than that encyclopedic masterpiece of later years. The score of *For Children* has been published in two versions, the original version of 1909 and a revision of 1945. All the pianists involved in the recordings use the revised edition except Lili Kraus, who uses both.

Of the eight recorded editions, only three are complete. All of these are excellent from the point of view of performance and recording, but Kozma's interpretation is the most robust and reminds one most of Bartók's own performance, if a sixteen-year-old memory of that performance can be relied upon.

Of the partial recordings, the one by Lili Kraus is by far the most interesting. Mme. Kraus plays the first twenty-one pieces of the first book, and does nine of them twice — the first time in the version of 1945 and the second in the version of 1909. (The labels on the disk and the jacket reverse this order, and prospective purchasers of the record are warned accordingly.) The differences are highly significant. Bartók's tempos of 1945 are much slower, more plastic, and more expressive than those of 1909, and he has sometimes enriched the harmonic texture as well as the phrasing. Mme. Kraus's performance is very sensitive, but there is considerable surface crackle in the copy submitted.
—Tibor Kozma. BARTOK 919 (Book I) and 920 (Book II). $5.95 each.
—Menahem Pressler. M-G-M E 3009 (Book I) and E 3047 (Book II). $3.98 each.
— Geza Anda. ANGEL 35126 (Book I, with Sonatina) and 35246 (Book II). $4.98 each.
—Lili Kraus. (21 pieces from Book I.) EDUCO EP 3008 (with Sonatina and *Fifteen Hungarian Peasant Songs*). $5.95.
—Geza Anda. (Book I complete.) ANGEL 35126 (with Sonatina). $4.98.
—Andor Foldes. (17 pieces from Book I; 10 from Book II.) In Foldes Collection, Vols. 1 and 2. DECCA DL 9801 and 9802. $3.98 each.
—Gyorgy Sandor. (20 pieces from Book I.) In Sandor Collection. COLUMBIA ML 4868. $3.98.
—Carl Seeman. (17 pieces from Book I.) 10-in. DECCA DL 4085 (with *Eight Improvisations on Hungarian Peasant Songs*). $2.98.
—Ilona Kabos. (8 pieces from Book I.) BARTOK 917 (with *Three Rondos on Hungarian Folk Tunes*, Sonatina; Kodály: *Seven Piano Pieces*). $5.95.

TWO RUMANIAN DANCES, OPUS 8a (1909-10) (1 edition)
Unlike the famous set of *Six Rumanian Folk Dances* produced in 1915, the thematic material of this pair is original with Bartók and the forms are both extended and monumental in their effect. Performance and recording are magnificent.
—Edith Farnadi. In Farnadi Collection. WESTMINSTER XWN 18217. $3.98.

TWO ELEGIES, OPUS 8b (1908–9) (1 edition)
The *Two Elegies* represent a momentary reversion to the late-nineteenth-century, romantic style from which Bartók emerged. The page bristles terrifyingly with notes, the pedal smears almost every bar, and the total effect is rather like Debussy pretending to be Liszt.
—In Foldes Collection, Vol. II. DECCA DL 9802. $3.98.

THREE BURLESQUES, OPUS 8c (1908-11) (2 editions)
Back on the main line — spare textures, wiry rhythms — with Bartók's acid sense of parody in the driver's seat. Both editions are first rate.
—In Foldes Collection, Vol. IV. DECCA DL 9804. $3.98.
—Edith Farnadi. In Farnadi Collection. WESTMINSTER XWN 18217. $3.98.

SEVEN SKETCHES, OPUS 9 (1908–10) (1 edition)
A house-cleaning collection of fragments and *visions fugitives* in a variety of styles; No. IV is in the Lisztian manner, Nos. V and VI are Rumanian folk tunes, and there are gently evocative sketches slightly suggesting Debussy. Not a major work but an interesting one.
—In Foldes Collection, Vol. II. DECCA DL 9802. $3.98.

ALLEGRO BARBARO (1911) (3 editions)
The only short piano piece by Bartók to be published individually, no doubt because it represents an important new departure in his style. It is the first work in the savagely percussive manner which in retrospect appears as one of Bartók's major contributions to the pianistic tradition of our time. All three recordings and performances are of the finest quality, but the Sandor is a little more incisive and *barbaro* than the others.
—Gyorgy Sandor. In Sandor Collection. COLUMBIA ML 4868. $3.98.
—Andor Foldes. In Foldes Collection, Vol. IV. DECCA DL 9804. $3.98.
—Edith Farnadi. In Farnadi Collection. WESTMINSTER XWN 18217. $3.98.

FIFTEEN HUNGARIAN PEASANT SONGS (1914-17) (3 editions)
One of Bartók's most interesting and important works for piano solo. It falls into three sections. The first is a series of four old tunes in bardic, declamatory style, the last a series of nine very brilliant dances. In between are two pieces wherein Bartók shows how folk material can be manipulated rather than directly stated; the first of these two pieces is a scherzo, the second a ballade in variation form. All three performances are very good, but the Foldes and the Kraus are somewhat more finely shaded than the Sandor, and the Foldes has a slight edge on the others in the matter of recorded sound.
—Andor Foldes. In Foldes Collection, Vol. III. DECCA DL 9083. $3.98.
—Lili Kraus. EDUCO EP 3008. $5.95. (with Sonatina and selections from *For Children*)
—Gyorgy Sandor. In Sandor Collection. COLUMBIA ML 4868. $3.98.

THREE HUNGARIAN PEASANT SONGS (1914–17) (1 partial edition)
The *Three Hungarian Peasant Songs* date from the same period as the above-mentioned set of fifteen, but they were not published until 1942, at which time they appeared in a memorial album entitled *Hommage à Paderewski*. The third of these was orchestrated by Tibor Serly as prelude to his orchestral version of *Mikrokosmos*, and this movement, in Serly's version, is the only one available on records. It is not very important and is listed here only for the sake of completeness.
—New Symphony Orchestra (London), Tibor Serly, cond. BARTOK 303 (with *Two Portraits*). $5.95.

SONATINA (1915) (4 editions)
Actually a series of Rumanian folk dances very brilliantly transcribed. It is hard

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to choose among the four performances, but the Anda has the best-reproduced sound.
—Geza Anda. ANGEL 35126 (with *For Children*, Book 1). $4.98.
—Andor Foldes. In Foldes Collection, Vol. I. DECCA DL 8901. $3.98.
—Ilona Kabos. BARTOK 917 (with *Three Rondos on Hungarian Folk Tunes*, selections from *For Children;* Kodály: *Seven Piano Pieces*). $5.95.
—Lili Kraus. EDUCO EP 3008 (with *Fifteen Hungarian Peasant Songs* and selections from *For Children*). $5.95.

TWENTY RUMANIAN CHRISTMAS SONGS (1915) (2 editions)
One of the subtlest, simplest, and most charming of Bartók's numerous folk-song arrangements. Of special interest is the extremely plastic rhythm, with its constant, irregular shift from two to three and back again. No preference can be expressed for either recording. Both are elegant.
—Tibor Kozma. BARTOK 918 (with *Fourteen Bagatelles* and *Six Rumanian Folk Dances*). $5.95.
—Andor Foldes. In Foldes Collection, Vol. III. DECCA DL 9803. $3.98.

SIX RUMANIAN FOLK DANCES (1915) (6 editions)
These pungent, vigorous, tangy tunes were at one time more widely played than anything else bearing the name of Bartók. Halsey Stevens lists no less than seventeen different recordings of them in his biography of the composer; they have been arranged for every conceivable combination, but — as the present recordings show — no one has yet improved on Bartók's original version for piano solo.
Three of the five recordings are of the original while two provide Zoltan Szekely's transcription for violin and piano. The violin version, with its gypsy slides and scoops, represents everything that Bartók detested, and it sounds absolutely revolting after one has heard the music as Bartók intended it to be heard. Perhaps the players are to blame rather than the arranger; anyhow, there it is.
Of the four pianistic interpretations, Kozma's, as usual, is the most robust and straightforward, but all four are excellent.
—Tibor Kozma. BARTOK 918 (with *Fourteen Bagatelles* and *Twenty Rumanian Christmas Carols*). $5.95.
—Andor Foldes. In Foldes Collection, Vol. II. DECCA DL 9802. $3.98.
—Gyorgy Sandor. In Sandor Collection. COLUMBIA ML 4868. $3.98.
—Edith Farnadi. In Farnadi Collection. WESTMINSTER XWN 18217. $3.98.
—(arr. Szekely) Tossy Spivakovsky, violin, Artur Balsam, piano. CONCERT HALL CHC 39 (with Violin Sonata No. 2). $3.98.
—(arr. Szekely) Arthur Grumiaux, violin, Paul Ulanowsky, piano. BOSTON 203 (with Debussy: Sonata; Ravel: *Tzigane* and *Habanera*). $4.98.

SUITE, OPUS 14 (1916) (3 editions)
Although the first movement suggests the style of the *Six Rumanian Folk Dances*, the Suite as a whole represents Bartók in a mood to reach out beyond the confines of the folklore with which he had been so long preoccupied. The work is in the clangorous, percussive manner that was soon to reach its climax in the Sonata, but it has a pronounced and very dramatic profile of its own. Farnadi's extremely free, vigorous, but poetic interpretation may be the best one in this case, but all three interpretations might well be recommended.
—Edith Farnadi. In Farnadi Collection. WESTMINSTER XWN 18217. $3.98.
—Andor Foldes. In Foldes Collection, Vol. III. DECCA DL 9803. $3.98.
—Gyorgy Sandor. In Sandor Collection. COLUMBIA ML 4868. $3.98.

THREE RONDOS ON HUNGARIAN FOLK TUNES (1916–27) (3 editions, 2 complete, 1 partial)
The first rondo was written in 1916 and is comparatively simple in form and texture, with obvious but very effective alternations of theme and section. The last two date from 1927 and so involve a far more highly developed technique; they are much more fluid and communicative than the first rondo, more closely knit in structure, drier in sound, more complex in rhythm. In other words, the Bartók of 1916 was arranging folk songs, while the Bartók of 1927 was writing his own music on a folk-song basis.
Both of the complete performances are excellent, and they are so similar that no rational choice can be made between them. The recording by Bartók himself includes only the first movement.
—Ilona Kabos. BARTOK 917 (with Sonatina, selections from *For Children;* Kodály: *Seven Piano Pieces*). $5.95.
—Andor Foldes. In Foldes Collection, Vol. III. DECCA DL 9803. $3.98.
—No. 1 only. Béla Bartók. In Bartók Collection. REMINGTON 199-94. $3.98.

EIGHT IMPROVISATIONS ON HUNGARIAN PEASANT SONGS (1920) (4 editions, 3 complete, 1 partial)

Strongly capricious, rather strangely shaped pieces; the folk-song basis is never obscured, but the harmonic texture is highly elaborated, and the virtuoso element is stressed to a very marked degree. Of the three complete recordings, the Seemann is the best in sound, but is marred (at least in the review copy) by surface crackle. All four performances are highly authoritative; one, indeed, comes from the court of final authority in all matters pertaining to Bartók.

—Andor Foldes. In Foldes Collection, Vol. II. DECCA DL 8902. $3.98.

—Carl Seemann. 10-in. DECCA DL 4085 (with selections from *For Children*). $2.98.

—Leonid Hambro. BARTOK 902 (with *Out of Doors*). $5.95.

—Nos. 1, 2, 6, 7, and 8. Béla Bartók. In Bartók Collection. REMINGTON 199-94. $3.98.

SONATA (1926) (3 editions)

Bartók's biggest single work for piano solo and one of his most impressive in any form. It is a grimly serious piece, overwhelmingly propulsive, percussive, and dissonant, full of electrifying tone clusters and brutally reiterative, primitive rhythms. Even the slow movement does not relax the glacial drive of this sonata's mood. Of the three recordings, the Foldes is clearly the best both in recording and performance. Scarpini is tight and logical in interpretation, rather wiry in sound. Skolovsky sometimes seems a little scared of the genie he and Bartók are conjuring out of the piano.

—Andor Foldes. In Foldes Collection, Vol. III. DECCA DL 9803. $3.98.

—Pietro Scarpini. COLOSSEUM CLPS 1025 (with excerpts from *Mikrokosmos:* Stravinsky: Sonata and *Piano Rag Music*). $3.98.

—Zadel Skolovsky. COLUMBIA ML 4871 (with piano sonatas by Scriabin, Berg, and Hindemith). $3.98.

OUT OF DOORS (1926) (2 editions)

The most remarkable thing here is the fourth movement, "The Night's Music," which is the first of those unprecedented nocturnes, full of bird twitters, the buzzing of insects, and distant, ethereal, aeolian-harp effects, which were to become a specialty of the house of Bartók. The other four movements — "With Drums and Pipes," "Barcarolla," "Musettes," and "The Chase" — are generally in the hard-driving, percussive manner of the Sonata, but are much more vivacious in mood. Hambro's dealings with the fast movements are marvelously dynamic and make one regret that he has not recorded the Sonata itself. His performance of "The Night's Music" is more incisive than Foldes'; he turns it into an eerie ghost piece, while Foldes emphasizes its poetic, impressionistic values. Since the piece is dedicated "to Ditta," whom Bartók had recently married, Foldes is probably right.

—Andor Foldes. In Foldes Collection, Vol. IV. DECCA DL 9804. $3.98.

—Leonid Hambro. BARTOK 902 (with *Eight Improvisations on Hungarian Peasant Songs*). $5.95.

NINE LITTLE PIANO PIECES (1926) (3 editions, 2 complete, 1 partial)

Another desk-cleaning miscellany, published in three books that bear no perceptible relationship to each other. First is a set of "Four Dialogues," studies in two-part counterpoint of a very fluent and sensitive kind. Next are four high-spirited genre pieces — a curiously macabre "Minuet," an "Air," a grotesque "March of the Animals," and a quick-step "Tambourine." The third book is devoted entirely to one piece, not at all "little." It bears the slightly confusing title "*Preludio, all' Ungherese*" (not a prelude in Hungarian style, but an allegro in Hungarian style preceded by a prelude.) The best part of the whole thing is the "Four Dialogues," which Foldes plays particularly well.

—Andor Foldes. In Foldes Collection, Vol. IV. DECCA DL 9804. $3.98.

—Edith Farnadi. In Farnadi Collection. WESTMINSTER XWN 19217. $3.98.

—*Preludio all' Ungherese* only. Béla Bartók. In Bartók Collection. REMINGTON 199-94. $3.98.

MIKROKOSMOS (1926–37) (9 editions, 2 complete, 7 partial)

Approaching *Mikrokosmos* through the long perspective of Bartók's piano music as a whole, one finds it looming more than ever as one of the major masterpieces of the world's musical literature. There is scarcely an idea, problem, mood, procedure, or device in Bartók's earlier piano music that does not reappear somewhere among these 153 pieces, so that the whole is a great summation of everything Bartók stands for, at least in the domain of the piano. This, however, is the least part of its interest and value.

Here Bartók takes the piano student by the hand and leads him, gently and patiently, from the simplest of four-finger exercises to some of the most complex and elaborate virtuoso studies in modern music. Along with this indoctrination in pianistic technique goes a parallel indoctrination in modern harmony, counterpoint, and rhythm. The two types of indoctrination were clearly one in Bartók's mind; he trained musicians, not piano players. Even the simplest eight-bar pieces at the outset of *Mikrokosmos* possess enormous musical interest and can be listened to often with pleasure, and from these simple pieces the work fans out into an indescribably vast exploration of musical resources. The title is modest. *Mikrokosmos* is really a musical macrocosm.

Choosing between the two complete recordings is difficult. Both are very recent and both employ the most up-to-date recording techniques. Farnadi is especially impressive in the more poetic aspects of the music, but Sandor has a little greater variety of approach. Furthermore, Sandor develops certain points more fully. For example, Bartók prints the "Chromatic Invention," No. 145, in two forms, the second of which is an inversion of the first, and suggests that both can be played simultaneously on two pianos; Sandor provides this simultaneous performance, but Farnadi does not. For that reason and one or two others (including the excellent, extensive annotation) the Sandor set has the edge.

Among the recordings of excerpts from *Mikrokosmos,* first place must be given to the Columbia disk containing thirty-five of the pieces, from the last four books, performed by the composer himself. The recording is remarkably good in view of its age, and the significance of the interpretation is too obvious to require comment. Foldes does a beautiful job with twenty-four pieces from the last three books, and Katchen provides an able interpretation, finely registered, of eight pieces from Book VI. Scarpini does only the "Six Dances in Bulgarian Rhythm" at the end of Book VI; his recording does not measure up to the others.

In 1941 Bartók's disciple, Tibor Serly, transcribed five pieces from *Mikrokosmos* for string quartet. They are remarkably successful in this version, especially since Serly employs many of the special coloristic devices to be found in Bartók's own quartets. Two years later Serly went at it again, this time making an orchestral suite of eight movements from *Mikrokosmos* and dragging in the third of the *Three Hungarian Peasant Songs* to serve as prelude. The result is not to Serly's credit. He recomposes many of the pieces and in so doing cheapens them. Both of Serly's arrangements have been well recorded.

—Gyorgy Sandor. COLUMBIA ML 5082 (Books I and II), 5083 (Books III and IV), and 5084 (Books V and VI). $3.98 each.

—Edith Farnadi. WESTMINSTER XWN 18182 (Books I and II), 18183 (Books III and IV), and 18184 (Books V and VI). $3.98 each.

—35 pieces from Books III, IV, V, and VI. Béla Bartók. COLUMBIA ML 4419. $3.98.

—24 pieces from Books IV, V, and VI. Andor Foldes. In Foldes Collection, Vol. I. DECCA DL 9801. $3.98.

—8 pieces from Book VI. Julius Katchen. LONDON LL 759 (with Rorem: Sonata No. 2). $3.98.

—Nos. 148–153. Pietro Scarpini. COLOSSEUM CLPS 1025 (with Sonata; Stravinsky: Sonata and *Piano Rag Music*). $3.98.

—Nos. 69, 127, and 145. Béla Bartók. In Bartók Collection. REMINGTON 199-94. $3.98.

—Nos. 102, 108, 116, 139, and 142, arr. Serly. New Music String Quartet. BARTOK 901 (with Quartet No. 3; Stravinsky: *Three Pieces*). $5.95.

—*Mikrokosmos Suite*, arr. Serly. New Symphony Orchestra (London), Tibor Serly, cond. BARTOK 303 (with *Two Portraits*). $5.95.

PETITE SUITE (1926) (1 edition)

Bartók's last composition for piano solo. It is actually an arrangement of six of the *Forty-Four Violin Duets* of 1931. Most of the movements are short, bright things in folk-dance style. The opening "Slow Melody" is especially beautiful.

—Béla Bartók. In Bartók Collection. REMINGTON 199-94. $3.98.

VOCAL MUSIC: SONGS

Although Bartók published hundreds of folk songs in authentic versions, without harmonization or accompaniment, made countless instrumental arrangements of

these tunes, and employed them repeatedly in large-scale instrumental works, he made relatively little use of this material in vocal versions for concert performance. In his entire career he published only forty-three folk-song arrangements for solo voice and piano, and his choral arrangements are not much more numerous; in fact, his contribution to the vocal literature as a whole is strikingly small, but not slight in quality. Two theories have been put forward to explain Bartók's comparative neglect of vocal media. One is that there is no very large market for songs or choral pieces in Hungarian; the other is that he was essentially an instrumental composer. These two theories are not mutually exclusive, and in all probability both are correct.

TWENTY HUNGARIAN FOLK SONGS (1906) (1 partial edition)
Bartók arranged only the first ten songs in this collection; Zoltan Kodály was responsible for the other ten. Bartók's arrangements are extremely simple, with the melody line doubled in the piano; at this stage he is still the folklorist, presenting his material in the most direct and unadorned fashion. Chabay and Kozma provide four songs from this set, beautifully performed and recorded.
—Nos. 1 and 2. Leslie Chabay, tenor; Tibor Kozma, piano. In *Folk Songs of Hungary,* Vol. I. BARTOK 904. $5.95.
—Nos. 5 and 6. Leslie Chabay, tenor; Tibor Kozma, piano. In *Folk Songs of Hungary,* Vol. II. BARTOK 914. $5.95.

EIGHT HUNGARIAN FOLK SONGS (1907-17) (2 editions, 1 complete, 1 partial)
Here Bartók is no longer content to issue his folk songs in the simplest fashion but enriches the accompaniment, deriving its harmonic texture from the modal implications of the songs themselves; and he places the eight songs in a contrasting order, which creates the effect of a unified cycle.
Of the two recordings, the Chabay is preferable because it is complete. The Laszlo — which omits the last three songs — is gorgeous, however, especially in its projection of mood.
—Leslie Chabay, tenor; Tibor Kozma, piano. In *Folk Songs of Hungary,* Vol. I. BARTOK 904. $5.95.
—Nos. 1–5. Madga Laszlo, soprano; Franz Holetschek, piano. WESTMINSTER WL 5283 (with *Five Songs* and selections from *Twenty Hungarian Folk Songs,* 1929). $2.99.

FIVE SONGS, OPUS 16. (1916) (1 edition)
To all intents and purposes, this cycle constitutes Bartók's only contribution to the literature of the "art song." There is no folklore in it. The dark, bitter poems by Endre Ady called forth songs of the most intense lyric power, generally declamatory in style, with magnificently atmospheric and monumentally difficult piano parts. This work belongs in the tradition of Mussorgsky's *Sunless* cycle, but has a very strong profile of its own, and it leads one deeply to regret that Bartók wrote no more songs of this type. The interpretation on the one available recording is superb.
—Madga Laszlo, soprano; Franz Holetschek, piano. WESTMINSTER WL 5283 (with Hungarian folk songs). $2.99.

DORFSZENEN (1924) (1 edition)
Unlike the other recorded folk-song arrangements for solo voice and piano, these five *Village Scenes* are based on Slovak rather than Magyar material. This means that their vocal line is on the flatly declamatory side, but Bartók compensates for this with some of the most fascinating accompaniments he ever wrote. The recording, punctuated with coughs and applause, was taken at a concert per-

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formance and has all the drawbacks of such. It succeeds in conveying a somewhat more vivid sense of the singer's personality than of the songs she presents.
—Irmgard Seefried, soprano; Erik Werba, piano. DECCA DL 9809 (with songs by Schubert, Brahms, Mussorgsky, Wolf, and Strauss). $3.98.

TWENTY HUNGARIAN FOLK SONGS (1929) (1 partial edition)
Bartók's last folk-song collection for solo voice and piano. It carries forward the tendency to employ extremely free and highly elaborated accompaniments, and reaches Bartók's ultimate in the fusion of folk song and concert song. The performance and recording are quite good, but the editing is confusing in the extreme. The record contains Nos. 5 through 8 of this set, on separate bands, and with text in the accompanying pamphlet. It also contains Nos. 16–20 of the same set, on a single band, without text, and with a note implying that these songs come from a different collection; this band is labeled, bewilderingly and meaninglessly, "No. 16 (1–5)."
—Magda Laszlo, soprano; Franz Holetschek, piano. WESTMINSTER WL 5283 (with *Five Songs* and selections from *Eight Hungarian Folk Songs*). $2.99.

VOCAL MUSIC: CHORAL

FOUR SLOVAK CHORUSES (1917) (1 edition)
Skillful arrangements respectfully sung, but the total effect is far from exciting. Perhaps it *would* have been exciting if Bartók's piano accompaniments had been used; the performance is *a cappella.*
—Concert Choir, Margaret Hillis, cond. BARTOK 312 (with *Cantata Profana* and selections from *Twenty-Seven Choruses*). $5.95.

CANTATA PROFANA (1930) (1 edition)
Bartók's most important choral work and one of the most important of modern times. The text, derived from a Rumanian ballad, sounds silly in bare synopsis — nine young hunters are turned into nine stags and so can't go home again — but this poem is nevertheless the springboard for a composition of almost overwhelming dramatic power, symphonic complexity, and coloristic grandeur. The performance is extremely good and the recording is satisfactory.
—Richard Lewis, tenor; Marko Rothmuller, baritone; New Symphony Orchestra (London) and Chorus, Walter Susskind, cond. BARTOK 312 (with *Four Slovak Folk Songs* and selections from *Twenty-Seven Choruses*). $5.95.

TWENTY-SEVEN CHORUSES (1935) (1 partial edition)
Hungarian folk songs simply arranged for children's voices and rather dull in effect. The recording contains eight of the twenty-seven movements.
—Concert Choir, Margaret Hillis, cond. BARTOK 312 (with *Four Slovak Folk Songs* and *Cantata Profana*). $5.95.

VOCAL MUSIC: OPERA

BLUEBEARD'S CASTLE (1911) (1 edition)
Bartók's only opera may not be one of the most dramatic ever written, but it is certainly one of the most beautiful. The old fairy tale is very subtly adapted in Béla Balázs' libretto. There are only two characters, Bluebeard and his latest wife, Judith. There are seven doors in the great hall of Bluebeard's gloomy abode. Judith opens each of them in search of light. She finds instead a torture chamber, an armory, a treasure vault, a garden, a panoramic landscape, and a lake of tears, all of them reddened with blood. From behind the seventh door come Bluebeard's three former wives. One, he says, was his bride of dawn, one his bride of midday, one his bride of twilight. Judith will be his bride of deep night, to be enclosed forever with the other wives; and after that espousal, deep night shall reign eternally in Bluebeard's castle.
The imagery of the text is highly poetic, but without lushness or strain, and the music fits it with the utmost plasticity. The declamation reminds one strongly of *Pelléas et Mélisande,* but a *Pelléas et Mélisande* based on the rhythms and intonations of Hungarian rather than French. The handling of the orchestra is magnificent, and the effect of the whole is of almost unparalleled poignancy. The superb interpretation and perfect recording have much to do, of course, with the extraordinarily moving effect of this treasurable disk.
—Judith Hellwigh, soprano; Endre Koreh, bass; New Symphony Orchestra (London), Walter Susskind, cond. BARTOK 310/11. $11.90.

CHAMBER MUSIC

SIX STRING QUARTETS (2 complete editions; also one edition of No. 3 alone)

As the compiler of this discography had occasion to remark in these columns some time ago, one of the major pleasures of music is to follow the development of a great composer's mind through a series of works in the same general form and the same texture; and when the interpreters remain constant, so that the composer's growth is the only variable factor, that pleasure is considerably enhanced. This kind of study is possible in Bartók's case only through the six string quartets, all of which have been recorded by two different performing organizations.

The First Quartet, composed in 1908, is a highly chromatic, highly romantic and rhapsodic piece that unwinds at considerable length in a manner not totally unlike that of Schoenberg's famous *Transfigured Night;* there are a few folkloric touches in the finale that proclaim Bartók, but not much else that does so, though the whole thing proclaims the hand of a major composer.

The Second Quartet, written between 1915 and 1917, is the most frequently performed of the six. Its thematic material is far less profuse than that of the first, its harmonic idiom is tighter and stronger, and its structure more individual; it opens and closes with slow movements, the first of them intensely lyrical, the second ruminative and enigmatic; in between comes one of the most overwhelmingly dynamic scherzos ever written for string quartet. Here Bartók, though in musical speech peculiarly his own, comes close to the world of Beethoven's last quartets.

Ten years elapsed before Bartók returned to the string quartet. His third work in this form (1927) is the most concentrated of the six. It is in one movement subdivided into three parts, the last of which is a highly varied recapitulation of the first. The Quartet No. 2 is recalled in that Parts I and III are slow while Part II is fast and scherzolike, but that is as far as the resemblance goes. The Third Quartet actually introduces us to an altogether new Bartók, one for whom the polyphonic development of short motifs takes the place of thematic elaboration; the quartet is also full of new color devices, like the icy sounds produced *sul ponticello* and the clatter produced with the wood of the bow; some chords are marked *martellato*, and there are dizzying slides in all the parts. The whole work has something of the percussive and ironic character that is also to be found in the Sonata for Piano written in the previous year.

Halsey Stevens suggests that the Fourth Quartet (1928) is Bartók's greatest work, and he may very well be right. Here the arch form hinted at in the second quartet and clearly established in the third is developed to its fullest, most monumental aspect. The first and fifth movements have material in common, and likewise the second and fourth; the third movement stands thematically alone as the centerpiece of the whole. It is the only slow movement, and it is in Bartók's "night music" style, with a florid, nostalgic, Magyar melody, bird chirpings, and similar nocturnal sounds. Flanking this are two scherzos, one muted and mysterious, the other entirely pizzicato. The first movement is an intense, heroic allegro, the last a folk-dance piece. All the coloristic effects of the Third Quartet are used again, together with a great many more, some of them invented for the occasion. Some of these new effects are too subtle to register properly in recording, but at least one of them does—a pizzicato wherein the string rebounds against the fingerboard, producing a curious, hard, banjolike sound.

The five-movement arch form is used again in the Fifth Quartet (1934), but now the centerpiece is a scherzo (in Bulgarian folk-dance style) and it is flanked by two slow movements, both of them influenced by the "night music" idiom. The outside movements are contrasted and related in much the same way as those in the Fourth Quartet, but the effect of the work as a whole is not so challenging.

The Sixth Quartet, composed in 1939, opens and closes with two of Bartók's most limpid and persuasive movements, but in between are a mordant, ironic march, and a "Burletta" in a fairly grim and satiric mood. The work as a whole, however, is significant of the retreat from dissonance and the exploitation of extraordinary effects that was characteristic of Bartók in his last years.

Each of the two complete recordings has its special virtues. The Vegh is newer, is slightly richer and fuller in sound, brings out the polyphony more clearly at certain points, and does better by some of the special effects. The Juilliard recording is very good, however, and the Juilliard interpretation seems to me somewhat more robust, varied, and vital; for this reason, I prefer it. The New Music recording of the Third Quartet alone is

well played and reasonably well registered.
—Juilliard Quartet. COLUMBIA ML 4278/80. $3.98 each.
—Vegh Quartet. ANGEL 35240/42. $4.98 each.
—No. 3 only. New Music Quartet. BARTOK 901 (with *Five Pieces from Mikrokosmos:* Stravinsky: *Three Pieces*). $5.95.

SONATA FOR VIOLIN AND PIANO, NO. 1 (1921) (1 edition)

A long, romantic, rhapsodic work, very ample and rich in sound, and in this respect quite different from the spare, lithe sonorities of Bartók at his greatest. It is a moving and meaningful composition, however, and it has been magnificently performed and recorded.
—Isaac Stern, violin; Alexander Zakin, piano. COLUMBIA ML 4376. $3.98.

SONATA FOR VIOLIN AND PIANO, NO. 2 (1922) (2 editions)

The second is the more important of the two sonatas for violin and piano; it is, indeed, one of the most characteristic and

significant of Bartók's works in any form. It is in one movement divided into two sections — a short, slow introduction followed by a long allegro. In effect it is a wiry, tough-sinewed, and altogether electrifying Hungarian rhapsody. Making a choice between the two records is difficult. Both are by topnotch artists and both are wonderfully clear, big, and fine in sound; Druian, however, plays the piece with a somewhat stronger line than Spivakovsky.
—Rafael Druian, violin; John Simms, piano. MERCURY MG 80000 (with Ravel: Violin Sonata). $3.98.
—Tossy Spivakovsky, violin; Artur Balsam, piano. CONCERT HALL CHC 39 (with *Six Rumanian Folk Dances*). $3.98.

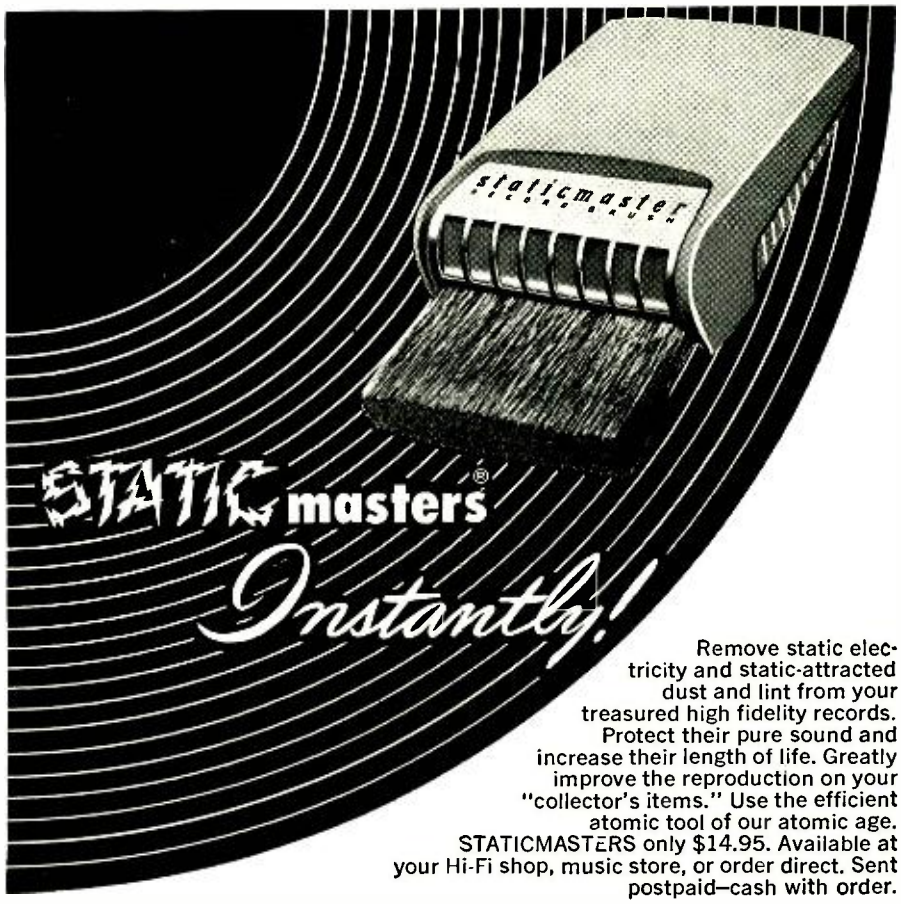
RHAPSODY NO. 1 (1928) (2 editions)
Bartók published three different versions of this work — for violin and piano, cello and piano, and violin and orchestra. Of the two chamber versions, only the one for cello has been recorded. It sounds like a simple, straightforward, lighthearted entertainment piece such as any reasonably competent Hungarian composer might produce. The version for violin and orchestra, discussed below, is immensely superior. Comparison of the two is highly instructive, however, and one may be grateful to Starker; he plays the cello arrangement quite well, and it has been well recorded.
—Janos Starker, cello; Otto Herz, piano. PERIOD EXLP 602 (with Kodály: Sonata; Weiner: *Lakodalmas*). $4.98.
—Same recording but coupled with Hindemith: Sonata; Weiner: *Lakodalmas*. PERIOD SPL 715. $4.98.

FORTY-FOUR VIOLIN DUETS (1931) (1 edition)
A fiddler's *Mikrokosmos* — i.e., a series of short pieces based on Central European folk material arranged in such a way as to provide a graded course both in violin technique and musicianship. Beautifully played and recorded, but a trifle exhausting to listen to at one sitting.
—Victor Aitay and Michael Kuttner. BARTOK 907. $5.95.

SONATA FOR TWO PIANOS AND PERCUSSION (1937) (3 editions)
The title involves a distinction without a difference, for Bartók never handled the piano more percussively than he does here. This work does not record very well, mainly because the polyphony of the piano parts, perfectly clear when the instruments are placed on opposite sides of a stage, becomes confused in the microphone; besides, one ought to *see* this sonata performed, since the choreography of the two percussionists is something devastating. What comes through, however, is the enormous dynamism, gusto, and excitement of the piece. The elaborate niceties of the treatment in the battery have been more successfully caught in th RCA Victor version than in the Vox, even though the RCA Victor clings to the two percussionists indicated by the score while the Vox doubles their number.
—Gerson Yessin and Raymond Viola, pianos; Elayne Jones and Alfred Howard, percussion; Leopold Stokowski, cond. RCA VICTOR LM 1727 (with Goeb: Symphony No. 3). $3.98.
—Charlotte Zelka and Alfred Brendel, pianos; Gustav Schuster, Roland Berger, Rudolph Minarich, and Heinrich Zimmermann, percussion. VOX PL 9600 (with *Music for String Instruments, Percussion, and Celesta*). $4.98.

CONTRASTS (1938) (2 editions)
This trio for violin, clarinet, and piano consists of two brilliant dance movements separated by a quiet interlude; coloristic and virtuoso effects abound, and the whole thing has a juggling, humorous, pyrotechnical quality which has made it one of Bartók's most popular compositions. Of the two extant recorded editions, that by Mann, Drucker, and Hambro is clearly superior in interpretation and in sound.
—Robert Mann, violin; Stanley Drucker, clarinet; Leonid Hambro, piano. BARTOK 916 (with Sonata for Solo Violin). $5.95.
—Melvin Ritter, violin; Reginald Kell, clarinet; Joel Rosen, piano. DECCA DL 9740 (with Milhaud: Suite for Violin, Clarinet, and Piano). $3.98.

SONATA FOR SOLO VIOLIN (1944) (4 editions)
The last work entirely composed by Bartók. The first two movements are severely and elaborately polyphonic, in the tradition of the Bach sonatas for unaccompanied strings. The high point of the piece, however, is the ethereal, almost entirely monodic third movement, entitled "Melodia." The finale is a combination of feathery scherzo and folk dance. The per-



formances on the four records are all excellent, but there is a marked difference in the quality of the recordings. The Mann and the Tworek are decidedly the best, and are equally good. The Gitlis is somewhat less good, and the Gertler comes in a poor fourth.
—Robert Mann. BARTOK 916 (with *Contrasts*). $5.95.
—Wandy Tworek. 10-in. LONDON LS 711 $2.98.
—Ivry Gitlis. VOX PL 9020 (with Violin Concerto). $4.98.
—André Gertler. ANGEL 35091 (with Berg: Violin Concerto). $4.98.

ORCHESTRAL WORKS

SUITE NO. 2 (1905–7, rev. 1943) (1 edition)
Very young Bartók, but very wonderful Bartók too. The influence of Strauss and the post-Wagnerian school is manifest, and the folklore element recalls Smetana in its handling, but Béla Bartók never composed anything more packed with life and joy, more colorful, exhilarating, and entertaining. No doubt a good part of one's enthusiasm for this youthful masterpiece arises from the masterly performance and superb recording.
—Minneapolis Symphony Orchestra, Antal Dorati, cond. MERCURY MG 50098. $3.98.

TWO PORTRAITS (1907–8) (3 editions)
A queerish piece with enigmatic autobiographical overtones at which Stevens delicately hints. The first portrait is labeled "The Idealistic." The only surviving fragment of an early violin concerto, it is a very delicate, lyrical adagio recalling the mood of many an operatic love scene, but with immense restraint and fineness of texture. The second portrait is called "The Distorted." It is identical with the last of the *Fourteen Bagatelles* for piano, but in this version its efforts at caricature seem labored. Both performances are excellent, but the Autori is slightly the better recording.
—New Symphony Orchestra (London), Franco Autori, cond. BARTOK 303 (with *Mikrokosmos Suite*). $5.95.
—Same, but coupled with *Dance Suite*. BARTOK 304. $5.95.
—RIAS Symphony Orchestra, Ferenc Fricsay, cond. DECCA DL 9748 (with Divertimento). $3.98.

DEUX IMAGES (1910) (1 edition)
The title is always given in French, doubtless because the first "picture"—entitled "In Full Flower"—is the most completely Debussyan thing in all of Bartók; it is also a bit of a bore. The second movement is a tuneful, very heavily orchestrated "Village Dance," which seems scarcely to belong with its companion piece. The recording and performance are excellent.
—New Symphony Orchestra, Tibor Serly, cond. BARTOK 307 (with *Two Rhapsodies*). $5.95.

THE WOODEN PRINCE (1914–16) (1 edition)
A ballet on an empty-headed fairy-tale plot that called forth much pleasant music, a great deal of it in folk-dance vein; the effect of the whole is rather like a children's picture book in bright but pastel-shaded colors. Performance and recording are of the best, and the accompanying pamphlet (like the one for *Bluebeard's Castle*) is a wonderfully ingenious guide.
—New Symphony Orchestra (London), Walter Susskind, cond. BARTOK 308 and 308a. Three sides. $8.95.

THE MIRACULOUS MANDARIN, SUITE (1919) (2 editions)
If Bartók's first ballet, *The Wooden Prince*, is too bland for complete effectiveness, his second, *The Miraculous Mandarin*, goes too far in the opposite direction. The story has to do with a prostitute who lures men to her room so that they can be robbed and killed by her accomplices. Several victims are disposed of when there appears a mandarin who is impervious to all brutality and who dies only in the spasms induced by the girl's final pitying tenderness. The score is extremely complex, brutal, and brilliant; but for me some of the stagy excess of the libretto has entered into the music as well. The Serly is much the better of the two recordings.
—New Symphony Orchestra, Tibor Serly, cond. BARTOK 301. $5.95.
—Minneapolis Symphony Orchestra, Antal Dorati, cond. MERCURY MG 50038 (with Kodály: *Peacock* Variations). $3.98.

DANCE SUITE (1923) (4 editions)
One of the most vivacious, colorful, and popular of Bartók's orchestral works, ranging freely through the whole range of the folklore in which he was interested—Arabic, Hungarian, Rumanian—but tying it all together in a gorgeously convincing package. Of the three recordings, the London is much the finest and fullest in sound, but all three interpretations are by eminent Bartókians.
—London Philharmonic Orchestra, Georg Solti, cond. LONDON LL 709 (with Kodály: *Dances from Galanta*). $3.98.
—RIAS Symphony Orchestra, Ferenc Fricsay, cond. DECCA DL 9747 (with *Music for String Instruments, Percussion, and Celesta*). $3.98.
—New Symphony Orchestra (London), Franco Autori, cond. BARTOK 302 (with Mozart-Serly: Fantasia in F minor). $5.95.
—Same, but coupled with *Two Portraits*. BARTOK 304. $5.95.

MUSIC FOR STRING INSTRUMENTS, PERCUSSION, AND CELESTA (1936) (8 editions)
Bartók's greatest orchestral work, the most intense and concentrated in structure, the most moving and exhilarating in effect, the most unusual and individual in instrumentation; if he had written nothing else, he would still be ranked among the major composers of modern times. It is curious, however, that a man whose passion for accuracy led him to give precise timings for the sections between rehearsal letters in his scores should have conferred so loose and inaccurate a title on this work, for it implies that the harp is an instrument of percussion and that the celesta is not. The scoring is for strings, harp,

piano, celesta, xylophone, timpani, side drums with and without snares, two sets of cymbals, bass drum, and gong. This is the kind of combination that recording engineers delight in, which may be one good reason for the many recorded versions. Unfortunately, none of them can cope with an additional subtlety Bartók demands. When playing this music, the orchestra is arranged on the stage according to a special pattern whereby certain spatial, three-dimensional effects are exploited; this, of course, cannot be captured by any single-track system.

With this reservation made, all the recordings can be said to be good; but the Boult, which sells for a premium price, is the best by a slight margin. Boult and Solti are the most successful in maintaining the lithe, aerated, chamber-music texture that is so essential here, and Solti's presentation of some special effects — like the xylophone and sliding kettledrum duet at the start of the third movement — is actually superior to Boult's.

—Philharmonic Promenade Orchestra, Sir Adrian Boult, cond. WESTMINSTER W-LAB 7021. $7.50.

—London Philharmonic Orchestra, Georg Solti, cond. LONDON LL 1230 (with Kodály: Suite from *Háry János*). $3.98.

—Pro Musica Orchestra (Stuttgart), Rolf Reinhardt, cond. VOX PL 9600 (with Sonata for Two Pianos and Percussion). $4.98.

—Los Angeles Chamber Symphony Orchestra, Harold Byrns, cond. CAPITOL P 8299 (with Milhaud: Concerto for Percussion and Small Orchestra; Chávez: Toccata for Percussion). $3.98.

— Same, without couplings. CAPITOL L-8048. 10-in. $2.98.

—Philharmonia Orchestra, Herbert von Karajan, cond. COLUMBIA ML 4456. $3.98.

—Chicago Symphony Orchestra, Rafael Kubelik, cond. MERCURY MG 50001 (with Bloch: Concerto Grosso). $3.98.

—RIAS Symphony Orchestra, Ferenc Fricsay, cond. DECCA DL 9747 (with *Dance Suite*). $3.98.

DIVERTIMENTO (1939) (3 editions)

A vigorous, zestful, sparkling study in the sonorities of the string orchestra, often exploiting contrasts of tutti and solo quartet in concerto-grosso style. The interpretations on the three records are astonishingly far apart; all three conductors, for example, have totally different ideas as to what Bartók meant by *Allegro non troppo* in the first movement; Serly, by contrast to the others, sounds definitely *troppo allegro*. Fricsay has the best tempos, the best general interpretation, and far and away the best recording.

—RIAS Symphony Orchestra, Ferenc Fricsay, cond. DECCA DL 9748 (with *Two Portraits*). $3.98.

—Zurich Chamber Orchestra, Edmond de Stoutz, cond. LONDON LL 1183 (with Müller: Sinfonia No. 2). $3.98.

—String Orchestra, Tibor Serly, cond. BARTOK 905 (with Gesualdo-Serly: *Dulcissima Mia Vita;* Scarlatti-Serly: *The Cat's Fugue*). $5.95.

CONCERTO FOR ORCHESTRA (1943) (5 editions)

Bartók's last orchestral work and one that sums up much for which he stands — folklore, humor, satire, profundity of feeling, and profound originality in structure; the immensely erudite fugue of the last movement, based on a shaggy, peasantlike subject with cackling repeated notes, is the sort of thing that only Bartók could imagine.

Of the five recordings, the one by Reiner is the richest in nuance and color, but there is a tense, nervous, prima-donna quality to the interpretation that is far from the spirit of Bartók. The Dorati sounds most like Bartók so far as the open, sinewy character of its tone is concerned. The Van Beinum is perhaps the most penetrating in its interpretation, but the other two are eminently respectable. In the last analysis, one cannot wholeheartedly recommend any of the existing records of this great and very popular composition.

—Concertgebouw Orchestra, Eduard van Beinum, cond. LONDON LL 5. $3.98.

—Minneapolis Symphony Orchestra, Antal Dorati, cond. MERCURY MG 50033. $3.98.

—Chicago Symphony Orchestra, Fritz Reiner, cond. RCA VICTOR LM 1934. $3.98.

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4973. $3.98.

—Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35003. $4.98.

WORKS FOR SOLO INSTRUMENTS AND ORCHESTRA

RHAPSODY NO. 1 (1928) (1 edition)

As is pointed out above, Bartók produced three versions of this work, one for violin and piano, one for cello and piano, and one for violin and orchestra. The versions with piano sound trivial, but the piece comes into its own with the lively, resonant orchestral background and reveals itself as genuine Bartók in his lightest, gayest mood. The performance is excellent and so is the recording except that the picturesque part for the cimbalom does not register at all and may have been omitted; it is doubled at every point by other instruments, and so it is difficult to tell if it has been covered up or left out.

—Emmanuel Vardi, violin; New Symphony Orchestra (London), Franco Autori, cond. BARTOK 307 (with Rhapsody No. 2 and *Deux Images*). $5.95.

RHAPSODY NO. 2 (1928, rev. 1944) (1 edition)

A much more adventurous, important, and characteristically Bartókian piece than the first rhapsody. Here the wayward, capricious, wild-sounding music of the Hungarian bagpipe is carried to its daring limits. The performance is fine, but the recording is not as clean as that of the First Rhapsody.

—Emmanuel Vardi, violin; New Symphony Orchestra (London), Tibor Serly, cond. BARTOK 307 (with Rhapsody No. 1 and *Deux Images*). $5.95.

CONCERTO FOR PIANO AND ORCHESTRA, NO. 2 (1930–31) (1 edition)

The emphasis here is on a bustling, percussive, neoclassical kind of polyphony not

Record Market

unlike that of the piano sonata of 1926; in the concerto, however, the mood is less grim and the activity of the outer movements is relieved by a superb adagio, with a scherzolike interlude, in the "night music" vein. The strings are omitted from the first movement, thereby securing a "*sec*" quality of texture paralleling that of Stravinsky's piano concerto, written six years earlier, wherein the strings are entirely dispensed with. The performance is less powerful than it might be — Farnadi is especially impressive in the more poetic aspects of Bartók, like the slow movement of this concerto — and the recording is barely adequate.
—Edith Farnadi; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. WESTMINSTER WL 5249 (with Piano Concerto No. 3). $2.99.

CONCERTO FOR VIOLIN AND ORCHESTRA (1937–38) (4 editions)
Stevens' word "radiant" fits perfectly; the music also has a breadth and nobility of conception that is unique among violin concertos save only those of Beethoven and Brahms. Of the four recordings, the Varga is almost incomparably the best; this, in fact, is one of the masterpieces of the Bartók discography, in performance and recording alike. Among the other three, the Gitlis and the Menuhin are preferable to the Rostal, since that artist uses an *affettuoso* style which is out of character in Bartók.
—Tibor Varga; Berlin Philharmonic Orchestra, Ferenc Fricsay, cond. DECCA DL 9545. $3.98.
—Yehudi Menuhin; Philharmonia Orchestra. Wilhelm Furtwängler, cond. RCA VICTOR LHMV 3. $4.98.
—Ivry Gitlis; Pro Musica Orchestra, Jascha Horenstein, cond. VOX PL 9020 (with Sonata for Solo Violin). $4.98.
—Max Rostal; London Symphony Orchestra, Sir Malcolm Sargent, cond. LONDON LL 302. $3.98.

CONCERTO FOR PIANO AND ORCHESTRA, NO. 3 (1945) (6 editions)
To all intents and purposes, Bartók's last work. It was written during his last illness as a legacy for his wife, to whom he had precious little else to leave; he died, however, before the score was quite finished, and its last seventeen bars were orchestrated by Tibor Serly. According to a persistent rumor, Bartók here deliberately adopted a less uncompromising harmonic idiom than usual in the hope that the concerto would win a wide popular audience and prove the more valuable as an inheritance. Whether or not this is true, the music is remarkable for its serenely fluent melodiousness; and its *Andante religioso* with a "night music" interlude is one of Bartók's most poignant pages.

Of the five recorded versions submitted for this study the best on all counts is the Katchen, which combines an admirably sensitive performance with an excellent registration. Sensitivity is also the keynote with Farnadi and Haas. Sandor seems almost brutal by comparison, though the sonic qualities of his disk are outstanding. As much cannot be said for Pennario.
—Julius Katchen; Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 945 (with Prokofiev: Piano Concerto No. 3). $3.98.
—Edith Farnadi; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. WESTMINSTER WL 5249 (with Piano Concerto No. 2). $2.99.
—Monique Haas; RIAS Symphony Orchestra, Ferenc Fricsay, cond. DECCA DL 9774 (with Martin: *Petite Symphonie Concertante*). $3.98.
—Gyorgy Sandor; Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4239 (with Miaskovsky: Symphony No. 21). $3.98.
—Leonard Pennario; St. Louis Symphony Orchestra, Vladimir Golschmann, cond. CAPITOL P 8253. (with Prokofiev: Piano Concerto No. 3). $3.98.
*—H. Reiter; Berlin Radio Symphony Orchestra, Varisch, cond. 10-in. REGENT 5028. $3.00.

CONCERTO FOR VIOLA AND ORCHESTRA (1945) (1 edition)
Bartók left only confused, if voluminous, sketches for this concerto, which was completed and orchestrated by Tibor Serly. What resulted is a work of the utmost refinement, transparency, and restrained lyricism. Halsey Stevens' strictures upon it seem to me altogether undeserved; perhaps he arrived at his opinion after studying only the bare, even empty-looking score, and did not have the opportunity of hearing the music come to life at the hands of Primrose, who commissioned it, and whose recording of it is magnificent.
—William Primrose; New Symphony Orchestra (London), Tibor Serly, cond. BARTOK 309. $5.95.

the Tape Deck

by R. D. Darrell

ALL official and private auguries agree that the debut of several new stereo-tape catalogues (especially those from EMI and Concert Hall) will be the big news around the time this column sees the light of print. Meanwhile, as the reviews below bear witness, tape listeners are being well supplied by the already established producers.

Note: as usual, all tapes reviewed are 7.5 ips and — unless specifically noted as stereo — are 2-track single-channel recordings. The symbol •• prefixed to a review indicates stereo tape. If a date in parenthesis is appended to the review, it refers to the issue of HIGH FIDELITY in which the corresponding disk review appeared.

•• LIEBERMANN: *Concerto for Jazz Band and Symphony Orchestra*
†Strauss: *Don Juan*

Chicago Symphony Orchestra (and the Sauter-Finegan Orchestra, in the Concerto), Fritz Reiner, cond.
RCA VICTOR ECS 3. 7-in. $14.95.

Liebermann's inspiration of modernizing the old concerto-grosso form apparently exhausted his imaginative resources, for his music for the combination of symphonic *tutti* and jazz-band *ripieno* merely goes through the motions until it suddenly — but, alas, too briefly — flares into life in a real-gone, jumping *Mambo*. Nevertheless, the hep audiophile will find every moment a sonic joy and his cup will run over with crispy-crunchy transients galore. From his particular point of view, the single-channel LP version (LM 1888) should never have been released, for it is only in stereo that the recording successfully refutes C. G. Burke's criticism of losing "definition when both jazz and symphony orchestra let fire together." The familiar Strauss tone poem is played and recorded with comparable translucence, sharpness of focus, and gleaming sonority, but it sounds wholly incongruous in such unlikely musical company. (March 1955)

•• MENDELSSOHN: *Octet for Strings, in E-flat, Op. 20*

Fine Arts Quartet; Oscar and David Chausow, violins; Milton Preves, viola; Dudley Powers, cello.
CONCERTAPES 23-5B. 7-in. $11.95.

This is neat but hardly virtuoso playing. The airiness of the young Mendelssohn's scherzo, however, surely never sounded so wind-borne in previous "orthodox" recordings; and the clarity of the fugal passages here adds new force to my growing conviction that contrapuntal writing of any kind (no less than impressionistic symphonic orchestration) can be reproduced in its authentic lucidity only when the stereo medium is utilized.

MOZART: *Divertimento No. 17, in D, K. 334*

Vienna State Opera Orchestra, Felix Prohaska, cond.; Jan Tomasow, violin.
A-V TAPE LIBRARIES A-V 2001. 7-in. $8.95.

Lacking the opened-up sonic perspectives of stereo, as well as the final touches of Mozartean insight and refinement, this retains rather than augments the familiar virtues of the well-liked LP version (Vanguard 441) — warm if not ultratransparent recording, especially of attractively blended string-and-horn tone, and a relaxed, expressive reading in which Tomasow never attempts (or Prohaska permits) the confusion of *concertante* with concerto style. (March 1954)

•• MOZART: *Symphony No. 41, in C ("Jupiter"), K. 551*

Chicago Symphony Orchestra, Fritz Reiner, cond.
RCA VICTOR DCS 10. 7-in. $12.95.

I'm sorry, but I just can't "review" this formally or properly. The first time I played it, I followed the score so much awed at the completeness and lucidity of aural detail (although, alas, the repeats are observed only in the third movement) that I couldn't even think of appraising its over-all quality. Each time since, I have heard it, often in the company of friends, with such unanalytical relish that I never found a chance, or felt any need, to make specific "critical" notes. Perhaps it is enough to say of both Reiner's performance and the stereo recording that if all printed and manuscript copies of the *Jupiter* score were catastrophically destroyed, I am convinced that any competent musician could easily make an accurate, full reconstruction from the present tape.

Yet I might add, in view of the published commentaries on the LP version (with three other Mozart symphonies in LM 6035) in these pages and elsewhere, that either my ears are differently attuned or — more likely — that the stereo tape differs markedly from the disk. For the "underrecording," "weak," and "acrid" sound of which Burke writes, or the "bleaker and less resonant" sound noted by Schonberg is, if no longer existent here, at least not apparent to me. But I may well be hypnotized. In fact, I know I am — and I must confess that I have no hankering to be roused from my ecstatic Mozartean dream. (Feb. 1956)

Reiner's Jupiter: *an "ecstatic dream."*

PROKOFIEV: *Sonata for Violin and Piano, No. 1, in F minor, Op. 80*
†Franck: *Sonata for Violin and Piano, in A*

David Oistrakh, violin; Lev Oborin, piano.
A-V TAPE LIBRARIES A-V 1043. 7-in. $10.95.

The fame this Paris recording of the Prokofiev sonata won in LP form (Vanguard 6019), as the first capturing of the fabulous Oistrakh fiddling by outside-the-Iron-Curtain engineers, may have been somewhat eclipsed by a more recent American version with Yampolsky (RCA Victor LM 1987). Yet, not having heard the latter, I am perfectly satisfied with the present taping of the former; certainly the performance itself hardly could be bettered. The Franck, though much superior technically to most Russian recordings, is marked by an overly liquid, pleasant, but by no means "natural" quality of piano tone. Moreover, the Oistrakh reading is one which will be of primary interest to fiddle students and fanciers; rich, assured, and dramatic, it has everything but the Franckian innocence which gives this music its true magic. (Aug. 1954)

SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54; Kinderszenen, Op. 15*

Guiomar Novaes, piano; Pro Musica Orchestra (Vienna), Hans Swarowsky, cond.
PHONOTAPES-SONORE PM 110. 7-in. $8.95.

Schumann, Novaes, and Vox hardly could have planned it this way, but if they had they couldn't have supplied more miraculously ideal materials than these *Scenes of Childhood* for displaying recorded tape's finest qualities as a medium of musical experience in the home. If you want to discover what tape can provide at its flawless best, don't miss this. The concerto overside (or rather, as I keep forgetting, on the other track) has moments of equal enchantment in the solo part; but here, unfortunately, the nondescript orchestra suffers from acute tonal anemia and the listless conductor is baffled by the soloist's romantic waywardnesses — tending to zag when she insists on zigging. The LP version is VOX PL 8540. (Dec. 1954)

SHOSTAKOVICH: *Symphony No. 1, in F, Op. 10*

Continued on page 138

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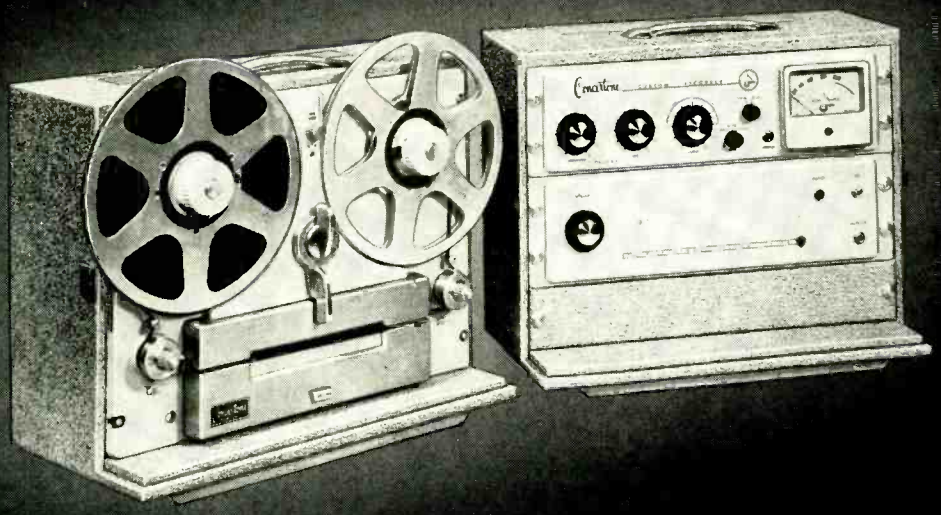

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TAPE DECK

Continued from page 133

National Symphony Orchestra, Howard Mitchell, cond.
SONOTAPE SW 1007. 7-in. $7.95.

Nothing Shostakovich composed later has ever stimulated me as much as this still wondrously fresh, zestful, and imaginative work. And the qualities I admire most in it are exactly those which Mitchell exploits in this infectious reading. From the deep, solid lows of the bottom strings of a grand piano and a superb bass drum to the glittering zing of high percussive harmonics, this tape displays a full-range, distortion-free sonic spectrum to satisfy the most avid of hi-fi ears. (Westminster WL 5319; Feb. 1955)

STRAVINSKY: *Fire Bird Suite; Symphony in C*

Cento Soli Symphony Orchestra, Rudolf Albert, cond.
OMEGATAPE OT 3008. 7-in. $9.95.

Both orchestra and conductor are new to me, but the former obviously is thoroughly competent if not especially polished, and the latter — if no Ansermet — leads it with an assurance and awareness of inner-part-detail significances. The recording, while somewhat darkly powerful in a way that cries for the luminosity of stereo, is properly — for Stravinsky — unreverberant and sharply focused. Both works appear here for the first time on tape, and the *Fire Bird* glows a shade less incandescently than in the best LPs.

•• TCHAIKOVSKY: *Nutcracker Suite, Op. 71a*

Philharmonia Orchestra, Nicolai Malko, cond.
HMV SCT 1500. 7-in. Price (see below).

The strongest impression I get from my first encounter with one of the British "stereosonic" tapes, kindly lent me by Mr. A. E. Foster of the Newark College of Engineering, is that our British cousins still can teach us a lesson or two in applying strictly musical standards to even the most revolutionary of new techniques. I can't say whether this and other releases in the mushrooming British stereo-tape repertory are easily or at all available through American importers or affiliates, nor — if so — what the domestic prices may be (the present tape lists for 2 pounds, 15 shillings, in Great Britain); but if this is any fair example, the general level of technical excellence is comparable with that of the best British contributions to sound-reproducing equipment and should find an equally receptive market here.

To be sure, the British use the CCIF (International Radio Consultative Committee) tape-recording characteristic, which differs somewhat from our NARTB or Ampex standard. And my playback of the present tape is consequently a bit down at the high end and possibly a bit up at the low end. Not that it matters much, for the recording merit of Malko's gracious *Nutcracker* performance (one of the most ingratiating I know) lies not so much in its brilliance, as such, as in its beautifully warm acoustical environment, the crystalline clarity and natural "spacing" of the instruments, and the truly artistic utilization of stereo sound's greatest advantages, without any attempt to exaggerate them. I haven't heard the single-channel version (apparently available on LP in Great Britain only), but I certainly don't know of any conventional recording which captures as transparently the low bassoons at the beginning of the *Chinese Dance*, the usually frantic confusion at the end of the *Trépak*, or the *pianissimo* tambourine in the *Arabian Dance* — to cite only a few offhand examples of the wealth of tonal delights available here.

BAND CONCERT: J. Strauss, Sr.: *Radetzky-Marsch*; J. Strauss, Jr.: *Kaiser-Walzer*, *Schatz-Walzer*, *Feuerfest-Polka*; *Komzak*; *Andreas Hofer-Marsch*; (Anon.) *Erherzog Johann Jodler*

Deutschmeister Band, Julius Herrmann, cond.
SONOTAPE SW 1010. 7-in. $7.95.

Generally I mean to confine these tape reviews to considerations of technical and allied qualities, especially when the works themselves are already well known and extensively reviewed in LP versions — as in the present case, a collection drawn from a Westminster disk series (WL 3003, WL 3005, etc., begun in 1953). But it goes roughly against my grain to praise the original recording and tape duplication — as I must here — without at the same time expressing personal regret over expending such advantages on such unrewarding performances. As a documentary, sonic and musical, this tape is unquestionably valuable: it takes one right to an authentic Prater band concert in Vienna — but is that trip necessary, if what it leads to is delicious Strauss swollen to elephantine ponderousness and drowned in whipped-cream schmaltz?

•• BERNSTEIN, ELMER: *The House: Divertissement*

Elmer Bernstein, piano; Dorothy Remsen, flute; Martin Ruderman, harp; Armand Kaproff, cello.
STEREOTAPE ST 3. 7-in. $7.95.

Properly, this is an entry for the "Reel Music Notes" section, since Elmer Bernstein's episodic divertissement (drawn from a film score) strikes me as no more than an eclectic musician's absent-minded tonal doodling in an innocuously "modern" (for Hollywood, at least) vein.

However, this release merits special mention on several counts: 1) as not entirely unrepresentative of the notions some new entrants into the tape-recording field have about suitable program materials; 2) as a happier example of commercial candor in labeling a 7-inch reel which runs little more than twelve minutes a "half reel" (although, to be sure, this doesn't seem to affect the price substantially); and 3) as outstandingly notable for the immaculate cleanliness of its brilliant, but never exaggeratedly so, close-to recording. Made in a living room, this recording not only illustrates the characteristic naturalness and intimacy of the tape medium, but proves that the value of

stereo is not limited to big concert-hall atmosphere. The illusion that the four players here are sitting in one's own living room triumphs over everything but the evidence of one's eyes.

REEL MUSIC NOTES

ALPHATAPE: The Roger Wagner Chorale's *Songs of the Great West* (AT 19, 5-in., $3.95) is probably the finest close, presence-plus, single-channel recording of unaccompanied ensemble singing I have ever heard. The program here is not the same as that in the same group's frontier-songs LP (Capitol P 8332), but the arrangements are similarly nonfancy, and the performances themselves no less skilled and spirited.

A-V TAPE LIBRARIES: John S. Wilson's enthusiasm for Vic Dickenson, Ruby Braff, and "Sir" Charles Thompson strikes me as under- rather than overstated, now that I have heard the Dickenson Septet in four long selections drawn from its Vanguard LPs, Vols. 3 and 4 (VRS 8012/3). But even if my own susceptibility must be discounted, surely the biting transients and brassy growls of these driving, swinging performances never sounded on disks with the electrifying sonic drama of the present two-channel tape (●● A-V 707, 7-in., $9.95) — easily the tops to date in stereo jazz recording.

BEL CANTO: Murray McEachern's trombone- and harp-dominated ensemble is suitably treacly and lethargic for its *Music for Sleepwalkers Only*; while the Jack Kelly Trio's *Sippin' Music* serves up dance-and-background rhythms no less appropriate for extra-dry martinis. Both are distinctive only for the brightness and presence of their recorded sound (104 and 105, 5-in., $6.95 each).

BERKSHIRE: Eugenio Gastoldi and the "Monaco" Symphony Orchestra under Claude Gillet play the Brahms Violin Concerto as if they were wading laboriously through thick molasses. The best I can say is that there is a lot of tape here for the price (B 2103, 7-in., $6.95).

CONCERTAPES: Leonard Sorkin's Sinfonietta has neither stylistic feeling nor executant control proper for a medley of the favorite *Music of Johann Strauss* — which is hardly uncommon. But, more surprisingly, the coarse tonal qualities here seem exacerbated rather than made more tolerable in stereo sound. Surely this must be an early experiment, for later Concertapes are far superior technically (●● 101 A, 7-in., $11.95).

CONNOISSEUR: Janos Starker's fine cello playing emerges grossly oversize from the unevenly recorded *Spanish Album* (from the Period LP 584 of 1954), but is caught in juster proportions and with markedly greater tonal attractiveness in a *French Album* (from the Period LP 708 of 1955) of musically more substantial works by Francoeur, Couperin, Fauré, Poulenc, Ravel, and Debussy (D 5-108 and D 5-109;

Continued on next page

TAPE DECK

Continued from preceding page

5-in., $6.00 each, or $4.50 to Livingston Tape Club members).

HIFITAPE: Stereo here contributes much to the out-of-doors feeling and a tempering of the noisy energy of Harry Zimmerman's *Band with a Beat*: an odd miscegenation of dance-orchestra and college-band styles in a monotonously muscular medley of popular tunes and marches (•• R 602, 7-in., $12.95). Happily, however, we are spared stereo's ability to bring listeners into closer intimacy with performing artists in *The Mitchell Boys Choir Sings* (R 301, 7-in., $6.95). As it is, these wretched children, precociously adept in the shoddiest of "vodvil" and Hollywood tremulous schmaltz, are so intolerable even in single-channel recording that for once I refused to turn the reel over and hear it all the way through.

JAZZTAPE: In the first two *Club du disque français* recordings to appear on American tapes, the French engineers steal the show from the visiting or expatriate artists. The Bernard Zacharias Orchestra's *Gershwin Parade* (JT 4014) gives them no great opportunity, but while they can't disguise this group's lack of rhythmic (and Gershwinian) animation, they do make the most of its rich, well-varied sonic coloring. And they enjoy a field day with the Mary Lou Williams Combo's *Rhythmes noirs* (JT 4013) — both with the relaxed yet zestful piano playing (and occasional singing) of the star and with some magnificently rowdy, electrifying percussion work by an unnamed but true virtuoso on the drums (5-in., $6.95 each).

OMEGATAPE: Genuinely tasteful expressiveness and verve, clothed in the purest of warmly colored sonorities, distinguish the Roger Wagner Chorale's program of world-wide folk songs, unobtrusively arranged and entirely unaccompanied (OT 6003, 5-in., $6.95). I'm far less impressed by the sentimentalized, and not notably danceable, performances of Warren Baker's Dozen in *This is It!*; but thanks to beautifully transparent and open stereo recording, every tinkle and whispering snare can be welcomed by one's ears (•• ST 7010, 5-in., $7.95).

PHONOTAPES-SONORE: Orazio Frugoni's *Spanish Piano Music* recital (PM 120, 7-in., $8.95), of familiar concert pieces by Albéniz, Granados, Turina, and Falla, is more notable for its fluent pianism than its insight into authentic Iberian idioms; yet, even without the aid of stereo, the taping here agreeably softens the often criticized hardness of Frugoni's piano tone in the LP version (Vox PL 9420, Feb. 1956).

STEREOTAPE: *Stepping Out with Herb Jeffries* shows the same technical excellence as earlier reviewed releases from the same company, but here the mannered robustness of the popular singer and the Hollywood tonal effects of the co-starring Richard Hazard Orchestra never succeed in making their superbly reproduced tones signify anything beyond sheer, however ingratiating, sound (ST 2, 7-in. (half-reel), $7.95).

Equipment reports appearing in this section are prepared by members of HIGH FIDELITY'S *staff, on the basis of actual use in conjunction with a home music system, and the resulting subjective evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed primarily for high fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred, (pending changes in his product) or not be published. He may not, however, change the report. Failure of a new product to appear in TTH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.*

Viking Full Fidelity Tape System

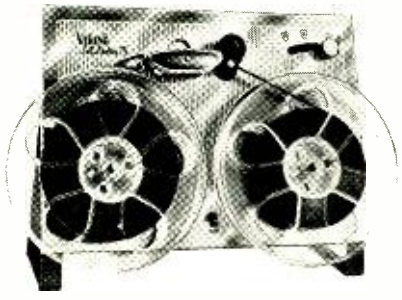
SPECIFICATIONS (furnished by manufacturer): **MODEL 75** — two-speed mechanical tape drive system with up to three heads installed as ordered. **Speeds:** 7.5 or 3.75 ips, selectable by moving drive belt. **Frequency response:** 40 to 14,000 cycles at 7.5 ips; 40 to 7,000 cycles at 3.75 ips. **Signal-to-noise ratio:** better than 45 db. **Flutter:** 0.2% or less. **Reel capacity:** 7 in. **Dimensions:** 12 1/8 in. long by 9 3/8 wide by 5 1/8 deep, over-all. **Prices:** monaural playback unit $59.95; same with tape lifter $62.45; binaural playback $69.75; binaural playback with tape lifter and head pressure pad $74.45; monaural record/playback unit $67.45; monaural record/playback with tape lifter and pressure pad $71.95. **MODEL PB-60** — playback preamplier-equalizer. **Signal-to-noise ratio:** 50 to 55 db, without selected tubes. **Input:** one, for high impedance tape playback head. **Controls:** volume and variable equalization. **Output:** low impedance from cathode follower. **Equalization:** from − 5 to + 5 db of NARTB curve at 10,000 cycles. **Output voltage:** 5 to 10 volts. **Power requirement:** 110 volts AC. **Dimensions:** 7 1/4 in. deep by 3 wide by 2 high, over-all. **Tubes:** 6X4, 5879, 12AX7. **Price:** $24.50. **MODEL RP-61** — record and playback amplifier. **Frequency response:** playback ± 2 db, 40 to 14,000 cycles; recording ± 2 db, 40 to 12,000 cycles. **Harmonic distortion:** less than 2%, total of record and playback. **Inputs:** three, from record/playback head, high-impedance microphone, and radio tuner. **Controls:** AC on-off; record volume; equalization (− 5 to + 5 db of NARTB curve at 10,000 cycles); record/playback switch; playback volume. "Magic eye" record level indicator. **Output:** low-impedance cathode follower. **Tubes:** 12AX7, 6SN7, 6X4, 6E5. **Dimensions:** 8 1/2 in. deep by 12 1/8 wide by 2 3/8 high, over-all. **Price:** $74.50. **MANUFACTURER:** Viking of Minneapolis, 3520 East 43rd St., Minneapolis 6, Minn.

The Viking system consists of a set of unitized components that can be assembled in different combinations to build up practically any kind of tape recorder or playback machine. Before we go any further; this is a fine idea all by itself.

The tape deck itself includes only the transport mechanism and heads, and it is a masterpiece of design simplification. It runs at 7.5 or 3.75 ips tape speed and uses a single sliding knob to control tape motion. The four operating modes are reverse, neutral, forward, and fast forward. An ingenious latching system in the control mechanism prevents the tape from being broken by too-rapid switching from fast forward to normal forward; the knob must be moved all the way back to neutral before it can be returned to the normal forward mode. A good idea.

Other refinements in the Viking tape deck include an automatic tape lifter (on special order, at $2.50 extra), easily accessible take-up tension adjustment, and a balanced four-pole fan-cooled drive motor.

The "basic" Viking tape deck comes with a single record/playback head installed, so it may be used as a playback-



The Viking basic tape recorder chassis.

only unit or can record previously-erased tapes. Other head combinations available include erase and record/playback; erase, record, and playback (for monitoring from the tape while recording); staggered stereophonic playback heads (one of which can be used for monaural playback); stacked stereophonic and half-track record/playback heads (for recording or playing back stereo or monaural tapes); and half-track erase and record heads with a stereophonic playback head. All monaural heads are half-track, but aside from this restriction there are practically no combinations that cannot be made up. The fact that the same head may be used for either recording or playback further increases the remarkable flexibility of the Viking system.

The Viking tape deck is deceptively cheap in appearance, looking more like a toy than a quality instrument. I'm glad to be able to say it doesn't perform like a toy. Its tape handling ability is excellent . . . positive, precise, and easy on tape. There is no tendency toward tape spillage when changing operating modes, and the high-speed functions are smooth and quiet. Its speed regulation is equally good, although on the unit I tested it seemed to deteriorate somewhat as the tape approached the inside layers of the supply reel. This may well have been the result of misadjustment of the supply drag brake.

Two amplifier units are available for use with the Viking tape deck. The model PB-60 is a small preamplifier-equalizer for use only in playback, and this comes in a tiny self-powered case equipped with a volume control and a variable equalizer control. The equalizer provides a wide range of control extending beyond the Ampex (3,000 cycle bass turnover) and Dubbings (1,600 cycle) curves, so any tapes encountered in use may be quite accurately equalized. Accuracy of equalization, though, depends upon the accuracy of your ear, because the equalizer is continuously variable and the "standard" curves are not marked on the panel. With the equalization properly set, the PB-60 playback preamplifier gives full-range playback of any 7.5 or 3.75 ips tapes, with slightly higher hum and distortion than is usual with top-quality tape equipment. Since the Dynamu heads used in the Viking are high-impedance, the leads be-

The PB-60 tape playback preamplifier.

tween the tape deck and the preamp unit must be kept fairly short. They should be less than 3 feet in length to prevent severe high-frequency losses.

One of the PB-60 preamplifiers can be used with the Viking mechanism to form a tape playback unit; two can be used for stereo playback; or one can be used for monitoring from the tape while recording with the RP-61 amplifier.

The RP-61 is a complete self-powered record and playback amplifier chassis,

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TESTED IN THE HOME

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equipped with pre-wired interconnecting cables that plug directly into the tape deck. The cables are color-coded for identification, and are of the maximum length that can safely be used with Dynamu's high-impedance heads. Unfortunately, this length turns out to be too short to reach the tape deck's input plugs unless the amplifier is located directly above or beneath the tape deck. Consequently, the units cannot be used placed next to each other. Viking's carrying case is recommended as the logical answer to this, if the user does not intend to mount the components in a cabinet.

The controls on the RP-61 are conventional as far as tape recorders go, with the exception of the continuously variable equalization control. It uses a "magic-eye" recording level indicator, and a separate front-panel switch selects the record or playback function. This switch is not interlocked with the tape deck in any way, so the user must remember to return it to the Playback position at the completion of

The RP-61 record/playback amplifier.

a recording, to prevent subsequent erasure of the tape.

The RP-61 has the same equalization control on it as does the smaller preamp, but the sound from this unit is notably superior. Hum is negligible, and the distortion is down to where it compares with high-priced recording equipment.

As a recorder, the RP-61 chassis does admirably well. Distortion and noise are very low, and the frequency response can be equalized to where it is very nearly flat. Bias current is not adjustable, but is set at a value which seems optimum for average tape coatings. Some experimentation will be necessary to find which tape brands best suit it. When used with a tape that matches it, the Viking's frequency response from input to tape playback can be equalized to about ± 3 db from 50 to 13,000 cycles at the 7.5 ips speed, which is remarkable for a recorder of this price.

When installing the Viking system, the mechanical section can be mounted horizontally or standing up at an angle. Vertical mounting, though, is not recommended because of the type of bearings used in the drive system. Also, despite the heavy shielding that is used in the Dynamu heads, the deck should be kept away from alternating fields (as might emanate from power transformers and phono motors), to keep hum at a minimum.

The Viking system, then, seems to be one of the best answers to date for a low-cost high-quality tape system, and offers an ideal way of converting to stereophonic tape playback without straining the budget too much. A little extra expense could purchase a Viking stereophonic recorder and playback unit, for those who want to keep ahead of the industry and make their own stereo tapes. —— J. G. H.

MANUFACTURER'S COMMENT: The erase and record/playback leads have been limited to a length which it was felt would provide optimum performance in the majority of installations. There is no noticeable deterioration in the performance of the unit if the length of these leads is increased by as much as 12 inches. Our final test procedure calls for adjustment of the bias current to .75 ma with test fixture head, selected as typical. This bias current is correct for use of Scotch No. 111 tape. Our own experience indicates that the only deterrent to use of the deck in a vertical position is that we do not as yet offer a suitable reel retainer. We hope to remedy this; meanwhile ordinary ¼ inch rubber grommets may be used as retainers. We are at this time making slight changes in our equalization characteristic (Modified NARTB) to provide considerably better low-frequency response. Present indications are that we could safely specify response within 2 db down to 30 cycles.

GSS Stylus Inspection Microscopes

No matter what kind of a stylus you use, it will wear out eventually. Then it becomes a lethal instrument, as far as records are concerned. Hence you must examine it from time to time, and a quick rule of thumb is after 5 plays for metal, 50 for sapphire, 500 for diamond. (A diamond will of course last well beyond that 500 figure, but it's better to be absolutely safe.)

Many people can find a dealer somewhere near them who has an adequate stylus inspection system available, and that solves their problem. But there are many others who are not so fortunate. The usual solution for them is to (1) send the stylus (with or without cartridge, depending on make) back to the manufacturer for examination, or (2) buy a microscope. The latter method can become quite a project, because there are more different kinds, styles, sizes, shapes — and prices — for microscopes than there are hi-fi units.

Basically, for stylus examination you need a microscope on a stand. Hand-held magnifying glasses or tubes or what have you are inadequate because you need more magnification than you can hold steady by hand. Then you need sufficient magnification; you need enough quality in your lenses so that the image is sharp and relatively well color-corrected; and you need enough "room to work." By the last we mean: if you can remove the stylus from your cartridge, a standard microscope is satisfactory, but if you cannot, and must therefore examine the stylus while it is in the cartridge, you must be able to rack the microscope tube up away from the base or "table" far enough to get the cartridge under the microscope's objective or lower lens. And there aren't many microscopes you can do this with.

General Science Service* sent us one of their regular, low-cost school microscopes, with 125x magnification, nearly a year ago. It worked fine with removable styli, but we could not focus on a stylus in its cartridge. So we wrote GSS a long letter, full of suggestions, and these microscopes are the result. The MS-1 has two objectives, giving powers of 75x and 125x. It has a standard-thread objective, so that — as GSS wrote us — you can get a 4mm corrected objective from Bausch & Lomb, Leitz, etc., for $42.00 more and get up to 430x magnification. As supplied, the GSS MS-1 costs $25.00, without a case. It has a built-in electric light, correctly positioned for proper illumination of the stylus tip. The microscope tube is attached to a special gear and pinion so it can be racked far enough away from cartridges.

The MS-2 is somewhat smaller than the MS-1, and has only one objective (non-standard thread), providing a magnification of about 75x. It costs only $12.50.

Both models are covered by the GSS service guarantee which provides that "they may be returned to GSS at any time for any needed repair for a charge of but $1.00, which includes return postage and packing," to quote from their letter of April 10, 1956, to us.

Both microscopes can, of course, be used for normal use, so to speak. The basic difference is the built-in illumination and the extra rack-out. Both are sturdy and simple to operate.

Now, how do they work? The 75x lens is good enough for examination of standard 2½ to 3-mil styli, but the 125x will show up a flat much more alarmingly. With a 1-mil microgroove stylus, the 125x magnification is enough — but barely so. You can see a small flat, but you must look closely. We'd feel safer if we had 200x magnification, for example, but then there are all sorts of problems. As GSS pointed out, to get an adequately color-corrected high-powered objective with sufficient overall resultant definition to see anything at all clearly, you must be willing to pay substantially more money. Furthermore, a higher-powered lens is much more difficult to focus and hold. GSS felt that their 125x system, used with care, would be

Standard lenses fit the MS-1 'scope.

adequate and yet not so hard to use that the average person couldn't achieve success. We agree with them. Several people tried the GSS MS-1; all were astonished at the amount of dirt on and around their styli, and some spotted (correctly) tiny flats. Hence we feel that the GSS MS-1, with 125x magnification, used carefully and after a bit of practice, will permit accurate

Continued on page 146

*3450 Yosemite Ave., Minneapolis 16, Minn.

Bogen owner visits famous lake

Despite appearances, this is a very realistic photograph. Consider not only how real the performance of Swan Lake sounds through the gentleman's Bogen equipment, but how realistic a price he paid for it.

The tuner is our R620 for AM and FM—with Bogen's exclusive Automatic Frequency Control. You drift serenely across Swan Lake with never a fear that Swan Lake itself will ever drift away from your dial-setting. (Only $84.50, plus a well-spent $7 for the blonde-finished metal enclosure.)

The amplifier is the Bogen DB115, with more features than any other in its class. We won't belabor you with specifications if you, in turn, will take a moment to listen to a DB115 next time you're near one. If you need a fine high fidelity amplifier, and your price is $75, this is the instrument to ask for.

Before you forget, send 25¢ for the new Third Edition of "Understanding High Fidelity." Write David Bogen Company, Inc., Department WZ, P.O. Box #500, Paramus, New Jersey.

Bogen

HIGH FIDELITY

because it sounds better

Continued from page 144

evaluation of 1-mil styli by the average home user.

And we might point out that there are about four million other things to look at with a microscope such as this . . . but that's another story, and is a lot of fun if you have never done it! — C. F.

Scott 330 Tuner

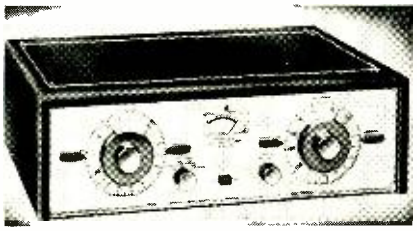
SPECIFICATIONS (furnished by manufacturer): an FM-AM tuner with independent output connections, permitting binaural reception. **FM section — Sensitivity:** 3 uv for 20 db quieting. **Tuning range:** 88 to 108 mc. **Bandwidth:** 2 mc. **Image rejection:** 80 db. Automatic gain control. **AM section — Sensitivity:** 1 uv. 10 kc whistle filter. **High-frequency response:** to 10,000 cycles. **Tuning range:** 550 to 1700 kc. **Inputs: AM** — external antenna or FM lead-in; **FM** — single wire lead or 300-ohm dipole. **Controls:** selector (FM, AM wide-range, AM normal, AM distant); FM coarse tuning; FM fine tuning; AM coarse tuning; AM fine tuning; AC power; meter selector (AM, FM); AM level set; FM level set; 10 kc filter adjust; AM antenna selector (FM dipole, AM antenna). **Outputs:** five at low impedance; two to stereophonic system, one to monaural system, one to multiplex demodulator, one to tape recorder. One switched AC outlet. **Tubes:** 6BQ7A, 6U8, 4 — 6AU6, 6AL5, 6BA6, 6BE6, 2 — 12AU7, 6X5-GT. **Price:** $199.95. **MANUFACTURER:** H. H. Scott, Inc., 385 Putnam Ave., Cambridge, Mass.

The 330 handles beautifully and puts out some of the cleanest sound I've heard off the air. The tuning meter is quite effective, although I found it difficult to know when I was tuned to the precise mid-station point, because the meter stays fairly high over a good deal of a station's tuning range. However, distortion certainly did not seem to be affected by what looked like significant off-center tuning. Instead, stations tended to pop completely in (with minimum distortion) or to drop out altogether. As a result, it is almost a difficult task to tune the 330 *improperly* to a station.

Tuning on the AM band is equally definite, and FM limiting is quite good. Sensitivity on both AM and FM is high; certainly more than adequate for all but the most difficult or distant receiving locations.

The sound from this tuner, though, is one of its most outstanding attributes. With its selector switch set for wide-range, the AM sound is remarkably comparable in range and cleanliness to that from many FM tuners I've heard!

FM sound from the 330 is correspondingly excellent; very clean, smooth and transparent, with a comfortable "ease"



The 330 receives AM, FM, or stereo.

about it that indicates extremely low distortion.

Additional features include a signal-strength tuning meter and the coarse-fine concentric tuning knobs which are now standard on all of H. H. Scott's tuners.

So, performance on both individual bands is outstanding; let's look at the stereophony provisions on the 330. A number of FM stations which have AM affiliations are currently broadcasting stereo programs, with the AM carrying one channel and the FM the other. Since the 330 contains two separate tuners, it can be used to receive both of these channels simultaneously, and two stereo output jacks are provided for this purpose.

Another form of stereo broadcasting, called multiplexing, consists of superimposing the second channel on the first, and transmitting both via FM. Due to the current lack of commercially available demodulators, most listeners to a multiplexed broadcast would simply hear the main FM channel as usual. But the addition of a multiplex demodulator will enable anyone to receive the second channel from a station that is transmitting a multiplexed stereophonic program. A separate output preceding the FM detector stage is required to feed the demodulator, and the 330 has this connection. No station that we know of is multiplexing stereo broadcasts as yet, but when it arrives the Scott 330 will handle it.

Really a first class tuner in all respects, and one that isn't likely to become obsolete in a hurry. — J. G. H.

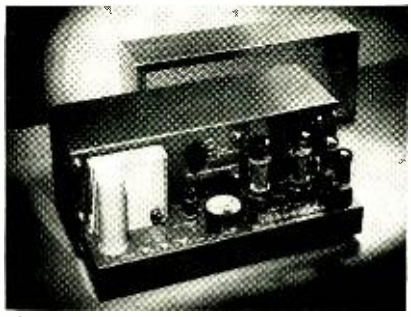
Marantz Power Amplifier

SPECIFICATIONS (furnished by manufacturer): a basic self-powered single-chassis power amplifier. **Power rating:** 20 watts or 40 watts (triode or ultra-linear operation selectable by switch). **IM distortion** (60 & 12,000 cycles, 4:1): below 0.5% at 40 watts output; below 0.15% at 10 watts. **Frequency response:** ± 1 db, 2 to 50,000 cycles at 0.5 watts output. **Power response:** ± 1 db, 15 to 45,000 cycles at 40 watts output. **Sensitivity** (for 40 watts output): 0.7 volts into high-gain inputs; 2.0 volts into low-gain input. **Inputs:** three; one at low gain with 20-cycle cutoff, one at high gain with 20-cycle cutoff, one at high gain with 2-cycle cutoff. **Controls:** meter selector switch; screwdriver adjustments for bias voltage, DC balance, and AC balance; variable damping (off, 5 to ½ damping factor). **Outputs:** to 4, 8, or 16-ohm speaker, with or without variable damping. **Damping factor** (with damping control Off): 20. **Hum:** more than 90 db below 40 watts output. Built-in illuminated meter tests bias voltage, DC balance, or AC balance. **Tubes:** 12AX7/ECC-83, 6CG7, 2 — 6CA7/EL34, 2 — 6AU4GTA. **Dimensions:** 15 in. long by 9½ wide by 6½ high. **Weight** (packed): 46 lb. **Price:** $198.00. **MANUFACTURER:** The Marantz Company, 44-15 Vernon Blvd., Long Island City, N. Y.

Anyone who wonders just how far the high fidelity business has come since all hi-fi amplifiers were homemade in cellar workshops should take a good, long look at this beautiful product by Marantz. The weight and appearance of this massive power amplifier are enough to inspire deep respect in even the most technically uninitiated; it has the unmistakable appearance of a product of the very highest quality.

With its perforated cover in place it is impressive only by virtue of its size and weight, but with the cover removed the illuminated meter and imposing array of connectors and adjusting screws are exposed to view. Its businesslike appearance does not by any means belie its performance, either, but first let's take a look at the mechanics (or electrics) of it.

Three input connections are provided. One is to take the output from a high-output control unit, and this connection has a built-in low-frequency rolloff below 20 cycles, to prevent the sub-sonic breathing that sometimes occurs when a marginally unstable preamp is connected to an amplifier having full-range low-frequency response. This low-gain input requires 2 volts of signal to drive the amplifier to its full output. For control units which normally put out a lower level than this, two other input connections at



The Marantz, with its cover removed.

high gain are provided, one with the low-frequency filter, the other without it.

The metering facilities on the Marantz power amplifier are for use when the unit is first installed and then at periodic intervals thereafter as a spot check for output and rectifier tube condition. A selector switch on the chassis gives the desired meter reading, and screwdriver adjustments (which are normally covered by plastic caps to ward off prying screwdrivers) allow each value to be set for its indicated position on the meter face, to insure optimum adjustment of the output tube operating conditions.

Two sets of output terminals are located on a long strip at the edge of the chassis. When the variable damping control is not being used (set in the Off position), speaker connections are made as usual between Ground and the desired output tap. If the variable-damping control is being used, the ground connection is lifted off and transferred to the variable-damping-return terminal which corresponds to the output impedance being used.

This might seem like a lot of complication just to install a power amplifier, but the sound of the Marantz suggests that it is not wasted effort. It produces beautifully clean, transparent sound with an effortless ease that I've rarely heard equalled. The high end is amazingly smooth, without the lack of definition one would expect from such a velvety top, and its ability to separate the details in a complex orchestral passage is truly remarkable. Bass is full, very well defined, and has a solidity that enables you to identify easily the various bass instruments in an orchestra.

The variable damping control is smooth and does not add roughness to high frequencies. Its range of control is not as great as that of some other similar controls, but seems to be more than adequate to match any speaker system worthy of use with an amplifier of this caliber.

A revelation was in store for me when I tried flipping from the Triode to the Ultra-Linear tube connections. I had always been under the impression that a triode amplifier output stage had a "sweet-

Continued on page 148

at last!

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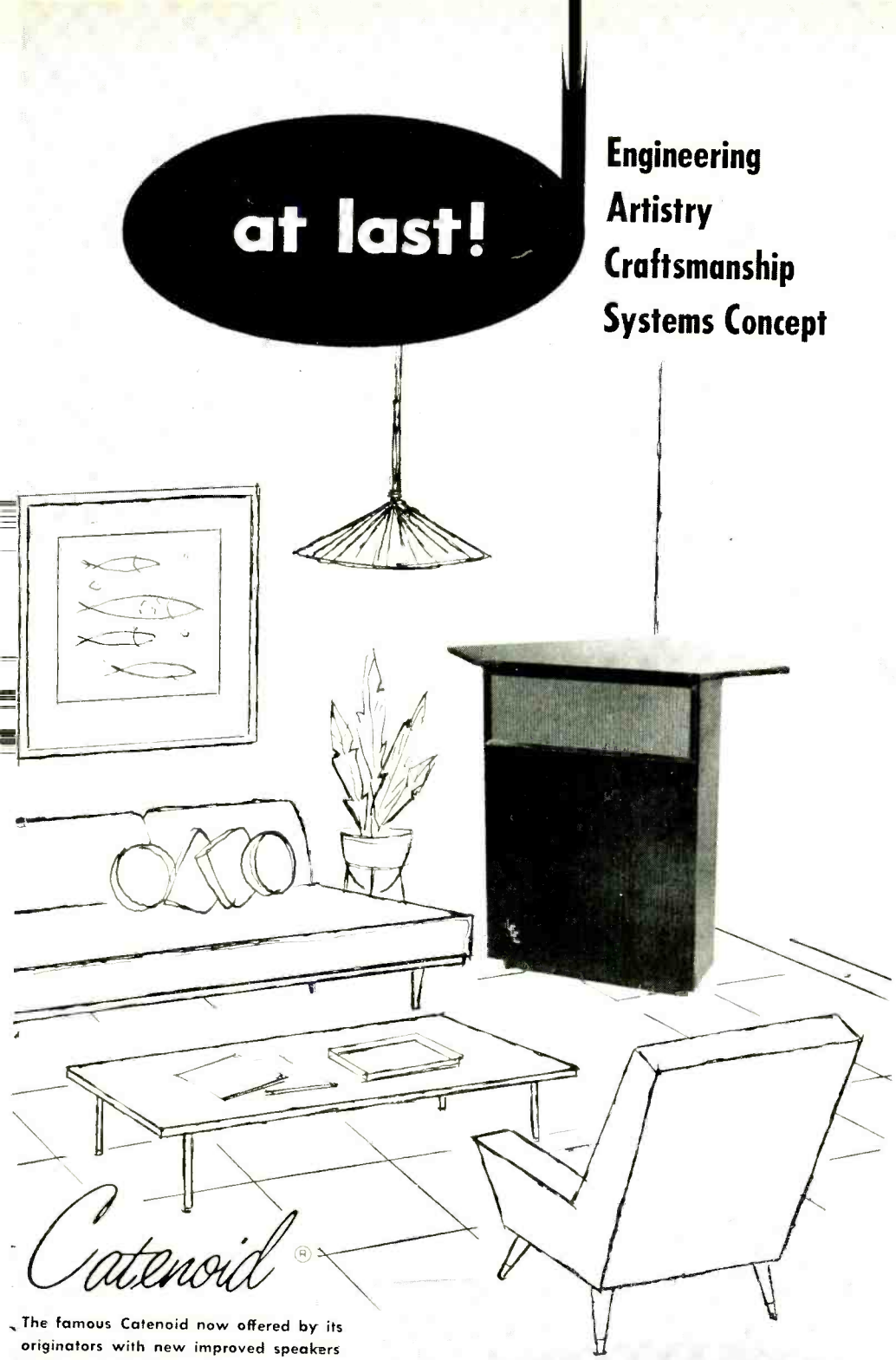

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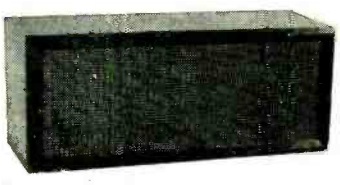

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Continued from page 146

er" sound than a tetrode or pentode one, but I frankly could tell absolutely no difference between the two modes of operation of the Marantz, except at high volume levels. The purpose of this switch, by the way, is to allow for restricting the power output when using a low-capacity loudspeaker, to minimize the danger of damaging the cone through overloads.

The Marantz is, on all counts, one of the most beautifully put together and sumptuous-sounding amplifiers I've listened to. — J.G.H.

Dictograph Home Music System

SPECIFICATIONS (furnished by manufacturer): a complete record player, amplifier, and speaker system pre-assembled in two cabinets. **Record player:** Collaro model RC-54 (three-speed, intermix) changer, with GE magnetic cartridge and diamond stylus. **Speaker system:** one 8-in. and one 3-in. speaker, installed in their own cabinet. **Amplifier — Inputs:** three, for magnetic phono, auxiliary, and AM-FM tuner. **Controls:** combined AC on-off and volume; treble; bass; combined selector and equalizer switch (LP, RIAA, AES, FOReign, RADIO, AUX). **Outputs:** to single-speaker or two speaker systems. **Power output:** 10 watts at below 1% distortion; 15 watts peak. **Tubes:** 2 — 12AX7, 12AU7, 2 — 6V6GT, 6C4, 5Y3GT. **Price:** $179.50, in fabricoid cases; $199.50, in wood finish and with pilot light. **MANUFACTURER:** Dictograph Products, Inc., Jamaica 35, N. Y.

The Dictograph people claim that "if you 'did it yourself,' all these high quality components would cost you $300 or more." I haven't totted up the figures to verify this assertion, but it's obvious that the Dictograph equipment gives exceedingly good value. The amplifier (described as Williamson-type) is a honey — clean, responsive to the controls, relatively hum-free. The Collaro record changer is well known and requires no comment here. The separate speaker system, given the limitations of an eight-inch "woofer," performs remarkably well. As a whole, the system produces good, clean sound, without noticeable distortion or imbalance. If I may be allowed subjective terminology (the only way this nontechnical listener can describe equipment), I'd say that the

Dictograph's furniture model 101-B.

Dictograph player doesn't do too much in the way of glamorizing sound and giving it body and perspective, but it does offer an excellent flat reproduction of recorded music. Perhaps this is just another way of saying that the bass lacks the fine meaty resonance one hears in the concert hall or with larger, more elaborate equipment.

But nobody expects the ultimate in sound reproduction for less than $200, and the Dictograph system does a really remarkable short-of-ultimate job. I have listened to all kinds of recordings on it —

The 100-A, finished in tan fabricoid.

new and old, soft and loud — and have never felt in the least bit deprived of musical satisfaction. Correct placement of the speaker cabinet is important for getting optimum results; fortunately, Dictograph provides a long (25-ft.) connecting wire between the speaker and amplifier, so it's easy to experiment.

Although I have been using the basic $179.50 model (100-A), I'm inclined to think that Model 101-B is worth the extra $20. The tan fabricoid of the cheaper model is serviceable but not handsome, and the lack of a pilot light incurs a very real risk of inadvertently leaving the amplifier on.

This equipment is light and small enough to qualify as portable, but it would be far easier to carry were handles attached to the cabinets; they could be affixed at the rear and out of sight. Second, it is important (at least in grime-ridden Manhattan) to keep the turntable covered when not in use; a piece of vinyl plastic cut to proper size wards off dust beautifully and might well be supplied by the manufacturer. — R.G.

MANUFACTURER'S COMMENT: We also supply a matching cover for both the 100-A and 101-B model players, at a cost of $12.00 and $15.00 respectively.

Workman No-Solder Phono Plugs

DESCRIPTION: solderless RETMA phono cable connectors. **Price:** $0.39. **MANUFACTURER:** Workman TV, Inc., 309 Queen Anne Rd., Teaneck, N. J.

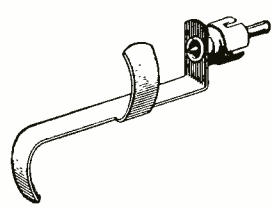
Users of the standard RETMA phono plugs have been objecting so long to the difficulty of attaching them to shielded cables that I can only be surprised no one has come up with these cute little gadgets a long time ago.

In construction, the Workman solderless phono plug consists of a standard phono plug attached to a shaped metal strip which serves both as an anchor for the cable and as a handle to facilitate the plug's removal from a phono socket. Protruding from the rear of the plug there is a short, needle-shaped copper wire connected to the plug's inner conductor. This is what makes the contact with the inner conductor of the cable, while the tab at the side of the "handle" folds over to grip the cable and to make contact with the shield (or grounded side) of the cable.

Here is how the solderless plug is installed (and compare this with the usual procedure). First, make sure the cable's end is cut squarely, and then if the cable has outer insulation on it, strip this off for a length of about 1½ in. Trim the end of the cable shield off to about ⅛ inch short of the inner conductor, and slide the inner conductor over the end of the plug's projecting pin. This will drive the pin inside the cable itself, jamming it against the thin wires in the cable and providing a forced, low-resistance electrical contact with them. Then, holding the cable tight over the pin, lay the shield beside the clamping tab, and fold this firmly over the cable, using a pair of pliers or diagonal cutters to squeeze the tab tightly over the cable.

That's all there is to it. The bent tab, besides grounding the shield, also prevents the cable from twisting or pulling away from the center pin, and the handle at the end of the plug assembly eliminates the necessity for pulling the plug out by means of its cable.

It's an excellent idea, and the only possible shortcoming it might have would be



The Workman solderless phono plug.

in the durability of the connections. When the plug is new and the cable clean, the connections are positive and have low enough resistance so that they will not cause hum or crackling noises. But if any of the contact surfaces have oxidation films on them, the connections might not be so satisfactory.

I've been using these plugs for several weeks now, and have had no trouble at all in this respect, but I wonder what might develop after several years. Fortunately, it would be a simple enough matter to twist the cable and tighten its connections, or even to reinstall the plugs if any noise develops, and the ease of installing and using these plugs makes them more than worthwhile, regardless of any uncertainties about the future.

As a suggestion, though, it might just be an idea to put a drop of solder between the shield and its anchor tab, to ensure a positive and permanent contact at the most critical spot. — J.G.H.

MANUFACTURER'S COMMENT: The factor of possible corrosion over a long period of time is one that we feel can be wholly discounted. The danger of this is no greater than it is with present connectors now in use both in civilian and military applications.

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STARLIGHT ARM
MODEL 07

Exclusive double wrist action . . . counter-balanced head for *minimum mass* assures *perfect tracking* and *reduced record wear* . . . instantaneous counter-weight adjustment from 4 to 14 grams . . . lifts to vertical position for *easy cartridge replacement* on precision-machined pivot . . . *ball bearing swivel* and *single hole mounting* . . . total arm resonance well outside the audible range . . . beautifully finished in *black* and *satin chrome* . . . 12 inches long overall, plays all records up to 16".

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A Snide Guide to the Vernacular of Fi

by DONALD SHIRER and J. GORDON HOLT

ARM . . . An elongated hinge for a pickup cartridge.

ATTENUATOR . . . One Hi-Fi cannibal to another! "I'll wager you don't know how I solved my Mother-in-law problem." Second cannibal: "I'll bet attenuator!"

AUDIOPHILE . . . Anyone knowing the correct pronunciation of "audiophiliac," but not necessarily the date of Mozart's birth.

BALANCE . . . A state of relative volume between a tweeter and a woofer which appeals to neither the bass-conscious nor treble-oriented listener.

BANDWIDTH . . . The size of an orchestra, without strings.

BASS . . . The low, or expensive tones.

BASS REFLEX . . . An uncontrollable muscular reaction to reproduced fortissimo percussion passages.

BINAURAL . . . Having two, rather than three, ears.

CARDIOID . . . A condition brought on by listening to too many demonstration records.

CARTRIDGE . . . A device which accurately converts disk groove undulations and surface blemishes into wide-range electrical impulses.

CHANGER . . . One who prefers quarters to dollar bills. Also, a mechanism which allows one to relax while listening to 9 incorrectly equalized disks out of a stack of 12.

CLEAN SOUND . . . Rinso-white noise. *Var.*, pristine fidelity.

COMPENSATION . . . "Oh, well, at least it keeps him home nights."

COMPLIANCE . . . Freedom of movement, i.e., having handles. See: *portability.*

COMPONENT . . . A minor part comprising the major whole, or component.

COMPONENT . . . A major whole comprised of many minor components.

CONCERT-HALL REALISM . . . How a real concert hall sounds.

CRITICAL LISTENER . . . A listener whose hi-fi system is better than yours.

CURVE . . . The measured frequency response of a component which is supposed to be flat.

DECIBEL . . . 1/10 of a young woman. Also, the measure of how much a flat component is actually *curved.*

DIFFUSER . . . A device designed to change a jet of high frequencies into a needle spray.

DISTORTION . . . Even your best friend won't tell you. . . .

EAR . . . A sound receptor having restricted frequency range, high distortion, peaky response, and no trade-in value. Essential for ultimate fi.

ENCLOSURE . . . The box around a *speaker.* Must have a round hole in at least one side, unless speaker is square.

ENGINEER . . . What you must pretend to be if you don't know music.

FLAT . . . *Flat Stylus*: A precision cutting instrument. *Flat response curve*: nirvana.

FLETCHER-MUNSON CURVE . . . A tribute to the futility of the flat response.

FLUTTER . . . A high-speed variation in fidelity. (See *Wow*)

HIGH FIDELITY . . . You think I'd be crazy enough to try and define *this?*

HISS . . . Sound made by an audiophile in referring to another's equipment.

HORN . . . A device used to warn unsuspecting guests of an approaching hi-fi demonstration.

HYSTERESIS-SYNCHRONISM . . . An emotional state brought on by accidently dropping an expensive pickup onto a rare recording, simultaneously rupturing the cone of the speaker.

INFINITE BAFFLE . . . The state of mind of a layman listening to two audiophiles discussing merits of controlled positive feedback.

KIT . . . A collection of *components*, with assembly instructions, which are purchased in order to pay less money and spend more time to acquire a *component.*

LABORATORY MEASUREMENTS . . . The reason your system *should* sound better than it does.

LEVEL . . . (1) Something which *turntables* and *arms* should be. (2) The volume of sound produced by a speaker. *Low-level*: loud. *High-level*: threshold of pain.

LISTENER . . . Last and most fallible chain in Hi-Fi system. In many cases, it approaches human characteristics (See *Critical Listener*) but for true fidelity it is replaced by a dummy load (sometimes also a listener) and an oscilloscope.

LIVE CONCERT . . . Hi-fi fer city folk.

LOUDNESS CONTROL . . . A control used to compensate for deficiencies in medium-fi ears.

MICROGROOVE . . . A device used for abrading .001-in. styli.

MICROPHONE . . . The site of original sin.

MID-RANGE . . . Part of the audio spectrum that all people can hear but few listen for.

MUDDY SOUND . . . How a recording of a mud pit should sound on true hi-fi.

NARTB . . . See RIAA

NEEDLE . . . A low-fi stylus.

OSCILLOSCOPE . . . A music-appreciation medium for deaf persons.

PICKUP . . . A device used for picking up surface noise, lint, dust, grit, and the sound from a record.

PORTABILITY . . . That characteristic of a component which weighs less than 320 lbs. and is equipped with a handle.

PRE-AMP . . . A device which adds hum and hiss to the weak signal from a *pickup.*

PRESENCE . . . Bringing the performer into the living room without having to serve tea. Not related to a *woofer.*

PRESSING . . . The degree of need for a better speaker system.

RESONANCE . . . What you don't want in a loudspeaker that is reproducing a cello which sounded gorgeous because of.

RIAA . . . See: *NARTB.*

78 . . . A kind of record you own 279 of and can't play on your single LP stylus.

SQUAWKER . . . A medium-sized conical plug used to fill the space between a woofer and tweeter. See also: *mid-range.*

STEREOPHONIC . . . A term used to explain why a system cost twice as much as it should have.

STYLUS . . . A device used for abrading record grooves.

SUPER-TWEETER . . . A speaker used to add crispness to the sound of record blemishes.

33⅓ . . . (1) Prima facie speed limit for long-playing records. (2) See also: *microgroove.*

THIS . . . See: *high fidelity.*

TIMBRE . . . A warning to other woodcutters.

TURNOVER . . . (1) A two-way phonograph cartridge which facilitates playing disks with the wrong *stylus.* (2) Undefined manipulation of the bass range on a disk.

TWEETER . . . A speaker whose manufacturer admits is a poor bass reproducer.

VALVES . . . Electron tubes imported from Great Britain.

VOLUME EXPANSION . . . The technique of spreading dynamic range from inaudibility to overload. *Volume Compression*: the same thing, only in reverse.

WATTS . . . What a power amplifier produces by consuming more of.

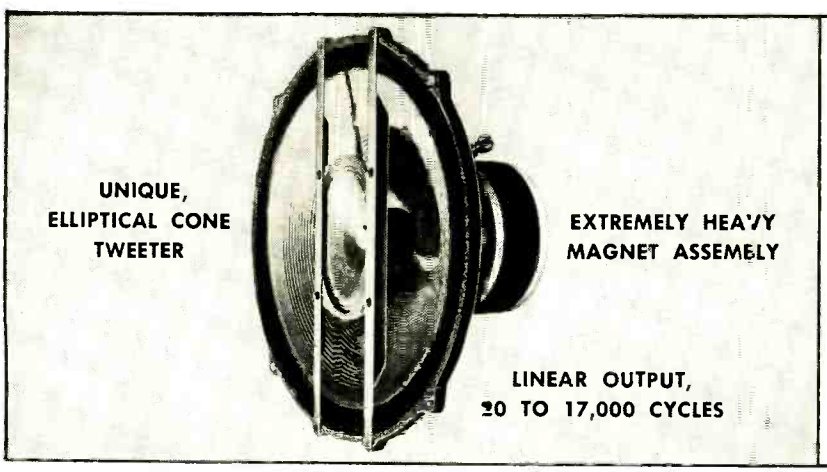
WOOFER . . . A speaker which emits low notes only. Named after the output signal from large dogs. (For small dogs, see *presence.*)

WOW . . . Musical *mal de mer.*

There's nothing between you and the music... not even price!

This new Sonotone Linear Standard Speaker System gives you more than just "presence"—the feeling that the music is being created right in the room. It gives you "absence," too. Gone is all awareness of "loudspeaker sound"... there is nothing between you and the music.

Not even price! Compare this system with those costing several times as much, including systems many times its size. Note how true acoustical damping and a high flux-density design give amazingly true transients, put a new crispness into rapid passages. Note the rich basses, totally free of coloration. You hear each instrument as purely as in the concert hall. And you look at a meticulously detailed and finished cabinet of classic modern design. Isn't this the speaker system *you* want? **$199 NET.** Price slightly higher in the West.



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Electronic Applications Division

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COLOGNE

Continued from preceding page

matter. It will certainly be many years before serious electronic music gains acceptance or is even widely heard. But then this has been the situation for years now even with "conventional" contemporary music. For example, first-rate compositions such as Webern's *Six Bagatelles*, for String Quartet, Op. 9 (composed in 1913), still shock the average listener.

It is my own opinion that electronic media, properly used, can open the way to the further development of music as an art of a high order. Twenty years hence, electronic media may well be seen as the salvation of a music almost moribund under the weight of traditionalism. In any case, electronic music, viewed historically, seems a possible meeting point for some of this half-century's divergent musical trends. Perhaps the most significant of these trends was that toward greater complexity, a trend which led music to the extreme limits of playability by human performers. These limits were reached about twenty-five years ago at the apex of the prewar European avant-garde movement, notably in the works of Schoenberg and Webern. The war delayed the advent of electronic music, which otherwise might have been seized upon earlier.

In the near future there is bound to be a certain amount of confusion regarding the role of instruments in creating electronic music, and we will hear the question: which will dominate, the new electronic tools, or the people who use them? A hint at the answer is provided by the camera, which threatened to supersede the artist and make visual representation available to anyone who could push the right button at the right time. But the fact remains that the professional photographer today, with all of his equipment, requires basic talents of perception very similar to those of the artist who wields brush or pen. And just as camera designers or manufacturers do not themselves necessarily turn out anything more than snapshots for the family album, so musical instrument manufacturers and designers may have only vague ideas concerning good music. But this is probably as it should be, for — as in the music of the past — the problems of electronic music do not reside in the instruments but rather in the

people who create music and in the people who listen to it. And, as always, the main burden falls upon the composer, whose efforts are essential to the furtherance of music as a living art.

This does not mean that we have to accept all electronic music, nor does it mean that everyone has to like it or else be condemned as a dull-witted reactionary. Nevertheless, I want to register a plea for open-mindedness with regard to the new developments. The new need not *threaten* the old; the process is addition not replacement. In my own case I see no conflict between my fondness for Scarlatti and my predilection for Brahms. And, some two weeks after my visit to the electronic music studio at Cologne, it gave me great pleasure to buy a delightful little harpsichord in Passau. Being by nature a purist, I play nothing on it but authentic harpsichord music.

ART OF BAFFLING

Continued from page 72

adjusting the enclosure to a particular type of speaker. Much of this can be done in the original planning and computation, but much of it must be arrived at through empirical testing and analytical listening.

As an aid in this listening, the author often takes a speaker enclosure outdoors, under substantially free-field conditions, and alternately listens to it and to a good pair of earphones. Under this treatment, many an enclosure has shown off its shortcomings, and a few have demonstrated "tone quality" that positively enhanced the musical quality of the program.

Far too much emphasis has been placed upon quantitative values in reproducer performance and not enough upon the qualitative aspects. We measure the range of the response curve, its degree of deviation from a norm at several frequencies, its polar pattern. We measure efficiency. In short, we seem to be interested principally in how much sound we are getting instead of what kind of sound —again on the pseudological premise that the "degree" should determine the "kind," since the "kind" already has been established by the original program. But although such studies are fundamental to good design, they are

Continued on next page

ART OF BAFFLING

Continued from preceding page

only fundamental. The hidden danger is that our conclusions may be based upon studies so fundamental that they do not describe what we are seeking at all. For example, the sine wave has long been, and still is, the acousticians' favorite probe for exciting a loudspeaker enclosure to measure its response. The use of the sine wave, of course, is predicated on the knowledge that the complex music wave is composed largely of sine waves — and so it is in fact.

The sine wave curve can be expected to show the sine wave response of an enclosure. But what about the "complex response" of that same enclosure? Some who know will certify that the complex response of an enclosure is quite unlike its sine response. One can go even further, to say that the response will vary as the kind and degree of "complexity."

Radiation pressure test results obtained with various "kinds" of excitation wave forms — sine waves, square and rectangular waves, saw-tooth and triangular waves, warble frequencies, white- and gray-noise patterns, and sweeps — show significant differences in speaker enclosure output response even when the unit of measurement is a common denominator. This means that the enclosure and its driver react differently to different stimuli. A likely explanation of this phenomenon is the variable excitation of a cluster of overtones, or partials, called "formants." The formant series of overtones is known to be a determinant factor in the tone quality of virtually all musical instruments; its exact position in the spectrum of the instrument is a criterion of the instrument's so-called carrying quality as well.

Actually, the development of the science and art of sound reproduction has progressed so far toward perfection, and at such a furious pace of late, that our evaluations of what is desirable or undesirable can be expressed only in necessarily controversial, subjective terms. There is no doubt that the future holds conclusions from the many laborious psychoacoustic studies now being carried on which will "explain" our reactions to tone quality and even, perhaps, the musical art itself.

****

ORFF HYPOTHESIS

Continued from page 69

1951. Orff is most curious as to what they did with it, but there were apparently no tape recordings. He has been unable, in any case, to get one.)

Not surprisingly, Orff is most drawn to the jazz singer. Here, he says, is a singer working in his own language and his own style, singing as it comes naturally to him to sing, and using materials which are of his own music and his own time. He contrasts the jazz singer with the classical singer doing *Salome* one night and the Mass in B minor the next. The gap in time, he says, is too great for the latter's artistic success. One cannot jump back and forth stylistically from one century to another and do justice to both — or to one's self.

For Orff himself, jumping back and forth, not from one century to another, but from one place to another, is becoming a similar problem. International fame is rendering impossible the retired life he would have liked to lead. The new house where he had hoped to live quietly and productively in his beloved Bavarian countryside has become a week-end gathering place.

Between visits at home he is off here and there to attend new productions of his stage works, to assist in recordings and radio and television performances, to lecture and to talk with his publishers. His six-volume *Schulwerk* (a method of introducing children to music by simple rhythms and songs rather than by formal training on an instrument) is being reissued by Schott's Sons, Mainz, in a new edition scheduled for translation into a number of languages, including English. This has imposed a further heavy editorial burden.

The most important new production of the past year has been Wieland Wagner's staging of *Antigone* in Stuttgart. *Antigone* was first produced in Salzburg in the summer of 1949. Neither this nor subsequent productions in Dresden and Munich were notably successful. The Stuttgart performances, however, appear to have caught fire. They also inspired speculation: will Orff be the first composer to challenge the exclusivity of Richard Wagner at Bayreuth?

Nobody knows. There is no doubt that Orff and Wieland Wagner, as men of the theater, are congenial

spirits. There is hardly any doubt that Wieland has toyed with the idea and would like to do it, presumably with *Antigone.* But it would be a drastic step certain to bring down upon Wieland Wagner's head once again the fury of the dyed-in-the-wool Wagnerians. The decision remains in abeyance.

World-wide recognition has come late to Orff. This is largely due to the war and the earlier years of the Nazi regime, which cut Germany off from international life. He has always had a numerous and enthusiastic following in Germany, if only limited approval among the high priests of modern music. And recognition, as we have seen, has exacted a price in terms of time and leisure and production. But it has also brought its satisfactions.

As he stands amid the disorderly jumble of his studio, among his books and scores and mementos, surrounded by his drums, tom-toms, xylophones, rattles, and triangles (the score of *Antigone* calls for sixty-three percussion instruments, serviced by fifteen players), he can brush it off with a casual *"Eine gute Wurscht geht eben immer, besonders eine Münchener!"* (A good sausage will always make out, particularly a Munich sausage.)

As Orff well knows, his music is making out — and for the same reason: people like it!

LIVING WITH MUSIC

Continued from page 73

experiences of my life was to hear some one whistling one of my tunes in the Lowell House courtyard at Harvard. The whistler turned out to be Professor I. B. Cohen, then an instructor at Harvard, a friend of mine, and a generous admirer of my songs. Cohen was a friend of Leonard Bernstein, and while both were students at Harvard they made a record of T. S. Eliot's *Waste Land*, Cohen admirably reciting the words and Bernstein providing the piano accompaniment. Cohen played me the record many years ago; and it was one of the most memorable of my home music listening experiences. I could wish that this reference to what is probably the only copy of the record in existence might eventually lead to its wider distribution.

Continued on next page

LIVING WITH MUSIC

Continued from preceding page

If music utters those things that cannot be spoken, I must say that I am also extremely fond of what *can* be spoken. I refer to the records of poets reading examples of their own poetry. What a boon it would be to be able to hear Chaucer reading from *The Canterbury Tales*, or Keats reading *An Ode to a Nightingale*. Short of seeing Shelley plain, it would have been good to hear him. Today we can hear Eliot, Sitwell, Auden, Dylan Thomas, Robert Frost, Masefield, and others read their own poetry. Listening to such records is one of the pleasantest experiences of my life.

As I write I learn of the death of my old friend John Latouche at the age of thirty-eight (August 7, 1956). I first met Latouche at a salon (*not* a saloon) in Washington Square North in the late Thirties. He was then scarcely out of his teens. He was a kind of pixie, which is but another way of saying that he had a sort of magical quality about him, an imp with ineffable charm, wit, and warmth. It was not difficult to predict his future. That it should have been cut off so prematurely is a major disaster for the American theater. Latouche was an extremely clever improviser at the piano, and some of my most delicious experiences in home music listening have been associated with John's performances. He was also extremely clever with words, with or without a piano, and it was amusing to observe him in the throes

of creation, for most of the time while he was at the piano the music would come into being to fit the words. The voice, the seriocomic face, the wicked glint of the eye, all this added up to something unforgettable. I suppose that what Latouche is most likely to be enduringly remembered for is his *Ballad for Americans*, which he

Continued on page 166

FREE! LAFAYETTE CATALOG

ELECTRONIC CATALOG PACKED WITH MONEY SAVERS

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SPECIFICATIONS

FREQUENCY RESPONSE: ± 1 db 20-40,000 cps. **HUM:** 85 db below rated output. **POWER OUTPUT:** 35 watts with 4% total distortion at full rated output. **INPUTS:** TV Sound, Radio, Magnetic Phono, Crystal Phono, Tape. **OUTPUT IMPEDANCE:** 4, 8 and 16 ohms; high impedance for tape recorder. **TUBE COMPLEMENT:** 3-12AX7, 1-12AU7, 4-EL84, 1-5U4. **FEEDBACK:** Negative feedback loops virtually eliminate distortion. **POWER:** 117V, 60 cps, 80/150 watts with auxiliary power receptacles. Removable escutcheon. Size 12⅛" L x 9¾" D x 4⅛" H.

A combination of high power, high fidelity, gleaming beauty and advanced engineering features unmatched at even twice the price. Supplied in complete kit form with simplified easy-to-follow instruction sheets. Shpg. w., 25 lbs.

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LAFAYETTE'S FM-AM TUNER KIT

- SIMPLIFIED DETAILED INSTRUCTION MANUAL
- MEETS FCC REQUIREMENTS FOR RADIATION
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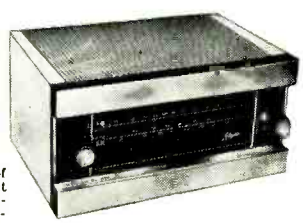
- AFC DEFEAT CIRCUIT WITH FRONT PANEL CONTROL



The excellence of its design and the quality of its components combine to provide this compact high-fidelity FM-AM tuner with superb characteristics normally found in units costing several times as much, and with performance unbelievable at this low price. Features Armstrong FM circuit with limiter and Foster-Seeley discriminator. Simplified tuning with slide-rule dial and flywheel counterweighted mechanism. AFC defeat circuit combined with tuning control. Attractive etched copper-plated and lacquered finish.

SPECIFICATIONS

FREQUENCY RANGE: FM, 88-108 MC; AM, 530-1650 KC. **ANTENNA INPUT:** FM, 300 ohms; AM, Ferrite loopstick and high impedance external antenna. **CONTROLS:** 2—a function control for AM, FM, PHONO, TV and a tuning/AFC defeat control. **DISTORTION:** Less than 1% rated output. **FREQUENCY RESPONSE:** FM, ± .5 db 20 to 20,000 cps; AM, ± 3 db 20 to 5000 cps. **SENSITIVITY:** FM, 5 μv for 30 db quieting; AM, Loop sensitivity 80 μv/meter. **SELECTIVITY:** FM, 200 KC bandwidth, 6 db down — 375 KC FM discriminator peak to peak separation; AM, 8 KC bandwith, 6 db down. **IMAGE REJECTION:** 30 db minimum. **HUM LEVEL:** 60 db below 100% modulation. **TUBE COMPLEMENT:** 9-12AT7, 1-6BA6, 1-6BE6, 2-6AU6, 1-6AL5 plus 1-6X4 rectifier. **SIZE:** 5¼" high x 9⅝" wide x 9½" deep (excluding knobs). **CONSUMPTION:** 30 watts. For 110-120V 60 cycles AC. Less metal case. Shpg. wt., 9 lbs.

KT-100 kit, less cage ..... Net **34.95**

LT-10 —Completely wired..... Less metal case. ..... Net **52.50**

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HIGH FREQUENCY TWEETER WITH ACOUSTIC LENS

DIRECT IMPORTATION MAKES THIS PRICE POSSIBLE!

- FREQUENCY RESPONSE FROM 2000 CPS TO BEYOND AUDIBILITY
- LOUVERED ACOUSTIC LENS FOR UNIFORM SOUND DISPERSION
- HANDLES 25 WATTS OF POWER
- PRICED EXCEPTIONALLY LOW

New high frequency tweeter featuring a louvered acoustic lens for uniform sound dispersion and capable of handling up to 25 watts of distortion-free power. The directional tendency of high frequency notes is overcome by the natural wide dispersion angle of the short horn and the acoustic lens which disperses and radiates the high notes smoothly throughout the entire listening area. The lens is detachable for panel mounting, with a separate base for the tweeter furnished for external mounting where desired. Aluminum voice coil has 16 ohms impedance. Size: 4¼" long x 3" diameter, lens extends 2½". Requires a crossover network, preferably one with a level control, such as the LN-2. With full instructions. Shpg. wt., 5 lbs.

HW-7 ..... Net **14.95**

METAL-CASED CONE TYPE HI-FI TWEETER

• FREQUENCY RESPONSE 2000-16,000 CPS • HANDLES 20 WATTS OF POWER

Highest quality cone type high frequency tweeter having a range from 2000 to 16,000 cycles. Especially efficient at higher end of audio spectrum where other cone type tweeters tend to lose clarity and volume. Entirely closed in a metal case with a base so that it can stand by itself or be mounted on a flat surface with mounting bracket supplied. Rated to handle 20 watts of power. A crossover network is required; the Lafayette LN-2 is ideal. Voice coil impedance 8-16 ohms. Size: 3⅛" x 2⅛" x 3" Diam. Shpg. wt., 3 lbs.

HK-3 ..... Net **5.95**

CROSSOVER NETWORK

• CAPACITIVE-INDUCTIVE NETWORK WITH CROSSOVER AT 2000 CPS • BUILT-IN LEVEL BRILLIANCE CONTROL

The frequencies above 2000 cycles are channeled to the high frequency tweeter by means of the high-Q inductance and capacitance comprising this efficient crossover network. The highs and lows are brought into acoustic balance by means of a continuously variable level-brilliance control. Control has a 2½ ft. long cable for remote mounting. Network matches 8-16 ohm speakers with insertion loss reduced to a minimum. Enclosed in metal case 6" L x 2⅝" H x 2⅜" D. With full instructions. Shpg. wt., 5 lbs.

LN-2 ..... Net **8.75**

IMPORTED 12" HI-FI COAX. SPEAKER

- FREQUENCY RANGE 30-15000 CPS
- HANDLES 20 WATTS OF POWER
- COMPLETE WITH LEVEL CONTROL
- POWERFUL TSK-5 MAGNETS
- SPECIAL SHEEPSKIN-EDGED CONE

A Lafayette exclusive import and exceptional value. Consists of a 12" woofer, coaxially mounted 2½" tweeter and a built-in crossover network. The specially processed fibre cone has a sheepskin edge to suppress unwanted nodal vibrations and insure beautiful tone quality. Highly efficient TSK-5 magnets. Level control provides variation to 6 db cut. Maximum input 20 watts. Impedance 8 ohms. Rugged all-metal frame. If made in this country, would cost at least $49.50. Shpg. wt., 11 lbs.

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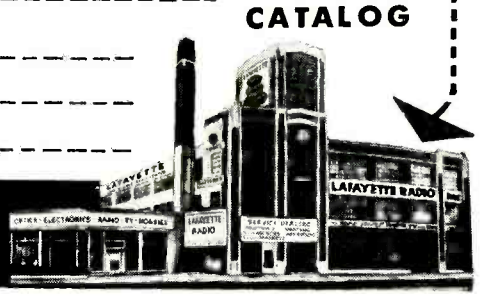

CUT OUT AND MAIL TODAY!

LIVING WITH MUSIC

Continued from page 164

described as a pamphlet for democracy. We mourn his passing.

The radio often brings unexpected musical pleasures, but welcome and much appreciated as these are, there is nothing like the pleasure of being able to pick and choose whatever one may want to hear and to play it whenever one desires.

I have from my earliest years been a jazz fancier, and I spend a good deal of time listening to virtuosos in that field and taking great pleasure in "discovering" (strangely enough, simultaneously with an extraordinary number of others) new artists in the field. Most of the time I prefer the music to be danceable, for my wife and I dance together at the drop of a hemidemisemiquaver. Such an atmospheric disturbance is sufficient to animate both our feet and our features.

Then, of course, there is the whole range of modern jazz piano virtuosos. They delight me. But at this point I feel that I have said enough, and will leave the real *aficionados* to argue the merits of Bushkin contra Brubeck.

THE MAJOR

Continued from page 76

way, began pouring out of Alpine on regular schedule in the summer of 1939, the age of real high fidelity in radio and sound reproduction was born.

It was to be a long, painful, and interrupted birth, however. With only forty-odd FM stations up and some half-million FM receivers in the hands of the public, World War II intervened to shut down FM's civilian growth. Armstrong promptly made FM available license-free to the government and himself plunged into military development, working up mobile FM units widely used by all ground and sea forces and inventing a remarkable new FM radar system which is just beginning to be heard of. Following the war, Armstrong's reward for these services and the foregoing of all wartime royalties on FM was to see FM's postwar growth delayed and its prospects scuttled by a combination of commercial and political forces plainly fearful of FM's uninhibited postwar competition.

Continued on page 168

what makes LECTRONICS so different?

We take this business of reputation seriously . . . and because we stake our reputation on what we sell, we take no one's word for quality! We test it — ourselves — in the home, away from manufacturers' "ideal" lab conditions. If it passes our "obstacle course" with flying colors, we award it our seal. Whenever you see this seal—**buy with confidence!**

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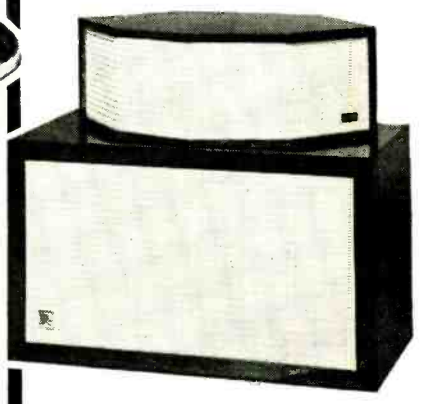
GARRARD 301 TURNTABLE

Few turntables have been admitted to our select list. We've insisted upon standards which combine smoothness, silent operation and ruggedness. The Garrard 301 in addition, offers absolute control of pitch. For these uniformly excellent features, nominally priced, Lectronics strongly recommends this turntable as a "fine buy" from the manufacturers of the "world's finest record playing equipment." *Guaranteed unconditionally!*

Net **$89.00**



AR-1— JANSZEN Push-Pull Electrostatic SPEAKER COMBINATION

Since its *national* introduction by Lectronics over a year ago, most of the nation's leading professional laboratories have adopted the Acoustic Research–JansZen combination as their reference standard. A truly unique instrument that adds no "coloration" or the usual speaker distortions. Driven by a modern, low distortion amplifier *(like the Custom "56" or "100")*, it will reproduce the full range and power of the symphony orchestra.

AR-1—JansZen Combination **$329.00**

AR-1 *(with built in tweeter)* alone **$185.00**

SHERWOOD AM-FM TUNER

We are impressed with the remarkable features of the newly designed S-2000 Tuner. Its quality of reception on the AM band satisfied our most critical standards. We found the best AM reception short of strictly laboratory equipment. The S-2000's FM quality measures up to the highest standards of sensitivity, ease of tuning and freedom from distortion. Its FM circuitry is so stable and easy to tune that it eliminates the need for tuning eyes or meters. *Send for specifications brochure "S".*

Standard finish (gold tooled mahogany leatherette) ..... Net **$144.50**

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Gentlemen: *I wish to order:*

GARRARD 301 Turntable	$ 89.00	☐
SHERWOOD S-2000 AM-FM Tuner	$144.50	☐
AR-1 Speaker	$185.00	☐
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"Towards Perfection in Sound" LECTRONICS

CITY LINE CENTER, PHILA. 31, PA.

THE MAJOR

Continued from page 166

In a series of rulings manipulated through the Federal Communications Commission following the war, FM was pulled out of the channels in which it had given unexampled service through the war, shifted upward in frequencies to a band where it had no transmitters or receivers ready for the postwar market, and in these new frequencies had its stations cut to anywhere from a third to a tenth of FM's prewar power. It was 1947 before FM was ready to go again, with an initial whoosh that was to see over seven hundred FM stations take the air, but by then only three years were left for Armstrong to collect royalties on his basic patents. This postwar hamstringing of FM was a final blow from which Armstrong never recovered. He fought the battle of FM long and valiantly before the FCC and Congressional investigating committees, instituted a mammoth infringement suit against that large part of the industry which had never recognized his FM invention or paid royalties on it, and wore out his strength with a mounting series of personal and financial ills, culminating in his death by suicide on February 1, 1954.

The stamina of the FM idea, however, remains as a monument to a man of great stubborn power and integrity. Far from being dead, FM grows yearly on the now spectacular upsurge of the high fidelity radio and recording industry. It is being built into a new high fidelity network by the BBC, covering all the British Isles, and a network of over one hundred FM stations in Western Germany is now the pride of Western Europe. From the start FM was the required sound channel for all TV; it is now the basis of all FM microwave relay for transcontinental transmission of multiple telephone, radio, and television services. This is the legacy of Edwin Howard Armstrong, one of the last great individualistic inventors on the American scene.

HARVEY *Reports on* HI-FI

September-October, 1956

The woofs and tweets *of the New York audio show season will be echoing in thousands of ears, golden and tin, by the time most of you read this — and HARVEY's, New York's traditional rendezvous for audiophiles, will be buzzing with "Have you heard . . ." and "Is it better than . . ." and "How soon will you have it . . ." and all the other queries about the debut-making new components. But HARVEY's veteran audio consultants are not given to crystal-gazing — they believe in a "let's wait and see" period before going all-out for any new development. They are certainly all-out for the time-proven equipment we are reporting on this month — it's the kind that can weather years of audio shows without obsolescence.*

Take the wonderful **Garrard 301** transcription turntable, for example. It's not the newest on the market, but many top-ranking experts still prefer it to any other. G. A. Briggs, for one, has been using it in all of his celebrated concert-hall demonstrations. The Audio Instrument Company, Inc., an independent laboratory, recently tested three random samples of it and came up with sensationally low wow and rumble figures, far exceeding the most stringent professional requirements. The Model 301 is made with typical British attention to fine details — such as ball bearings where others use only bushings. It is one of the very few top-flight turntables with variable + or — fine adjustment on each of the 3 speeds — indispensable for playing with perfect pitch those off-pitch records that have been so much discussed lately. Best of all, it costs only $89.00.

Then consider the **Stromberg-Carlson AR-420** *amplifier and* **SR-402** *tuner. Nothing flashy about them — just straightforward, proven circuitry . . . careful physical design . . . solid workmanship . . . a sure bet for the discriminating audiophile! The AR-420 is a 25-watt job with a pair of 6L6G's for output. It incorporates on the same chassis a highly versatile preamplifier with continuously variable turnover and roll-off controls for phono equalization — the only off-beat touch, but an impressive one . . . The SR-402 is a deluxe AM-FM tuner featuring an exclusive dynamic cascade noise limiter and a temperature-compensated driftless oscillator. Sensitivity is rated at 1.5 μv for 20 db quieting. Prices are eminently reasonable in view of the obviously high quality — $109.95 for the AR-420 amplifier, $159.50 for the SR-402 tuner.*

Another obsolescence-proof, gilt-edged audio security is the **Ampex 601** tape recorder. This is the new, improved version of the Ampex 600, the epoch-making little 7½ ips portable tape recorder that sounded just like the big Ampex professional 15 ips console jobs. Can't ask much more than that from any tape machine . . . The improvements incorporated in the 601 are not in overall design, which could hardly be improved, but in minor details important to a number of users. Both input and output have been changed to low impedance to suit all professional requirements . . . the safety button for "record" is now illuminated . . . the Samsonite case is a new and very handsome shade of tan . . . a few additional small physical changes make for added convenience. Price is still $545.00 and worth the dent in anyone's hi-fi budget . . .

When it comes to loudspeakers, new designs may come and go, but **Jim Lansing Signature** *speakers outlive (and outsound) most of them. The extra care that goes into the design and construction of these beautiful units has been proverbial since the dawn of hi-fi. Here's a recipe for a Jim Lansing combination that's hard to beat at the price: Take the Model D123 12-inch extended range speaker ($54.50). This is the recent and much-admired Jim Lansing design with the 3⅝" depth (!), 3" voice coil and 35 cps cone resonance. Put it into the Model C36 reflex enclosure ($51.30, blond or mahogany). Add to it the Model 075 high-frequency unit ($54.50), the unique ring-type radiator developed by James B. Lansing Sound. Cross over at 2500 cps by means of the Model N2500 dividing network ($15.00). Sit back and enjoy superb sound for a total of only $175.30!*

To mention just one relative newcomer, let's look at the **Fisher FM-40** FM tuner. It's already in the "old-reliable" category, anyway, being simply one of the newer units in a thoroughly field-tested line of high-quality Fisher tuners. This one is compact and outstandingly stable and drift-free — as well as quite moderately priced. It has simplified controls and a very neat little meter for accurate center-of-channel tuning. Sensitivity is stated to be 3μv for 20 db quieting. An unusual feature is the provision of three different outputs: cathode follower, detector and multiplex. All this comes for just $99.50, plus $14.95 extra for mahogany or blond cabinet.

Again, a reminder *that you can order by mail from HARVEY's just as easily as "come and get it." Many of our best customers wouldn't do it any other way. They just add some extra money for postage and let HARVEY's and the U.S. Post Office Department do all the hard work. Excess postage is promptly refunded, and HARVEY's money-back guarantee covers any subsequent complaints, which are about as rare as people with 22,000 cps hearing . . .*

HARVEY RADIO CO., INC. 1123 Avenue of the Americas (6th Ave. at 43rd St.), New York 36, N.Y. **JUdson 2-1500**

AUDIO FORUM

SIR:

I have read a great deal about a more "spatial" type of sound coming from more than one source, and I would like to try this out. What I would like to know is, can I do it with my present system, and if so, how do I set it up? What about this 8 and 16-ohm business?

My present rig uses a Heathkit Williamson amplifier with the latest Heath Preamp. The speaker is a multiple University system with bass, mid-range, and high-range speakers. The amplifier is set for 8-ohm operation, and only one output impedance is available at a time.

I would like to use a bookshelf type speaker system in another part of the room. How do I connect the speaker systems together, and then how do I connect them to the amplifier? What about the impedance matching?

John Volpe
Bronx, N. Y.

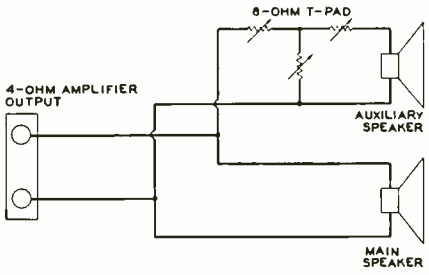
A small second speaker added to your system will give you a sort of pseudo-stereophonic effect, but will also tend to produce some constant movement, back and forth, of the apparent source of sound as the pitch of the music changes. If you feel that you could overlook this secondary result, you might try an 8-ohm speaker, located about 6 to 8 feet to one side of your main speaker, and aiming to one side *of you rather than straight at your listening position.*

The second speaker should have the same tonal balance as your present system, although the frequency range of the second speaker is relatively unimportant. If your present system has bright sound, the auxiliary one should have much the same bright sound.

An 8-ohm T-pad should be installed between the amplifier and the second speaker, and should be set so that the volume of the second speaker is slightly less than that from the main speaker. Further deviations from that setting may be determined later by your listening preferences.

The speakers should be connected in parallel, as shown in the diagram below. A wiring diagram supplied with the T-pad will show how it should be connected to the second speaker. The T-pad may be located either at the auxiliary speaker or near the amplifier.

Then, when they are connected and ready to go, try listening for a while, and then try reversing the connections



The second speaker's level should be set fairly low by means of the T-pad.

to speaker one, and listen to them for a while that way. The polarity of these connections will be determined by that which sounds best. One way will give a much better illusion of "fill" between the speakers; the other way will give more of an impression of the sound coming from two sources. The first is correct.

With the speakers connected in parallel, the amplifier should be connected for 4 ohms output, to give correct matching.

SIR:

One matter which must cause much confusion among readers of your magazine is the sensitivity rating of FM tuners.

For example, one advertiser states that his Professional FM-AM tuner has "extreme sensitivity — 1.5 μvolts for 20 db quieting!" Another manufacturer advertises "Modern tube line-up provides better than 10 μv. sensitivity for 20 db of quieting." The usual reaction to this comparison is to suppose that 10 is better than 1.5, but these tuners' prices would indicate that the ratio is inverse. When I posed this question to salesmen in high fidelity equipment shops, they have turned pale (whether from apoplexy or fear I have never ascertained), but they have never explained. It would be

very helpful if you would explain the terms and define the ideal. This is just one of several instances in which manufacturers of electronic equipment assume too much technical background on the part of their readers.

John L. Beckham
Dallas, Tex.

Tuner sensitivity ratings specify the amount of input voltage required for a certain amount of background noise quieting, so the lower the voltage rating, the more sensitive is the tuner. Comparisons can be made between two ratings for 20 db quieting, but ratings of 20 db quieting on one tuner and for 30 db quieting on another are not comparable. A sensitivity rating on a 75-ohm antenna is equal to ½ the rating on a 300-ohm antenna, all other things being equal.

A tuner rated at 10 μvolts sensitivity on a 300-ohm antenna, for 20 db quieting, is half as sensitive as one rated at 5 μvolts on a 300-ohm antenna for 20 db quieting, and has exactly the same sensitivity as one rated at 5 μvolts on a 75-ohm antenna for 20 db quieting.

SIR:

Recently, in a few instances and for some of the more esoteric record companies, your "Dialing your Disks" columns has published definite record numbers at which the companies switched to the RIAA curve. But for Columbia, RCA, and most of the large companies there appears only a date for the switchover. Do they keep it such a dark secret?

I do not remember whether I bought some of my recordings in 1953, '54, or '55. Did these record companies change all their masters as of a certain date, so that the actual number of the record would be no guide? Or would it be possible to say that all Columbia LPs before, say, ML 5000 were the old LP curve, and the subsequent ones RIAA?

Also, there is the problem of issues like Nixa on Westminster, and HMV on RCA Victor — whose equalization do they use?

Of course, the main thing is whether it would be possible to start a campaign to urge all record companies to specify their equalization on the label or the record jacket, until that halcyon day arrives when everything disked is recorded with the RIAA

Continued on next page

Continued from preceding page

curve, including the fly-by-night jazz labels. Surely the few printed words would not add much to the cost, and it would be more of a definite answer to the fan than just to "dial them the way they sound best."

Dr. R. O. Bullis, Jr.
Santa Monica, Calif.

Since many manufacturers do not release recordings in the same sequence as they were recorded, it is impossible for these companies to list a particular record number at which they switched from one recording curve to another. For the same reason, these companies would find it a very tedious and expensive task to go through their files and make a list of what records use what curves, so they prefer to list a date from which time they started cutting new masters for a new curve. The equalization of records bought shortly after that date is purely a matter of speculation, since some may still have the old recording curve, while others will be found to use the new curve. It is then up to the listener to set his equalization controls to those positions which produce the best sound from the record in question.

Meanwhile, HIGH FIDELITY *will continue to query the record manufacturers from time to time, and as additional information is obtained, this will be added to the "Dialing Your Disks" table.*

As far as we can determine, all *Westminster and RCA Victor LPs use equalization as listed in "Dialing Your Disks."*

SIR:

Perhaps you can help me locate and determine the cause of an annoying acoustic problem. I am using a Fisher 50C control unit and a 25-watt amplifier to drive an 8-in. speaker in a bookshelf enclosure.

The speaker is strictly a temporary set-up, until such time as I can get together a higher-power two or three-way system. Until then, I naturally would like to get the best possible results with the present one.

Everything sounds fine with the loudness control switch in the "Off" position. When the loudness control

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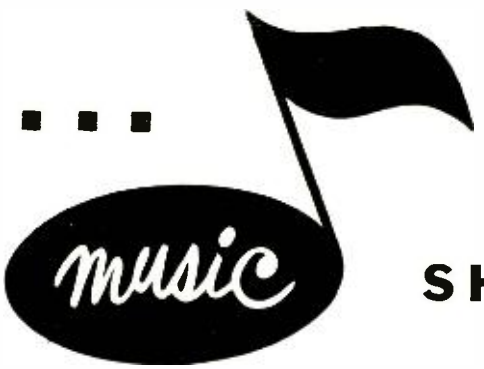

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AUDIO FORUM

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function is "In," however, the speaker appears to be very sensitive to the least vibration, like walking across the room, or tapping on the equipment cabinet. This sensitivity is characterized by a popping sound. The set seems to be picking up and reproducing the same rhythm made by the vibration. Different level-control settings do not seem to help eliminate the trouble, and it is accentuated when the bass control is boosted.

Am I overloading this speaker when the loudness control is "In"? The popping sound occurs only while a record is being played, and when the FM dial is moved across the tuning scale. It doesn't occur while the set is tuned into a particular station, however.

Ted Marcone
New York, N. Y.

The popping noise you get from your loudspeaker under certain operating conditions is probably, as you suggested, due to gross overload of the speaker, which causes the speaker's voice coil to hit bottom.

Apparently your loudness control is introducing far too much bass compensation, either because of a defect in one of its associated components or because of a misadjustment of preamp or power amplifier input level-set controls. If the loudness circuits are operating normally, then the input level-set controls are probably set too high, forcing the loudness control to be operated too far down in its boost range. The control boosts bass automatically as it is turned down, but the actual amount of boost that takes place depends upon the setting of the control, rather than upon the volume of sound in the room.

With the loudness control introducing as much bass boost as yours apparently is, you may well be driving your speaker at the full rated power of the amplifier below 50 cycles. Very low frequencies, such as are created by an off-center record or by the transmitted vibration of footsteps in the room, would then be driving your speaker cone through tremendous excursions even though the higher frequency range is not driving more than 1 watt from the amplifier.

Your trouble should be eliminated by setting the input level-set controls

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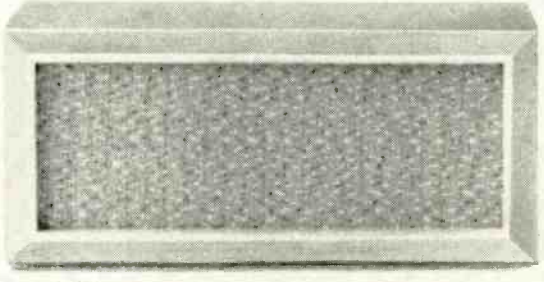

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AUDIO FORUM

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on the rear of your control unit so that you get comfortable room volume from input sources with the front-panel volume control knob (with the Loudness switch turned off) turned to the 1 or 2 o'clock position. This will permit the loudness control to operate in its correct range, will greatly reduce distortion originating in the early stages of the control unit, and will eliminate your speaker overload at very low frequencies. The 2 o'clock setting will still leave plenty of room for turning the system up loud when desired. If you have trouble with hum or microphonics at the higher volume control setting, the input level control on the power amplifier should be turned down slightly.

SIR:

When does an FM tuner need alignment? Since FM uses VHF, any slight change in capacity anywhere in the circuit may cause a major change in receiving characteristics. So, will misalignment occur with aging of tubes, when tube GM drops to below an acceptable figure, with change of tubes, or with aging of components?

Will slight misalignment cause distortion? Can the original 'hot' sensitivity of a tuner be fully restored by alignment? Will eventual misalignment occur in the best of tuners? Can a good serviceman do a job approaching factory standards? Mailing a tuner back to the manufacturer is quite a chore.

Samuel Weissman
New York, N. Y.

An FM tuner will tend to go out of alignment with aging of tubes, change of tubes, or aging of components.

More specifically, a tube takes about 48 hours use in a particular tube socket before it has reached its plateau of performance, so whenever a tube is replaced, the tuner should be trimmed up after the new tube has been in use for about this long.

Over a period of about the first 500 hours of use, tubes and components will age to the point where another trimming up of the alignment would not be out of place. Then after the tuner has been in use for about 1,000 hours, all tubes should be checked,

replaced if need be, and the set realigned. Outside of these general suggestions, a tuner should have its alignment checked if it seems to tune too critically, if it is unable to pull in stations that it used to receive well, or if the sound seems to have a slightly dirty edge to it.

To answer your other questions in turn: slight misalignment will cause distortion in some tuners; not in others. The original sensitivity of a tuner can definitely be restored by changing any tubes and components that have deteriorated, and by realignment. The best tuners are stabilized to the extent that realignment should be required only when tubes are changed. All others will tend to drift out of adjustment with use. A really top-notch serviceman with high standards for his own work can do as good a job as the factory, when working on a good tuner from instructions supplied by the manufacturer, and when using laboratory-quality test instruments for the alignment operation.

SIR:

The thin vinyl used in today's recordings aggravates the warp problem to a very great extent. I've tried sandwiching a warped disk between two plates of glass and keeping 25 lbs. of weight on it for 4 or 5 days, but that doesn't seem to help.

Can you suggest what else I might try?

Murray Harkavy
Lindenhurst, L. I., N. Y.

About the only thing you can do about record warpage is to heat the record slowly over a stove burner until it begins to sag under its own weight, and then place it between two pre-warmed sheets of glass, with a stack of books on top of them. Leave overnight or until thoroughly cool.

If the warp returns, you have no alternative but to return the disk to the dealer or manufacturer for replacement with a satisfactory one.

SIR:

Hi-fi is beyond my means; however, there is too much free music on the air in this area to miss, so I equipped myself with a small FM radio receiver and connected it to a 6-inch replacement type speaker in a homemade bass reflex cabinet.

Recently, I was fortunate enough to be listening to WITH-FM in Balti-

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AUDIO FORUM

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more, when they broadcast a series of tones of various frequencies for a receiver response test. First they gave a 1,000-cycle tone for reference level. Then this is what my radio did on the other tones: 18,000 and 15,000 cycles — no sound; 12,000 and 10,000 cycles — approximately 4 db down; 5,000, 1,000, and 500 cycles — flat; 100 cycles and 50 cycles — approximately 2 db down; 30 and 20 cycles — approximately 4 db down.

I realize that harmonics can be mistaken for true tones at very low frequencies, but at 20 cycles I could actually distinguish the individual peaks; that is, the sound was beginning to resemble a buzz rather than a tone.

And yet all the rules of design say it's impossible. Perhaps you can give me an explanation.

B. Frank Lampton
Fairfax, Va.

It is impossible for the human ear to measure the relative levels of individual tones in terms of decibels, because when these tones occur separately (rather than in combination with other tones distributed widely throughout the audible spectrum), the ear automatically compensates for differences in loudness, making soft sounds louder and loud sounds softer.

Also, the harmonics generated by a small speaker at low frequencies are so intense and at so many harmonic multiples of the fundamental that it is truly very difficult to distinguish them from the fundamentals unless you are very familiar with the sounds themselves in their original form. Many loudspeakers will produce a great deal of output at 20 cycles per second, but an analysis of the output from them will reveal that this sound consists of little more than distortion components, mostly lying above 80 or 100 cycles. The fact that a speaker will "make noise" when fed by a very deep signal is, sadly, no indication of its ability to reproduce what is being fed into it.

What you experienced listening to the frequency test on your FM radio is by no means unique. Many small receivers will behave similarly on such a test, but it still takes large and

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AUDIO FORUM

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expensive equipment to be able to reproduce all of the audible spectrum cleanly and smoothly.

SIR:

Is there some method of varying the speed of a standard transcription turntable? I have and continue to get lots of old acoustic vocal records which I'm positive were not recorded at 78.26 rpm. They sound terrible unless they can be played at anywhere from 75 to 80 rpm.

My turntable has a 4-pole induction motor. Will line voltage variations speed or slow up this type of motor? If so, do you think the use of a powerstat between the 110 volt AC line and the motor will give the desired speed control? Or will too radical a change in voltage cause the motor to malfunction? I have seen some powerstats in the catalogues (around $8 to $10) with continuous voltage control, 0-135 volts.

Samuel Weissman
New York, N. Y.

If the turntable has a standard induction motor, a powerstat will enable you to vary its speed over a fairly narrow range. It will be perfectly safe to use the powerstat to reduce the speed of the turntable, but using it to increase the speed by a considerable amount over long periods of time (say, for longer than a half hour) will tend to overheat the motor and may do it permanent damage.

If your turntable has a synchronous drive motor, you will not be able to vary its speed without varying the frequency of the AC supply.

Certainly the best solution would be to get a variable-speed turntable. Perhaps you would be wise to put your powerstat money into such an investment, rather than trying to modify your turntable.

SIR:

What is the optimum setting of the input level-set control on my power amplifier? What is the correct relationship between the setting of this control and the setting of my preamplifier's volume control?

David Fonseca
Chattanooga, Tenn.

The purpose of the input level-set control on your power amplifier chas-

sis is to reduce the audibility of any noise or hum that may originate in the latter stages of the control unit.

It should be operated in its full-volume position unless *you find there is too much hum, hiss, or microphonic noise with the control unit's volume control turned all the way down. If this is the case, turn the amplifier's control down slightly until these noises are reduced or until you reach that point where you are no longer able to get enough volume from the system. The power amplifier's control should never be turned down more than ⅓ of the way, regardless of how much noise may remain. Noise from the preamp (with* its *volume control all the way down) should not be audible with the power amplifier's control ⅓ of the way down. If it is, the preamp should be checked for subnormal operation.*

SIR:

In the July Audio Forum, Ian R. Hart mentions that when he turns on his amplifier he hears a loud buzz from its chassis. My problem is somewhat similar in that when I turn on my system a humming comes from my speaker, and lasts for about fifteen seconds.

I wonder if this is caused by the same thing that causes Mr. Hart's amplifier chassis to buzz?

Joel Slater
Elmhurst, N. Y.

The buzz that Mr. Hart heard from his amplifier when it was turned on was purely mechanical in origin, and was caused by vibration of some of the metal parts on the chassis.

The hum you hear from your system during warm-up is, however, electrical, and is due to the fact that the electrolytic capacitors in the power supply always take several seconds to become fully charged, and hence fully effective. This initial hum surge is very common in amplifiers, and is not an indication of either an equipment defect or incipient trouble. The only time you should raise a question about this sort of thing is when it fails to go away as the amplifier fully warms up. Even then it would not usually be due cause for worry; it would just be a source of annoyance.

SIR:

In recent years there seem to have been many good articles published on

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AUDIO FORUM

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the theory and use of phase inverter or "reflex" type speaker enclosures. All the articles that I have seen have assumed, though, that only a single woofer unit was being used.

The trend in hi-fi circles today seems to be toward the use of multiple drivers in reflex or infinite baffles. Where the speakers are identical, the problem is comparatively straightforward. In my own experience, however, and in that of several of my friends, the speakers are neither identical as to make, type, or purpose. It most often resolves itself into a situation where a high-quality coaxial speaker is used to cover the entire frequency range, and then it becomes desirable to add a woofer to aid the coaxial on the low end of the spectrum. This raises several questions.

Is it desirable to have the woofer cut off at the crossover frequency of the coaxial unit? In the interests of smoothness, it seems more logical to peg it either above or below this point. The woofer and the woofer section of the coaxial will in all probability have different natural resonant frequencies. This sounds desirable to me, but how should one tune an enclosure so equipped? Should it be tuned below, in between, or above the two resonant frequencies?

F. Steinway
New York, N. Y.

Attempts to use different types of woofers in the same reflex enclosure generally create worse sound than any one of the woofers alone. If a better woofer must be added, then the woofer section of the previous speaker should be cut off at around 400 cycles, and the sub-woofer should cut in at that point.

It is impossible to tune a bass reflex enclosure to two frequencies simultaneously, which is the main reason why identical woofers should always be used if they are expected to cover the same range.