

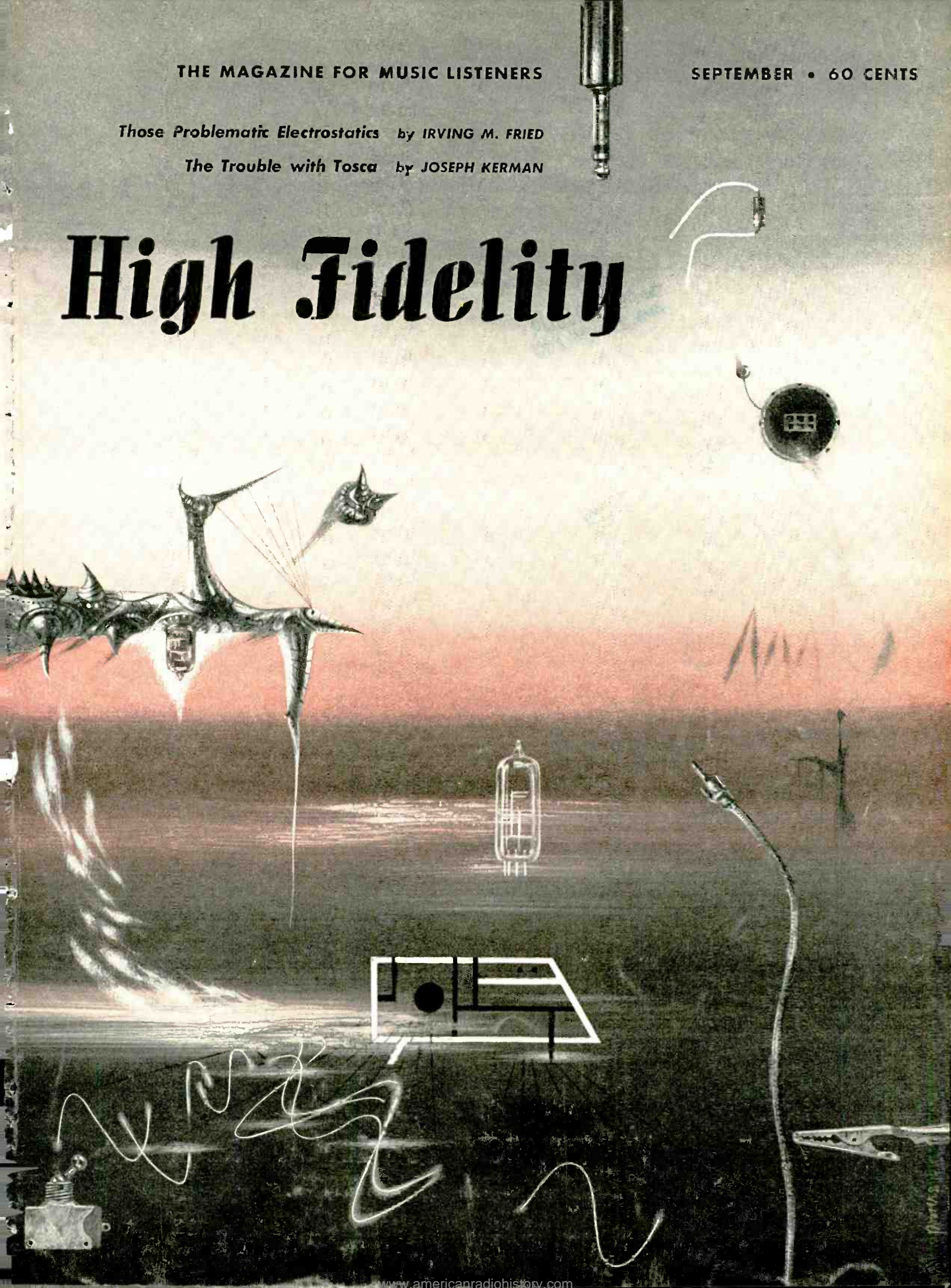
THE MAGAZINE FOR MUSIC LISTENERS

SEPTEMBER • 60 CENTS

*Those Problematic Electrostatics* by IRVING M. FRIED

*The Trouble with Tosca* by JOSEPH KERMAN

# High Fidelity







**Robert Oakes Jordan**

In the article reproduced here, just as it appeared in the May 16 issue of "Down Beat", Mr. Robert Oakes Jordan reports his completely unbiased and impartial findings on the vitally important subject of tape quality. A leading authority in the high-fidelity field, and tape recording in particular, his comments are of interest to all users of tape recording equipment, professional and amateur alike.

## High Fidelity **DOWN BEAT**

By Robert Oakes Jordan

IT LOOKS AS though 1956 will be a year for magnetic tape recording. Perhaps it might be wise to review the subject of tape.

Looking back over the recent history of magnetic recording and its plastic tape medium, it is easy to see the progress in both.

Factors, more often than not overlooked, which are concerned with the use and storage of tape should be known and used by every person having a tape recorder.

During the last year, one of the long-term projects at our laboratory in Highland Park, Ill., has been the independent study of magnetic recording tape. We are interested in finding out just which practices in its use must be observed and how the user can best assure the safekeeping of his recorded tapes.

SEVERAL HUNDRED reels of magnetic tape from all the tape manufacturers were studied. Not more than 5 percent of this tape was submitted by manufacturers as samples. The bulk was bought by the laboratory.

In this a nontechnical report, we will tell of those factors considered most important for the tape user. It is our opinion that output consistency is the single most important factor governing the choice of any recording tape. Output consistency means that the tape must produce the same quality of sound as it is played back, month after month, year after year.

If the manufacturer has complete control of his tape production processes, then serious variation should not occur. If there are variations in the thickness of the oxide, its composition, or its method of application to the plastic base, then there will be a variation in the performance of the tape. If the user gets too little signal in playback or too much, either is a serious tape fault.

IT IS SELDOM possible for the tape user to judge the quality of the tape he uses because faults and inconsistencies identical to tape failures may be caused by poorly adjusted or maintained tape recorders. Virtually any brand of tape will provide adequate results from the majority of non-professional recorders now on the market. However, if you want professional results, then reel-to-reel, batch-to-batch output consistency is important.

In the tests, we found some remarkable variations in marketed tapes for consumer use. Among those faults found most often are these:

- *Nonuniformity of oxide coating*, causing signal-level variations or "dropouts" in which little or no signal was recorded.
- *Pits or pocket voids*, where air bubbles or dirt have caused very small pits in the oxide coating. In some cases the ring magnetization of the rim of these pits or holes will cause playback signal variation.
- *Nonuniformity of plastic base surface*, in which, if the plastic base has microscopic hills or valleys in its surface, the oxide coating, though perfectly smooth at the playing surface will vary in depth along the tape. This can cause that noise-behind-the-signal, perplexing to professional recording engineers as well as amateurs.
- *Uneven slitting*, in which the magnetic tape is processed and coated in wide rolls and must be slit to whatever marketable width is desired. Large roller knives must be employed in the slitting process. If these knives get dull or exhibit any heat change one to another, the tension of one slit edge of the tape varies from that of its other edge. This change of edge tension over the length of a reel of tape will cause erratic travel of the tape over the recording and playback heads.
- *Poor oxide adhesion to the plastic base*. While this fault is becoming more and more rare, it is still a factor to consider when buying "bargain" or used bulk tape. The drawbacks to good recordings are evident in the clogging effect of the loosened oxide powder.

After the tests, we chose Audio Tape Type 51, made by Audio Devices, which through two years of tests and use, proved to be the most consistent of all the major tapes.

# audiotape

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# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

The Cover. The somewhat Martian front we present this month to the world is the work, naturally, of Richard M. Powers. Mr. Powers, as all old spacehands know, probably has designed more science fiction paperback covers than any other humanoid inhabiting this continuum. He is an ardent s-f enthusiast as well as an ardent h-f enthusiast, which probably makes him nothing unusual in either camp. Most of HIGH FIDELITY's male staff members are leisure-time planet-hoppers, and the dean of American science fiction editors has written most enlighteningly on audio matters for these pages. Science fiction's pages, of course, are full of high fidelity. Rarely does an s-f hero or heroine complete an interstellar adventure without time out for spiritual refreshment via what is still (hearteningly) called high fidelity in 3956 A.D. Some s-f h-f is more sinister. One s-f h-f set, mysteriously translated by a time-warp (these things happen) into our century from a distant and hideous future, not only tried to censor its 1956 owners' listening but, when they resisted, beamed them to death with what would seem to have been the Ultimate Supertweeter. (They dissolved in small, greenish clouds.) Closer to the h-f ideal (lowest possible distortion) is the vignette of a husband and wife, in an undated future, eking out a tough night by playing piano concertos together *telepathically*—she the piano parts, he the orchestral. Made us and our rig feel positively obsolete.

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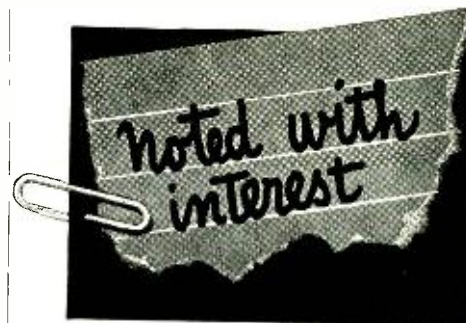
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### **Hartford Hi-Fi**

Readers — and their friends — living within driving distance of Hartford, Conn., should red-circle October 9 on their calendars. That's when there is going to be a live versus recorded (stereophonic) demonstration at Bushnell Memorial, with Paul Klipsch as commentator and the seventy-five-piece Hartford Symphony Orchestra under Fritz Mahler as music maker. The program is scheduled for full concert length—two to two and a half hours—so everyone should have full opportunity for listening, comparing, and discussing.

The program is being sponsored jointly by the Audio Workshop of Hartford and Gray Research and Development Co., Inc., of Manchester, Conn. Reserved tickets\* will be sold for the orchestra and first balcony (\$2.50 to \$3.50); the second balcony will be unreserved, at \$1.50.

Suggestion: reserve as far ahead as possible. Bushnell is large, but a lot of people, including several of us, will do a lot of driving before missing a demonstration of this nature.

### **Stop Press for New Yorkers**

Word has just been received that G. A. Briggs will repeat his well-known live versus recorded demonstration in New York. The date: October 3, at 8:30 p. m. Place: Carnegie Hall. Participants: G. A. Briggs; E. Power Biggs; Morton Gould; Teicher and Ferrante. Don't miss it!

### **Hi-Fi Insurance**

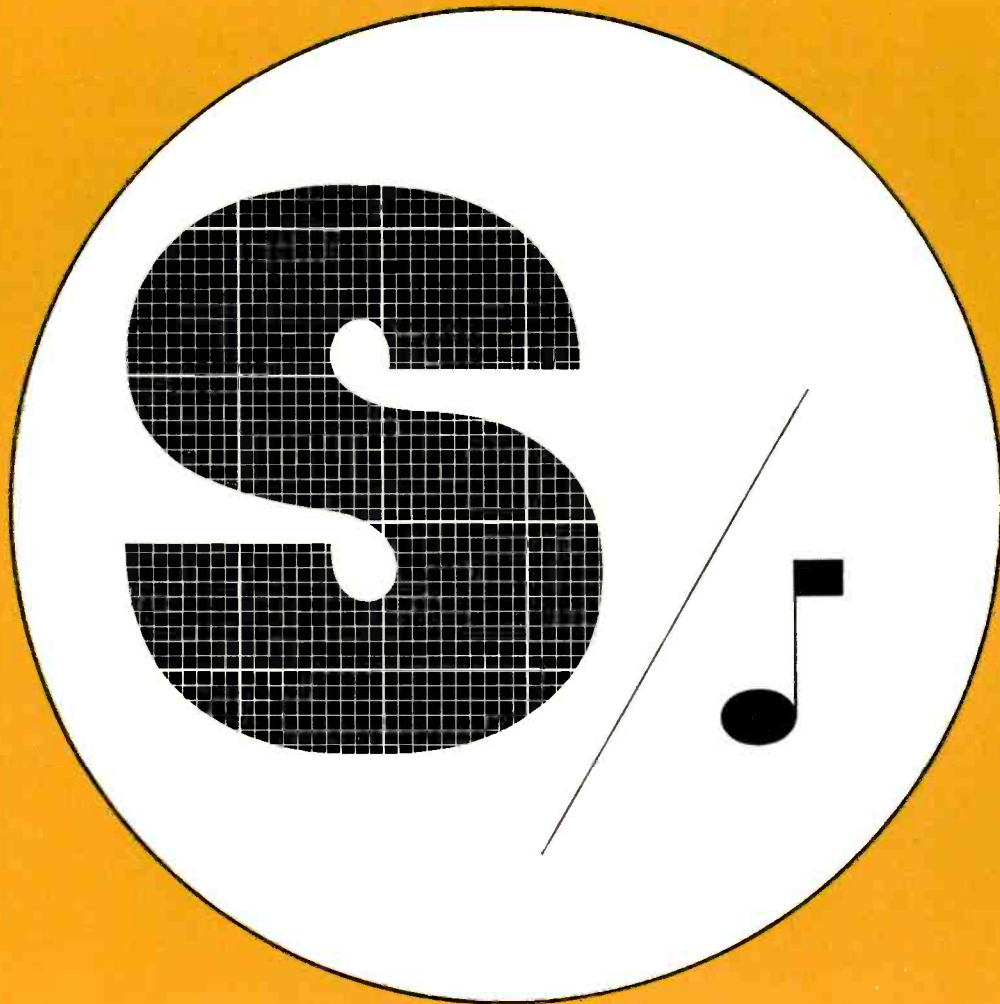
This time, we're not being funny . . . you really can insure your high fidelity equipment. Subscriber Edgar S. Feldman wrote us about it recently. Mr. Feldman is, in addition to being a subscriber to HIGH FIDELITY, (er, you

\*Available from sponsors or at Bushnell.

*Continued on page 6*

HIGH FIDELITY MAGAZINE





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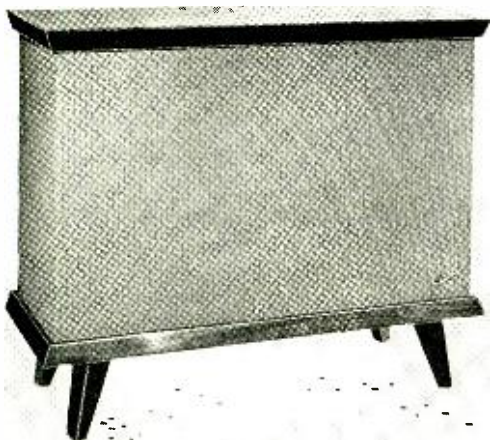
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## NOTED WITH INTEREST

*Continued from page 4*

see, we classify all people into two groups. They either are, or are not, subscribers or readers of HIGH FIDELITY. If they are, then we don't care too much about what else they do. They can even be presidents of companies, like Mr. Feldman. If they *aren't* (subscribers or readers), we not only don't care what *else* they do, we don't care what they do do. In fact, we don't care anything about them. At all. See?).

Er . . . oh yes, Mr. Feldman. He's president of John H. Feldman & Co., Inc., which is (are?) insurance brokers, and it (they) (let's settle for the plural here, just so we can get along with this piece and have room for at least one more NWItem (excuse us, *Time*) this month) . . . and they have worked out an insurance policy to cover high fidelity equipment. It's what's known as a "floater" policy; that is, it covers *all* risks. Except mechanical breakdown, which we assume is what happens when a certain thunderstorm record is applied, via a 50-watt amplifier, to a 10-watt speaker. The minimum premium is \$20 but that will cover \$800 worth of equipment for three years. (Most home policies cover *some* risks.)

If you have arrived this far, and didn't get lost in our maze of parenthetical side remarks, you might like to know that Mr. Feldman's address is 70 Pine St., New York 5, N. Y. (By the way . . . oops, there's another (—What's the matter with the typewriter this morning, anyway? Can't seem to get through a sentence without hitting the ( key. Maybe the printer has run out of ( ) by this time so all will be well . . . one of the features of this policy is that it provides a payment or allowance of \$2.00 a day for rental of replacement equipment.) (Yep, we're smart. After hitting the ( key, we didn't forget that sometime, sooner or later, we've got to hit the ) key.)

### Apologia

Really, that item is pretty bad. We hope Mr. Feldman is a good sport and doesn't mind our getting just plain silly with our ( )-ising. He's perfectly serious about his hi-fi policy, and we, seriously, think it's a fine idea.

This month's column is being written on Sunday morning, July 15, and we have had nothing for breakfast



(nor for any other recent meal) which could be held accountable for our behavior. We *have* been to Tanglewood for three concerts in the past four days, and that may have some bearing on the situation. So much live music does make us a little light-headed, but still . . .

Anyway . . . let's be serious for a while (if we can!).

### The FM Front

As readers know, various interests in the communications and television fields have looked from time to time with jealous eyes upon the band of frequencies marked 88 to 108—known to us as the FM broadcast band. The attitude of the communications group seems to be: emergency, fire, (or whatever) calls are more important than FM broadcasting. With this we might be forced to agree if there were no alternatives. The telecasting industry also eyes the FM band as a partial solution to its troubles. But we cannot and never will agree that even one-tenth of one megacycle of the FM band should be traded for extended TV service. Not that we have anything against television; there is much that is excellent on—and about—it. But FM has already been moved once to make room for TV service, and that should be enough. Furthermore, we do not feel that one extra channel will solve all of TV's problems.

Until recently, the threat of slicing the FM band to provide an extra television channel has been far from growing into a real danger, but last Spring some of the FM broadcasters began to take the matter a bit more seriously. Which is definitely to the good.

At the April meetings of the National Association of Radio and Television Broadcasters, the FM people adopted a resolution to form an organization and raise money for the primary purpose of combating the threat of encroachment. The organization is called "FM Broadcasters" and is temporarily headquartered at 8800 Brookville Rd., Silver Spring, Md. FM Broadcasters was formally incorporated in May. Over fifty stations have already joined, and Leonard Marks, General Counsel for the organization, has already been called upon to appear before the Interstate and Foreign Commerce Committee to present arguments against slicing —

*Continued on next page*

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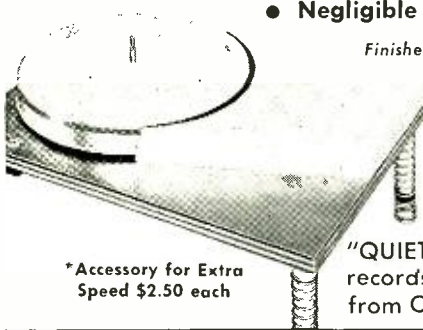
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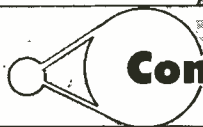


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## NOTED WITH INTEREST

*Continued from preceding page*

shall we be polite and call it "butchering"? — the FM band.

HIGH FIDELITY has, of course, been in touch with FM Broadcasters and offered the organization its whole-hearted support. We will keep you informed of goings on in this area through the NWI column . . . and if FM Broadcasters feel that the help of interested readers is urgent at any time, the call will go out in bold face type.

### More About FM

Had a nice letter from Mason Ingram, FM program director for KFSD (94.1 mc) in San Diego. And the essence of his letter is contained in his title: FM Program Director. KFSD has been simulcasting but began, July 2, separate FM programing. "Initially," says Mr. Ingram, "this will involve a 3 to 10 p.m. weekday schedule, the week ends still being devoted to a simulcast of NBC's 'Monitor,' but we hope soon to begin week-end good music scheduling as well. The week-day will feature background and semiclassical material in the afternoons, and serious classical music of every type in the evening period. We intend to publish a program guide . . . and to do a certain amount of live broadcasting. We will have an ERP of 33 kw."

That's the kind of news we like to hear . . . and KFSD-FM on 94.1 mc is one of the many stations which would have to shift its frequency or fold up altogether if television gets its desired Channel 6-A.

### FM Boom in San Francisco?

Dwight Newton, who writes for the *San Francisco Examiner*, had a clever and true column last May 5, which reader William Rambo was kind enough to send us. We excerpt:

"Look for a big boom in the sale of FM radio sets. FM radio is easier on the ears than standard AM radio. It is tone clear and static free.

"From the beginning, theoretically, it should have been more popular than AM radio. What FM radio has lacked all these years has been salesmanship. At long last, some super-salesmen are coming to town. They are eager beavers associated with a Milwaukee outfit . . .

*Continued on page 10*



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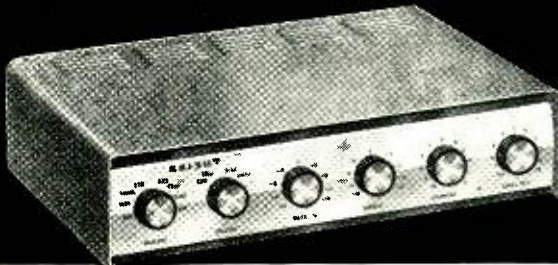
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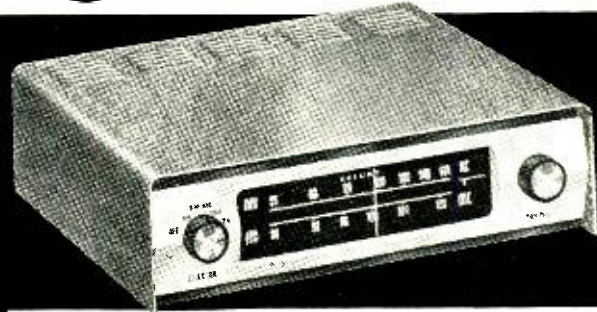


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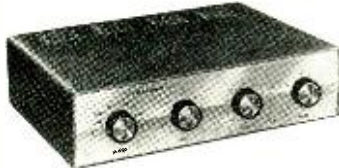
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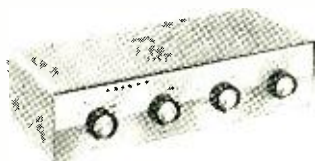
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- Equalized Tape Input

For use with any basic amplifier. Matches KNIGHT units; 13 x 3½ x 5½".

94 SX 712. NET only **\$44<sup>50</sup>**



### Knight "Uni-Fi" Tuner-Amplifier Combination

only **\$104<sup>95</sup>**

- Single Chassis Construction—Simple To Install
- Complete FM-AM Tuner—Preamplifier-Amplifier
- Compact Styling—4¼ x 15¼ x 11¼"—Fits Anywhere
- FCC Radiation Approved
- 10-Watt High Fidelity Amplifier With Every Advanced Feature

The logical high quality complete ensemble for limited-space applications: an ideal replacement for obsolete equipment in existing cabinets. Available in cabinet illustrated or in chassis form (4¼ x 15 x 10½").

94 SX 730. Chassis only. Shpg. wt., 17 lbs. NET only **\$104.95**

94 SZ 731. As above, in cork-grain finish metal cabinet. Shpg. wt., 19 lbs. NET only **\$109.95**

**FREE**



### ALLIED'S 356-PAGE 1957 CATALOG

Send for this value-packed catalog featuring the world's largest selection of Hi-Fi components and complete music systems. Includes recorders, famous KNIGHT-KITS, everything in Electronics—P.A. systems, Amateur gear, test instruments, electron tubes, parts, tools and books. Send for your FREE copy today.

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Ship me the following KNIGHT Hi-Fi components: \_\_\_\_\_

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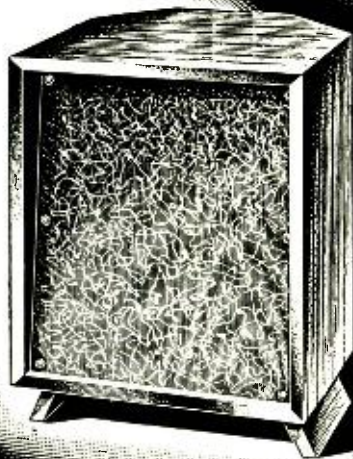
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**ALLIED RADIO**  
America's Hi-Fi Center

100 N. WESTERN AVENUE, CHICAGO 80, ILLINOIS

NOW FOR BOTH 12" AND 8" SPEAKERS

The NEW *Tiny Mite*  
Model TM 812



A TINY GEM WITH MIGHTY PERFORMANCE  
AT AN UNBELIEVABLY LOW PRICE

It is hard to describe "sound." The picture above gives a pretty good idea of what a TINY-MITE looks like, but what it sounds like . . . that's not so easy.

If we used words like "beautiful," "sonorous," "rich-bodied," you'd conjure up some sort of mental auditory response. But at best it wouldn't be accurate. You have to actually listen with your own ears to know what "sound" really sounds like. You'd have to look twice to believe that the magnificent sound produced by the TINY-MITE was emanating from an enclosure only 21" h. x 15½" w. x 12" d.

It's no trick to achieve good results with a large enclosure, but realizing the great need for limited space enclosures, we set ourselves the goal of producing the finest small enclosure possible. . . . *This is it!*

**JUST LOOK AT THESE FEATURES:**

1. The *only* cornerless-corner enclosure for both 12" and 8" extended range speakers, employing highly efficient University horn-loaded phase-inversion principle.
2. Versatile design permits use in room and ceiling corners or along flat wall. All exteriors, including the back, are beautifully finished, permitting unlimited decorating possibilities.
3. Construction equals the finest cabinetry. Full ¾" wood used throughout, thoroughly braced.

4. Supplied with mounting board cut out for 12" speaker; adapter for 8" speaker with ample space for tweeter opening is available.

5. No more struggling to install speakers. Baffle board is easily removed at front of cabinet.

*The TINY-MITE makes any speaker sound its best. Matching the superb quality of the TINY-MITE, University offers the largest selection of 8" and 12" 2- and 3-way Diffaxials . . . to meet any budget requirement. Visit your favorite Hi-Fi center and listen for yourself.*

Mahogany . . . \$39.75  
Blond . . . . . 42.25  
Unfinished . . 34.00

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



NOTED WITH INTEREST

*Continued from page 8*

"The way I figure it, they seem determined to make FM radio a big thing in our town.

"This is how they propose to do it.

"They have signed an agreement to lease KEAR, our [AM] good music station, for five years . . . They will change the station's name and replace its classical programming with the pop-go-round inanities heard everywhere else . . .

"If this doesn't drive listeners to the purchase of FM sets, where good music is always available, you tell me a better plan.

"There are now an estimated 350,000 FM-equipped radio sets in this area. This should launch a landslide of new sales."

. . . Well, we hope it works out. People *are* finding out about FM!

Q. E. D.

In the June-July issue of *Hi-Fi Notes*, published by Custom Classics in Cleveland, there's a cute item done in "Dragnet" style. Starts out with a man coming into the store, asking to hear "how that big speaker sounds with a thunderstorm record." It goes on like this:

"This character showed all the signs of being an addict. 'How long have you had the habit?' I asked. He looked at the floor. 'About six months,' he admitted.

" 'What got you started?' 'A friend of mine. I began real easy—just a record or two a week. Pretty soon it was four or five and then I was hooked.'

"He was just another junkie. I pegged him as an AP 21 and entered him in our books on a suspicion of Cook Series 10A. I knew the type. He thought he could handle it now. He didn't know how bad it would get. He wouldn't be able to stop at thunderstorms. Next month it would be train recordings and boat whistles and finally earthquakes. Then he'd be a mainliner—hooked for good."

The Custom Classics story goes on to a happy ending. The customer is gradually, gently switched via Beethoven's "storm" and takes home a copy of the *Symphonie fantastique* to play when the urge for thunderstorms becomes too strong. So much for that. But—

*Continued on page 14*



# Fleetwood DOES BETTER

appreciates. She can have it any *where* she wants it . . . any way she wants it to look. Early American, transitional or advanced as mañana. And you, proud sir, can enjoy civilized chairside tuning at viewing distance, possible on the Fleetwood remote control models. Something else you'll like, if you're a stickler for sound quality, is the way Fleetwoods are equipped with audio outputs to play through a hi fi system. See your Fleetwood dealer soon.

*\*See Tested In The Home Report, October 1955 High Fidelity.*



## Fleetwood®

Manufactured by **CONRAC, INC.**

Department A • Glendora, California

Conrac is the Canadian name for Fleetwood television.

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

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**THE HI-FI CENTER, INC.**  
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Phone: 2-5368

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**CASEY HI FI INSTALLATION CO.**  
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W. Englewood  
Phone: TE 6-7761

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185-191 West Main St., Amsterdam  
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161 Genesee Street, Buffalo 3  
Phone: MOhawk 1368

**NEWMARK & LEWIS, INC.**  
"THE HOUSE OF HI-FI"  
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### HAWAII

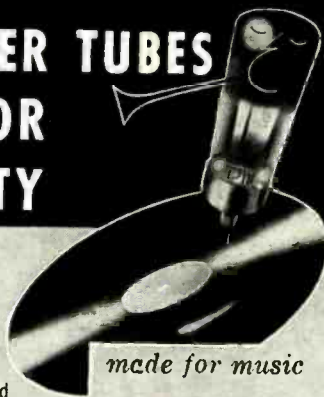
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*your Fleetwood® dealer or write: Conrac, Inc., Glendora, Cal.*

# Mullard AUDIO POWER TUBES DESIGNED FOR HIGH FIDELITY

Many years of research and development have been spent in producing a range of Audio Tubes to meet the requirements of High Fidelity sound

reproduction in all respects. This is why MULLARD Audio Tubes are accepted in Great Britain as a standard by which others are judged, and why leading High Fidelity manufacturers in the United States also use MULLARD tubes in their equipment.



EL-34—Recognized as the finest high power output pentode, up to 100 watts in push-pull. Exceptionally linear, requires low input voltage.

EL-37—The specialized manufacture of MULLARD high fidelity tubes, particularly the EL37, assures balanced audio power output. Replaces the 6L6, 5881, KT66 without circuit changes.



EL-84 — 9-pin miniature AF power pentode, combining high gain and linearity. Up to 18 watts in push-pull.



Other MULLARD recommended types for equipment and replacement:  
ECC81/12AT7    ECC83/12AX7    EZ80/6V4    GZ30/5Z4  
ECC82/12AU7    EF86/6Z67    GZ34/5U4GA/B

MULLARD TUBES are available at leading audio distributors throughout the United States. For detailed technical data and application information, write to:

**INTERNATIONAL ELECTRONICS CORP.**

81 Spring Street • New York 12, N. Y.

TRADE MARK MULLARD, LTD., LONDON



# Mullard

DEVELOPED FOR HIGH FIDELITY

NEW YORK HI-FI SHOW • Rooms 423-425 • SEPT. 26th-30th

## NOTED WITH INTEREST

*Continued from page 10*

In the *Los Angeles Times* for June 13 there was an item about a chap who was arrested in a department store "when two employees spotted him carrying forty-five records out of the store into his car. His method was to take a pile of records into a booth, ostensibly to hear them. He'd leave the booth with one record in his hand and the rest under his coat. He'd drop the one on the counter and go out to his car with the rest."

When the police checked up, they found that this was the same chap they'd arrested five weeks earlier. He'd spent four of the weeks in jail — for stealing records.

Cook or Audiophile?

### Potage du Jour

One of the things which has really worried us a great deal . . . caused many a sleepless night . . . and what have you . . . is the fact that our friends were beginning to notice that we never ate in French restaurants. Until recently, we would not admit to anyone why this was, but now that the problem has been solved and we shall soon be eating *only* in French restaurants (but not in German or other foreign ones for the time being), we don't mind talking about it, albeit a bit shyly.

The reason was that we didn't talk French and so (a) couldn't figure out the menu and (b) couldn't have ordered if we had figured it out.

But now that is all of the past. According to information just received, "the language barrier has been removed from Gallic cookery." And for only \$4.95, too! You simply write Pierre's French Menu Guide, 807 Barr Building, Washington, D. C., enclosing the \$4.95, and in return they will send you, in a plain envelope, a 10-in. phonograph record and a printed book, giving oral as well as written versions for scores of dishes found in French restaurants.

### Arctic Hi-Fi

Some readers may remember that in May we published a plea from reader George Liptak, Jr., for help in finding record jackets.

Anyway, between the time of writing and the time of publishing his letter, Mr. Liptak scooted off to the north, where he is "2nd Lt., USAF,



Personnel Services." He was followed by letters *re* disk jackets (along with many others, we suspect), and has sent them to us for the information of other readers.

So add the name of Soundings Record Service, 215 East 12th St., New York 3, N. Y. as a source of plain 10- and 12-in. jackets for 20c and 25c each in lots of 10, plus postage . . . and several dealers referred to Strate-jackets, which we have already mentioned.

Lt. Liptak sent some photographs, some of which were censored — so you can guess where he is and what he's up to . . . and wrote "As Personnel Services Officer here, I am backing a new Radio Hobby Shop area in our Hobby Center." He went on to tell about equipment — mostly scrounged, borrowed, etc. — and included a request that "if any of your readers wants to contribute either records or equipment, it would be very highly appreciated. Recordwise, local tastes run toward Musical Appreciation records (analysis), jazz, folk songs, and mood music."

Lt. Liptak's address is: HQ, 6621st Air Base Group (NEAC), USAF, APO 121, New York, N. Y.

#### Sit Still

For reasons that we are reluctant to explore, HIGH FIDELITY has been added to the mailing list for publicity releases from the National Chiropractic Association. And thus we are able to report to you, for immediate release, that "that pleasant summer-day picnic, considered healthful diversion in the outdoors, is not always beneficial. The excursion amongst poison ivy, ants, and ticks can be decidedly unhealthy for the thoughtless. It isn't due to the broken bones, sprains and other injuries, or even the near-drownings. . . . It is the reckless behavior of the picnicker." Frankly alarmed and a bit disillusioned, we read on to learn that "Eating in the outdoors is wonderful, but not if large quantities of rich, indigestible foods are consumed — some of which are partially cooked over a camp fire. These indiscretions, combined with the playing of games in the hot sun, by part-time athletes, can bring injurious results."

Don't worry, we're not going on any picnics. No sir! We're just going to sit still and not move a muscle.

*Continued on next page*

Why  
use  
ordinary  
tape...

...now that  
**FERRO-SHEEN**  
costs you no more?

# irish

BRAND

# GREEN BAND

is now made by the exclusive

**FERRO-SHEEN**  
process!



**FERRO-SHEEN** is the exclusive **irish** tape manufacturing process which astounded the audio world when it was introduced 18 months ago and has rendered ordinary tape old-fashioned, if not obsolete. **irish FERRO-SHEEN** process tape has by far the smoothest and most homogeneously bonded magnetic oxide surface of any recording tape ever made. It ends your worries about wearing or gumming up your recorder heads with the abrasive, easily shed oxide coating of ordinary coated tape. It gives you unprecedented fidelity because the mirror-smooth **FERRO-SHEEN** surface makes for vastly improved head-to-tape contact. It is simply the best-engineered tape in the world.

Write for **FREE** **irish** Comparator Card, a sampler of mounted strips of top-brand tapes, showing at a glance "Which Tape Has the Smoothest Surface."

If not available  
at your favorite  
dealer, write  
directly to:

• **ORRADIO INDUSTRIES, INC., OPELIKA 1, ALABAMA**  
• *World's Largest Exclusive Magnetic Tape Manufacturer*  
• Export Division: Morhan Exporting Corp., N. Y. C.  
• In Canada: Atlas Radio Corp., Toronto



**irish**  
**GREEN BAND**  
1200 feet... \$3.50  
THE ONLY  
PREMIUM QUALITY TAPE  
AT THE  
STANDARD PRICE



## Only planned high fidelity can give you true high fidelity!

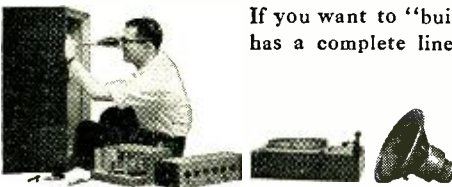
Putting together a hi-fi system for your home *can be simple*—and it probably will cost a lot less than you think! Here at MusiCraft we offer the kind of information and guidance that will help you get started right and avoid mistakes.

As you may know, possible combinations of components are practically

limitless. We're happy to help you choose what will best suit your home and your budget. You can start small and add as you wish.

Stop in at MusiCraft soon or write us for further information. Let us help you plan the *kind* of high fidelity system that will give you *true* high fidelity.

Send your name and address if you would like to be on our mailing list for our announcements. Would you like a free copy of "Understanding High Fidelity"?



If you want to "build-it-yourself" and save—MusiCraft has a complete line of component parts in stock. The step-by-step directions are easy to follow—and you can feel free to call on us for any technical assistance you may need.

# MusiCraft

48 East Oak Street • Chicago 11, Illinois • DElaware 7-4150

Lowest Prices • Largest Component Selections • Complete Custom Installation Service

## NOTED WITH INTEREST

*Continued from preceding page*

### Changer Covers, Concluded (we hope)

Great jumpin' kitty-cats! Or, to continue the general tenor of our writing, should we say, great jumpin' sacroiliacs!

Whichever it is, we are never going to breathe the words "changer covers" again! We're still getting letters and samples from manufacturers, and more readers continue to point with considerable glee to the Allied catalogue.

Anyway . . . to bring you up to date. Gray Research (arms and turntables) makes a cover which sells for \$3.00. Size is 22 by 18 by 8 inches; they were good enough to send us a sample which fits our turntable beautifully.

Robins Industries makes two changer covers: the CC-1 for VM and Webcor, and the CC-2 for Garrard, Thorens and Audiogersh. Either sells for \$2.00 through local hi-fi dealers.

Game Industries, Inc., 929 Remsen Ave., Brooklyn 36, N. Y. makes polyethylene covers; \$1.50 postpaid. They can also supply record covers for 12-in. LPs; 12 to a package for 89¢, postpaid.

And subscriber Marvin Gellar, 118 Main St., Poughkeepsie, N. Y. will make covers to order from heaviest 16 gauge clear vinyl. Just send exact specs of size wanted plus \$2.95. (Mr. Gellar's business, by the way, is custom-cut automobile slip covers; we mention this by way of reassurance that he knows what he's doing.)

Is that all, now? Or does this item just go on indefinitely?

### Next, Please

Now we have hi-fi pepper flavor. A recent issue of *The National Provisioner* carries an advertisement for "Pepperoyal Hi-Fi Flavor. . . . In seasonings, as in recorded music, hi-fi denotes a definite and enjoyable difference in quality. . . . You'll find the flavor of Pepperoyal exceptional—constantly and exclusively 'hi-fi' in quality."

### Hi-Fi in the Philippines

We'll let this most interesting letter tell its own story:

"The readers of HIGH FIDELITY may be interested to know that there

*Continued on page 19*



## NOTED WITH INTEREST

*Continued from page 16*

is a newly organized 'Hi-Fi Club of the Philippines' composed of members as obsessed with high fidelity as any group of audiophiles you have in the United States. A number of members of our club are subscribers to your magazine. In the roster of membership there are physicians, army men, artists, writers, business men, and plain hi-fi *aficionados*.

"High fidelity is a fast-growing hobby in this country. There are a large number of hi-fi systems in Philippine homes, mostly of American and British make. If it were not for exchange controls in this dollar-shy country, there would be more hi-fi owners.

"It may also interest you to know that our President Magsaysay is a confirmed hi-fi addict. He is fond of Beethoven and listens frequently on high fidelity in his bedroom when he wants to relax. Mr. Magsaysay is the club's honorary president.

"Through your magazine, our club wishes to greet fellow hi-fiers in the United States. We hope that through the exchange of correspondence between audiophiles of your country and ours, it will be possible to promote not only cultural ties but also bonds of friendship between the people of America and the Philippines.

"Please let us know in what way our club can help in the interest of closer friendship among audiophiles."

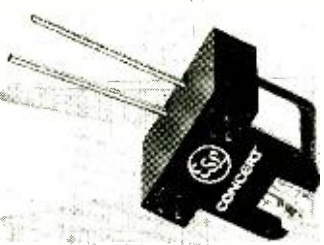
The letter was signed by Anatolio Litonjua, Secretary. The address is: Hi-Fi Club of the Philippines, 261 San Vicente, Manila.

And may we take this opportunity to extend our best wishes to this newly organized club for continued growth and success. We hope they will keep us informed of their activities and write us if we can be of help.

### Wanta Build an Organ?

A recent publicity release informs us of an *Organ Builders Manual*, by Robert L. Eby. Purports to describe all phases of building your own electronic organ, including console design, tone generators, manuals, pedals, amplification, and accessories. The manual also includes a parts-price catalogue on the Artisan line for amateur organ builders. Copies can be obtained for \$1.00 from Electronic Organ Arts, 4878 Eagle Rock Blvd., Los Angeles 41, Calif.

THREAD SCULPTURE BY GERALD FARMER




## prize pickup

*Musicians, engineers, and music lovers by the thousands are switching to the sensational new ESL electrodynamic cartridge. Here is the impartial, authoritative report of The Audio League, after testing nineteen leading pickups:*

*"The ESL Professional and Concert Series are by far the finest phonograph reproducing instruments... These were unquestionably the smoothest, cleanest sounding cartridges tested... For sheer naturalness and undistorted ease, ESL has no peer."\**

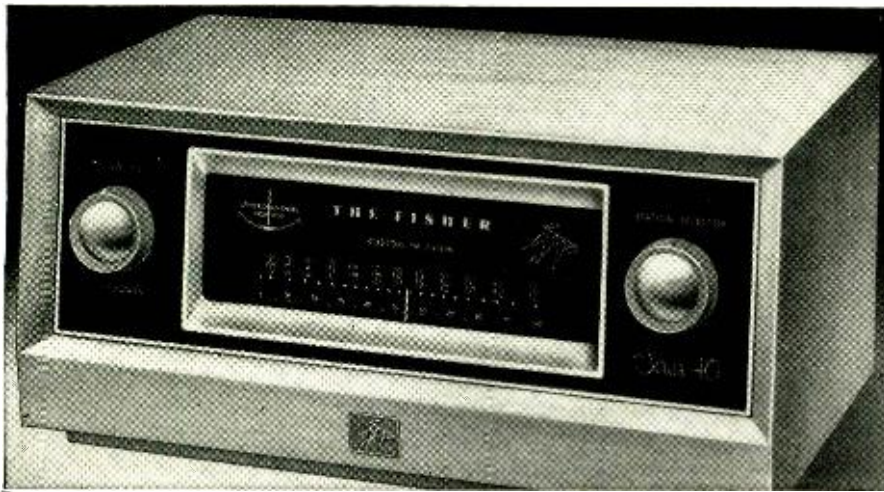
*The ESL greatly increases stylus and record life, too. Hear the world's most advanced cartridge at your dealer's, and write for details.*

**FOR LISTENING AT ITS BEST**

 **Electro-Sonic Laboratories, Inc.**  
35-54 Thirty-sixth Street • Long Island City 6, N. Y.

**Soloist Series from \$14.95 • Concert Series \$35.95 • Professional Series arm and cartridge \$106.50**

\* Authorized quotation No. 40. Please consult Vol. 1, Nos. 6-7, 10, & 12 (March-April & Nov. 1955, and April 1956) of The Audio League Report, P. O. Box 252, Alt. Vernon, N. Y., for the complete technical and subjective report.



**THE FISHER  
FM Tuner · Model FM-40**

■ A beautifully designed FISHER FM Tuner — with all that the name implies — and only \$99.50! Stable circuitry and simplified controls. Meter for micro-accurate tuning. Sensitivity—3 microvolts for 20 db of quieting. Uniform response  $\pm 1$  db, 20 to 20,000 cycles. 72 and 300-ohm antenna facilities. Three outputs: Detector/Multiplex, plus cathode follower main output, permitting leads up to 200 feet. Self-powered. Beautiful, brushed-brass front panel. TUBE COMPLEMENT: 1-6BQ7A, 1-6U8, 3-6BH6, 1-6AL5, 1-12AU7A, 1-6X4. SIZE: 12 $\frac{3}{4}$ " wide x 7 $\frac{1}{4}$ " deep x 4" high. WEIGHT: 15 pounds. **\$99.50**

*World Leader in Quality*  
**THE FISHER**  
MODEL FM-40 · MODEL AM-80

**THE FISHER  
AM Tuner · Model AM-80**

■ Combines the pulling power of a professional communications receiver with the broad tuning necessary for high fidelity reception. Features a tuning meter for micro-accurate station selection. Adjustable bandwidth (three-position.) Remarkable sensitivity—less than one microvolt produces maximum output! Elusive and distant stations are brought in with ease. Built-in 10 Kc whistle filter. Dual antenna inputs. Three high-impedance inputs. Cathode follower output permits leads up to 200 feet. Self-powered. Brushed-brass front panel. TUBE COMPLEMENT: 3-6BJ6, 1-6BE6, 1-6AL5, 2-6C4, 1-6X4, SIZE: 12 $\frac{3}{4}$ " wide x 7 $\frac{1}{4}$ " deep x 4" high. WEIGHT: 15 pounds. **\$119.50**

Cabinets Available for FM-40 and AM-80, Blonde or Mahog., \$17.95

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



**SIR:**

I have read with considerable interest (literary, acoustical, and commercial) the references to the new loudspeakers, which appeared in your June 1956 issue.

The Editorial summed up the situation in a wise and logical manner; I agree with J.M.C. that it is necessary to live with a loudspeaker at least a few days to get to know it properly.

But I take issue with Mr. R. C. Marsh on some of the statements he makes in his eulogy headed "Walker's Little Wonder." Before going into details I should like to repeat here the comments I made about electrostatics in the Royal Festival Hall on May 12, 1956, when P. J. Walker was himself collaborating with me in putting on a Concert of Live and Recorded Music:

"In view of the tumult and the shouting created by these new speakers—or rather by those who make them and listen to them—I cannot let the occasion go by without a brief reference to them.

"The wide response and freedom from distortion are not in dispute. Nevertheless, I was astonished to read in the new *Hi-Fi Year Book* a statement by Ralph West that the death knell of the moving coil speaker has been sounded.

"A similar statement was made twelve months ago, but we are still waiting for the fanfare to die down and the battle to commence.

"This is the position as I see it. Electrostatic speakers are coming into use, but the extent to which they will replace moving coils will depend not on perfection in performance, but on facility of manufacture and reliability in use under various climatic conditions and overload. Nobody knows the answer yet.

"Look at pickups. The early models were moving irons and crystals with a very crude performance. Then came moving coils and ribbons and frequency modulation types, giving far superior results; but moving irons and crystals were improved and their posi-



tion today is as strong as ever. In fact, they have already knocked out some of their more fragile opponents. The simplest system always wins in the long run. A similar position applies to microphones."

I perused Mr. Marsh's article in bed, and I must admit that my pillow was wet with crocodile tears after I had read the following:

"On hearing it I was pleased, among other reasons, by the fact that I am not engaged in the manufacture of moving coil speakers. A writer makes his living with his head and, with reasonable luck, can stave off obsolescence for several decades."

The assumption here is that moving coil speaker makers are in for a bad time; but if the obvious fragility of electrostatic diaphragms and their uncertain reaction to climatic conditions and age prove to be commercially troublesome, the boot may be on the other foot.

If I might introduce a personal note here, I would explain that I have been making loudspeakers about twenty-four years, and my survival has been due — not to brilliant ideas — but to keeping out of trouble. During this period, I have seen no less than twenty speaker makers either fall by the wayside or give it up as a bad job. One maker ruined himself simply by bringing forty gauge wire out of his transformers to the terminal board. (The wire broke and he went broke.) Another maker fitted a heavy magnet to a thin cone housing. The weight of the magnet bent the chassis and the faulty speakers bent his banking account.

I suggest that we see how the fragile elements of electrostatics stand up to the rough and tumble of everyday life before we put on sackcloth and ashes.

As regards the dictum that a writer makes his living with his head, I know quite a few who seem to make it with a pen, but I am not suggesting that Mr. Marsh is one of these.

Mr. Marsh goes on to say that the unit measures 33 x 25 inches, with a frequency response down to 40 cycles. I hardly think that all listeners will be satisfied with such a limited bass response, especially as makers of moving coil speakers have succeeded in going down to 30 cycles quite successfully in units of low cost. It may be that to go down to such a low frequency

*Continued on next page*



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■ At your command — 90 watts of audio power, with less than 1/2% distortion at full output. Two power supplies assure optimum amplifier operation. *Exclusive* PERFORMANCE MONITOR meter indicates correct adjustments of tube bias, screen voltage and output balance. It also shows average power output. FEATURES: Less than 1% IM distortion at 75 watts! Frequency response  $\pm 0.1$  db, 20 to 20,000 cycles. Hum and noise better than 92 db below full output. 8 and 16-ohm speaker output impedances. Power socket supplies all necessary voltages for operation of unpowered auxiliary components. CONTROLS: Input Level, Speaker Impedance Switch, Meter Switch, Bias, Screen Voltage, Output Balance, Driver Balance, Z-MATIC. TUBE COMPLEMENT: 1-12AU7A, 1-12AX7, 4-EL34 (6CA7), 1-6Y6, 1-6AU6, 2-5R4GY, plus 2-NE16 regulators. SIZE: 14" wide x 11 1/8" deep x 8 1/4" high.

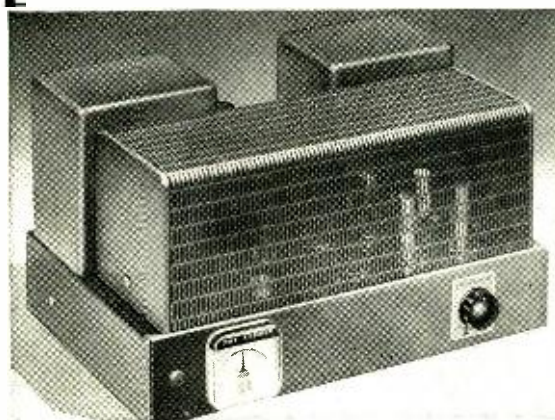
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■ Plenty of power for your present — and any possible *future* needs. THE FISHER Model 55-A is a *laboratory* instrument designed for *home* use. Delivers 55 watts at less than 1% distortion. Drives even the lowest efficiency speaker system to full output. *Exclusive* FISHER POWER MONITOR meter shows correct adjustment of output tube bias, and indicates average power output. IM distortion below 2% at 50 watts, 0.8% at 45 watts, 0.4% at 10 watts. Harmonic distortion less than 0.08% at 10 watts, 0.05% at 5 watts. Frequency response within 0.1 db, 20 to 20,000 cycles. Hum and noise better than 92 db below full output! 8 and 16-ohm speaker outputs. Octal socket supplies all voltages for operating unpowered components. CONTROLS: Input Level, Bias, Speaker Impedance Switch, Z-MATIC. TUBE COMPLEMENT: 3-12AU7A, 2-6CL6, 2-6550, 2-5AW4. SIZE: 14 1/4" wide x 9 3/4" deep x 8 1/16" high. WEIGHT: 50 pounds.



# 90 WATTS

## \$229.50

# 55 WATTS

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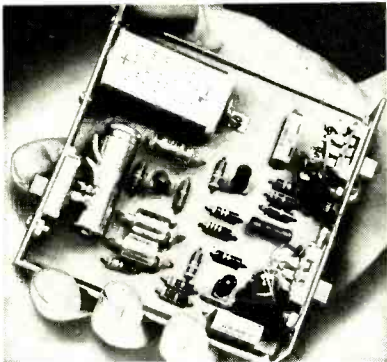
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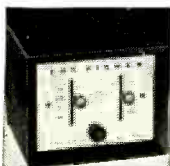
■ Operates from self-contained battery or FISHER auxiliary AC power supply, Model PS-1. Features absolutely *zero* hum and *zero* microphonism. Handles lowest level magnetic cartridges without a transformer. Built-in RIAA equalization for phono. Flat response when used as microphone preamplifier. Choice of four inputs. Frequency response within 0.5 db, 20 to 20,000 cycles. Maximum gain 48 db. Less than 0.3% distortion, 20 to 20,000 cycles. Noise level 65 db below 10 millivolts input for high impedance cartridges. Power consumption is only 0.0217 watt. Transistor design permits output leads up to 200 feet. Three transistors, printed circuit wiring, fully shielded construction. CONTROLS: Power/Volume, Hi-Lo Level Selector, Phono/Microphone Selector. SIZE: 2" x 4 1/4" x 4 1/2". WEIGHT: 12 ounces.

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**LETTERS**

*Continued from preceding page*

speaker twenty-nine years ago, and although it had all the properties now claimed for the recently introduced electrostatics, it also had their disadvantages. I had totally unexpected endorsement of what I wrote two months later from the well-known expert Benjamin Miessner, who, in a letter in the May issue of *R-E*, told how he had actually met Vogt in Berlin, had brought back an Oscilloplan to the U. S., and still has it in his laboratory.

A little later, another electrostatic appeared in England called the "Primu-static." This was available as a rectangular flat unit in sizes about 15 x 22 inches and 20 x 30 inches. The latter size was supposed to give more bass, but the makers called me into consultation because they didn't get the bass they wanted. I conducted quite an exhaustive investigation into the characteristics of electrostatic speakers and finally advised that satisfactory wide-range reproduction, using an electrostatic, could only be obtained by using a woofer and dividing network in association. (My private opinion was that better results still could be obtained from more conventionally designed combinations.) It would seem, therefore, that I anticipated Mr. H. J. Leak's design by twenty-seven years.

With nearly thirty years' experience of electrostatics behind me I am competent to design and produce them if necessary, but speaking quite dispassionately, from what I know and from what I have heard, I don't think they *are* the answer. Admittedly our present speakers are far from perfect, and I feel sure that something radically new must be dreamed up. Electrostatics are just a rehash of something old, and the limitations are so serious that many engineers and musicians are not impressed.

H. A. Hartley  
 London, England

SIR:

Someone once listed five hundred ways to spend a rainy Sunday afternoon, but he missed the best bet for a record addict. When elemental inclemency fences me in, I set about putting my record shelves and catalogue in order, a task that would challenge the ingenuity of an Einstein.

The various filing systems I have tried and found wanting have been



nothing if not erratic, and I've sampled at least sixteen formats. There's nothing to be gained by seeking the advice of friends, each of whom will make it sound so unutterably simple with some such remark as "File them alphabetically by composer."

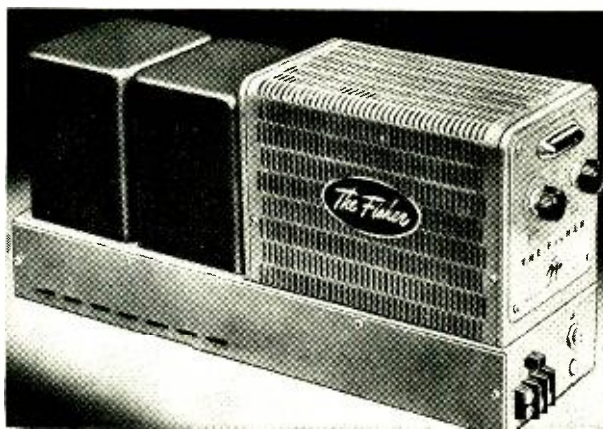
What's to be done, in that case, with an LP bearing a Rossini overture, Mussorgsky's *Night on Bald Mountain*, the *Moonlight Sonata* (I forget who wrote that one), and a bit of trivia by Marcel Poot? Conglomerations like that are rampant on some labels—collections of overtures, waltzes, and ballets, by everyone from Abert to Zeisl. Cross-referencing gets completely out of hand when seemingly seventeen of eighteen releases contain such hodgepodes. Choosing the main composer or piece to put the listing under is impossible when you run across something like *1812 Overture*, *Clair de Lune*, and *Juliet's Waltz Song* on one record, all equally detestable. Juliet may have a slight edge but it's debatable. . . .

Unless the old ears are acting up again, I can hear you saying, "Did you ever think of not buying records you hate?" That is as inane as reminding a television friend who moans of the low estate to which programs have fallen that he can always turn off his set. A man who is watching, for the fifth time this week, a drama about a woman who dare not let her husband find out that she only has two weeks to live can no more twist the channel selector than I can pass a record shop without spending my overdue insurance payment on a batch of records I wouldn't be caught dead listening to.

My latest guidebook requires the combined functions of a slide rule, a geiger counter, and a Chinese abacus to fathom its complexities, but it has rather captured my fancy none the less. Nine categories seem to be the absolute minimum, to wit or whatever it is they say: Mozart, Beethoven, Tchaikovsky, Wagner, Brahms-Chopin-Schubert, Other Composers, Complete Operas, Vocal, Documentary.

Admittedly this does not solve my basic problems, but it has at least two things in its favor, one physical and the other psychological. Each heading is fairly explicit and there is no resorting to good old "Misc." Further, it announces at a glance what I enjoy listening to, so that no one is going to ask me to sit through an interminable

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**30**  
WATTS  
**\$99<sup>50</sup>**

THE FISHER  
**Lab Standard Amplifier · 80-AZ**

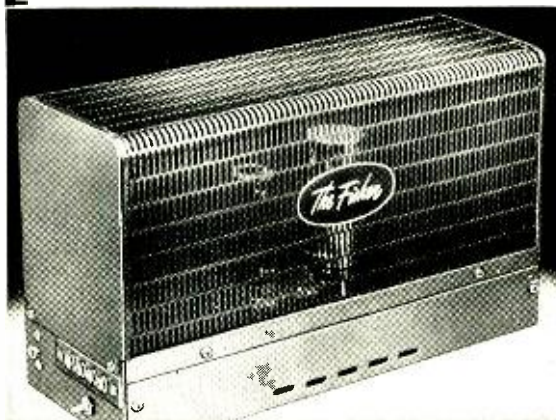
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MODEL 80-AZ · MODEL 20-A

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THE FISHER LABORATORY STANDARD AMPLIFIER · MODEL 20-A



**15**  
WATTS  
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## LETTERS

*Continued from preceding page*

Mahler symphony or a Bach sonata for unaccompanied violin. Next time around, however, I've decided to transpose Brahms and Schubert. Enough of the *Academic Festival* is decidedly enough.

Of course, it was duck soup in my high school days when I bought nothing but Guy Lombardo records and every one of the four-hundred odd (very odd) had a chronological number on it which made it self-cataloguing and also let me trace the fascinating evolution of the Lombardo band over twenty-five years or so. It is amazing how much the Royal Canadians of today sound like those of 1925.

Maybe such an overcomplicated index is best, after all, since it makes the line of least resistance an evening of Mozart's twenty-three piano concertos, and a more edifying experience would be hard to find.

*Charles W. Moore*  
Chicago, Ill.

SIR:

Thank you for the article in your June issue of *HIGH FIDELITY* by Dr. Kuttner, and particularly for his explanation of the origin of what he calls "Virus Transatlanticus." I have a considerable number of records that have been bit by this bug. I have even been told by record dealers that the high pitch has been put in deliberately to "make the music sound better."

This difference has been of no importance to me personally. But my wife, who was a professional musician and teacher before marriage, could never tolerate recordings of piano music with which she was familiar, either as teacher or performer. The reason, of course, was that she would hear the music a half tone high and at the same time feel it in her fingers in the proper key. The effect was distressing in the extreme. . . .

The only answer I know is to get a variable speed turntable. . . . Nowadays, when I buy a new record I first set the turntable speed to exactly 33 1/3 and start the music. If the pitch is correct, we silently rejoice. If it is not, I adjust the turntable speed until Mama says it is OK. Then I go back to the beginning and put the whole thing on tape.

This procedure is costly, and a complete nuisance. I hope that by con-



certed action the day may come when manufacturers will be forced, in order to sell their product, to label records "Pitch Fidelity Guaranteed."

R. P. Nelson  
Woodcliff Lake, N. J.

SIR:

This and that. . .

Dr. Kuttner's discussion of keys in the current [July] issue of HIGH FIDELITY made fine reading and provided rare material for reflection. It led me to wonder, among other things, how valid the claims to "absolute pitch," asserted by occasional artists, are. The mental ramblings the article engendered took me into the areas in which people like William H. Seltsam (International Record Collectors' Club) are active. In recent, but pre-tape times, when recording was accomplished without intermediaries between the microphone (or horn) and the wax, the exact speed — allowing for minor errors — was fairly well determinable. On the other hand, much earlier recordings were made at more or less arbitrary speeds selected by considerations such as the amount of material to be crowded into the space available, or, where its paucity was a factor, the desirability of making the recorded space look like the money's worth. At 78.26 rpm almost all of such records are "wrong." In rerecording them, Seltsam has had to "pitch" them, and sometimes this proved baffling where the *pace* suggested that, for reasons of voice limitations or effective placement, transposition had been resorted to.

I follow with keen interest the wave of protest with reference to the mechanical quality and condition of the records offered to the public these days. On averages, though, LPs are much better now than they were in the first year or so of their appearance on the market. We had the same, and worse, troubles with 78s. . . .

The thing I find most exasperating in the present state of the record business is the inadequacy of the catalogues. As elaborate as Schwann, for example, is, it is still frustrating to have no clues as to the contents of records by specific titles. I refer to such things as Westminster's *Melodies to Remember*, *Music to Relax By*, and Vox's *Novaes — Encores*. Looking at Schwann, you see "Chacksfield." Who or what is that? Pianist? Ocarina soloist? Where in Schwann do you find

*Continued on next page*

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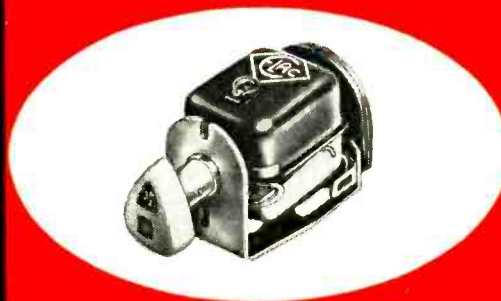
Far ahead . . . the very finest components ever created  
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**MIRAPHON XM-110A**



**MIRATWIN Cartridge**

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Pushbuttons do all the work . . . the modern way. No need to touch the tone arm ever! The "Magic Wand" spindle eliminates pusher arms and stabilizing plates—lets your records go smoothly into position! Intermixes 10" and 12" records. For automatic pushbutton manual play simply replace "Magic Wand" with single play spindle. 4-pole induction motor provides constant speed and correct pitch in all 3 speeds. Compact in size. Interchangeable plug-in head permits use of any standard or Turnover cartridge. Shipped Completely Assembled With Plugs and Leads Attached Ready for Operation.

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## Transcription Quality Performance in a Manual Player.

According to professional standards, you won't find a better manual player than the MIRAPHON XM-110A. Built into this performing genius are the latest engineering advances and the utmost in luxury styling. 4-pole motor in "isomode" suspension • balanced ball-bearing turntable • 3-speed operation • interchangeable plug-in head permits use of any standard or turnover cartridge • shuts off at end of play. Shipped Completely Assembled With Plugs and Leads Attached Ready for Operation.

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**LETTERS**

*Continued from preceding page*

Martini il Tedesco? Yet I know that his *Plaisir d'Amour* is on at least one Westminster record, though I have no idea which one.

The same frustration attends reference to Burt Richardson's *American Record Letter*. Richardson's work is extraordinary, but time and time again he has to report records whose sponsors or whose sponsors' whereabouts are unascertainable, and repeatedly he has to report records produced by some of the leading companies with such notations as "unidentified performers," "no details available," etc. I think it high time that some cataloguing worthy of the name be undertaken. . . .

*Al Franck*  
 Mineola, N. Y.

SIR:

Congratulations on the very timely editorial on recorded tape.

In my case the magazine arrived on the day I purchased a VM 711 Stereomatic Tape Recorder and playback.

Your editorial could have gone further, I believe, had you brought out some facts regarding the new binaural tape recording field. . . . It appears as if we are in for a battle between the tape recording companies manufacturing equipment capable of delivering stereophonic sound—the staggered vs. the stacked (or, in line) heads.

As a consequence the tape companies are having to produce two types of stereo tapes: one for staggered heads, and one for stacked heads. . . .

I see no bright future for the stereo tape companies unless they too realize, and in a hurry, that the astronomical prices being asked will not draw a wide buying audience. With the advent of the new VM 711 more stereo tapes are likely to be sold IF the prices are brought within a reasonable range. I have my first stereo tape to order, and that will be the case as long as you have to pay as high as \$18.95 for the same thing you can get on a good disk for \$3.95. Some of your readers might well take a look at the current issue of *The Tape Reel*, a catalogue listing available tapes, including the comparatively new stereo tapes, and see for themselves. . . .

The volume will never increase at the current stereo tape price level. The

*Continued on page 32*



## SPEAKERS



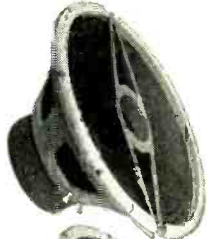
**RF-460:** Undoubtedly the most outstanding speaker value on the market. 8" curvilinear, molded cone with hard center for improved treble and wide-angle coverage. Handles 12 watts. \$20.00



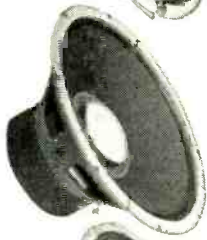
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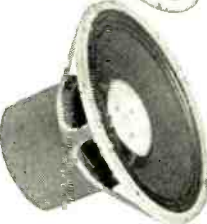
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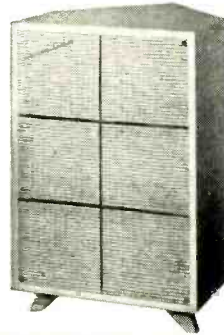
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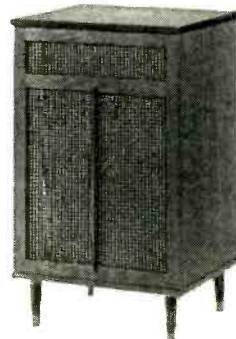
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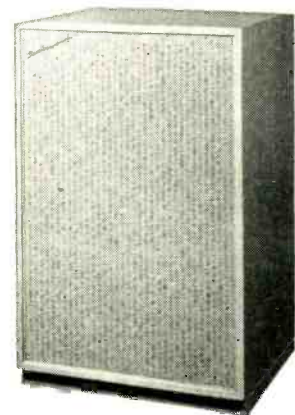
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## LETTERS

*Continued from page 28*

difference simply isn't worth it — irrespective of the "no scratch" element in tapes.

Henry Gordon  
Pampa, Texas

SIR:

I have a number of old piano scores and opera and operetta librettos, all in good condition, and dating principally in the latter part of the nineteenth century.

I have reason to believe that some of these might be called first editions, particularly one or two of the New York City presentations of the Gilbert and Sullivan operas.

I would appreciate it if you could put me in touch with anyone who might be a collector of such material or would have knowledge of its possible value.

Leo J. Carling, Jr.  
Eatontown, N. J.

## AUTHORitatively Speaking

Joseph Kerman, who analyzes the trouble with Tosca on page 36, is a young critic and musicologist, and something (not much, he says) of a pianist, harpsichordist, tenor, baritone, and conductor. His writings appear regularly in *The Hudson Review*, and he teaches at the University of California in Berkeley. He has a book, *Opera as Drama*, forthcoming from Knopf this season; its opening chapter was the basis for "The Trouble with Tosca." Inside information: the rest of the book is just as interesting.

Irving M. (Bud) Fried, as most HIGH FIDELITY readers are aware, could be called a Philadelphia lawyer, since he is one, though he doesn't work at it much. Instead he runs Lectronics, one of the East's foremost sound salons. His defense of nonelectrostatic speakers (page 39) is based on experience — arguing with customers who think they want electrostatics although they have the wrong kinds of room, amplifier, and woofer.

Ludwig Misch, who decries the insensate prominence of soloists on page 44, also studied law, achieving a doctorate at Heidelberg, but his real love was music. He alternated as conductor and critic in various German cities during the early 1900s, later also taught at the Stern Conservatory in Berlin, and served as program annotator for the Berlin Philharmonic under Furtwängler and Walter. He survived the Nazi regime without leaving Germany, though both he and his wife were put in labor camps. He came to the United States in 1947, taught music for a time in New York, and is now occupied chiefly in producing an edition of Beethoven's letters, to be published by the University of Oklahoma Press.



## How to Make Friends and Save Money

THERE ARE TWO industries with which we must maintain intimate and complicated relations. To make more precise the nature of these relations, I almost used the word bivalent, but the dictionary would not quite support me. I am sure you will get the idea just the same. The two industries are the recording business and the audio equipment business. The dual attitude we must assume toward them ought to be obvious. The advertising they place with us is what keeps us in business. Therefore it is very much in our interest to keep *them* in business, which we try to do in all ways concordant with conscience. What we can furnish them are publicity, promotion, advice, and some inkling of how their products are being received.

However, none of these services would have any substance without the prime ingredient, namely readers. And we cannot win and hold readers unless we also win and hold their confidence. Therewith comes forth the other half of our dual attitude toward makers of records and home sound equipment. We must be critical of them and their products when and if they seem to fail in their aim, the satisfaction of their customers, our readers.

Hence such articles as James G. Deane's recent "Right in the Middle of Your Pianissimo," which dealt with disks defaced by surface mars before purchase, and the Kuttner pitch-fidelity series, having to do with recordings made at erratic speeds. Hence also an editorial which appeared about a year ago, relating the experiences of one Henry Heigh-Feigh, who saved and scrimped and ordered an amplifier which, when it arrived, didn't work.

How much good such well-meant chidings do is hard to tell. We do know, however, that Henry's troubles are far from over. We do not even need Henry's frequent letters to make us aware of this, because we are in constant receipt of new audio equipment for Testing in the Home.

Now, a manufacturer who submits equipment for a TITH report expects to get some publicity out of so doing, and therefore, presumably, will select the test-sample with at least average care. In most cases, we think, that is exactly what he does, and it is a depressing thought, because somewhere between one-third and one-fourth of all equipment that comes in to us is defective.

Not all the defects are irreparable or even serious. Some we ourselves can mend easily, and so could a good (repeat: *good*) dealer, though probably most customers could not. The point is that the defects, trifling or serious, are nearly all *preventable*. So why are they not prevented?

A credible explanation is offered by an astute observer who has been for some years in the professional supply end of the audio business. Many high fidelity manufacturers, he points out, began their businesses as handicrafts, one-man enterprises. They personally built their products

one at a time. No final inspection really was needed. Now, in favored cases, the businesses have grown until they embody at least some of the aspects of mass production. But final inspection—quality control—still is neglected. For one thing, its need is not adequately recognized. For another, it must compete with other ways to spend money within the plant, and the odds are against it. For the manufacturer is still, in spirit, the experimenter he used to be. If sales grow and his earnings increase, his urge is to revamp his product—give it more knobs, more inputs, more outputs, another 10 db of feedback. By contrast, the idea of spending the profits instead on setting up and manning a test bench, where the product can have five hours of operation before being packed for sale, has small appeal. So we get a preamplifier with an awesome array of knobs, a fabulous set of specifications, and a mistake in the wiring, which causes a resistor to burn out three minutes after the power is turned on and a replacement to do likewise. I am strongly of the opinion that the average customer would readily give up one knob if he could have instead, with his purchase, a little tag saying "Tested in operation 6/12/56 9:00 a.m. - 4:00 p.m.—No. 14."

What I am advocating is not spot checking, but testing every single unit produced. The fact is, and we know what we are talking about, that the customers don't think of high fidelity wares as mass-production items, and don't want to think of them that way. They have enough mass production in their lives already. The car is mass-produced, and won't start in cold weather. The toaster is mass-produced, and gives you a choice between smoking embers and lukewarm bread. The oil heater is mass-produced, probably—from the noise and smell it makes—by a firm that also produces Diesel locomotives. The high fidelity rig, however, consists of (ah, yes) precision equipment, sedulously assembled by dedicated craftsmen—at least, it was thought to be so when it was bought, and it was bought largely because of this belief. And it is a little disillusioning when its newest component flatly refuses to work at all.

Some manufacturers contend that it is the dealer's responsibility to see that a piece of equipment is working properly before it goes to a customer. Certainly a good dealer *does* so, but if he is also a smart dealer, he limits his efforts to repairing minor maladjustments that could have come about in shipping or in storage. If he encounters a major defect, the customer receives another unit, and the defective one goes straight back to its maker. Come to think of it, processing a substantial volume of returned equipment must cost a manufacturer no small sum. Might it not be good economics, as well as good public relations, to make sure a product is working before it leaves the plant in the first place?

J. M. C.

*Dramatic as well as musical problems*

*beset the opera composer . . .*

## The Trouble with Tosca

WHAT ARE WE to comprehend as drama? There have been many general answers, all necessarily partial. For my purpose, at the moment, it may be enough to mention briefly several things that drama is not, and then to follow up an obvious analogy. Drama is not, exclusively, a matter of the effective deployment of plot. Skillfully contrived situations, clever exits and entrances, and violent *coups de théâtre* do not compose the soul of drama. Neither does strict naturalism in character, locale, or detail; "imitation of an action" does not mean photographic reproduction. Yet when an opera is praised as dramatic, the judgment generally seems to be based on some such limited view. What is meant is little more

than "theatrical" or, rather "effective according to the principles of the late nineteenth-century theater." *Tosca* is "dramatic"; not a very subtle piece, perhaps, or a gracious one musically, but at least "dramatic"—and so it holds the stage.

It should hardly be necessary to observe that other dramatic traditions exist besides our immediate one, the so-called Naturalism of the late nineteenth century, and that they have differed as widely in technique as in range of expression. Dramatic criticism is concerned with Aeschylus and Euripides, the medieval stage, Shakespeare and the other Elizabethans, Racine, Goethe and Schiller, Pirandello, Lorca and Eliot, as well as with Ibsen, Shaw, and their less serious followers. A contemporary account of drama has to rationalize some appreciation of the particular powers and procedures of many very different dramatists. (The two best and most influential of recent dramatic studies, by Francis Ferguson and Eric Bentley, provide an important place for Wagner too.) Drama in its great periods has been variously conventionalized and variously artificial; the slice of life and the well-made plot are by no means essential. Indeed Naturalism, whatever its mer-

by Joseph Kerman



*This essay has been adapted from the introductory chapter of Mr. Kerman's book Opera as Drama, to be published this fall by Alfred A. Knopf, Inc.*

its, is less useful to the understanding of opera than are most other modes of spoken drama.

Most of those others are poetic modes; this fact alone brings them closer to opera. The comparison with poetic drama can help us with the problem of *dramma per musica*, as opera was called by the early Italians — drama through music, by means of music. The analogy should probably not be pressed too far, but fundamentally it is just: in each form, drama is articulated on its most serious level by an imaginative medium, poetry in the one case, music in the other.

The function of dramatic poetry is to supply certain kinds of meaning to the drama, meanings that enrich immeasurably, and enrich dramatically, and that cannot be presented in any other way. What is essentially at issue is the response of the persons in the play to the elements of the action. In this area poetry can do more than prose discussion, or the placing of actors in physical and psychological relationships. The particular aspect or weight of such relationships, of events and episodes, is determined by the quality of the verse; and in the largest sense the dramatic form is articulated by the poetry in conjunction with the plot structure. The same can be true of music.

T. S. Eliot's essay *Poetry and Drama* is full of remarks that are most suggestive to a student of opera. As Eliot says, ". . . when Shakespeare, in one of his mature plays, introduces what might seem a purely poetic line or passage, it never interrupts the action, or is out of character, but, on the contrary, in some mysterious way supports both action and character." More profoundly yet, an extended poetic passage can critically determine the whole course of a drama by its quality of feeling. In such a case poetry becomes the vital element of the action. An example comes to mind (for a special purpose) from *Othello*: the entrance of Othello with the candle in the last scene, before he kills Desdemona (*Othel-*

*lo*, V, ii, 1-22). To say that he comes no longer as a jealous murderer, but in the role of judge, is merely to give the scenario of what Shakespeare projects by poetry.

Imagery and poetic music combine to give a grave beauty to Othello's behavior. First, I think, by means of the heavy rhythm of the opening repetition, "It is the cause, it is the cause, my soul," with the recurring soft assonants interrupted by the flow of the second line to its majestic halt at the slow, again assonant, spondee "chaste stars." A moment later the repetitions are resumed and developed, fourfold with echoing t's, and with a particularly beautiful intensification in the rhyming and weighting of the thrice-repeated "thy light." Second, the metaphors in this passage are homely and poignant—the putting out of a light, the plucking of a rose; quiet syntax, imagery, and rhythm combine to create a gentleness, inevitability, and clear-eyed grandeur that no amount of prose explanation or plotting could have matched. This is all brought out by the fine dramatic contrast with Othello's tone at his previous appearance, all k's and p's and spitting rhythms; Desdemona was not a rose but a sweet-smelling weed, "a cistern for foul toads to knot and gender in," and many other complicated things. In turn, the soliloquy reflects forward to the great final speeches in which Othello seeks to summon up his former image of himself. One's response to the play as a whole hinges on the feeling of this soliloquy, and on other elements of this sort.

The musician's ear responds to analogous elements in opera, wherein the imaginative articulation for the drama is provided by music. Consider the parallel scene in Verdi's *Otello* — it is not exactly parallel, of course, for Verdi wanted a different quality, and to get it altered the "scenario" (it was not the libretto that altered the quality). Otello enters making the decision, not already resolved; rather than the sobriety of tragic anticipation, Verdi wished to present love and

fury tearing at Otello's soul. The scene begins on a celebrated note of menace, muted double-basses interrupting the ethereal close of Desdemona's "Ave Maria." What defines it as much as the grotesque color and pitch is the key contrast, E thrust into A. The double-bass line becomes more mellow, and limps, punctuated by an urgent motive, at first bleak, then flaring up as Otello makes to wield his scimitar against Desdemona at once. A crying figure seems to restrain him. Answering it, with an abrupt harmonic shift again, a dull rooted melody grows out of the first notes of the double-bass line, harping on the minor sixth degree:

The image shows a musical score for three parts: 'Cor Anglais & Bassoon', 'Turri', and a piano accompaniment. The 'Cor Anglais & Bassoon' part starts with a dynamic marking of *ppp* and includes the instruction 'con sord.' The 'Turri' part has a dynamic marking of *pp* and includes the instruction 'Piu animato'. The piano accompaniment includes a dynamic marking of *pp* and the instruction 'dolce'. The score is written in a key signature of one flat and a 2/4 time signature.

This turns radiantly into the major sixth, and a beautiful phrase that we recognize with a flash of understanding: the climax of the love duet of Act I, ardent, articulate, assured. But as Desdemona awakes to his kiss, this possibility is cut off by means of the most wonderful harmonic change of all, a turn from E to F minor which sounds suddenly the real note of tragedy.

As in Shakespeare's play, again one's response to the drama as a whole hinges crucially on the feeling of this scene in its context. Very obviously so, in this case; for by means of the phrase associated with the kiss, Verdi directly links the scene backward to the early serenity of the first night in Cyprus, and forward to the final moment: "I kiss'd thee ere I kill'd thee. No way but this — /Killing myself, to die upon a kiss." When Otello stabs himself, the motive with the minor sixth is heard again, and there is new pathos now to its transformation into the luminous music of the kiss. Nothing escapes Otello's consciousness; the F returns as a Phrygian cadence to the tonic key of E. Where Shakespeare *recalls* the past feeling, Verdi, by the force of musical recapitulation, actually *recaptures* it, and even intensifies it, by means of certain changes in detail. If Verdi's hero does not achieve the new integration of nobility attempted by Shakespeare's, he does recover the fullness of his love, no inconsiderable dramatic feat. It is the music that sums up, forms, and refines.

In a verse play, those all-important feelings which make the difference between scenario and work of art are supplied by the poetry; in an opera, by the music. The speed and flexibility of language give verse drama an intellectual brilliance impossible to opera, and indeed the luxuriance of detail presents a challenge to the poet, who has to organize it firmly to his central dramatic idea. Poetry is much more precise in the treatment of specific matters; narration, discussion, and subtleties of character develop-

ment come naturally to verse drama, but have to be treated with circumspection in opera. Mr. Eliot's problem about "saying homely things without bathos" is much more severe for the opera composer. But in spite of all the flexibility and clarity of poetry, even the most passionate of speeches exists on a level of emotional reserve that music automatically passes. Music is direct, profound, and simple in the presentation of emotional states or shades. In an opera, people can give themselves over to sensibility; in a play nobody ever quite stops thinking. Music is also a natural medium for the projecting of various kinds of mood and pageantry, and is so used in the spoken theater. As dramatic elements, these are often misused, but need not be. And in the larger sense of form, music has the clearer, stronger outlines. Recapitulations, cadences, transitions, interrelations, and modulations are devices that music has learned to handle most powerfully.

These and other differences surely exist, and account for the different forms developed for spoken and musical drama. But in spite of differences, I would emphasize again that the imaginative function of music in drama and that of poetry in drama are fundamentally the same. Each art has the final responsibility for the success of the drama, for it is within their capacity to define the response of characters to deeds and situations. Like poetry, music can reveal the quality of action, and thus determine dramatic form in the most serious sense. Opera is a type of drama whose integral existence is determined from point to point and in the whole by musical articulation.

NOW CERTAINLY this view of opera is nothing novel; it has kept operatic criticism alive for 350 years. It is probably held by many people nowadays — but lazily; nobody seems ready to go out and meet it, think it through, and assume its consequences. If anything, there appears to be more vigor in other views of opera, stemming from exclusively literary or exclusively musical orientations.

Thus certain literary critics, on the one hand, feel that music cannot qualify ideas and therefore cannot deal with drama in any relevant way. Music cannot construct the complex parallels and contraries of meaning which drama demands. Although it would take some time to dispose of this objection fully, the main fallacy can be pointed to at once: music *can* define "meanings" — meanings by very nature impossible to put in words, but precious and unique, and rooted unshakably in human experience. Feelings, attitudes, and meanings "beyond the nameable, classifiable emotions and motives of our conscious life" (in Eliot's words again) can be expressed by music — but not necessarily by the most elaborate scenario or by the most trenchant dialectic. No artistic medium that exists in time and on the stage can be denied the possibility of articulating drama. Music has done it very well.

The most serious music critics, on the other hand, often analyze opera as though its aesthetic were determined by purely musical standards. With much ingenuity, at great length, and sometimes by means of fantastic special pleading, *The Marriage of Figaro*, *Tristan*, and *Wozzeck* are shown to be masterful

*Continued on page 125*



# Those Problematic Electrostatics

by IRVING M. FRIED

**T**HERE IS much confusion. What was a slight ripple in the world of loudspeakers, a year or so ago, has assumed the proportions of a tidal wave. The "Electrostatic Revolution" has burst upon the world of high fidelity, causing all sorts of reassessments of our standards of sound reproduction. Several sources have rather broadly hinted that the era of the moving coil, or dynamic, loudspeaker is drawing to a close, that the old familiar cone is to be replaced by a "perfect" thin sheath of electrostatic foil. Indeed, it has almost been suggested that anyone who persists in enjoying one of the "obsolete" magnetic speakers is cutting himself off from the future.

The writer happens to have been involved in introducing the first laboratory-quality, commercially practical electrostatic speaker into the American market. He has, therefore, some actual experience with, and knowledge of, electrostatics: their undoubted points of superiority—and, to date, their failings. He has fought the preliminary battles for their acceptance—and acceptance has become almost overwhelming. Yet the writer feels that the present tendency, to insist that all other approaches to the design of good, listenable loudspeakers are outdated, is a dangerous one, and perhaps quite wrong. For the electrostatic revolution, to date, has brought up at least as many problems of speaker design and speaker evaluation as it has "solved."

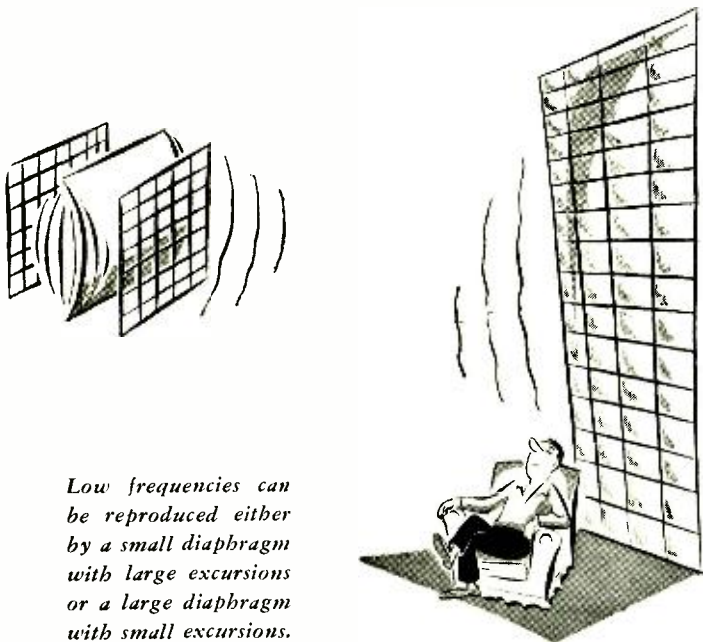
Neither does the writer feel that the time is here for experts to be dogmatic. Never yet has any loudspeaker turned out to be the "perfect" answer to the problems of reproducing music under very widely varying conditions, physical as well as psychological. An old "obsolete," moving-coil speaker may just have dispelled more of the difficulties of realistic reproduction, for a certain person, than the new, relatively undeveloped designs ever will. And, if this person likes what he has, it is not for the "expert" to tell him that he is wrong.

What are some of the incompletely solved problems that beset speaker mechanisms today? To what extent may an electrostatic driving system, in replacing the magnets and voice coils and diaphragms of traditional designs, help ease some typical troubles? The writer proposes to deal with the psychological and physical problems of speaker-listening that are known to him—and to all competent designers. Any loudspeaker system is a compromise between various requirements and must represent the designer's resolution of these sometimes contrary factors. I do not intend here to imply that the problems to be treated are the only ones that exist, but that, to my knowledge, they are the toughest ones. It is just because most of them have not been really solved that it could always be said—and probably will for a long time henceforward—"It's all a matter of taste" which series of compromises you prefer.

Let us speak first broadly of the role of the speaker. I choose this phraseology because the speaker may be playing an active part in the reproduction process, or it may be merely a passive vehicle. There seem to me to be several clearly differing schools of thought on what must be called, for want of better terminology, the philosophy of designing and listening.

One quite determined school says the loudspeaker is a necessarily imperfect device. It will necessarily have a "character" of its own, and it will impose some of its personality on the final sound. In this school are the advocates of built-in "presence." Also found here are those who don't think you hear the right balance between treble and bass in the concert hall, or that orchestral bass isn't "rich" enough, and all those who are, frankly, out for something other than the original. Also of this persuasion are those who feel that a speaker can do little more than offer a pleasant facsimile of the original, what has been called the "musical illusion."

In opposition to this group are those who insist that the



*Low frequencies can be reproduced either by a small diaphragm with large excursions or a large diaphragm with small excursions.*

loudspeaker, in itself, should be a purely neutral device, propagating from an electrical input an acoustic output that is "perfect," i.e., unchanged. The various approaches to this "laboratory" ideal of speaker vary much among themselves—but the theory remains that the speaker should not and need not have any character or coloration of its own. I should say that electrostatic driver design to date is a manifestation of this psychology, but the ideal has not been realized. It is audibly apparent that different kinds, sizes, and types of current electrostatic systems all sound different—each having its own particular "character."

Next we must deal with listening rooms, acoustics, speaker placement, and the obvious fact that we aren't listening in either anechoic chambers or concert halls. Despite much experimentation, no one as yet can really predict the "best" location for a loudspeaker. We are cursed with an infinite variety of acoustical environments. G. A. Briggs pointed out, during his recent and famous series of demonstrations in Royal Festival Hall and Carnegie Hall, that the single most important factor in subtracting from our feeling of "reality" in reproduced music was not the inadequacy of the reproducing equipment, but the fact that we weren't (as a usual thing) playing our speakers in concert halls. The writer thought the reproduction from Briggs's rather conservatively engineered Wharfedale speakers in Carnegie Hall somewhat better than anything he ever had heard from "laboratory-perfect" speakers in ordinary rooms.

Some of the new laboratory-perfect speakers have yielded response curves which are really superb, in their range of frequency, smoothness, and freedom from harmonic distortion. But the writer has taken these same speakers into typical listening rooms, and found that, to be in any sense listenable, their "perfect" laboratory balance had to be drastically altered. To their credit, the original testers, after listening, admitted the need.

On the other hand, certain loudspeakers whose response curves in the laboratory looked deplorably ragged, when moved into an actual listening room, were acclaimed by critical listeners as much more "musical" in sound than the laboratory units. The moral of this story, if it has one, is that a speaker designed to be listened to in a typical room, and empirically engineered for "musical" purposes, may provide much more satisfactory listening than a laboratory-perfect unit. Which is not to say that the latter unit, be it electrostatic or whatever, could not be practically engineered into equal or superior listenability.

The question of speaker placement we have always with us. For quite a spell it was repeated that all good speakers belonged in corners. Then someone pointed out that corner speaker placement is perfect for aggravating every unwanted resonance in a room—and thus that, for ideal reproduc-

tion, the speaker should be along a wall. At this point, two irrefutable facts collide. In a corner, problems of bass propagation are cut by a factor of four—while, out of the corner, problems of response irregularity, boominess, and muddiness are mightily reduced.

There is no special reason that electrostatic speakers should solve such dilemmas—or intensify them. One current electrostatic high frequency unit should, according to its manufacturer, be used two feet out from the wall, across a corner if possible. The maker of a full range electrostatic system says it is best used in a compromise position, some several feet away from a corner, to avoid the worst room resonances, while still getting *some* of the corner's bass reinforcement. Bass reinforcement is considered a real need by designers of electrostatic woofers.

These placements are, for most people who want to live in their living rooms, as well as listen, something less than ideal. An unhelpful complication is that some of the electrostatics are so directional that they must either be at ear level, when used in a normally absorptive room—or you hear very little treble indeed.

In short, the advantages implicit in electrostatic driver design carry with them requirements of placement that may totally unsuit them for certain rooms. The smaller the room, apparently, the more acute the problem. One famous authority on sound reproduction has stated without reservation that the only really satisfactory reproduction he has ever heard in a small room came from a speaker using reflected sound—admittedly a compromise solution, but still the most satisfactory for many listeners.

The problems of speaker "homogeneity" concern us next, and they are not new. An important characteristic of a satisfactory loudspeaker is its "oneness," the blending of its sound. Every speaker has its own characteristic coloration, no matter how slight. A hard paper cone sounds different from a soft paper cone, and both sound totally unlike a metal or phenolic compression diaphragm. Naturally, then, using different diaphragm materials in speakers covering different ranges of the audio spectrum will cause the sound to vary in character as it varies in pitch. This may be why knowledgeable music lovers approach multi-way speaker systems with such circumspection.

Similarly, electrostatic speaker diaphragms have their *own* unique sound, which resembles neither compression-diaphragm nor direct-radiating cone sound, so an electrostatic tweeter may not blend with a cone woofer as well as may a cone tweeter. At least one electrostatic tweeter designer has admitted that the difficulty of finding and matching a woofer is one of the most serious handicaps to his product's success. Some critics, indeed, seem to feel that electrostatic tweeters do not match electrostatic woofers, let alone low frequency radiators of conventional design.

What about source size, so called. No one yet agrees



*Electrostatic transducers have their own unique sound, which resembles neither horn nor direct cone loudspeaker sound.*



just how "large" a speaker should sound. The phrases to describe the problem are familiar to all of us — "window in the wall," "music surrounding you," "the perfect diffusion of a point source," "on the stage," and the like. Many designs are built around the point source, on the reasonable technical premise that a point-source speaker is easiest to design and that sales prove its acceptability to most people. Other designs purposely seek to soften, diffuse, or reflect the sound, offering a spatial, spread-out source by reflecting, or by using multiple speakers or large propagating mediums.

Which is the right way? Perhaps all or none, depending on the music, the method of recording, the room, and the listener's personal preference. In fact, one design has an expanding source, giving an illusion of increasing spaciousness at lower frequencies. Let us, for purposes of illustration, try to imagine an orchestral illusion being created by a point source — it's hard. On the other hand, let us imagine a soprano voice, or a piccolo, extended by the speaker from ceiling to floor or all across a wall. Some electrostatic speakers, since they radiate from both back and front, invariably involving the room walls, seem to the writer unsatisfactory for reproduction of sounds that should not properly be so widely diffused. The room is an important factor here.

And now to distortion as we commonly conceive of it, i.e., the kinds of distortion we know how to characterize and measure. These can be briefly summarized as harmonic distortion, intermodulation and cross-modulation distortion, frequency distortion, and transient distortion. It is quite possible that well-designed and carefully built electrostatics will set new high standards of freedom from distortion — most of the top-quality electrostatic speakers today are much better than most cone or diaphragm speakers. But it is also possible, not to say likely, that poorly designed, improperly manufactured, or improperly inspected electrostatic devices will be worse than moving-coil speakers of comparable price. When cheap electrostatics begin to come on the market — be cautious!

A "bargain" electrostatic tweeter is no bargain. Single-ended electrostatic tweeters *are* inexpensive, but they are inherently nonlinear; and they generate very much higher distortion than do the costly push-pull types.

Furthermore, all push-pull electrostatics (with one notable exception) which the writer has heard, including two foreign models, distort seriously at high levels. It is hoped that this trouble will vanish with further experimentation: there is no reason it shouldn't.

There remain to be faced the problems of production control, quality control, and field deterioration. It is hard for most people to conceive of the tremendous variations that occur in the making of speaker mechanisms, dynamic or electrostatic. One can cite the case of the quality manufacturer, 75% of whose high frequency drivers (not electrostatic) had to be rejected by a testing laboratory as defective. One can mention the famous woofer whose resonance mysteriously went from 35 cycles to 60 cycles, because someone had failed to check the temperature in the fabricating process!

Production control is a major problem, the more so with wide range units, for the wider the reproduced range, the more noticeable are minor quality variations.

Electrostatic units bid fair to be just as fractious as quality cone-type units. Electrode spacings are necessarily close, dust attraction to the charged plates has been recognized as a serious problem, and the high-voltage power supply needed to charge the plates represents a source of potential breakdown absent in cone-type speakers.

Some electrostatic devices, too, deteriorate rather rapidly. Designers agree on the problems — ionization of the air particles, "arc-over" on severe pulses, and actual deterioration of the electrodes under the necessary operating conditions. This is not to say that dynamic speakers don't deteriorate or blow out; but only one or two of the manufacturers of electrostatics will dare, at present, to guarantee their units for more than ninety days.

The measure of a loudspeaker's adequacy, after all, is its performance. The question most commonly voiced about electrostatics' — full range electrostatics — performance has to do with their capacity to put forth bass. The bass power a speaker can produce at a given low frequency is determined by the size of the diaphragm and the distance it moves back and forth. Since the moving diaphragm of an electrostatic speaker must be very close to the fixed plates in order for it to have reasonable efficiency, its area must be quite large. In conventional speaker systems, multiple drivers, horns, resonant boxes, and other means help move air. In electrostatics, which must be used without an enclosure as such, the driver has to be *very* large, despite some claims to the contrary, if it is going to reproduce efficiently down to 40 cycles.

Don't expect miracles from small electrostatics, unless you like whisper volumes. For deep low-frequency reproduction, an electrostatic has to be at least as large in frontal area as a direct-radiating infinite-baffled cone system, so expect electrostatic bass units to be large, cumbersome — and expensive.

Since electrostatics first came in as "tweeters," people tend to assume that they are just about perfect in this guise. It is true that the electrostatic has a remarkable ability to reproduce very high frequencies, but its freedom from distortion in this range is vulnerable. Since electrostatic speakers are high-impedance units, the only way they can be conveniently used with standard amplifiers is by means of matching transformers, and these are potential sources of serious distortion.

Also, the flat response that is claimed for electrostatic speakers is not invariably real. Since an electrostatic radiates from a virtually flat surface, it is likely to be increasingly directional at high frequencies. So the fact that its *total* sound output is constant over most of this range means that the signal which is concentrated on axis at high frequencies will increase, causing a rising response with rising frequency. It has, in effect, a constant energy output rather than a flat frequency response. The result, in every design to date, is high treble beaming. One designer says that the only way to get better dispersion is to use progressively smaller radiators for

*Continued on page 128*



## Of Serpents, Sackbuts, and Sympathetic Strings

PHOTOGRAPHS BY GEORGE HUMPHREY • CAPTIONS BY R. D. DARRELL



STRANGE tones resounded in Boston's Symphony Hall recently — newly reverberating pre-echoes of those produced by familiar orchestral instruments heard in the classical and modern music we know best today. For an extensive LP and tape series surveying instrumental types from the far past to the present, Vox Productions enlisted the services of leading Boston musicians to provide authentic sonic "illustrations," not only of timbres well known to contemporary music lovers, but also of many tone qualities beloved by long-dead generations of listeners — unknown until now to our modern ears. Illustrated here and on the facing page (unfortunately only in visualizations rather than actual auralizations) are a few of the artists and instrumental resurrections involved. *Lower left:* Martin Hohermann with an eighteenth-century Lyre (No. 7 in Symphony Hall's Casadesus Collection of Ancient Instruments), on which he played an anonymous contemporary Gavotte. *Above, left:* Anton Winkler with a Koch Bass Recorder in F, on which he played a Pavane from Arbeau's *Orchésographie*. *Above, right:* Josef Orosz with a well-named Church Serpent (Casadesus Col. 62), on which he played Martin Agricola's hymn tune, "Christum, wir sollen loben schon," later used in settings by Bach.



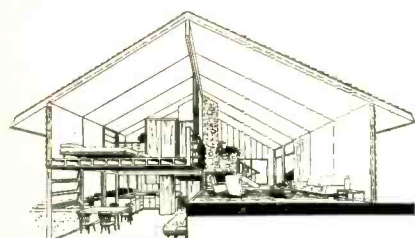
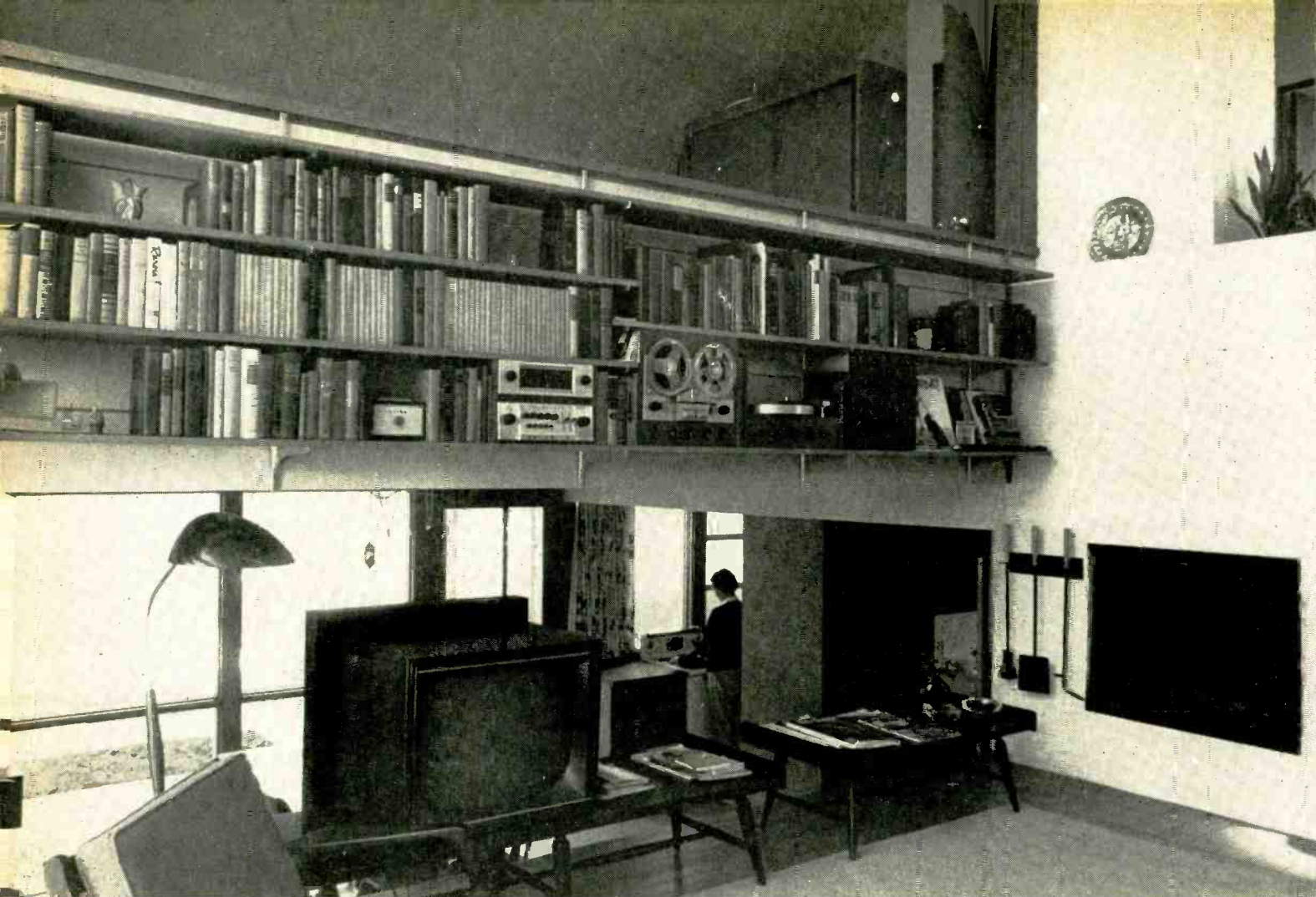


As Curt Sachs and other musical historians have tirelessly endeavored to convince present-day listeners, our current instrumental resources are not necessarily the "fittest" survivors of a logical evolution, but the favored few remaining after innumerable others have been lost or abandoned through chance, shifts in popular taste, and ever-increasing demands for broader sonorities and enhanced facilities for virtuoso performance. Certain unique tonal characteristics and expressive potentials have never been superseded or perhaps even matched. Witness (*upper left*): the uncommonly handsome — as well as magical sounding — Baritone Viol, with thirteen sympathetic strings in back (Boston Fine Arts Museum 17.1721), on which Alison Fowler plays a *menest* from one of the *Divertimentos* Heald wrote specifically for this type of instrument; and (*upper right*): a tiny Gaelic Harp, an American-made version of a type beloved by Irish, Welsh, and Scottish minstrels, on which Bernard Zighera (normally heard on the much larger and more elaborate, chromatic, modern Concert Harp) plays variations of *The Rise of the Lark*, one of the favorite "Relicks of the Welsh Bards" in a collection published in London in 1734.

*Above:* Roger Voisin, with his collection of trumpets of various types and in different keys, holding a Buysine or Heraldic Trumpet of 1460 (Boston Fine Arts Museum 17.1990). All of these will be heard in characteristic fanfares, bugle calls, and solo passages in the first of this series to be released shortly — *Spotlight on Brass*, produced by Ward Eotsoford, recorded by Rudolph Van Gelder, and annotated by R. D. Carroll. *Right:* A Purcell four-part Fantasia is being played, as the composer intended, by a "consort of viols": Albert Bernard with a 1761 Guersan Treble (or Descant) Viol (from the Schmid Collection at Harvard University), Martin Hohermann with a rare Lejeune Bass Viol or Violone (Casadesus Col. 13), Alison Fowler playing a Dolmetsch Viola da Gamba, and Emil Korasaid with a Guersan Quinton dating from the 1700s (Casadesus Col. 20).

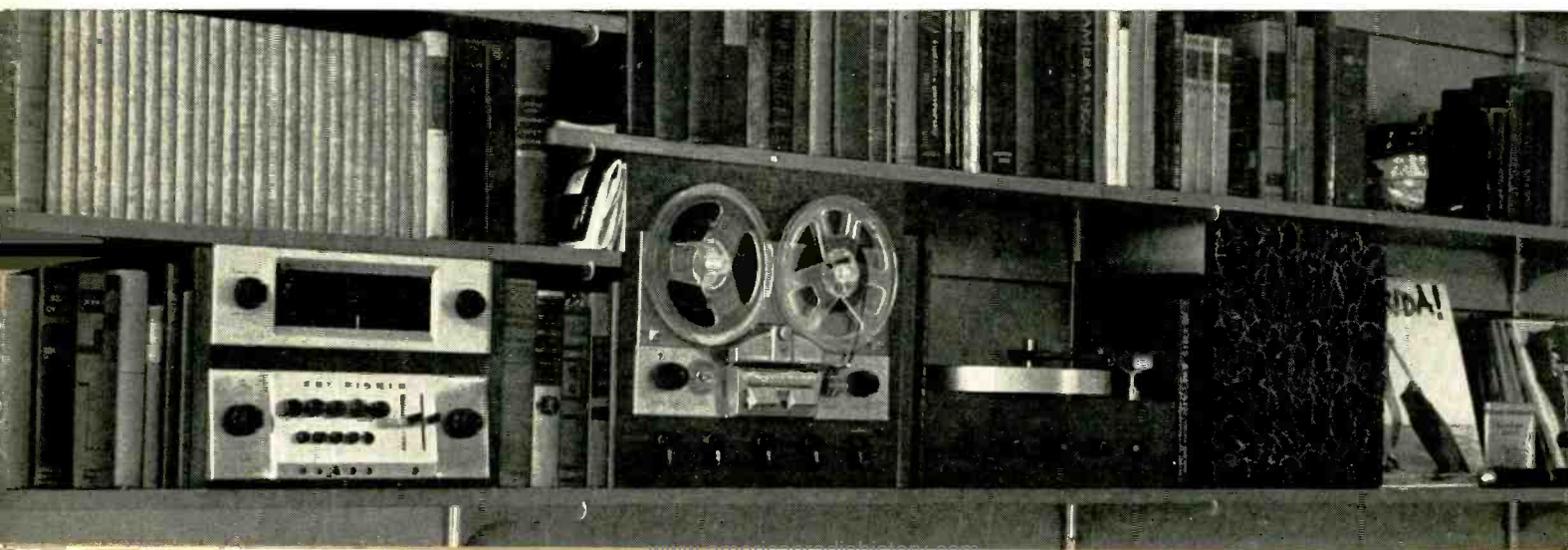






## Music on Every Level

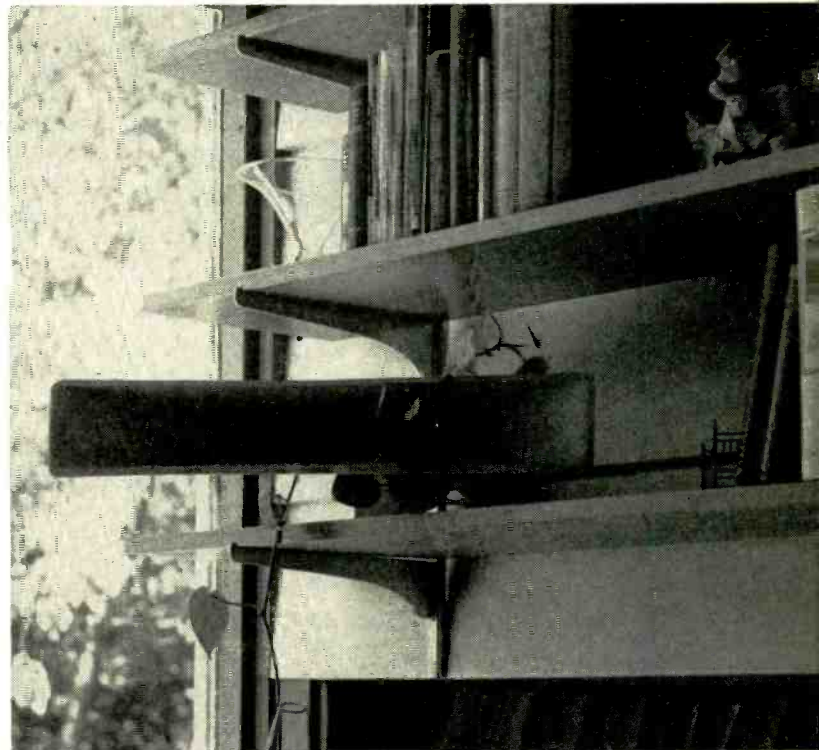
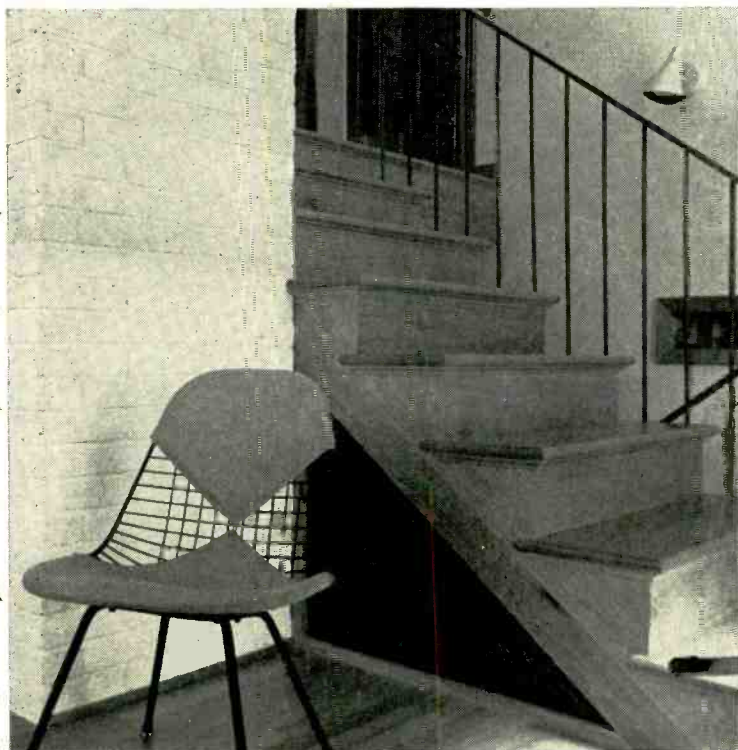
Robert W. Mitchell, of Saint Joseph, Michigan, is an architectural model maker, who builds three-dimensional renderings for architects throughout the nation (he has done models of entire cities). One of his architect clients, Hugh Stubbins, designed this house for the Mitchells, but Mitchell equipped it for sound himself. Most of the setup is self-explanatory at first sight, but Mitchell points out that balcony-wall placement of control units painlessly prevents younger Mitchells' playing with the knobs. The loudspeaker, a dismembered Electro-Voice Patrician, is concealed around the room. Discrete or not, Mr. Mitchell says the sound is great.







Eye-level mounting of equipment makes it easy to thread the tape recorder or lower the stylus on a disk.



Basic tweeter peeks shyly from shelf at right; huge woofer is infinitely baffled under stairs; super-tweeter, not shown, is ceiling-mounted.

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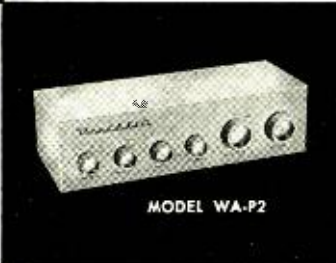


MODEL BC-1

### MATCHING CABINETS

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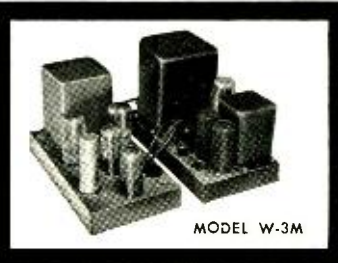
BC-1  
FM-3A  
WA-P2



MODEL WA-P2



MODEL W-5M



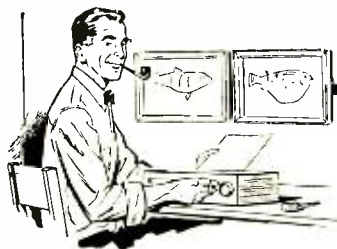
MODEL W-3M



MODEL FM-3A

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by  Roland Gelatt

# music makers

HEREWITH, by general request, is another survey of forthcoming LPs due to reach the record shops between now and December. Companies unrepresented below had not replied by press time.

**ANGEL:** That indefatigable conductor Herbert von Karajan dominates Angel's pre-Christmas releases with Verdi's *Falstaff* (recorded in London with Tito Gobbi in the title role), a *Don Juan-Till* coupling, and the Brahms Fourth. Yet another complete set of Beethoven symphonies is being recorded, this one by Otto Klemperer, of which the *Eroica* and the Seventh will be available this fall. Schumann's orchestral music is also being given the complete-works treatment *chez* Angel. This project will utilize the Israel Philharmonic Orchestra conducted by Paul Kletzki; the First and Fourth Symphonies are due to be issued in October. Just to show that young virtuosos can ride old war horses, Angel has recorded Eugene Malinin (of the USSR) in the Rachmaninoff Second Piano Concerto and Michael Rabin (of the USA) in the Tchaikovsky Violin Concerto. Finally, there will be Sir Thomas Beecham's eagerly awaited recording of Handel's *Solomon*. Nothing new by La Callas is scheduled for this fall, but much is promised for early 1957.

**CAPITOL:** Although no official announcement has yet been made, it is almost certain that Capitol will be issuing the HMV catalogue here beginning next year. Meanwhile, EMI-derived recordings are already scheduled for release on the Capitol label this fall, one of them being an LP of two Mozart concertos played by the British pianist Denis Mathews. The complete Brahms piano quartets will be issued in a three-LP album, performed by Victor Aller and the Hollywood String Quartet. Rudolf Firkušny is to be represented by an all-Debussy collection, the Steinberg-Pittsburgh Symphony combination in a two-sided version of the Bruckner Fourth. Nothing is scheduled for the

Cetra label, and it is rumored that this rich operatic catalogue will soon be transferred to another company (probably Mercury) and the records reissued at a lower price.

**COLOSSEUM:** A new gold label series will be launched by this company, whose president "has adopted the new label to signify recordings of Russian origin which he now feels are fully up to Western standards." Five LPs by David Oistrakh are promised.

**COLUMBIA:** September will be almost exclusively an Ormandy-Philadelphia Orchestra month at Columbia. Items: the Dvorak *New World* Symphony; the Brahms Violin Concerto (Francescatti) and Piano Concerto No. 2 (Serkin); Lalo's *Symphonie espagnole* and Bruch's G minor Violin Concerto (Stern); the complete *Gaité Parisienne* ballet concocted by Manuel Rosenthal from music by Offenbach. In October the Columbia spotlight will swing over to Bruno Walter, who will be heard conducting Symphonies 39 and 41 of Mozart, a collection of Johann Strauss waltzes and overtures, and a miscellany of Walter specialties. This conductor's version of the Mozart Requiem is also due for fall release. The first results of Columbia's new contract with Leonard Bernstein will be available in November: conducted-from-the-piano performances of Mozart's Concertos in B-flat (K.450) and G (K.453), an LP entitled *What Is Jazz?*, and the composer's own Serenade for Violin and Orchestra, with Isaac Stern negotiating the solo part. Ormandy and the Philadelphians will be heard in the Albéniz-Arbós *Iberia* and Dr. Schweitzer in Franck's three Chorals for organ. For the avant-gardists, Columbia is considering issuing the complete works of Anton Webern, in a three-record album supervised by Robert Craft.

**CONCERT HALL:** In midsummer this company, and its affiliated mail-order clubs, was bought out by the Crowell-Collier Publishing Company; future plans, as a result, have been

somewhat dislocated. Until the change of ownership, Concert Hall's chief fall program centered on its new series of binaural tape recordings.

**DECCA:** More and more, Decca is relying on Deutsche Grammophon for its classical repertoire. In September recordings from this source will include the Bruckner Ninth conducted by Eugen Jochum, the complete Mendelssohn *Midsummer Night's Dream* music (Fricsay), and Mozart's Violin Concertos in D and A played by Wolfgang Schneiderhan. Decca will volunteer no news beyond September; but later in the year this company will undoubtedly be releasing some or all of these recent Deutsche Grammophon recordings: Mozart's *Bastien und Bastienne*, with the soprano Rita Streich and the tenor Richard Holm; Bruckner's Fourth conducted by Jochum; Dvorak's Symphony No. 2 under Ferdinand Leitner's direction; and the Tchaikovsky Piano Concerto No. 2, played by Shura Cherkassky and the Berlin Philharmonic.

**EPIC:** Probably the most important fall release on this label will be the complete Dvorak *Slavonic Dances* (Opp. 46 and 72) performed by George Szell and the Cleveland Orchestra; the conductor's own orchestral version of Smetana's *From My Life* Quartet completes the two-LP album. Also due to appear: Prokofiev's *Love for Three Oranges*, Donizetti's *Don Pasquale* (Molinari-Pradelli conducting), and some of Corelli's *Concerti Grossi* performed by I Musici.

**ESOTERIC:** Marisa Regules' recording of the Albéniz *Iberia* suite will be issued; also another Zabaleta harp recital and further exhibitions of the Siena Pianoforte.

**LONDON:** A salvo of operas is coming this fall, headed by the Flagstad-Svanholm *Götterdämmerung* and the Flagstad-Jobin *Alceste* previously announced in this column. Five Russian operas as performed in Belgrade will be issued, along with Strauss's *Die*

*Continued on page 53*





It has taken a whole train of creation to bring fine music into your home—the composer  
a flawless instrument... the musician focusing his life on perfect performance...  
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*Frau ohne Schatten*, Mozart's *Così fan tutte*, Verdi's *Il Trovatore* (Tebaldi-Del Monaco), and Rossini's *Il Barbiere* (Simionato-Siepi).

Ernest Ansermet, London's incomparable twentieth-century expert, will be heard in Stravinsky's *Oedipus Rex*, *Pulcinella*, and *Le Chant du rossignol*, Roussel's Third and Fourth Symphonies, and the complete *Amor Brujo* ballet of Manuel de Falla. If you have hankered to hear *all* of Bizet's incidental music to Daudet's *L'Arlésienne*, you need not wait much longer; the play and music will be issued complete, as performed by the Comédie Française and an orchestra conducted by Albert Wolff. Molière's *Le Bourgeois Gentilhomme* with Lully's incidental music will also be issued *in toto*. Other forthcoming Paris-made recordings on the London label include Charpentier's *Impressions d'Italie* and Glazunov's *The Seasons* (both under Wolff's direction), Tchaikovsky's Second and Fifth Symphonies (Solti), and Strauss's *Don Juan* and *Tod und Verklärung* (Knappertsbusch).

MERCURY: This firm's sound truck, manned by Bob Fine, recently went abroad for the first time and returned with recordings by the Hallé Orchestra (Manchester) under its conductor, Sir John Barbirolli. The first two disks, due this fall, will be devoted to British music: Vaughan Williams' new Eighth Symphony (dedicated to Barbirolli), Butterworth's *A Shropshire Lad*, Bax's *Garden of Fand*, Elgar's *Enigma* Variations, and the Purcell-Barbirolli Suite for Strings. Paul Paray and the Detroit Symphony will be represented by a Debussy disk (*La Mer*; *Iberia*; *L'Après-midi*) and the Chausson Symphony, Antal Dorati and the Minneapolis Symphony by the Beethoven Fourth and Eighth and a *Till-Rosenkavalier* Suite coupling.

RCA CAMDEN: Arturo Toscanini emerges on the Camden label for the first time this fall in LP reissues of his much-prized recordings with the New York Philharmonic. The first disk contains the *Semiramide* Overture, *La Traviata* Preludes, *Sorcerer's Apprentice*, and the *Siegfried Idyll*; the second has the Mozart *Haffner* Symphony on one side, with Brahms's *Variations on a Theme by Haydn* and the *Barber of Seville* Overture on the other. What more could you ask for at \$1.98 apiece? The old Opéra-Comique recording of *Carmen* conducted by Coppola will be forthcom-

ing, also Harold Bauer's interpretations of the *Moonlight* and *Appassionata* Sonatas, and recital collections by Paderewski and Giuseppe de Luca. The jazz contingent will be glad to learn that an LP is to be issued of recordings by the Chamber Music Society of Lower Basin Street, with vocals by Dinah Shore and Lena Horne.

RCA VICTOR: The September Red Seal list is notable for the number of two- and three-record albums contained therein, among them three complete opera recordings (*La Bohème*, *Manon*, *La Traviata*), Rubinstein's piano concerto collection (reviewed in this issue), and an anthology entitled *The Tone Poem*. Singles for September range from Beethoven's Sixth (Munch) and Seventh (Reiner) to Scriabin's Sonata No. 3, recorded by Vladimir Horowitz in his Manhattan apartment. Toscanini is conspicuous by his absence from Victor's September release, but later in the year there will be recordings of Strauss's *Don Quixote* and Schumann's Third Symphony under his direction. Before the Mozart bicentennial year is over, Victor will cull memorable recordings from its old catalogues for a three-LP album called *Homage to Mozart* and will release the collection of piano music recently completed in Lakeville, Connecticut, by Wanda Landowska. For affluent Christmas gift buyers there will be a de luxe presentation of the complete Beethoven piano sonatas, as performed in the 1930s by Artur Schnabel; a score (the pianist's own edition) will be included with the album.

This summer extensive plans were drawn up by RCA representatives for a program of European recording in collaboration with English Decca, but so far no details have been vouchsafed except for the hardly earth-shaking news that Sir Adrian Boult has recorded for Victor the Rachmaninoff Second Symphony.

VANGUARD: The busy Sir Adrian has found time to cut a few disks for Vanguard as well. The Tone Poems of Sibelius, on two LPs, under his direction are due for release this fall. The eighteenth-century specialist Mogens Wøldike and the Vienna State Opera Orchestra will be heard in Haydn's last six symphonies (three LPs), Mario Rossi and the same orchestra in Dvorak's *Slavonic Dances*. There is to be no letup in Alfred Deller recordings from Vanguard, as witness a mis-

cellany of Elizabethan solo songs, a program of English Christmas carols, and a collection of rounds, catches, and glees entitled *Sing We At Pleasure*. But probably the most important Deller item is a first LP of Purcell's *Ode for St. Cecilia's Day*, in which the countertenor is joined by other members of his Consort, the trumpeter George Eskdale, and a chorus and orchestra conducted by Michael Tippett.

VOX: Jascha Horenstein has been busy in Vienna recently; en route are forthcoming recordings under his direction of the Beethoven Ninth and the Mozart Requiem. The Beethoven Double Concerto and Brahms Triple Concerto will be paired on one LP, with Bronislaw Gimpel, Joseph Schuster, and Friedrich Wührer as soloists. And Edouard van Remoortel, who made a good impression in Grieg a few months ago, will show this fall what he can do with Haydn's *Military* and *Drum Roll* Symphonies.

WESTMINSTER: The pianist Egon Petri recently emerged from retirement to make a number of recordings for Westminster, many of which will be issued this fall. Petri admirers can look forward to four Beethoven sonatas (including the *Hammerklavier*), a series of Bach-Busoni transcriptions, and a collection of Liszt finger-twisters. Hermann Scherchen, who won phonographic eminence with his early-LP version of Haydn's *Military* Symphony, has made a new recording of this work with the Philharmonic Symphony Orchestra of London; it will be issued this fall in the Lab series. From Soviet sources the Westminster people have put together a Prokofiev LP with Emil Gilels playing the Piano Concerto No. 3 on one side and David Oistrakh playing the Violin Concerto No. 1 on the other. This will be the fourth Oistrakh version in the LP catalogue. How often does he mean to record it? For those attracted by exotic fare Westminster has a pair of two-record albums devoted to Balinese and Indian music. Finally, Westminster has juggled its existing Beethoven symphony recordings into a number of different couplings so as to meet all requirements. For example, the Scherchen Fifth, previously coupled only to the Fourth, may be had this fall paired as well with the First, Second, Eighth, or Ninth. Westminster hopes customers "will find this idea as revolutionary as we believe it to be."



# September

Virgo

## OPERA . . . BIG AND LITTLE

### CALLAS SINGS LUCIA

Great Scenes from Donizetti's "Lucia di Lammermoor." You have never heard the Mad Scene until you have heard Callas! "La Divina" in one of her most thrilling roles, brilliantly accompanied by Di Stefano as Edgardo and Tito Gobbi as Enrico. Conductor: Tullio Serafin  
One 12" record Angel 35382

Factory-Sealed Package includes free booklet, text.  
Note: Complete "Lucia" also available. (Album 3503 B/L)

### CIMAROSA: IL MATRIMONIO SEGRETO (PICCOLA SCALA)

This gay 1792 masterpiece, sparkling with Mozartean melodies and Mediterranean merriment was chosen for the glittering opening of the new Little Scala . . . Carlo Badioli, merchant of Bolgna. Graziella Sciutti and Eugenia Ratti, his daughters Carolina and Elisetta. Luigi Alva, Paolino, secretly married to Carolina. Franco Calabrese, Count Robinson, contracted to marry Elisetta, but in love with the wrong sister. Ebe Stignani, Fidalma, the girls' widowed aunt, foolishly in love with young Paolino. Conductor: Nino Sanzogno Piccola Scala Orchestra  
Three 12" records Angel Album 3549 C/L (35375-6-7)

"Oh, che gioia, che piacere . . ." as they sing in the opera. Reminder: Angel's 1st Piccola Scala opera was Pergolesi's "La Serva Padrona" with Carteri, Rossi-Lemeni (35279/L).

### VERDI: LA TRAVIATA (LA SCALA)

Antonietta Stella, young soprano star of La Scala who makes her Metropolitan Opera debut this autumn, sings the title role\*. Giuseppe Di Stefano, Alfredo. Tito Gobbi, the elder Germont. (\*Stella's first Angel recording.) Conductor: Tullio Serafin La Scala Orchestra and Chorus  
Two 12" records Angel Album 3545 B/L (35333-4)

## FOR ORCHESTRA

### BEETHOVEN: "EROICA" SYMPHONY (KLEMPERER-PHILHARMONIA)

A noble, exalted performance by a great conductor. One 12" record Angel 35328  
Reminder: Klemperer conducts the Philharmonia in Beethoven's three "Leonore" and "Fidelio" Overtures (35258).

### BRAHMS: SYMPHONY NO. 4 (KARAJAN-PHILHARMONIA)

World-busy Herbert von Karajan now heads the Vienna Opera, Salzburg Festival, Berlin Philharmonic . . . Lucky Angel, to have this new Karajan-Philharmonia recording, and more to come.

One 12" record Angel 35298  
Reminder: Brahms No. 1, Karajan-Philharmonia (35001).

### RESPIGHI ALBUM (SCARLATTI ORCHESTRA OF NAPLES)

It's "lovely" . . . as My Fair Lady will say . . . The Birds Suite: Prelude, Dove, Nightingale, Cuckoo Botticellian Triptych: Spring, Adoration of the Magi, Birth of Venus  
Conductor: Caracciolo Cover design: Botticelli Venus  
One 12" record Angel 35310

### BRUCKNER: "ROMANTIC" SYMPHONY NO. 4

plus Scherzo from Symphony No. 0 and Overture in G Minor Musical "Outsiders" as well as Members of the Bruckner Society will want this beautiful recording, conducted by Lovro von Matacic, Philharmonia Orchestra.

Two 12" records Angel Album 3548 B (35359-60)  
News: Matacic, who conducted Great Scenes from Strauss' "Arabella" with Schwarzkopf (35194/L), makes his American debut with the San Francisco Opera this month.

### SAINT-SAENS: "ORGAN" SYMPHONY NO. 3 (CLUYTENS)

They do these things best in France (if you have an Andre Cluytens) . . . Paris Conservatoire Orchestra.  
Organist: Henriette Roget

One 12" record Angel 35336  
Reminder: Emil Gilels — Saint-Saens Piano Concerto No. 2 with Cluytens and the Conservatoire Orchestra (35132).

## PIANO . . . FOR YOUNG AND OLD

### GIESEKING PLAYS SCHUMANN PIANO CONCERTO and KINDERSCENEN

Beautiful new recording, for the Schumann anniversary. For Mood Music try "Träumerei" . . .  
One 12" record Angel 35321

### GEZA ANDA PLAYS BELA BARTOK: FOR CHILDREN, VOLUME 2

"Here are little things to give us purest pleasure: and also, in the hands of a fine and scrupulous artist such as Mr. Anda, to teach us valuable lessons. Recording first-rate." *The Gramophone*. Album cover by Chagall.

One 12" record Angel 35246  
Reminder: Anda has also recorded Bartok's For Children Vol. 1 with the Sonatine for Piano (35126).

## FIDDLERS THREE

### DAVID OISTRAKH PLAYS BEETHOVEN SONATA No. 3 in E flat and BRAHMS SONATA No. 3 in D minor

Pianist: Vladimir Yampolsky  
One 12" record Angel 35331

Reminder: 7 other Oistrakh-Angel Records, including Beethoven Violin Concerto (35162).

### LEONID KOGAN PLAYS BACH

Violin Concerto No. 2 in E. Sarabande from Violin Sonata No. 2 Double Concerto in D minor (Elisabeth Gilels\* and Kogan). (\*Wife of Kogan, sister of Emil Gilels)  
Conductor: Otto Ackermann Philharmonia  
One 12" record Angel 35343

Reminder: Kogan made his brilliant Angel debut in June with Brahms Sonatas 1 and 2 (35332).

## HIELAN' LADDIES HERE AGAIN

### THE SCOTS GUARDS ON PARADE Regimental Band and Mased Pipers of The Scots Guards

Again . . . the magic of rousing music and skirling pipes on Angel's 2nd (by request) Scots Guards record . . . With or without a wee drap o' Scottish blood . . . whether or not your heart's in the Hi-Fi-Lands, you will get a thrill . . .  
One 12" record Angel 35337

Best-Seller: Angel's 1st Scots Guards record (35271).

## THEATRE AT ITS GREATEST

### "THE SCHOOL FOR SCANDAL" (Sheridan)

This immortal "comedy of manners" with a brilliant cast. A "must" for theatre shelf of home, library, school, university . . . and for all aspiring Thespians.

Sir Peter Teazle, Cecil Parker; Sir Oliver Surface, Baliol Holloway; Joseph Surface, Harry Andrews; Charles Surface, Alec Clunes; Lady Teazle, Claire Bloom; Lady Sneerwell, Dame Edith Evans; Mrs. Candour, Athene Seyler; Crabtree, George Howe; Sir Benjamin Backbite, William Squire. William Boyce incidental music.  
Three 12" records (5 sides) Angel Album 3542 (35292-3-4)

(Factory-Sealed Gala Package contains 16-page illustrated booklet with excerpts from play, essay by Alan Dent.)

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# Records in Review

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

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## CLASSICAL

### BIZET: *Symphony in C: Jeux d'Enfants*, Op. 22

London Symphony Orchestra, Emanuel Young, cond.  
 CAPITOL P 18018. 12-in. \$3.98.

If there is a more joyous and captivating symphony in the repertoire than Bizet's blithely exuberant score, it is certainly unknown to me. Not profound, of course, but what a procession of pleasant, light-hearted, and youthful melodies run through its pages! The present performance, while not quite as delicate or clearly defined as some other versions, notably the Cluytens on Angel, is eminently satisfactory in most respects, and the crisp and witty little suite is an altogether admirable coupling. When it is as well played as it is here, *Jeux d'Enfants* seems even more attractive in orchestral attire than in its original form for two pianos. A charming record, recommended to lovers of French music. J. F. I.

### BRAHMS: *German Requiem*

Berlin Philharmonic Orchestra, St. Hedwig's Choir and Berlin Motet Choir, with Maria Stader (soprano) and Otto Wiener (baritone); Fritz Lehmann, cond.  
 DECCA DX 136. Two-12-in. \$7.96.

There is a sad irony in this culmination of the recorded work of Fritz Lehmann, a gifted and honorable conductor whose many creditable disks must now be regarded as a prologue to his greatest accomplishment, the German Requiem whose performance here is an indelible commemoration of his own death.

The hearer listening most cursorily cannot mistake the devout solemnity of a projection devoid of theatricalism, continuously very slow in pace and regular in pulse. The huge range between almost impalpable pianissimos and very sturdy fortes is encompassed without turgidity by means of the most nicely calculated swells and reductions, affecting nearly every section with the balm of resignation. Entirely unlike the more nervous and demanding versions conducted by Georg Solti and Herbert von Karajan, this one, in its serenity of abnegation, conveys a verity of belief quite its special property. The beautifully drilled choirs and the orchestra are remarkably eloquent under the restraint imposed, and Maria Stader is the most imposing of the solo sopranos who have committed this part to records.

The sound is not so sure and not so bright as that of the Solti version (Capitol PBR 8300). The traditional small explosiveness of the soprano voice as recorded is consistently in evidence in the Decca edition; and while brightness is not a pervasive quality in the orchestration of the German Requiem, especially in the Lehmann version, some punctuations of clear light have been dimmed by the engineers. Otherwise the reproduction is competent and substantial. In the difficult effort to choose between the two best versions one must conclude with the inconclusive: the Lehmann is better Brahms, the Solti better phonograph. C. G. B.

### BRAHMS: *Overtures: Academic Festival, Op. 80; Tragic, Op. 81; Symphony No. 3, in F. Op. 90*

Minneapolis Symphony Orchestra, Antal Dorati, cond.  
 MERCURY 50072. 12-in. \$3.98.

Rude, brassy, and effective (when the am-

plifier is turned high) sonics have a good share in making the learned jollity of the *Academic Festival* infectious and in giving a semblance of formlessness to the symphony, deprived of delicacy although notably impressive in its climaxes. Although opinions never agree on how this Op. 90 should be played, it sounds distended here to the extent that it becomes fatiguing, let the blame be conductor's, or engineers', or their alliance. The *Tragic Overture*, rich in brass reproduction, aspires to too much too early, in this version. C. G. B.

### BRUCKNER: *Symphony No. 4, in E-flat ("Romantic"); Symphony No. 0, in D minor; Scherzo: Overture in G minor*

Philharmonia Orchestra, Lovro von Matacic, cond.  
 ANGEL 3548 B. Two 12-in. \$9.98 (or \$6.96).

As I began to listen to this set, first to the pleasant Scherzo from the early Symphony No. 0 (so designated by the composer, who rediscovered it some years after its creation), next to the fairly spirited and attractive Overture in G minor, and then to the opening movement of the *Romantic* Symphony, I thought that here was a version of the symphony which I would be able to recommend unreservedly. But in the ensuing three movements Von Matacic's buoyancy suddenly gives way to an interpretation slow-footed and stodgy, emphasizing the work's "romantic" aspects too freely. Then, too, there is the matter of the orchestration. Perhaps this may be the final, authentic version by the composer—the album notes fail to identify it—but I have the impression that it is a doctored-up arrangement of Ferdinand Loewe's abridged reworking of the score. Maybe it is only that Von

Matacic has been very careful to bring out all the secondary voices.

Certainly this merits attention as the best-recorded of all the Bruckner Fourth, but I'll stick to the Knappertsbusch version on London, despite some shortcomings in the reproduction, until something better comes along. P. A.

**CARTER: Quartet**

Walden String Quartet.  
COLUMBIA ML 5104. 12-in. \$3.98.

Few American quartets have aroused so much interest and been so widely performed as this long and rather formidable work by Elliott Carter. It is a very powerful piece, highly original and immensely intricate in its rhythmic structure, decidedly Schoenbergian in its polyphony, but with a massiveness, thrust, vigor, and weight for which there are no precedents or parallels. The Waldens thread its maze most admirably, and the recording has slighted nothing. A. F.

**CHAUSSON: Songs**

*Nanny*, Op. 2 No. 1; *Le Charme*, Op. 2, No. 2; *Sérénade Italienne*, Op. 2, No. 5; *Le Colibri*, Op. 2, No. 7; *Cantique à l'épouse*, Op. 36, No. 1; *Les Pavillons*, Op. 2, No. 3; *Le temps des lilas*, Op. 19.

Gérard Souzay, baritone; Jacqueline Bonneau, piano.  
LONDON LD 9202. 10-in. \$2.98.

One would never guess from their reposeful nature or the natural beauty of their lines that Ernest Chausson's songs gave their composer particular difficulty. I do not belong to that host of fans who believe that Gérard Souzay can do no wrong, but I can have nothing but admiration for the way in which he captures the spirit of calm in these songs. This is a vocal recital to be treasured; I only wish that it had been expanded to a twelve-inch disk, in order that we might have had more of this haunting music, including the remaining two songs that comprise the *Sept mélodies*, Op. 2. P. A.

**CHERUBINI: Messe des Morts, in C minor**

Robert Shaw Chorale and NBC Symphony Orchestra, Arturo Toscanini, cond.  
RCA VICTOR LM 2000. 12-in. \$3.98.

When Luigi Cherubini was born, in Florence in 1760, Mozart was only four years old, and Haydn still had near half a century to live. When he died, in Paris in 1842, Beethoven—whose work he had profoundly influenced—was fifteen years buried; Wagner had well begun. Thus Cherubini strode the divide between the eighteenth and nineteenth centuries and won the admiration of his contemporaries on both sides of the classic-romantic watershed. And yet, apart from occasional opera revivals (as the recent Callas-focused *Medea* performances in Italy), his numerous compositions have largely dropped from currency. Even his great *Messe des Morts* (or Requiem) in C minor—praised in the most extravagant terms by such as Berlioz, Schumann, and Mendelssohn—has been seldom given. It stands with

Mozart's Requiem, Beethoven's *Missa solemnis*, and Bach's Mass in B minor as one of the towering religious musics of all time; but it has had to be taken pretty much on faith.

Or it had to be so for our time until the Toscanini broadcast of February 18, 1950, reconfirmed its status, redefined its qualities of grandeur and hope. This is the performance now issued on RCA. Its effect is still as overwhelmingly revelatory as it was half a decade and more ago. The sound from the grooves has something of the adamant quality endemic to Studio 8-H tapings; but, by the same token, it has the Toscanini-precise purity of contour. Sometimes the Robert Shaw singers do not make the liturgy come clear. But the whole reading has an energy and a loftiness that disarm negative comment. Meanwhile, there has been an Angel version, with Carlo Maria Giulini leading the Santa Cecilia singers and players—a more churchly performance, and rounder as well as softer in sound. It is good, but the newer-older Toscanini has magisterialness as well as historic value to recommend it.

The Cherubini Requiem is unequivocally a great work—at once a solidly traditional and eclectically individual treatment of the memorial portions of the Mass. Cherubini studied harmony and counterpoint with Giuseppe Sarti, who had in turn studied with Padre Martini; thus he fell heir to the greatest traditions of the eighteenth and seventeenth centuries, and before. And in the Requiem, composed when he was in his sixties, he synthesized all the knowledge gained in youth and all the experience gained in an active, aware maturity. As nearly as it can be described in words, the music is related to Palestrina in its exalted musical thought and economy of statement, to (say) Beethoven in its expressive use of the technical resources of the nineteenth century. There are no soloists; all is choral. The setting of the text is superb throughout. But—as Philip Miller points out in his excellent notes to the recording—the most striking

thing about the work as a whole is its prevailing mood of sublime hope, even in the clashing threats of the *Dies irae*. It is a noble creation, in noble re-creation here. No text of the Mass is offered (a pity; not all record buyers are Catholic by faith). Very highly, and with humility, recommended. J. H., JR.

**DUKAS: La Péri; The Sorcerer's Apprentice**

†Saint-Saëns: *Omphale's Spinning Wheel*  
Orchestra of the Paris Opera, Robert Benedetti, cond.  
CAPITOL P 18008. 12-in. \$3.98.

*La Péri*, nowadays catalogued as a symphonic poem, bears the subtitle "poème dansé" and began life as a ballet score in 1911. For a later stage production, Dukas wrote an impressive brass fanfare to precede the quiet string opening bars. This recording opens with the fanfare, and it certainly is a most effective addition to an otherwise rather placid piece of oriental musical pageantry. However, for the score to hold the listener's attention, more momentum is needed than Benedetti generates here; *La Péri* also requires suaver, more refined orchestral playing than this conductor elicits from the Paris orchestra. The remaining pieces, particularly the Saint-Saëns, are very much more successful, being brightly and spiritedly played.

J. F. I.

**DUPRE: Symphonie-Passion, Op. 23**

Pierre Cochereau, organ.  
OISEAU-LYRE OL 50112. 12-in. \$4.98.

Although Dupré's *Symphonie-Passion* is based on an improvisation he made in a recital at the Wanamaker Auditorium in Philadelphia in 1921, it must surely have been conditioned by the coloristic capacities of the Cavallé-Coll organ at the Notre Dame Cathedral in Paris, where the composer was organist from 1916 to 1922. Pierre Cochereau holds that post now and plays the Notre Dame organ for this recording. Probably the best engineers in the world could not bring order to the aural chaos produced by the reverberating echoes of the cathedral. The thick chromatic harmonies of Dupré's music are sometimes completely unintelligible in this recording; indeed, they are wholly clear only in soft, slow passages. Nevertheless, the tremendous power and flaming color of this programmatic score are most dramatically exploited in these circumstances. In the "Crucifixion" movement some of the harsh, shrieking chords that echo through the cathedral are harrowing and unforgettable. Clarence Watters' version for Classic is a good exposition of the music and can be clearly heard, but it does not have the vivid, larger-than-life quality Mr. Cochereau gives it in what must be an authentic, traditional performance. Specifications of the Notre Dame organ are included in the jacket notes. R. E.

**ELGAR: Sea Pictures, Op. 37; In the South, Op. 50**

Gladys Ripley, contralto; London Symphony Orchestra, George Weldon, cond.  
CAPITOL P 18017. 12-in. \$3.98.

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The literary level of the poetry Elgar selected for his song cycle *Sea Pictures* is second-class, but his orchestral settings have such an imaginative quality, the vocal writing such a persuasively broad and singing line, that this literary deficiency is almost obscured. The five songs are most affectionately and affectingly sung by the late Gladys Ripley, a fine contralto whose limpid tones and impeccable style never betray the fact that she was primarily famous for her work in the field of oratorio. There is admirable orchestral support under Weldon's sound leadership. No full texts are supplied, though Capitol offers the first stanza of each poem and a synopsis of the remainder of each poem.

In the concert overture entitled *In the South* Elgar pays a musical tribute to the beauties of Southern Italy, a locale he found both pleasant and stimulating. He goes to almost inordinate lengths to explore its charms, and the continued repetition and elongation of musical ideas, obviously very dear to his mind, hardly strengthen the score. Shaw once called Elgar "the greatest of all orchestral technicians," and though one may disagree with the evaluation, there is plenty of evidence throughout this overture to prove that Elgar was a master in his handling of instrumental scoring. Weldon gives it a splendidly vibrant reading; provided the bass is boosted slightly, the sound is good.

J. F. I.

#### GIBBONS: *Church Music*

Choir of King's College Chapel (Cambridge), Boris Ord, dir.  
WESTMINSTER XWN 18165. 12-in. \$3.98.

A disappointing record. There are glimpses of great music here, and the performances show signs of careful preparation; but when "realistic" resonance reaches the stage where the edges of lines are blurred and one can hardly distinguish between parts, it is surely too much of a good thing. In soft passages, as in the Magnificat from the "Short Service," the music tends to fall apart. Contrary to Westminster's commendable custom, no texts are supplied; they are badly needed, because one can scarcely make anything out of the singers' enunciation.

N. B.

#### HANDEL: *German Arias after B. H. Brockes*

*Künst'ger Zeiten; Das zitternde Glänzen; Süßer Blumen; Süsse Stille; Singe, Seele; Meine Seele hört; Die ihr aus dunklen Grüften; In den angenehmen Büschen; Flammende Rose*

Margot Guillaume, soprano; Ulrich Grehling, violin; Gustav Scheck, flute; Helmut Winschermann, oboe; August Wenzinger, cello; Fritz Neumeyer, harpsichord.  
ARCHIVE ARC 3042. 12-in. \$5.98.

A similarity in the plotting of the texts has inevitably compelled a similarity of musical mood in these obscure and curious *da capo* arias. Each of the nine pieces praises something pleasant in nature and adds a sententious and improving observation. Handel had to summon a good deal of dexterity to vary the chilling effect of well-meant platitude, and it is not recom-

mended that the arias, good as they are, be reproduced habitually one after the other. Vocally they are by no means easy, and the singer, an accomplished high soprano with deep substance in her voice and a sense of style, conducts herself with easy grace in transmitting an agreeable feeling of intimacy. One or another of the high instruments, but only one to an aria, weaves itself around the vocal line to embellish its texture, while harpsichord and cello supply the bass and the harmonies. In the recording, old instruments or copies of old instruments have been used, to bestow, if not that "authenticity" so passionately pursued these days, at least the archaicism which passes for it. The sound earns approbation by its tranquil naturalism, even of the feminine voice, oppressed here by a minimum of electronic hooting.

A fine and unusual product in sum, but one to be absorbed with discretion.

C. G. B.

#### HARRIS: *Symphony No. 7*

Philadelphia Orchestra, Eugene Ormandy, cond.

#### *Symphony 1933*

Boston Symphony Orchestra, Serge Koussevitzky, cond.

COLUMBIA ML 5095. 12-in. \$3.98.

American symphonies are common enough on disks and concert programs these days, and for that Roy Harris must be accorded a considerable portion of credit. His Third Symphony is the only American symphony now available in three different recorded versions, and his *Symphony 1933*, here reissued, was the first symphony by an

## Love Conquers All in Cheerful Opera

NOW fifty-five, Werner Egk is securely situated among German composers of middle years and essentially conservative orientation; yet this is only his second LP to become available on a domestic label. But even with data so meager, *Die Zaubergeige* seems a good choice for reintroduction, for it is a cheerful, unproblematic score and also the Egk work that seems to turn up most often in repertoire, notably in the smaller South German opera houses. It was first done in 1935, but was revised two years ago after the composer had put in some time as a member of the Berlin Staatsoper conducting staff. This revision is excerpted here in an engaging performance recorded by Deutsche Grammophon.

In composing *Die Zaubergeige*, Egk is said to have kept uppermost in mind the idea that opera ought to be entertainment. As a theater piece it would seem to be of the same general family as, say, Humperdinck's *Königskinder* or, more to the point, Ludwig Thuille's *Lobentanz*, whose hero also has a magic violin. But to trace all operatic and folkloric parallels would take pages, and the basic plot is simple enough: Boy is separated from Girl. Boy gets Magic Violin, on condition that he give up love. Boy prospers. Girl is faithful but heartbroken. Boy is (falsely, of course) accused of crime, and captured when he lets love creep back in. Boy saves himself from execution when the magic of the violin returns. Boy and Girl are reunited. All dance.

The score is tuneful in various modes and quite fully scored, so that it sounds rather like—if the linking of words is a permissible redundancy—Bavarian Strauss. And if all the tunes are not of the most memorable, the sneaky allusions that stud the music are fun to encounter: for example, the *Salome* scoring (Herod's lines as he feels the ghostly wind) when the two rogues are meditating on the gallows, the *schönes Glockenspiel* character of the *Zauberflöte-Zaubergeige* tune itself, and so on. It's all quite a lot of amusement for the space.

The performance, led by Egk himself, is on a good level, with Marcel Cordes a bit on the rough side vocally as the



Werner Egk, conservative contemporary.

hero, but giving good readings, and Erika Köth most charming as the heroine. The second soprano, Elisabeth Lindermeier, is much weaker, but Richard Holm is excellent in the main tenor role. All the basses, especially Gottlob Frick as the elemental spirit who provides the *Zaubergeige*, are solid as can be. The engineering is but a shade below the very best. Text, in German only, and synoptic notes. All told, quite recommendable.

JAMES HINTON, JR.

#### EGK: *Die Zaubergeige* (excerpts)

Erika Köth (s), Gretl; Elisabeth Lindermeier (s), Ninabella; Richard Holm (t), Amandus; Karl Ostertag (t), Fangauf; Paul Kuen (t), Judge; Emil Graf (t), First Lackey; Marcel Cordes (b), Kaspar; Gottlob Frick (bs), Cuperus; Max Proebstl (bs), Guldensack; Josef Knapp (bs), Schnapper; Walter Bracht (bs), Second Lackey. Chorus and Orchestra of the Bavarian State Opera (Munich), Werner Egk, cond.

DECCA DL 9825. 12-in. \$3.98.

American composer to be published by a commercial recording company.

The Seventh Symphony is much like the famous Third in its genuine grandeur and loftiness, its long, slow, cumulative line, its broad string sonorities, and its tawny resonances of horns and trombones. Columbia has caught its massive, epic sound to perfection; this is probably the best Harris recording ever made, at least from the point of view of the man's characteristic timbre.

The *Symphony 1933*, commissioned by Koussevitzky, is a discographic curiosity of considerable interest. The only Columbia record Koussevitzky ever made, it is twenty-three years old and does not even represent the best that could be done in 1933, for it was taken down at a public performance, and the portable recording equipment of that era was decidedly inferior to the equipment available in studios. Still and all, despite its painfully thin and occasionally wobbly sound, the symphony is there, and it is a most amazing work. It shows that Harris, in his first symphony, was fully the master of the epic style, though he had yet to evolve the grand, taut, magnificently unified form characteristic of the Third and Seventh symphonies. A. F.

**HAYDN: *Concertos for Harpsichord and Orchestra: in D; in G***

Helma Elsner, harpsichord; Pro Musica Chamber Orchestra (Stuttgart), Rolf Reinhardt, cond.  
VOX PL 9810. 12-in. \$4.98.

Sound takes command here, with an electrifying transmission of the immediate actuality of tangible musicians playing within reach of the hearer. Such stinging realism takes this kind of music out of the concert hall, where it never belonged, and puts it into intimacy with us, where it can familiarly scratch and caress us. Supporting a direction of happy but controlled *élan* in charge of responsive and outright players, this sound gives the orchestral parts of these concertos an authority they have not found on other disks and may justify a preference for this record over all its rivals, in spite of a harpsichord weak for the orchestral volume and a manipulation of it patently less pliant and fervent than that of the conductor over his more complex apparatus. C. G. B.

**MAHLER: *Symphony No. 6, in A minor ("Tragic")***

Rotterdam Philharmonic Orchestra, Eduard Flipse, cond.  
EPIC LC 6012. Two 12-in. \$7.96.

This mammoth symphony, which calls for an oversized orchestra and oversized Mahlerism on the part of the listener, is, to my way of thinking, pompously overblown and tedious. Flipse, whose performance was recorded during the 1955 Holland Festival, does his best to keep things moving. This may not be as strikingly realistic a recording as that by F. Charles Adler for SPA; but since it is Mahler more than hi-fi that will be the most desired factor here, this is the disk version to be preferred. P. A.

**MOZART: *Concerto for Piano and Orchestra, No. 23, in A, K. 488; Symphony No. 29, in A, K. 201***

Germaine Thyssens-Valentin, piano; Sere-nade-Orchestra of the Salzburg Festival, Bernhard Paumgartner, cond.  
LONDON-DUCRETET-THOMSON 93057. 12-in. \$4.98.

Vivid, nervously alert, perceptively varied, the delineation of the symphony by the indefatigable Dr. Paumgartner is a proof not always vouchsafed of his genuine talent as a conductor. It is decidedly the most ingratiating performance on records but is gravely hurt by violins overkeen when loud.

The concerto, as to performance, is even better. One divines that the pianist is a specialist in this incomparable music: the musing poetry of the first two movements, the delicate sureness of hands throughout, the conveyance of authority, all denote particular study. The conductor is in general accord, although his orchestra cannot match the lady's finesse, and the infectious vigor of the finale, with the orchestra dominant, is a capital model for emulation. It is a bitter disappointment that the recorded sound, competent in general, gives repeated evidence of overloading. C. G. B.

**MOZART: *Concertos for Violin and Orchestra: No. 1, in B-flat, K. 207; No. 7, in D, K. 271a***

Arthur Grumiaux, violin; Vienna Symphony Orchestra, Bernhard Paumgartner, cond.  
EPIC LC 3230. 12-in. \$3.98.

Both are played with a skill to abash the puny recorded competition, and the cool address of the solo violin, especially in the enigmatic No. 7, is a model to be imitated in its clarity of line and regularity of temperament. The conductor seems not in complete accord with this temperateness, and the warmth of the orchestral accompaniment may either be praised for the contrast it supplies or deplored for its departure from homogeneity.

The sound, clear but unpolished, occasionally admirable, gives in the louder



Reine Gianoli: "gentle finality."

tutti an impression of an orchestra irregularly scattered. C. G. B.

**MOZART: *Divertimentos for Strings: No. 1, in D, K. 136; No. 2, in B-flat, K. 137; No. 3, in F, K. 138***

Pro Arte Chamber Orchestra (Munich). Kurt Redel, cond.  
OISEAU-LYRE 50072. 12-in. \$4.98.

The first of these frothing Italianate irresponsibilities is as succulent a plate as any to set before the novice in Mozart. All three are impetuous homophonic calls to waste time in a simple excitement of driving pleasure, but No. 1 excels the others in spontaneity. Brio and bite are uppermost in the swift, strong performances here, decisive and enlivening, hearty in a big, broad sound indifferent to gloss but convincing in its rugged vehemence. Although London has a fine demonstration of No. 1, the only other recording of the three by a string orchestra is on an Omega-tape. C. G. B.

**MOZART: *Sonatas for Piano: No. 1, in C, K. 279; No. 2, in F, K. 280; No. 3, in B-flat, K. 281; No. 4, in E-flat, K. 282***

Reine Gianoli, piano.  
WESTMINSTER 18202. 12-in. \$4.98 (or \$3.98).

The envelope is inscribed "Piano Sonatas — Vol. 1," so that in engendering a complete edition Westminster not only ordains numerical consecution for the sonatas, but starts with the first—an editorial phenomenon. The company gives additional gratification in the deep and gleaming velvet of the piano sound, as pleasantly natural a fulfilment as any record's of the short keyboard of the 1770s.

A warm-hearted and delighted literalness injects singular character into the French pianist's first four essays. Ornamentation is curled with a candid enthusiasm, staccatos and legatos are in just sufficient exaggeration to make the contrast inescapable, and changes of force are never allowed to be obscured. With this, a phrasing somehow both sweet and prim, a feeling of didacticism managed by love, an air of gentle finality. In the deeper works to come the charm of this kind of playing may be something else, but it is to be presumed that Miss Gianoli will permit herself some appropriate perplexities. Here, where the style is becoming and the reproduction remarkable, we should be fools if we resisted the charm. C. G. B.

**MOZART: *Symphonies: No. 26, in E-flat, K. 184; No. 32, in G, K. 318; No. 41, in C ("Jupiter"), K. 551***

Concertgebouw Orchestra, Karl Böhm, cond.  
EPIC LC 3229. 12-in. \$3.98.

A majestic *Jupiter*, substantial and deliberate, rich in orchestral organization and sonics of splendid balance, no timbres hidden and few overstrong, it equals the best in a long list of recordings. Its two short predecessors, each of three connected movements and both operatic in character, are endowed on this record with a care of preparation and finish of execution rarely accorded to such uncelebrated miniatures. It is clear at the first measures that this is the only satisfactory version of No. 26, and only the Leinsdorf essay of No. 32 is equipped to deny leadership to this Epic in that symphony too. C. G. B.

Continued on page 60





## building your record library

number thirty-two



C. G. BURKE PICKS TEN BASIC WORKS  
OF HANDEL ON RECORDS

**A**CKNOWLEDGED by everyone a titan among the great, the Saxon-born, Italian-trained, British-owned George Frederick Handel composed a thousand works and is known by two of them. These are, of course, a truncation of the staggering oratorio *Messiah*, and a Largo of inexhaustible melodic persuasion, the most heartfelt gratitude in music, immune to the affronts of a hundred transcriptions—and perhaps once in a million utterances given as it was written, an aria for tenor, in an Italian opera.

This Largo ("*Ombra mai fu*," from *Serse*) and bits of *Messiah* are staples of Christian devotion at Christmas and Easter and at whatever other churchly festival they may plausibly be used. They are great music and ought to entice people into other Handelian premises, but these premises have remained nearly inaccessible because of the sloth of program makers and the unsuitability of much of the composer's work for modern performance.

For he was primarily a composer of Italian opera, in his day a stringent and grossly factitious dramatic form impossible to mount nowadays without bankruptcy for the impresario; and he was secondarily, by political compulsion, a composer of oratorios, which require great care in vocal preparation. Producers rely on *Messiah* alone, because all choirs are presumed, wrongly, capable of singing decently music never out of rehearsal for more than a few months.

His orchestral music is simply not orchestral, not effective, in our modern sense. There was no symphony orchestra when he composed, a number of the instruments we take for granted were not yet in use, and the proportional distribution of the instruments he did employ is in furious disagreement with the standard arrangement of our standard orchestras.

Naturally it was the phonograph, with its vast hungry audience, which braved the difficulties of restoring the archaic mightiness (and soft compassions) of Handel into feasible production for hearers two centuries late. Not to flatter unduly an instrument for which the writer is propagandist, the phonograph, in essaying what a dozen ancient philharmonic societies dare not essay, has perpetrated some painful fiascos. Still there is nothing on records so depressing as the average *Messiah* yelped in the average church.

A light and tentative beginning, in that field of Italian opera which was Handel's preferred and largest field, noses a London ten-incher (LD 9166) containing the *Overtures* to *Alcina* and *Berenice* played by the Boyd Neel Orchestra with the fresh and hearty gusto typical of that group. This is an *apéritif* for *Sosarme* (Oiseau-Lyre 50091/3), an Italian opera of virtue triumphant over machination, in which Handel has transcended his libretto grandly, and which a company of English and Welsh singers conducted by Anthony Lewis, specialists they and he in his style, deliver competently.

The best realization of these works for the stage is *Semele* (Oiseau-Lyre 50098/100), an opera in English to the best libretto Handel ever had. It is called an oratorio, but with its simplicity of plot and reasonable dramatic sequence *Semele* gains by being acted. Handel has not permitted interest to nod anywhere in this work, which is as notable for the power of its orchestral commentary as for the beauty of several celebrated arias. The performance, also led by Anthony Lewis, is well stylized and sung.

Of the half dozen true oratorios recorded, *Messiah*, with ten more-or-less complete versions, has usurped a great share of the performing and recording skills necessary for authoritative editions. This unparalleled affirmation of direct, stalwart faith is given an extraordinary reach of unafraid eloquence in the uncut version conducted by Hermann Scherchen on Westminster WAL 308, which also contains a few tempos unnatural and antipathetic. A more sober but strong effort, very richly recorded and also uncut, is

that directed by Sir Adrian Boult on London LLA 19. Both these purport to revert to Handel's original orchestration, although they differ from each other. The remaining editions use the fuller instrumentation written in by Mozart and later revisers.

The salvage of the complete *Water Music*, a parade of lusty fanfares and dances, is one of the phonograph's distinguished achievements. This used to be famous and unplayed, except six of its numbers which were made into a suite by the late Sir Hamilton Harty. The complete work, three times as long as the Harty excerpts, is available on records by five companies. The Berlin Philharmonic disk under Fritz Lehmann (Archive ARC 3010; not the same performance on Decca 9594) best combines gusto with force and grace and honorable sonics.

Two or three of the twelve famous *Concerti Grossi*, Op. 6, get an occasional grudging performance in our concert halls. For strings only, these works transcend in sturdy fancy and lively effect anything of their type, and their appeal seems perpetual. The complete Scherchen edition (four disks) in Westminster WAL 403 is a remarkable exhibition of imagination and sensitivity, with an orchestral response of a suppleness not encountered in the other versions. In spite of several unconventional tempos hard to accept, these are masterly performances. London, in addition to a twelve-inch album of the twelve concertos in cheerful playing by the Boyd Neel Orchestra, offers a convenience by making available the same performances on six ten-inch disks, sold separately, the concertos in succession one to a discal side.

Two works more flamboyantly scored, *Concertos for Winds and Strings*—in independent groups, two of winds and one of strings—have a robust attraction far above their restricted fame. Both of these, neatly played and well registered, are on Haydn Society 1049, the orchestra being that of the Collegium Musicum at Copenhagen.

The *Organ Concertos* are irresistible. Vox has pre-empted this field with a three-album edition of sixteen concertos occupying six disks. They are played by a Stuttgart orchestra and organ with a determined pulse and cheerful lift emphasized by the brightness of the organ, and the sound is consistently excellent. Handel supplied several of these concertos with material pilfered from other compositions of his, and collectors can find sport in trying to identify the familiar phrases heard here in new dress. One ought to hear first the six concertos of Op. 4 (Vox PL 7132) since the albums are for sale separately and this first set always seems particularly fresh.

Six *Sonatas for Violin and Figured Bass* present a Handel learned but light, inconsequentially pleasing. Alexander Schneider is the violin on a generous Columbia disk (ML 4787) which holds all six, while the bass is supplied by Ralph Kirkpatrick at the harpsichord and Frank Miller with a cello. In other versions the harpsichord or piano alone fills in the bass, but the cello gives a re-enforcement of strength and interest.

Finally, the *Te Deum* for the victory at Dettingen is the grand Handel *in excelsis*, congratulating the Almighty for having supported the right and good side, and in return promising the support to a just God of a just and newly imperial England. Broad, exultant phrases and domineering trumpets. The chorus at full lungs baldly declaims glory, and suddenly in awe confesses that God had a hand in it. Wonderful music, mighty both from the sophistication of the composer and the ingenuousness of the patriot. The only recorded projection, by the National Gallery Orchestra with soloists and choir conducted by Richard Bales, is intelligently spirited and communicative; and the sound is clear and forceful (McIntosh 1010). Without this *Te Deum* no Handelian is a Complete Handelian.

Marni Nixon, soprano; and Marjory McKay, mezzo. The recording is gorgeous.

A. F.

**SCHUBERT: *Impromptus, Opp. 90 and 142***

Karl Engel, piano.  
EPIC LC 3232. 12-in. \$3.98.

The crisp excellence of the piano sound, an unqualified virtue in itself, illumines dispassionately a manipulation of the keys clean-cut, aggressive, and glittering. It is not sinful to be a mechanic of such palpable competence as Mr. Engel's, but there is music more fit to its display. Schubert's eight *Impromptus* have a common element of confiding intimacy which invites the surrender of the pianist, but on this record we feel that they have been commandeered—except the *Rosamunde Impromptu*, Op. 142, No. 3—by an independent will too tidy to express the warmth of their appeal. The one cited is allowed some uncertainty and is beautifully projected, but the remaining seven are more endearing in a number of prior editions.

C. G. B.

**TCHAIKOVSKY: *Symphony No. 6, in B minor ("Pathétique"), Op. 74***

Berlin Philharmonic Orchestra, Igor Markevitch, cond.  
DECCA DL 9811. 12-in. \$3.98.

Markevitch's authoritative handling of the score and the superb playing of the brass section of the Berlin orchestra are the outstanding features of this stunning performance of the twentieth *Pathétique* to be listed in the current catalogues. The conductor excites my admiration for his firmly controlled direction of a reading that is both powerful and direct. The brass section of the Berlin orchestra, as I have indicated, never has played with more luscious or brilliant tone, nor has it ever been so handsomely recorded. If the quality of the strings were only the merest trifle more gleaming than it is, this would be a faultless record. In any case, it stands—alongside the Monteux and the Ormandy versions—at the top of the list.

J. F. I.

## More Briefly Noted

FOR the serious student of Bach, Archive offers, on ARC 3040/41, two disks containing the only complete set of *Morets* (BWV 225/30) on LP. They are presented in an excellent performance by the all-male Thomanerchor (Leipzig) under the direction of Günther Ramin. Other versions of some of these pieces may be more exciting than those here, but in clarity and faithfulness of interpretation this release can bear comparison with any.

Other serious students, in this case collectors of Toscanini recordings, will find an addition to their libraries in RCA Victor LM 1951, *Berlioz's Harold in Italy*, Op. 16. Actually this recording, made from a 1953 broadcast performance of the NBC Symphony Orchestra with Carlton Cooley, viola is a disappointing one—the orchestra lacking in warmth and the viola

cramped in sound. Devotees of the Maestro will, however, at least want to know of its existence.

And admirers of Clifford Curzon will be happy not only to know of, but to rush out and buy, the bargain which London is presenting on LL 1397: Falla's *Nights in the Gardens of Spain*, coupled with Grieg's Concerto for Piano and Orchestra, in A minor. Mr. Curzon's playing is poetic in the Falla, grandly spacious in the Grieg. Enrique Jorda does a fine job of conducting the Spanish music with the New Symphony Orchestra of London, and Anatole Fistoulari provides competent leadership to the London Symphony Orchestra in the Grieg.

Another popular composer appears on disks again with Capitol's release (P 8343) of Gershwin's *Rhapsody in Blue* and *An American in Paris*. This record presents Leonard Pennario, in an unfortunately highly mannered performance of the *Rhapsody*, with the Hollywood Bowl Symphony Orchestra under the direction of Felix Slatkin. Mr. Slatkin offers a brisk and zestful interpretation of the adventures of the innocent abroad, and the sound is very good—especially that of the piano.

To move from the familiar to music which has been given its first recording, we now find with us Haydn's Overture in D, brother Michael Haydn's Symphony in C, and Karl Stamitz's Concerto for Clarinet, Bassoon, and Orchestra—all presented on Unicorn 1020 with the Vienna Orchestral Society under the baton of F. Charles Adler. The Haydn pieces are unimportant; the Stamitz (with Richard Schönhofer playing the clarinet and Leo Cermak the bassoon) a breezy work which may very well find a place for itself in the permanent repertoire.

The Mozart year continues productive. The Barylli Quartet (on Westminster 18150) offers a sophisticated and urbane version of the Quartet No. 1, in G, K. 80 (composed when its author was only fourteen) and takes a similar approach to the *Divertimentos for Strings*—No. 1, in D, K.136; No. 2, in B-flat, K.137; No. 3, in F, K.138. In these latter works the effect is to impart a formality appropriate neither to the form nor the spirit of the music. The Westminster contribution is, however, superior to Oiseau-Lyre's offering (50005) of the *German Dances*, K.509 and 571, and the Symphony No. 29, in A, K. 201—a coarse and stolid interpretation, by the Bamberg Symphony Orchestra with Joseph Keilberth as conductor.

The attention of fi-fanciers is directed to RCA Victor's release (LM 1956) of Rimsky-Korsakov's *Scheherazade*, directed by Morton Gould and labeled *Scheherazade in High Fidelity*. No misnomer this, for the Victor record is without competition from the point of view of spectacular sound, though shoppers may also want to listen to Steinberg's musicianly version on Capitol P 8305. Another competitor for honors is London—Ducretet-Thomson 93072, on which Ernest Bour conducts the Orchestre du Théâtre des Champs-Élysées with Maurice Duruflé at the organ in a performance of Saint-Saëns' Symphony No. 3, in C minor, Op. 78. This presentation of the popular "Organ Symphony" is distinguished by notable clarity and sonic perspective.

Happy results, if of a different kind, are also heard from Vox PL 9940 on which the young Neapolitan pianist Maria Tipo offers a brilliant performance of the Scarlatti Sonatas in E (L.375), B-flat (L.396), G (L.286), C (L.457), G (L.288), D (L. 465), G (L.387), B minor (L.449), G (L.487), E (L.23), F (L.474), and C (L.5). Miss Tipo displays a vivid temperament which still has complete control of its medium, and the sonics of the record do justice to its content. More conventional playing of Scarlatti than Miss Tipo's is found on Westminster XWN 18180, which offers Emil Gilels in the Sonatas in B (L.449), C (L.104), G (L.487), E (L.23), and A (L.345). The reverse of this disk also presents Mr. Gilels in a persuasive rendition of the Sonata for Piano No. 3, in G minor, Op. 22, by the Russian-born, German-trained pianist Nicolai Medtner, who died in 1951.

Schubert's Quartet in D minor, *Death and the Maiden*, has acquired over the years certain conventions of performance. Angel's new version (35237)—with the Armenian State String Quartet attempting a few experiments—will not supplant the familiar renditions.

A twentieth-century composer of renown is presented on Decca's release of the Symphony No. 10, in E minor, Op. 93, by Shostakovich (DL 9822). This is the third version on LP of the Russian writer's controversial work. While this symphony seems to date to have been given its definitive performance by Dimitri Mitropoulos, on a Columbia record, Karl Ančerl and the Czech Philharmonic provide a highly interesting comparison with the earlier disk—and an interpretation artistically valid in its own right.

From an older Russia comes another noteworthy item with Gilels again, this time playing with Mstislav Rostropovich, cello, and Leonid Kogan, violin, on Heritage SS 1203. This version of the Tchaikovsky Trio in A minor may not equal the famous performance of Heifetz, Rubinstein, and Piatigorsky (RCA Victor LM 1120), but it is a thoroughly musicianly one. The other side of the record offers Beethoven's Variations in C minor, in which Gilels distinguishes himself with crisp and sparkling playing—not, unhappily, much helped by the engineers.

Undistinguished by the merits of its performers, but still of some interest, is a Oiseau-Lyre disk (OL 50026) which presents a selection of the Lieder of Hugo Wolf. The singing of Bruce Boyce is not impressive, nor is the pianism of Robert Veyron-Lacroix. But, among material available on other LPs, this record provides a few songs—in particular *Peregrina I* and *Peregrina II* and the *Epiphanias*—which are not to be found elsewhere. Persons fond of Wolf will be duly grateful. The same debt is owing to London LL 1318, which presents Heinz Rehfuss, baritone, and Hans Willi Hausslein, piano, in another collection of Wolf pieces. Here such songs as *Der Freund* and *Storchenbotschaft* are rare, if extant at all, among modern recordings, and they are sung with taste and intelligence. The London record also includes Mussorgsky's *Songs and Dances of Death*, in French, on the other side.





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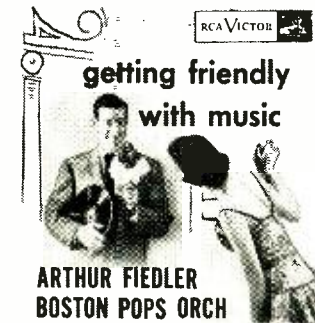
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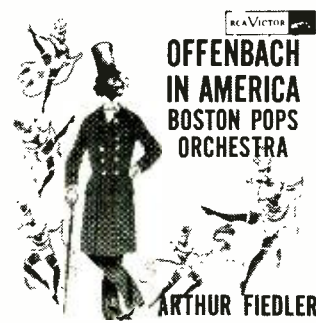
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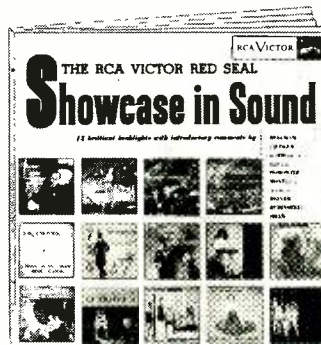


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## RECITALS AND MISCELLANY

### JUSSI BJOERLING: *Bjoerling Sings at Carnegie Hall*

Beethoven: *Adelaide*. Schubert: *Frühlingslaube*; *Die Forelle*; *Ständchen*; *Die Böse Farbe*. Strauss: *Traum durch die Dämmerung*; *Cäcilie*. Brahms: *Ständchen*. Mozart: *Don Giovanni*: *Il mio tesoro*. Giordano: *Fedora*: *Amor ti vieta*. Bizet: *Carmen*: *La fleur que tu m'avais jetée* (*Flower Song*). Massenet: *Manon*: *En fermant les yeux* (*Le Rêve*). Puccini: *Tosca*: *E lucevan le stelle*. Tosti: *Ideale*; *L'Alba separa della luce ombra*. Foster: *I Dream of Jeanie with the Light Brown Hair*.

Jussi Bjoerling, tenor; Frederick Schauwecker, piano.

RCA VICTOR LM 2003. 12-in. \$3.98.

It is something like twenty years since the first recordings by Jussi Bjoerling made their way here from Sweden. They caused a sensation. The voice, pitch-true to a hair, was of flawless silvery sheen, lyric yet virile; the style communicative without tearful excess. These assets he brought to the Metropolitan in 1938, and down the seasons he has been one of the most reliably satisfying of all tenors, both in opera and, like most Swedish singers, in lieder. The underlying excellence of his work has, from the first, had to do with the fact that the very act of singing seems to present no mechanical problems which he has needed to avoid or approach uneasily. Whatever the circumstances, the voice has been a dependable instrument. There have, though, been some changes between the ages of twenty-odd and forty-five, and a few are to be heard in the miscellany, taped by RCA at a recital in Carnegie Hall, New York, on September 24, 1955.

All of the singing is reputable beyond question; but almost none of it is so effortlessly lovely in sound as when the voice was at its freshest, and on occasion still can be—as those who know it well will recognize and those who wish to compare the half-dozen or so items that duplicate material on earlier LPs (notably LM 1771) and 78s can discover. The Bjoerling delivery of *Adelaide* is, as always, impressive in sweep, if a shade labored near the end, and the urgent outpouring of *Die böse Farbe* is striking, as is the spinning-out of *Traum durch die Dämmerung*. The other lieder go less well—*Die Forelle* too proclamatively for such a delicate song, Schubert's *Ständchen* flawed by hollow low tones, *Frühlingslaube* a shade tight, and *Cäcilie* aborted by a climax that (as Bjoerling climaxes sometimes tend to do now) skids over pitch. The arias are, in general, better sung, though here too there is pinching between registers, a ration of strident top tones of unsure intonation, and an unwantedly short-breathed phrase or two in "*Il mio tesoro*." The Bizet "*Flower Song*" is good, but not as good as the old 78 version, and the same is true of the *Manon* aria. So it goes: the work of a first-rank singer not quite in top form. Bits of applause are included; no texts; notes laudatory of the singer. The accompaniments are decent;

sound is acceptable. Recommendable for what it is. J. H. JR.

### MARIO DEL MONACO: *Operatic Recital No. 4*

Verdi: *Un Ballo in Maschera*: *Forse la soglia attinse . . . Ma se m'è forza perderti*. *Ernani*: *Mercè, diletti amici . . . Come rugiada al cespite . . . O tu che l'alma adora*. Giordano: *Fedora*: *Amor ti vieta*. Zandonai: *Giulietta e Romeo*: *Giulietta, son io*. Puccini: *Madama Butterfly*: *Addio, fiorito asil*. Massenet: *Le Cid*: *Ab! tout est bien fini . . . O Souverain, O Juge, O Père!*. Bizet: *Carmen*: *La fleur que tu m'avais jetée* (*Flower Song*). Meyerbeer: *L'Africana*: *O paradiso!*. Catalani: *La Wally*: *M'hai salvato . . . Oh, come furon lunghi; Quando a Sölden*. Donizetti: *Lucia di Lammermoor*: *Tombe degl' avi miei . . . Fra poco a me ricovero . . . Tu che a Dio spiegasti l'ali*.

Mario del Monaco, tenor; New Symphony Orchestra of London, Alberto Erede, cond. LONDON LL 1455. 12-in. \$3.98.

Amongst the whole profusion, this stands as one of the most worthwhile of Mario del Monaco single record releases. Unlike some others, it is not simply a collection of excerpts from opera sets in the London list, but an all-new, and very good, recording. In addition to standard pieces, it holds several (those by Zandonai and Catalani for two) that are almost impossible to come by on records nowadays. And, taken all together, the performances give a good view of the present accomplishments and the potentialities of one of the really important singers of the time, a singer still developing. Mr. Del Monaco began with essentially lyric roles (his debut, in 1941, was in *Madama Butterfly*), but it was not long before he was the *tenore di forza* of choice in Italy, and his roles at the Metropolitan have been mainly of that order. His initial assets were, and are, impressive: a tremendously powerful and solid voice, not of the high-C kind but of great visceral impact; personal force; and, quite importantly, very pure, clear-cut Tuscan diction. At the same time he lacked a good legato and tended to sing explosively, seldom descending with much grace to dynamic levels below *mezzo forte*, and his florid singing was galumphy. Since then, though, there have been changes, not radical but sure.

In this representation of the recent state of Del Monaco vocal affairs, the tones from A flat up seem to have lost a bit in fullness and free brilliance. But there are compensations. The scale is more even, the line more shapely, with more expressive variety than in the early years. The basic vocal personality has not altered, but there is less raw force, more cultivation. In the very demanding *Ernani* aria-cabaletta, the singer's capacity for mobility and shading could not be compared with that of, say, Fernando de Lucia; but he does negotiate it with adequate control, and projects great masculine vigor. Much the same is true of the *Ballo* excerpt. What a good opera this might be for him in the theater. The Catalani and Zandonai arias are good in other ways; in "*Giulietta, son io*" the singing is, if not fine-spun, tender and mostly quite restrained. And "*Amor ti vieta*" is

done intensely yet without overpushing. The great *Lucia di Lammermoor* finale is less satisfying. Parts of it are very well sung, but "*Tu che a Dio spiegasti l'ali*" is done but half-way, then cut to the last bars. Sound: very good apart from some variable perspective. No texts; notes. All told, recommended. J. H., JR.

### ALICIA DE LARROCHA: *Spanish Piano Music*

Granados: *Escenas románticas*. Esplá: *Sonata Española*, Op. 53. Rodrigo: *Danzas de España*.

Alicia de Larrocha, piano.

DECCA DL 9831. 12-in. \$3.98.

At a point when Spanish piano music on records seems to be too much of a good thing—or too much of the same thing—along comes this fresh-sounding, provocative disk. Part of the reason for this seeming excellence lies in Miss de Larrocha's really superb address in this kind of music; anything she essays comes alive in her imaginative and poetic style. But it is undoubtedly also true that her discriminating understanding of her countrymen's music recognizes what is of real musical value.

Granados' *Escenas románticas* consists of six pieces—only a Mazurka and a Berceuse bear suggestive titles—played uninterruptedly. The style suggests many Romantic composers—perhaps the Liszt of the *Années de Pèlerinages* more than anything else. But it has its own flavor, partly Spanish, partly the product of the creative ingenuity of the composer. Not as rich as the *Goyescas*, the *Escenas* are better than most of Granados' well-known pieces.

Oscar Esplá's sonata, written in 1949 in memory of Chopin for the centenary of the latter's death, is a firmly tonal work, though it sometimes burgeons into mildly dissonant passages. Difficult to play, the final movement grows riotous with some highly colored, thick-textured, constantly fascinating writing. The French-sounding *Danzas* of Joaquín Rodrigo, the blind composer best known here for his elegant Guitar Concerto, are also utterly beguiling. Highly recommended. R. E.

### YEHUDI MENUHIN: *Violin Recital*

Lekeu: *Sonata for Violin and Piano*, in G. Delius: *Serenade from Hassan*. Handel: *The Prayer* (arr. Flesch, from the *Dettingen Te Deum*). Nin: *Granadina*. Beethoven: *Minuet in G* (arr. Burmester). Rimsky-Korsakov: *Flight of the Bumblebee*.

Yehudi Menuhin, violin; Marcelle Gazelle, piano (in the sonata); Gerald Moore, piano (in the rest).

RCA VICTOR LM 2014. 12-in. \$3.98.

Guillaume Lekeu's violin-piano sonata is the principal surviving work of this promising Belgian-born composer, who died of typhoid fever in 1894 at the age of twenty-four. The three-movement sonata, both brooding and dramatic in content, shows the influence of Lekeu's two principal teachers, Franck and d'Indy; and though it is not in a class with such masterpieces

*Continued on page 66*





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as the Franck and Fauré sonatas, it is a fine youthful product and deserves to be heard more frequently than it is. Yehudi Menuhin, who is one of its champions, recorded it some years ago on 78-rpm disks and now offers it for the first time on LP. Champion he may be, but he is not a very sympathetic interpreter either of the sonata or of the five encore pieces: his performance lacks expressiveness and tonal variety. For those who are interested in the music, however, this is an acceptable job *faute de mieux*. The piano playing of Gazelle and Moore and the reproduction are first-rate.

P. A.

**NATHAN MILSTEIN:** *Milstein Miniatures*

Smetana: *From My Homeland*. Gluck: *Melodie* (arr. Kreisler). Wieniawski: *Mazurka* in D, Op. 19, No. 2. Vivaldi: *Siciliano*. Kodály: *It Rains in the Village* (arr. Milstein). Chopin: *Nocturne* in C-sharp minor, Op. posth. (arr. Milstein). Ries:

*Perpetuum Mobile*. Nardini: *Larghetto*. Brahms: *Hungarian Dance No. 2*, in D minor (arr. Joachim). Massenet: *Meditation* from *Thaïs*. Stravinsky: *Russian Maiden's Song* (arr. Dushkin). Paradis: *Sicilienne* (arr. Dushkin). Rimsky-Korsakov: *Flight of the Bumblebee*.

Nathan Milstein, violin; Leon Pommers, piano.  
CAPITOL P 8339. 12-in. \$3.98.

It is a tribute to the artistry of Nathan Milstein that he is able to convert each of these miniatures—even something as trite as the *Meditation* from *Thaïs*—into little tonal gems, each properly set and beautifully projected. Here is a disk that should satisfy for years to come the greed of those who applaud at recitals only to hear more and yet more encores.

P. A.

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Original cast recording of Leonard Sillman's revue.

RCA VICTOR LOC 1025. 12-in. \$4.98.

A host of writers (sixteen to be exact) have labored over the music, lyrics, and sketches for *New Faces of 1956* without producing one number that could have found its way into, or displaced any song from, the memorable *New Faces of 1952*. That was the show featuring Eartha Kitt's sultry singing of *Monotonous*, Alice Ghostley's superbly satirical *Boston Beguine*, the hilarious ballad and ballet *Lizzie Borden*, and a whole constellation of other top-drawer songs. In a vain effort to repeat the success of these songs, the writers of the new *New Faces* have patterned *And He Flipped* after *Monotonous*, *April in Fairbanks* after *Boston Beguine*, and so on, but it simply doesn't come off.

The material would defy the efforts of far more seasoned performers than the young newcomers at work here. They have enthusiasm, but not much else. Per-

*Continued on page 68*

## Rubinstein Revels in the Concerto Re-enkindled

LAST FEBRUARY, Artur Rubinstein undertook to give within the space of two weeks five programs devoted to seventeen piano concertos, in Carnegie Hall, New York. Since several authoritative sources give the pianist's age in 1956 as seventy, the series was thought of first as a kind of anniversary present to his great and admiring public. But Rubinstein, who admits to a mere sixty-seven, had his own thoughts on the subject. "These [seventeen concertos] have been in my repertory for years," he said in an interview at the time. "I have played them a lot but have never been quite satisfied. Before I die, I'd like to try to do them more solidly. I'd like to bring them all together and see whether I've accomplished anything after fifty years of banging the piano."

As if rehearsing and playing the five programs was not enough, Rubinstein spent some of his off hours recording some of the concertos. Two of them have found their way into an album together with another pair of concertos recorded in Chicago last January, when he was giving a smaller concerto cycle *there*. RCA Victor calls the album "The Concerto"; if the title is much too comprehensive, it still has a certain appropriateness when applied to four of the most popular examples of the romantic, virtuosic type of concerto—Liszt's E-flat, Grieg's A minor, Rachmaninoff's C minor and *Paganini* Rhapsody.

Listeners lucky enough to get into the sold-out Carnegie Hall series found Mr. Rubinstein at the top of his form (he is seldom below it). The recordings are just as exciting; barring a saturated market for these works, the album should be one of RCA Victor's best sellers for years to come—and rightly so.

For Rubinstein is the least exceptional—or, to put it positively—the most satisfactory pianist around today. No one disputes his greatness or attempts to qualify it or confine it to a certain area of piano playing. His interpretative mannerisms are as minute as his physical mannerisms when playing. He loves to play the piano, any-

time, anywhere; he sits down and plays with the least fuss of any virtuoso. The easiest pianist to watch, he is also the easiest to listen to. The music is all there—straightforward and extraverted but not superficial, full of a blazing technical resource that enkindles without smothering the musical content, alive with energetic tension but never sounding nervous or driven.

Rubinstein's advances in the past decade or two—if not in the full fifty of "banging"—can be measured by recordings; he has done all four concertos before. As in the case of the re-recorded Chopin mazurkas, the growth manifests itself in the new album in small refinements—a fast phrase played more incisively, a slow phrase with more mellowness.

The pianist whirls through the Liszt concerto like a young man of twenty-one, accelerating all tempos. The recitative sections of the Adagio are stated with a passion that sounds almost demonic, and Rubinstein seems to revel in the dizzy figurations that grow faster and faster as the piece rushes to its conclusion.

The Grieg concerto is more broadly conceived. Rubinstein piles up the sonorities in the first-movement cadenza in a great welling of sound. The last movement dances brilliantly, the second is as delicately appealing as the rest is ruggedly grand.



Artur Rubinstein

In the Rachmaninoff concerto, the going gets dangerously brisk, but Rubinstein never loses control; the sense of continuity he brings to the work through this sweeping treatment—particularly in the last movement—is just one element that makes it the best available performance on records (always excepting the composer's justifiably sacrosanct version). Perfection is the only word for the Rhapsody, of which Rubinstein has always been a celebrated exponent.

Putting the Chicago Symphony under Fritz Reiner and the RCA Victor Symphony under Alfred Wallenstein in the same album was not very kind to the latter. The RCA Victor ensemble sounds alternately hard and brassy and sobbingly sentimental. The recording, which gives too much prominence to the soloist and lacks depth, cannot be entirely to blame. It is a relief to hear the rich homogeneous sound of the Chicagoans, playing precisely under Reiner's deft, cool direction, in the two Rachmaninoff works. Here the engineering also is better, with much fuller over-all tone.

The accompanying booklet contains a long, entertaining article on Rubinstein by Howard Taubman, short notes on the works, and—best of all—a few fascinating studies of a wonderfully photogenic face. Let us hope that more recordings by this giant will turn up as a by-product of the memorable Carnegie Hall concerto cycle.

RAY ERICSON

**ARTUR RUBINSTEIN:** *The Concerto*

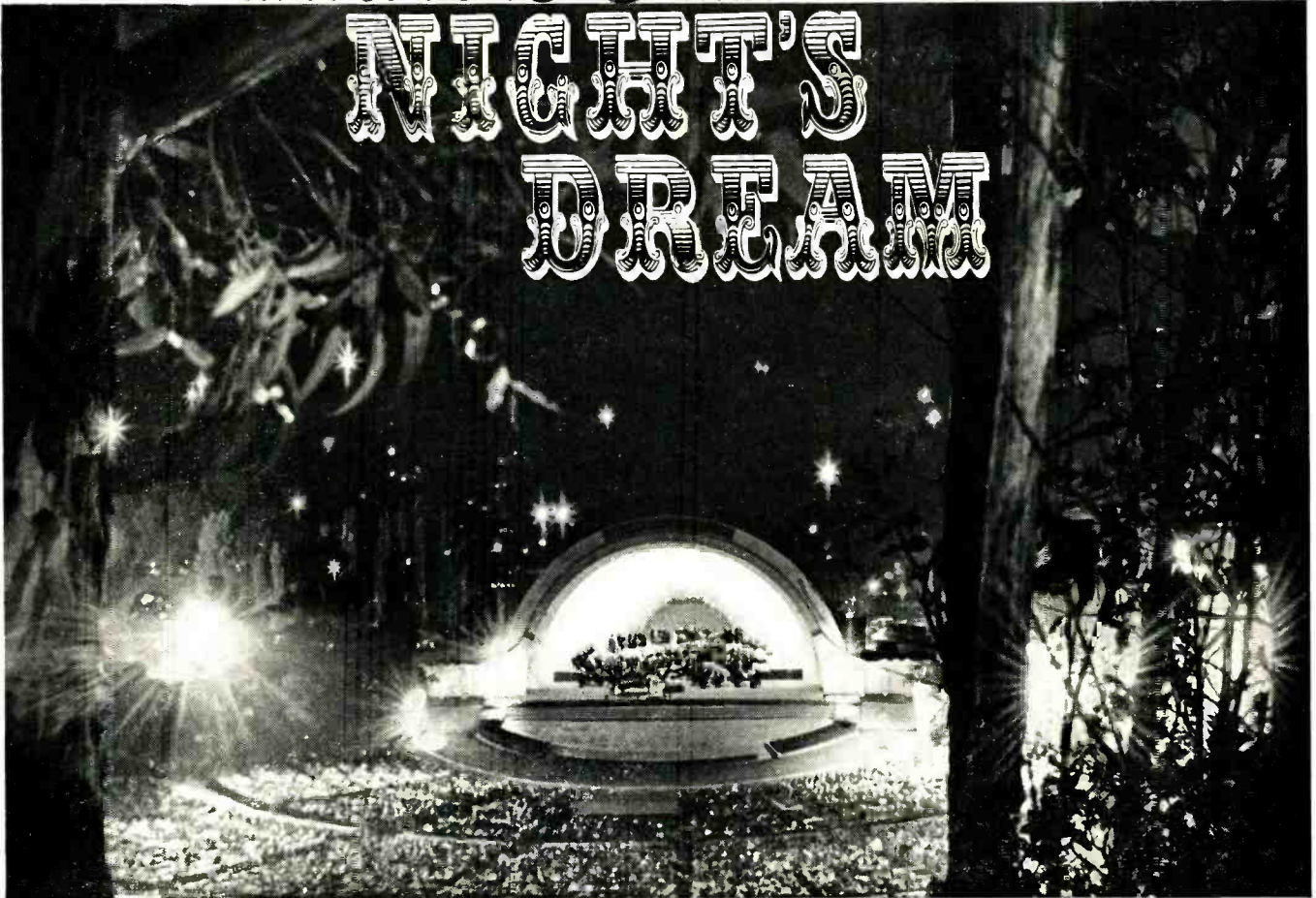
Liszt: *Concerto for Piano and Orchestra, No. 1*, in E-flat major. Grieg: *Concerto for Piano and Orchestra in A minor*. Rachmaninoff: *Concerto for Piano and Orchestra, No. 2*, in C minor; *Rhapsody on a Theme of Paganini*.

Artur Rubinstein, piano; RCA Victor Symphony Orchestra, Alfred Wallenstein, cond. (in the Liszt and Grieg); Chicago Symphony Orchestra, Fritz Reiner, cond. (in the Rachmaninoff).

RCA VICTOR LM 6039. Two 12-in. \$7.96.



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haps the work of T. C. Jones, a female impersonator, should be singled out, if only for the fact that his material is probably his own. Mr. Jones, who acts as *compère* (or should it be *commère* in this case?) ties the show together with a running gag, based on the ubiquitous Tallulah Bankhead, and offers in addition a devastating lampoon of that lady singing *I'll Be Seeing You*. It's very good, and very funny. J. F. I.

**ST. JORDI CHOIR: *Canciones de España, Vol. 1***

St. Jordi Choir of Barcelona, Oriol Martorell, cond.  
DECCA DL 9837. 12-in. \$3.98.

Stemming from the sixteenth and early seventeenth century when Spanish polyphonic music was at its height, these songs have an intense, severe cast—even in the lighter ones—that sets them apart from other works of the period. Among the sacred songs, Victoria's three deeply moving motets—*Tantum Ergo, Ave Maria, O Magnum Mysterium*—need no recommendation, while the works of the others are highly expressive on their own level. In the secular music, the works of Encina, Rimonte, and Brudieu have a veil of melancholy and resignation over them which casts a spell on the listener. Romero's *Entre dos mansos arroyos* stands out for its surprisingly modern harmonies.

The choir generally sings with a pure, floating tone and long, lovely phrases. It is not impeccable, however; some of the heavy accents and releases and the exaggerations in tempo are bothersome in the sacred music, but in this respect it is not as offensive as many other choirs. A worthy entry in its field. R. E.

**RICHARD TAUBER: *Operatic Recital***

Leoncavallo: *Pagliacci: Schauf' Herr (Si può)*. Puccini: *Turandot: O weine nicht, Liù (Non piangere Liù); Keiner schlafen (Nessun dorma)*. Tosca: *Wie sich die Bilder gleichen (Recondita armonia); Und es blitzen die Sterne (E lucevan le stelle)*. D'Albert: *Tiefland: Ich nun gestern Abend (Traumerzählung); Mein Leben wagt' ich drum (Wolfserzählung)*. Wagner: *Die Meistersinger: Am stillen Herd; Morgenlich leuchtend (Preislied)*.

Richard Tauber, tenor; orchestra.  
ETERNA 712. 12-in. \$5.95.

When Richard Tauber died in 1948, at the (official) age of fifty-six, he was established as the towering figure in the fading world of operetta—as conductor, composer, impresario, arranger, and all-function idol. But it was as a singer that he made his debut, in 1912; and it was as a singer—specifically, as a singer to be heard on records—that he built his complex of careers. A whole long generation grew accustomed to “Tauber-like” as common coin. In cold fact, though, the “like” simply means that Tauber serves as a point of reference in describing tenors who (a) sing in German, and (b) do not bellow their insides out in what is putatively “Wagnerian” fashion. For there was only one truly Tauber-like tenor, and that was Tauber himself, an artist of inimitable vocal and personal charm.

Tauber began recording well back in acoustical days, and many of his finest operatic 78s date from then (see Eterna 0-466). But he went on cutting opera disks after his attention was largely shifted to operetta, and the effect on his style can be heard in this latest Eterna issue, which seems to draw on his long list of Parlophone-Odeon electrical 78s. Here the voice is in good condition and the control is sure. In fact, the performances have the typical blandishments of middle-Tauber. But by this time the style had had built into it the operetta-type dying fall at the ends of phrases, so that there is ever in the ear a vaguely disquieting sense that his “*Non piangere Liù*”—however well sung in German—may at any moment turn into, say, “*Immer nur lächeln*” or his “*Recondita armonia*” into “*Dein is mein ganzes Herz*,” in much the same way that the Duchess' baby in *Alice in Wonderland* turns into a pig. This suspicion infects the Wagner and D'Albert, too—although, with due respect, the arias from *Tiefland* can take it better than most. What the “*Wolfserzählung*” can not take, though, is the odd chopping-off at both ends to which it has been subjected, apparently in transfer to microgroove, so that it loses point and all psychological shape. All told, Tauber was a great singer, but—in this repertoire at this stage of career—a special one. This record is mainly for devotees. The transfers are reasonably true in sound. No texts; notes on the singer. J. H., JR.



**MARGARETE TESCHEMACHER—MARCEL WITTRISCH: *Operatic Arias***

Weber: *Oberon: Ozean, du Ungeheuer!*  
Wagner: *Lohengrin: Nun sei gedankt; Das süsse Lied verhallt (Bridal-Chamber Duet); In fernem Land*. Offenbach: *Hoffmans Erzählung: Es war einmal ein Hofe (Legend of Kleinzach)*. Verdi: *La Traviata: Wenn sie nicht bei mir . . . Ach, ihres Auges Zauberblick (Lungi da lei . . . De' miei bollenti spiriti)*. Aida: *Als Sieger kehre Heim! (Ritorna vincitor!)*. Mascagni: *Cavalleria Rusticana: Nein, nein Turridu (No, no Turridu); Komm' Freunde . . . Schäumt der süsse Wein (Brindisi); Mutter, der Rote wer allzu feurig (Addio alla madre.)*

Margarete Teschemacher, soprano; Marcel Wittrisch, tenor; orchestra.  
ETERNA 716. 12-in. \$5.95.

Both Margarete Teschemacher and Marcel Wittrisch can be heard on other LPs—she in Urania sets of Goetz and Wolf operas and in the fine old Victor reissue of *Die Meistersinger*, Act III; he in two early

London miscellanies. But their greatest vogue among collectors of voices on records was in the 1930s, and the value of this Eterna issue (presumably taken from Gramophone 78s) is that it offers a fair retrospective accounting of their much-admired qualities. As it sounds here, Miss Teschemacher's voice is a free, luminous lyric soprano in process of being blown up into unmanageability by an excess of temperamental zeal. Scaled moderately, as in parts of the *Lohengrin* duet, the singing is lovely. But in such as “*Ozean, du Ungeheuer!*”—done with great urgency—the tone spreads and wavers and swoops up to top notes like an air-raid signal. Predictably, her career was brief.

As a tenor who sang in German without shouting, Wittrisch was inevitably said to be “like” Richard Tauber. In reality—and here—he is much more like Wittrisch. The voice comes through as a very pure, almost painfully brilliant non-Italian lyric tenor, more notable for edge and mobility than for sympathetic coloration. His *Lohengrin* (he sang the role one year at Bayreuth) is for the most part admirable, though the voice is pointed so fine towards the top that it fails to give him a solid cadence at the end of “*In fernem Land*.” And his *Kleinzach* song is excellent save for a lack of romantic vibration in the passage before the last stanza. His much-praised Italian arias are better than the usual in-German performances. The LP transfers have been well enough done, except for a bad pitch sag on the *Oberon* band. All told, a very interesting memorable. No texts; notes on the artists.

J. H., JR.

**VOX HUMANA: *Alfred Wolfsohn's Experiments in Extension of Human Vocal Range***

FOLKWAYS FPX 123. 12-in. \$5.95.

For some time now, one Alfred Wolfsohn has been carrying on in London a series of studies in advancement of his conviction that the standard Occidental categorization of voices as tenors, basses, sopranos, and so on is a basically meaningless impediment to fulfillment of wider potentialities: That the *Vox Humana*—i.e., any human voice, of man, woman, or child—can be trained to produce any note over a compass of seven to nine octaves or so, and in a variety of tone colors. This Folkways LP consists of a set of brief demonstrations by his pupils, noted as being of both genders and various ages.

The results, if nor, perhaps, all that is claimed, are in certain ways fascinating: whatever the potentialities of the human voice may be, there is a very human response to hearing it go soaring high or plunging low. Further interest will be in pretty nearly direct proportion to the listener's concern with vocal acoustics *per se* and (or) the radical extension of salients into unpenetrated compositional areas. For, as the American composer Henry Cowell points out in a sensible introduction, the ascents and descents of these voices can become of more than cultist importance only when and if they are drawn on by composers. And that is a big “if.”

*Continued on page 70*



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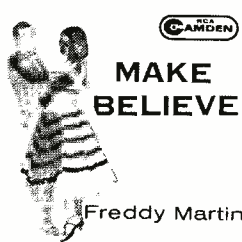
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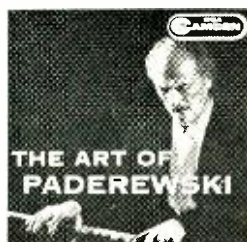
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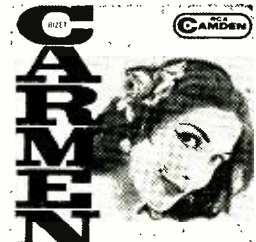
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The basic Wolfsohn assumption—that standard vocal categories are not immutable—is hardly to be argued. After all, they date back only to the fifteenth century or so in the West, and form no part of, say, the Chinese musical scheme. And there have always been exceptional cases—from women tenors like Eugenia Mela and the late Ruby Helder, through the Czech boy of three who had a deep bass (but obviously, as Percy Scholes quotes one reviewer, no sense at all of the fitness of things), on to Yma Sumac. What future Vox Humana developments are in store remain to be heard. Actually, on the record, the lowest notes do not sound as low as advertised, and, in any case, have more the effect of hiccupping grunts than of useful musical sounds. But high notes are there, all right, even if they are more easily equatable with bats in the attic than with human voices. It is in between the extremes that the more interesting samples come—a four-octave “string quartet” harmonization for (female) human voices; a said-to-be female voice singing *Water Boy* down where baritones would be at home; and so on. Hearing may or may not be believing, but there is no real evidence of gimmicks.

In addition to the Cowell introduction, there is an ecstatic article, full of the *Kabala*, the four-minute mile, and exclamation points. Among other things, the writer is enthusiastic about the claim that some of the Wolfsohn group have “. . . had strange and vivid dreams, others found moments of telepathic power!” I should think they might have. However, for the reader attracted by these parapsychological aspects, it might be noted that *Cannabis indica* and (even better) mescaline have authoritative testimonials, too, and may well be healthier in the long run. There are more ways to dement a cat . . . . J. H. JR.

## More Briefly Noted

SOMETHING to everyone's taste seems to be the motto of the record companies these days—and an excellent rule it is. For instance, those who want to hear their hi-fi, but hear it only in the background, will want to know of *Gypsy!*, conducted by Carmen Dragon with the Hollywood Bowl Symphony Orchestra (Capitol P 8342). This disk contains versions of such familiar pieces as Dvorak's *Slavonic Dances*, No. 8, Op. 46, and No. 10, Op. 72; Brahms's *Hungarian Dance* No. 6; *Two Guitars*; *Dark Eyes*; and *Zigeunerweisen*. They are played tastefully and pleasantly, and will be welcomed by those who enjoy gypsy—or pseudo-gypsy—music.

More than entertainment is offered on London LL 1354, being an *Operatic Recital* by Renata Tebaldi, with the Orchestra of L'Academia di Santa Cecilia (Rome) under Alberto Erede. This disk not only includes arias ancient and modern, but lets us also hear music familiar and obscure. Interestingly enough, Miss Tebaldi's most impressive performances are in works of the latter category. Her Mozart arias are inconclusive; her singing of Rossini's *scena* admirable in some ways but still not in complete control. But in Act III of

Catalini's *La Wally* she is magnificent; and she does her admirers absolute justice in two long excerpts from Licinio Refice's tender cantata on the life of St. Cecilia. As an indication of this soprano's particular strengths and weaknesses, this disk is perhaps the most highly suggestive to date.

## THE SPOKEN WORD

### BAUDELAIRE

A selection of poems from *Les Fleurs du mal*, read in French by Eva Le Gallienne and Louis Jourdain.

CAEDMON TC 1029. 12-in. \$5.95.

Baudelaire's poems are, of course, not for the “*Lecteur paisible et bucolique/Sobre et Naïf homme de bien*”; nor, on the other hand, are they for the sex-craved sixteen-year-old seeking a Satanic orgy in a silken setting perfumed with musk. Certainly what Eliot has somewhere called the “Romantic detritus”—thieves, harlots, murderers peopling the dark night of the soul and a general atmosphere of the Black Mass—is here in abundance. But what is essential, and may properly repel, is not a morbid diabolism exalting evil; it is, rather, an almost Calvinistic concern with original sin and the neurotic theologian's puritanical preoccupation with the flesh. And, as has often been pointed out, the possibility of eternal damnation at least gives to man some portion of his human dignity. To paraphrase Baudelaire himself, of this book you will either understand nothing, you will consider its writer an “*bystérique*,”—or you will recognize, if not a profound thinker, a serious moralist who happened also to produce verse distinguished by its near-perfection of form and almost complete technical mastery of the poetic medium. Any poet, or poetaster, might remember that Baudelaire is not simply the father of “*les Symbolistes*” but one of the most vitally shaping forces on all modern poetry; and any layman might pause to reflect that he too is “*Hypocrite lecteur,—mon semblable,—mon frère*.”

As one whose French is acquired, not native, I can say only that to me Miss Le Gallienne's and M. Jourdain's readings seem impeccable. French texts are included with the disk; no translations, and in this case I think Caedmon has chosen the part of wisdom. J. G.

### BROWNING

Robert Browning's “The Bishop Orders His Tomb,” “Andrea del Sarto,” and “Fra Lippo Lippi,” read by James Mason and directed by Howard O. Sackler.

CAEDMON TC 1048. 12-in. \$5.95.

The poetry of Robert Browning would seem to be a particularly apt choice for re-creation on records, much of it, as are the poems presented on this disk, written as dramatic monologue full of the accents of speech with its asides, interpolations, and parenthetical remarks and revealing personality of considerable ironic com-

plexity against a background of vivid Renaissance color and vitality. But in actual fact, while one hesitates to say that these poems are “too difficult” for aural comprehension, there is considerable strain involved if one tries, in the midst of a rambling account of a renegade monk's life and loves, to follow the internal debate on the nature of art and of the artist's function—and one whole side of this record is devoted to Fra Lippo Lippi's justification of his works and days. “Andrea del Sarto” comes off more successfully than the much longer poem, although merely bearing it will not enable many listeners to explain the connection between the painter's achievement of a clear and pure, if soulless, artistic perfection and his wife's adultery. “The Bishop Orders His Tomb” seems to me to present, in James Mason's reading, a Dickensian caricature of an old sinner's gasping out his *mea culpa* on his deathbed rather than the Browning figure of Italianate splendor of vice and virtue. In my opinion, Mr. Mason's interpretations in general make rather smaller and less consequential personalities of these characters than Browning probably intended. Other listeners may feel differently. J. G.

### METAPHYSICAL AND LOVE LYRICS OF THE SEVENTEENTH CENTURY

A reading by Sir Cedric Hardwicke and Robert Newton, directed by Howard O. Sackler.

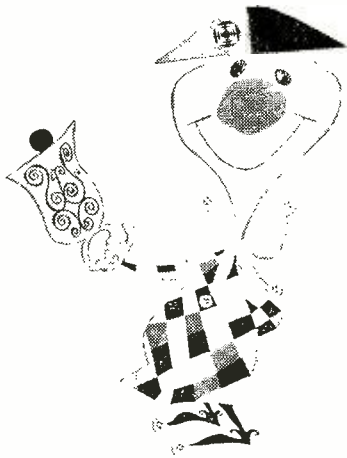
CAEDMON TC 1049. 12-in. \$5.95.

In speaking of this record, one feels in the precarious position of seeming positively to exude praise. Any individual will quarrel with any anthology on the score of its neglect of his favorite works and its inclusion of those he regards as trivial or atypical. Here, for instance, one wonders why, with the whole range of seventeenth-century verse from which to choose, the editors gave space to even some thirty lines of “The Flaming Heart of Saint Teresa”—a poem better calculated to produce nausea than devotion. And why, if Browne, and Suckling, and Lovelace are to be included with pleasant but unimportant little verses, is there no representation of the naïve but lovely poems of Robert Herrick? The omission of Donne, one hopes, presages a whole record to be devoted to that poet. Yet having said this, one can simply reiterate one's delight in this disk.

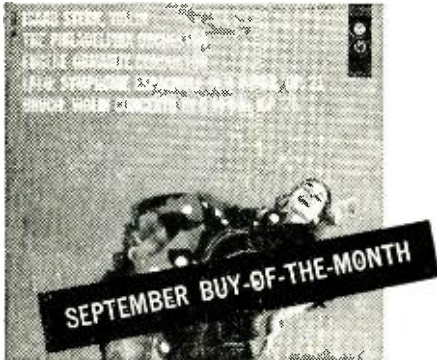
The poems, by an even dozen writers, are united in theme only by the conception of man as “in little all the sphere”; but this notion of the macrocosm revealed in the microcosm is the basis for the seventeenth-century poet's insistence on taking all knowledge for his province—and all feeling, from the most sensual to the most spiritual—and on expressing himself in language derived from every sphere of human activity. Thus one finds Cowley not only addressing an ode to the eminent physician Dr. Harvey but writing a kind of panegyric of “His noble Circle of the Blood” itself. There are the speculations upon eternity, “Like a great Ring of pure and endless light,” becoming in the last lines of the poem “This Ring [which] the Bride-groom did for none provide / But

*Continued on page 72*





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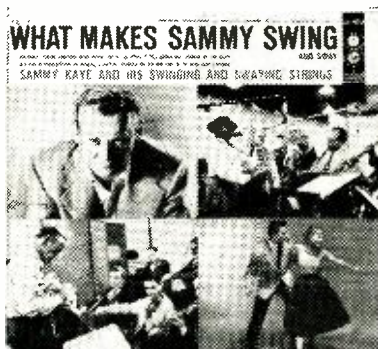
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\*September price only.

for his bride." The poet praises his mistress as "divine"; and another poet writes a diatribe against "Platonique" love. And always, in one way or another, since "Man is but grasse," he hears "Times winged Charriot hurrying near." The lusts of the flesh are never absent—nor the very immediate realization of the body as dust.

Not all these poems are metaphysical in content, and certainly not all are "metaphysical" in technique. They do, however, offer some inkling of the tremendous diversity of seventeenth-century poetry, of its range from the grotesque to the grandly sublime, and of the intensity with which every facet of human existence was explored. To read these poems Caedmon found in Sir Cedric Hardwicke and the late Robert Newton interpreters of a wholly admirable taste and intelligence; their presentation of these poems is in itself a work of art. J. G.

**FOLK MUSIC**  
by Howard LaFay

**CALYPSO: *Jump Up Carnival***

COOK 1072. 12-in. \$4.98.

To my mind this is the best of Emory Cook's Caribbean records. Here is all the teeming activity of a day of carnival at Trinidad, including the extemporaneous calypso contests that have made the island a mecca for would-be Dukes of Iron. As a documentary, the disk is subject to the chief shortcoming of the species—namely, the listener's inability to envision much of what lies behind the torrent of exciting sound. Even with this reservation, there is no gainsaying that Cook—with his usual excellent field recording procedures—has captured a sunny aspect of Caribbean fun-making.

**ALBERT MOUANGUE: *An Adventure in Rhythm***

Albert Mouangue and his African Ensemble; Kante Facelli, solo guitar. VANGUARD VRS 7032. 10-in. \$3.95.

The Mouangue group, which performs widely in Europe, has obviously "adapted" this African material for non-African ears. These particular selections were hand-picked on the basis of affinity to Latin-American rhythms—most of which, of course, are themselves of African derivation. While there is nothing here for the ethnologist, Mouangue offers an attractive entree to African folk music for the listener to whom absolute authenticity is not essential. Vanguard's otherwise sumptuous sound suffers from slight soggy in the bass.

**ROGER WAGNER CHORALE: *Folk Songs of the Old World***

WALES: *Men of Harlech; All Through the Night; the Ash Grove.* SCOTLAND: *Loch Lomond; Flow Gently, Sweet Afton; The Blue Bells of Scotland.* ENGLAND: *Greensleeves; Oh Dear What Can the Matter Be?; When Love is Kind; Oh No John;*

*Barbara Allen.* IRELAND: *Cockles and Mussels; The Minstrel Boy.* ITALY: *Santa Lucia; La Vera Sorrentina.* FRANCE: *J'ai du bon Tabac; Il était une Bergère; Au clair de la Lune; Frère Jacques; Adieux à la Jeunesse.* SPAIN: *Ayer te he Visto, Baile de Gaita.* GERMANY: *Du, Du liegst mir im Herzen; Muss i' denn; Lebewohl; O Tannenbaum; Die Lorelei.* NORWAY: *Jeg Lagde mig sa silde.* DENMARK: *Gaaer jeg udi Skoven.* SWEDEN: *Ack, Värmeland, du sköna.* HOLLAND: *Rosa.*

Roger Wagner Chorale. CAPITOL PBR 8345. Two 12-in. \$7.96.

Just about a year ago the Roger Wagner Chorale made an auspicious entry into the folk-song catalogue, with *Folk Songs of the New World* (P 8324), a handsomely executed release marred by a few excesses in arrangement. Shortly thereafter came *Folk Songs of the Frontier* (P 8332), a brilliantly sung, brilliantly recorded collection of Western songs which will not soon be superseded. The present two-disk album marks the Chorale's most ambitious undertaking to date.

While not all the thirty-one songs on this record are genuine folk songs, they represent the disparate vocal traditions of a variety of cultures. Many are sung in their original tongues, and the linguistic acuity of the singers is remarkable.

But more important than mere mechanics, the singers manage to take on the musical coloration of each idiom. They actually sound Scotch or German or French as the case may be. Wagner's direction is lithe and sure, with both chorus and soloists immediately responsive. The sole jarring note—and it seems to be an occupational hazard of this group—is a tendency toward overelaborate arrangements, from which the English *Oh No John*, a witty ballad perfectly able to make its own musical way, and the bittersweet *Barbara Allen* both suffer. And somebody really missed the boat on *Cockles and Mussels*; the tragic tale of Molly Malone becomes a rollicking stomp that is grotesquely incongruous.

Nonetheless, these aberrations do not detract materially from the general excellence. The Chorale set itself a grand task and has realized it grandly. Happily, the Capitol engineers have outdone themselves, contriving a pristine sound that projects every musical nuance. Full texts, translations, and background notes round out a superior release.

**YUGOSLAV NATIONAL FOLK BALLET**

FOLKWAYS FP 80/3. 12-in. \$5.95.

The Yugoslav National Folk Ballet, which recently completed a successful U. S. tour, is a self-financed group of forty singers and dancers dedicated to the furtherance of native folk culture, and in this recording it has provided us with the best available LP of Yugoslav folk music. The record is clearly superior to the rehash Alan Lomax fashioned for the Columbia World Library (SL 217) and it does not make the concessions to Western tastes of Epic's *Yugoslav Folk Songs* (LC 3071). Despite a certain stridency, the sound is adequate.

**THE BEST OF JAZZ**

by John S. Wilson

**THE TEDDY CHARLES TENTET**

*Vibrations; The Quiet Time; The Emperor; Nature Boy; Green Blues; You Go To My Head; Lydian M-1.*

Teddy Charles, vibraharp; Peter Urban, trumpeter; Gigi Gryce, alto saxophone; J. R. Montrose, tenor saxophone; George Barrow, Sol Schlinger, baritone saxophone; Don Butterfield, tuba; Jimmy Raney, guitar; Mal Waldron, piano; Teddy Kotick, bass; Joe Harris, drums. ATLANTIC 1229. 12-in. 40 min. \$3.98.

Teddy Charles is one of the most adamantly advanced musicians in the jazz world. He doesn't play for the casual listener, but his work often has a sufficiently enticing beat and harmonic structure to attract even those who value heart over head in jazz. This collection covers a broad range, from George Russell's use of "the Lydian concept of tonal organization" in *Lydian M-1*, to the straightforward, melodic playing of Jimmy Giuffrè's graceful *The Quiet Time* and Gill Evans' flowing arrangement of *You Go To My Head*. Between these extremes lie Mal Waldron's *Vibrations*, a nervous, jarring piece that makes effective percussive use of ensembles, and Charles's own somewhat cluttered compositions, *The Emperor* and *Green Blues*. Charles, fortunately, is far better as a performer than as a writer. He and guitarist Jimmy Raney provide the best moments on this uneven but interesting disk.

**EARL "FATHA" HINES: *Plays Fats Waller***

*Jitterbug Waltz; Darktown Strutter's Ball; Black and Blue; Blue Turning Gray Over You; Honeysuckle Rose; Squeeze Me; Ain't Misbehavin'; Keepin' Out of Mischief Now; I Can't Give You Anything But Love; I'm Gonna Sit Right Down and Write Myself a Letter; Lulu's Back in Town; Two Sleepy People.*

Earl Hines, piano; Eddie Duran, guitar; Dean Reilly, bass; Earl Watkins, drums. FANTASY 3-217. 12-in. 43 min. \$3.98.

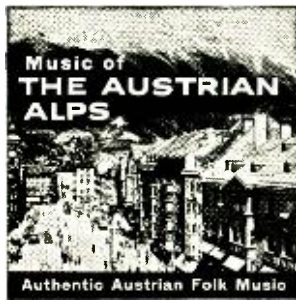
Since he left Louis Armstrong's group several years ago, Earl Hines has been serving time in that limbo reserved for great jazzmen of the past who have tried to adapt to modern jazz tastes. He was last heard on records incongruously surrounded by a vocal group and post-bop instrumentalists. Fantasy has had the happy notion of leaving him alone on this disk and the results are gratifying. It is a rather genteel Hines who is heard here, but even genteel Hines is a pleasure. His accompanying group is serviceable.

**THE CHICO HAMILTON QUINTET: *In Hi-Fi***

*Jonah; Chrissie; The Wind; Gone Lover; The Ghost; Sleepy Slept Here; Takin' a Chance on Love; The Squimp; Topsy; Drums West; Sleep.*

Continued on page 74





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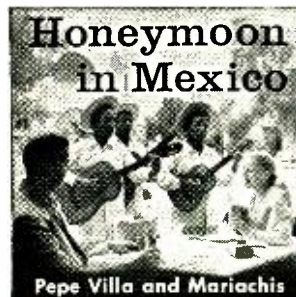
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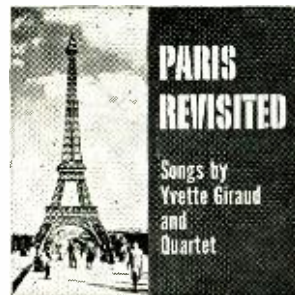
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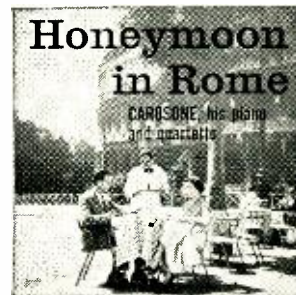
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Buddy Colette, alto and tenor saxophones, clarinet, flute; Fred Katz, cello; Jim Hall, guitar; Carson Smith, bass; Chico Hamilton, drums.  
**PACIFIC JAZZ 1216.** 12-in. 41 min. \$3.98.

Having produced a provocative debut disk several months ago, the Chico Hamilton Quintet returns with more of the same—a grab-bag of bits and pieces which often have a delicate charm, even when they don't swing, and which often develop a light, fleeting pulse that easily covers a slight tendency to be precious. Fred Katz's cello seems to be more definitely a part of the jazz passages on this disk than it was on the earlier one, and Jim Hall emerges as a guitarist of great rhythmic power and flowing ingenuity, in the true Charlie Christian mold. The best of these performances—*Topsy*, *The Ghost*, *Takin' a Chance on Love*—are those on which Hall has a chance to cut loose.

#### THE UNIQUE THELONIOUS MONK

*Liza*; *Memories of You*; *Honeysuckle Rose*; *Darn That Dream*; *Tea for Two*; *You Are Too Beautiful*; *Just You, Just Me*.

Thelonious Monk, piano; Oscar Pettiford, bass; Art Blakey, drums.  
**RIVERSIDE 12-209.** 12-in. 39 min. \$4.98.

Riverside Records is of the opinion that Thelonious Monk, a pianist who has been known as "The High Priest of Bop," is not appreciated as widely as he might be because he has usually been recorded playing his own recondite compositions, and they have therefore undertaken to widen his audience by offering his versions of well-known tunes. The first effort in this direction, a disk featuring Monk renditions of compositions by Duke Ellington, backfired largely because Monk's pattern is too drastically different from the pattern Ellington himself had already set for his own tunes.

This second disk, however, fully justifies the theory *chez* Riverside. On these tunes Monk's treatment is not balanced against any set standard. They have been played in every conceivable way in the past, and Monk shows—among other things—that he needn't borrow from anyone. He plays with an easy beat and is consistently melodic—although his melodies are often sardonic variations of the original (his tantalizingly off-key *Honeysuckle Rose* is an excellent example of this). Throughout the disk Monk contrives a blend of the familiar and the Monkish that manages to be steadily provocative. He receives superb support from Oscar Pettiford and Art Blakey.

#### JOE NEWMAN OCTET: *I'm Still Swinging*

*Top Hat, White Tie, and Tails*; *You Can Depend on Me*; *We'll Be Together Again*; *It's Bad for Me*; *Exactly Like You*; *Shameful Rogers*; *The Daughter of Miss Thing*; *Sometimes I'm Happy*; *Sweethearts on Parade*; *Slats*; *Lament for a Lost Love*; *Perfidia*.

Joe Newman, trumpet; Urbie Green, trombone; Al Cohn, tenor saxophone; Gene Quill, alto saxophone; Dick Katz, piano; Freddie Green, guitar; Eddie Jones, bass; Shadow Wilson, drums.

**RCA VICTOR LPM 1198.** 12-in. 37 min. \$3.98.

An excellent rhythm section, prodded by Freddie Green's guitar, provides the base for a group of performances that ride in the easy Basie manner. The soloists fit happily into this idiom, particularly Dick Katz, an increasingly impressive pianist, and Urbie Green. Al Cohn's driving playing is by now a standard product. Newman has some excellent moments with both open horn and mute, but these are somewhat offset by his fondness for punctuating phrases with a wavering bleat.



#### SONNY ROLLINS: *Plus 4*

Clifford Brown, trumpet; Sonny Rollins, tenor saxophone; Richie Powell, piano; George Morrow, bass; Max Roach, drums.  
**PRESTIGE 7038.** 12-in. 33 min. \$4.98.

The warmth and mutually responsive qualities of this group (once led by Max Roach and the late Clifford Brown) are more apparent on this disk than on any other issued under the Brown-Roach name. The addition of Sonny Rollins is a great help, for he is a saxophonist with a big, rich tone like those of Coleman Hawkins and Ben Webster, but without their sentimentality. The ballad *Count Your Blessings*, for instance, manages to be expressive without losing the lithe strength that is Rollins' most effective quality. The group also produces a happy *tour de force* on *Valse Hot*, a really good jazz waltz garnished with relaxed solos by Rollins, Brown, and Richie Powell. Powell, who was killed in the same automobile crash that took Brown's like a few months ago, plays with casual charm throughout the disk.

#### ERNIE ROYAL: *Accent on Trumpet*

*It's a Grand Night for Swinging*; *What Is There to Say*; *Taking a Chance on Love*; *Star Dust*; *Flowin'*; *Handful of Stars*; *Fascinating Rhythm*; *Stompin' at the Savoy*.

Ernie Royal, trumpet; Billy Taylor, piano; George Barnes, Sidney Gross, guitars; Oscar Pettiford, bass; Osie Johnson, drums.  
**URANIA UJLP 1203.** 12-in. 38 min. \$3.98.

A relaxed group of performances which give Royal, best known as a high-note blasting sideman with Hampton, Basie, Barnet, and Kenton, an opportunity to refute his reputation by playing in several subdued manners. With either open horn or mutes, Royal is a polished and imaginative musician with a special affinity for prettily melodic passages. The group working with him is generally excellent, particularly when Billy Taylor and Oscar Pettiford have opportunities to make solo contributions.

#### PEE WEE RUSSELL: *We're in the Money*

*We're in the Money*; *Gabriel Found His Horn*; *Missy*; *Sweet and Slow*; *Lulu's Back in Town*; *Sugar*.

Doc Cheatham, trumpet; Vic Dickenson, trombone; Pee Wee Russell, clarinet; George Wein, piano; John Field, bass; Buzzy Drootin, drums.

*The Lady's in Love with You*; *Louise*; *I Want a Little Girl*; *Back in Your Own Backyard*; *Sweet Georgia Brown*.

Wild Bill Davison, trumpet; Stan Wheeler, bass; Dickenson; Russell; Wein; Drootin.  
**STORYVILLE 909.** 12-in. 43 min. \$3.98.

In the past, Pee Wee Russell's best moments have occurred when he was spicing a band's beat in his acerbic fashion or compounding sorrow and humor in wry, squawking blues. The first side of this disk reveals him in an unaccustomed lyric vein, a most rewarding aspect of one of the great individualists of jazz. Without really departing from his usual style, he manages to be gentle and touching on his own tune *Missy* and to produce a verse on *Sugar* that is one of the great moments of the jazz clarinet.

This group of selections also features the veteran trumpet player Doc Cheatham, a performer sadly neglected by the recording impresarios. His playing is clean, spare, and virile. In the long run it is more engrossing than the energetic but familiar rabbit punches delivered by Wild Bill Davison on the opposite side of the disk. On both sides, however, Russell is the dominant element, playing some of the most compelling jazz of his long career.

#### BOB SCOBAY: *The Dixieland Jazz of Bob Scobey*

Bob Scobey, trumpet; Jack Buck, trombone; Bill Napier, clarinet; Jesse Crump, piano; Clancy Hayes, banjo, vocals; Al McCormick, bass; Freddie Higuera, drums.  
**AMERICAN RECORDING SOCIETY 408.** 12-in. 39 min. By subscription.

The wonder of the Scobey band is the infectious sense of new discovery and happy excitement which it generates from a repertoire that has been somewhat overworked. The above disk has enough high points to make it representative of Scobey's best efforts on records. His trumpet work has its customary authority; and Bill Napier, an excellent clarinetist, shows that he is becoming as important an element in the band's success as Scobey or vocalist Clancy Hayes. Hayes sings on most of the selections. The recording has a lusty, empty-ballroom echo.

#### THE SIX AND SEVEN-EIGHTHS STRING BAND OF NEW ORLEANS

Bill Kleppinger, mandolin; Bernie Shields, steel guitar; Dr. Edmond Souchon, Spanish guitar; Red Mackie, bass.  
**FOLKWAYS FP 671.** 12-in. 37 min. \$5.95.

As if to confound those who think traditional jazz offers nothing but the same old

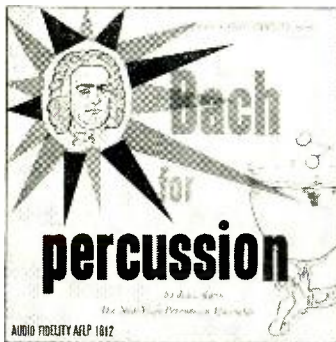
*Continued on page 76*



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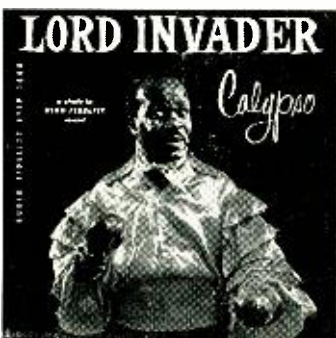
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tunes played in the same old way, the Six and Seven-Eighths String Band, an amateur group which has existed in various forms for over forty years, reveals that there is one side of the old New Orleans music which has been completely overlooked. Equipped with such unlikely jazz instruments as mandolin and steel guitar, they attack the old New Orleans standards with easy authority and give them a de-

lightfully fresh sound. There is a lilting delicacy in the mandolin, the consistent lead instrument; and the steel guitar is used as an accenting prod in the rhythm ensemble rather than as the whining beast it usually becomes. This disk was taken from tapes made originally by the members of the Six and Seven-Eighths for their own pleasure. It includes a few missteps and some intra-group instructions which,

far from detracting from its merit, simply add to the atmosphere of an informal evening of unpretentious music played by skillful enthusiasts. It is a unique and valuable addition to recorded jazz.

**Other September Jazz**

**Various Pianists:** After all these years it is quite evident that there are at least two Erroll Garners—the exhilarating pianist with rhythm accompaniment and the thudding, hamstrung, unaccompanied piano soloist. *Erroll!* (EMARCY MG 36069. 12-in. 37 min. \$3.98) is made up of seven selections, all but two of them unaccompanied solos that serve to document his lack of freedom. On this disk his best work is on one selection with his trio and on another in which he is accompanied by the conga drummer Candido.

Tadd Dameron, who is better known as an arranger than as a pianist, proves to be his own best interpreter on *Fontainebleau* (PRESTIGE 7037. 12-in. 31 min. \$4.98), a group of five Dameron compositions performed by an eight-piece band under his own direction. His playing is warm and explicit, a welcome contrast to the heavy-handed work of most of the men in his group. A noteworthy exception is trombonist Henry Coker, who comports himself throughout with taste and thoughtfulness.

Another pianist, John Marabuto, is the most interesting contributor to *The Brew Moore Quartet and Quintet* (FANTASY 3-222. 12-in. 40 min. \$3.98). Marabuto has a lively, note-filled style which proceeds with graceful force. Moore, a tenor saxophonist, is one of the best emulators of the early Lester Young, but here, either because of his own approach or of poorly balanced recording, his playing has a self-effacing, negative quality.

**Disappointments:** Lou Levy, a pianist who recently returned to jazz after giving it up once, has been heard in some striking solos as a sideman on several records and has now been given a disk of his own, *Solo Scene* (RCA VICTOR LPM 1267. 12-in. 40 min. \$3.98). His playing on it is pretentious, inert, and soggy as a cold soufflé. Similarly, Billie Holiday's latest collection, *Billie Holiday Sings* (AMERICAN RECORDING SOCIETY 409. 12-in. 40 min. By subscription), emphasizes her most pointlessly mannered, least effective side. Her accompaniment, however, is top notch; it involves Benny Carter, Harry Edison, and Barney Kessel, among others.

**Traditional:** *The Magic Horn*, a recent television play which dealt with jazz musicians, caused the assembling of a goodly company of jazzmen, including Jimmy McPartland, Ruby Braff, Peanuts Hucko, Vic Dickenson, and Ernie Caceres. Some of the familiar tunes they played on the air have been reproduced (RCA VICTOR LPM 1332. 12-in. 42 min. \$3.98) with individual zest, diffuse ensembles, and shallow recording. Henry "Hot Lips" Levine, a trumpet player who once led the band on a fine radio program, "The Chamber Music Society of Lower Basin Street," trots out some stereotyped two-beat on *Dixieland Jazz Band* (RCA VICTOR LPM 1283. 12-in. 34 min. \$3.98), assisted by an anonymous band.

**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: ROLL-OFF—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	
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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
Lyricord	500	16	
*Mercury	500R	13.7	To October 1954: 400, 12
Nocturne	500R	13.7	No. LP 1-3, 5, XPI-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
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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

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†Binaural records produced on this label have no treble boost on the inside band, which should be played without any rolloff.



# BRAHMS

## *The Orchestral Music on Microgroove*

by C. G. BURKE

*Part II: Concertos; Works with chorus; Miscellany*



### CONCERTO FOR PIANO AND ORCHESTRA, NO. 1, IN D MINOR, OP. 15 (8 Editions)

LP has given to this concerto a currency it never had in the concert hall, where it has been shouldered away by the more consistent strength and greater coherence of the Second Concerto, which has become an obligatory trial of arms for every pianist. Idle to contest the judgment implied: the D minor Concerto is defeated by the grand irruption of the first subject of the first movement, the most savage utterance in Brahms. All the rest of the concerto is a retreat from this immensity, and every hearer senses that. The most engaging and instructive footnotes provide an emaciate experience after apocalypse. The promise is belied. The grandeur immanent in that opening subject was not exploited. We are left with a magnificent exordium followed by three very well-made pieces for piano and orchestra.

Generous license would be permitted in the interpretation of music diverted like this from its mandatory course, but the musicians who have recorded it show an unusual coincidence in their choice of a route to follow. There are no major disagreements of plan, and those of execution are less obvious than the differences in reproduction. The standard is high and the measure of success remarkable. In a dozen surveys of this sort the writer has found no other large work with as many recordings less faulted. All eight are creditable enterprises, with the first five in the list below near enough to each other in their respective aggregates of merit to make an absolutism of preference presumptuous. The feeling here, after repeated comparisons, is that Curzon-Van Beinum and Rubinstein-Reiner tally a sum slightly higher than any of the rest, and that choice between that pair can only be declared by those to whom all styles but one are inadmissible.

The Rubinstein-Reiner record is notable for a flexible refinement of the orchestra, loud or soft, not evident in a challenging degree on another record. It is possible that the long prayer of the middle movement—wherein Solomon-Kubelik and Backhaus-Böhm are most convincing—is

refined beyond the necessities of devotion. Curzon-Van Beinum provide the heartiest of all the interpretations, making the most of the savagery of the great subject in the first movement and the varying moods of the rondo. Both disks have excellent sound, of different types, Victor's having more of a concert-hall quality, highly expressive of the unity of the several choirs, London's suggesting a more compressed grouping, solidier in mass and sharper in detail—not that Victor is weak in these respects. An instructive feature is that both pianos sound real and not alike, Victor's harder, not entirely the result of differences in pedaling.

Relative dazzle of pianistic virtuosity need not be estimated. Every one of these fellows can thump to fell a bear, and fondle to melt a puppy; if not with identical address, with enough to propel the music vigorously forward, no large mechanical trouble perceptible. The poised power of the seventy-year-old Wilhelm Backhaus, in the version of broadest romanticism, the deft articulation of Rudolf Serkin, and the Solomon delicacy—maybe a little too exquisite in the rondo—must all exercise a particular appeal; but it should be observed that the deep euphony of the Victor-HMV registration slights the differentiation of timbre dear to American ears, and the Serkin-Szell disk, in admirable sound, is less vital a performance than the old Serkin-Reiner effort now withdrawn. This last, not really bad in sonics, is not good enough for this competition, with a rather artificial piano and thick bass the disqualifying elements. The Malcuzyński-Rieger performance, vastly aspiring, displays a big and spacious sound pretty raw, without a hint of the Angel triumphs in the piano concerto to be achieved in less than two years. The well-engineered Vox record needs more orchestral drive in the first movement, and more fluency in the second.

—Clifford Curzon; Concertgebouw Orchestra, Eduard van Beinum, cond. 12-in. LONDON LL 850. \$3.98.

—Artur Rubinstein; Chicago Symphony Orchestra, Fritz Reiner, cond. 12-in. RCA VICTOR LM 1831. \$3.98.

—Wilhelm Backhaus; Vienna Philhar-

monic Orchestra, Karl Böhm, cond. 12-in. LONDON LL 911. \$3.98.

—Rudolf Serkin; Cleveland Orchestra, George Szell, cond. 12-in. COLUMBIA ML 4829. \$3.98.

—Solomon; Philharmonia Orchestra, Rafael Kubelik, cond. 12-in. RCA VICTOR LHMV 1042. \$4.98.

—Friedrich Wührer; "Vienna State Philharmonia" Orchestra, Hans Swarowsky, cond. 12-in. VOX PL 8000. \$4.98.

—Rudolf Serkin; Pittsburgh Symphony Orchestra, Fritz Reiner, cond. 12-in. COLUMBIA ML 4100. \$3.98.

—Witold Malcuzyński; Philharmonia Orchestra, Fritz Rieger, cond. 12-in. ANGEL 35014. \$4.98 (or \$3.48).

### CONCERTO FOR PIANO AND ORCHESTRA, NO. 2, IN B-FLAT, OP. 83 (6 Editions)

The two longest piano concertos currently played are the pair of Brahms. In average tempos his Second is two or three minutes longer than his First. The adjective "big" is usually applied to it and it is indeed an expansive work. In the rut of criticism a million stupefied words marvel that it is in four movements, three being expected; as if a composer could not lay a concerto in two or eleven if either seemed right or startling and a public would listen. It is a powerful symphonic work in which the piano becomes the principal choir of the orchestra and must hold head against the other choirs separate or together. It requires fast, potent, and durable fingers, and good sense, from the pianist; and humanity plus, the nicest feeling for balance, from the conductor.

No where else did Brahms invent so many distinguished themes. The lateral line—the tune—is what our one single voice can reproduce; and our mind, which can recall other beauties and imagine more, cannot hum or whistle harmony or polyphony. Rhythm and melody are almost as easy to vent as breath: they are in intimate association with humanity, and humanity's preference in music is ruled by the appeal of those two elements, which can be imitated by anyone. It is interesting to note that the repertory of piano concertos contains no pieces of extensive popularity in which the thematic material, how-

ever tawdry, jaded or commonplace, is not dogmatically clear. This does not seem to be true of any other large category of music. It is the abundance of well-constructed tunes in Brahms's Second Concerto that has acquired for it the impressive mixture of affection and respect freely granted by concertgoers for seventy-five years.

Five phonographic interpretations are belittled by the existence of the sixth, one of those occasional immortal performances to whose reality only the phonograph can attest. This is on the Horowitz-Toscanini disk, which simply must be given first place—or rather which ruthlessly ravishes leadership far and clean away from opponents ordinarily redoubtable. No matter the limitations of a registration transferred from 78s, when the music registered is played like this it would be an absurdity

not to favor the record holding it. Fortunately the transfer is a skillful one and the sound is not unimpressive in its bulk, although the winds have disappointing timbre and we are used to greater brightness.

Dominant virtuosity, of piano and orchestra, cannot be more vitally effective than here. The celebrated strength of Mr. Horowitz, the implacable pungency of the NBC Orchestra under Mr. Toscanini's whip, and an atmosphere of tourney—a snapping emanation of powerful characters in conflict for the same prize—combine in giving the limit of force to create an unprecedented stimulation in people accustomed to this concerto. The stimulant is relentless, determined energy controlled by inflexible conscience. The participants have gone to the limit of the score with a whole-hearted obedience to every injunc-

tion of force, tempo, or expression as interpreted by the gaunt Toscanini predilection for tautness and fervor. Thus the *fffs* are louder and the *ppps* softer, than anyone else's; but the *ffs* and *pps* are distinguishable from them, and—regardless of the intensity—the chords, including the most transitory, are curtly unsentimentalized. It is a presentation of Brahms as Bayard, and steel becomes him when cut with this authority. How the orchestra did it, perhaps the members can tell. The pianist (whose best record is this) had only one head to convince, one vanity to appease.

Of the distant remainder, the broad, human exhibition of an elderly team, Backhaus-Schuricht, powerful but not combusive and aided by healthy modern sound, offers the largest total of elements contributing to musical enjoyment. There are many beauties in the Serkin-Ormandy production, not least the Philadelphia strings, but wind timbre is indistinct and the old recording dulls the piano; a new version by the same team is promised for release this month. The final three may be commended for certain features, without condoning their faults; and justice requires that credit be given to the orchestral sound of the Rubinstein-Munch disk, most distinct of all. The piano is forward just enough to be harsh at volume loud enough to reveal the orchestral detail and sweep.

—Vladimir Horowitz; NBC Orchestra, Arturo Toscanini, cond. 12-in. RCA VICTOR LCT 1025. \$3.98.  
—Wilhelm Backhaus; Vienna Philharmonic Orchestra, Carl Schuricht, cond. 12-in. LONDON LL 628. \$3.98.  
—Rudolf Serkin; Philadelphia Orchestra, Eugene Ormandy, cond. 12-in. COLUMBIA ML 4014. \$3.98.  
—Elly Ney; Berlin Philharmonic Orchestra, Max Fiedler, cond. 12-in. DECCA DL 9536. \$3.98.

—Arthur Rubinstein; Boston Symphony Orchestra, Charles Munch, cond. 12-in. RCA VICTOR LM 1728. \$3.98.  
—Monique de la Buehollerie; Pro Musica Orchestra (Stuttgart), Rolf Reinhardt, cond. 12-in. VOX PL 7950. \$4.98.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D, OP. 77 (19 Editions)  
Kreisler recorded this nearly thirty years ago with the collaboration of the Berlin Staatsoper Orchestra conducted by Leo Blech. He tried it again later, with another conductor. Messrs. Heifetz, Oistrakh, and Szigeti have each had two goes at it, and at least eighteen other violinists of repute have had their efforts engraved. The multiplicity testifies to discontent or dissatisfaction, and everyone who knows the concerto understands why there should be such a discontent with performances not incorrectly lauded for their perception, musicianship, sensibility, etc.—all the adjectives that critics use.

The concerto is a whale. The whale has a wondrous thick but hurtfully sensitive skin which can keep the water out but let a harpoon in. He is fluent but grossly formed, and he lumbers with powerful grace in an ocean swollen with fish, with whom he is confounded by the careless viewer. Brahms, knowing both fish and fowl and examining the contemporaneous violin concerto equally fowl and fishy, constructed a work of symphonic

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Mozart: Piano Concerto No. 14 in E Flat  
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Conductor: Anthony Collins.  
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Debussy: Preludes—Books 1 and 2  
LL-1289/90 \$7.96

Chopin: Four Ballades LD-9177 \$2.98





proportions, designed to try the strength of any violinist. In this music there are places where the soloist is hard put to be merely audible. It was a challenge no fiddler dared resist, and his first public performance of it signals a violinist's coming of age. Belike five hundred have fought their way through it since Brahms composed it in 1878.

Its massive shape and leathery substance have endured everything. It can be played fast or slow, and alterations of tempo can be mixed in the different movements. The same measures can have the majesty of Handel and the queasiness of a Franck moderato. Distended or compressed, languid or vivacious, cameo or mural, the concerto manages to keep patent an integrity of design and to give a sense of vastness.

The records illustrate, perhaps to excess, this indestructibility. They illustrate also that it is possible to admire, and like, equally, interpretations of quite different style, a helpful phenomenon evident in most of Brahms's major works. In the catalogue below, records have not been penalized for interpretational concepts that differ from the writer's, but only for faults of execution by the musical or electronic participants. A good deal of weight has been given to the soloists' tonal attractiveness as revealed by the recordings, due allowance made for some sections of passage-work that must always rasp. The four records highest in the list represent four styles of remarkable difference but equivalent apparent authority. The performances are of consummate artistry and the sound of each, after its own fashion, is salient in the nineteen editions.

Renardy-Munch. Must not be slighted because it bears London's lowest LP-number. The registration is big and detailed, the solo violin a mellifluous prodigy. More color is revealed than in three-fourths of the other versions, but this may be the conductor's work. This is the liveliest performance, without being fast. It has a strong pulse, very energetic punctuations by the tutti, and an exciting metrical novelty in the first movement, when repeatedly part of the weight anticipated for a note is diverted to the note adjoining, in an incipient and perhaps instinctive syncopation. The continuousness of the alluring silk unskinned by the lamented Renardy is an especial wonder in this rugged music. —The version is placed first because it is the writer's favorite of the moment.

Milstein-Steinberg. Has the sunniest organization of the orchestra, energetic and purposeful direction, cleanly articulated sound, sensitive solo playing easily reproduced, a particularly tender second movement in its long line, and a finale full of poised bright spirits.

Martzy-Klerzki. Is a distant and delicate cousin of the others. The solo work is delivered by a gently introspective voice of sweet timbre and small force, adroitly opposed by the conductor by means of a big orchestra in champing check, bursting into huge fortes when the reins are loosened. A slow performance often in the line of chamber music, but enticing and unusual in its refinements broken by tokens of great strength.

Ferras-Schuricht. The best realization of what may be called a standard perform-

ance, with a big solo voice and overflowing orchestra supported by expansive and well-nourished but analytic registration. There is heavy footing in this, and so much weight cannot be called refinement; but the pleasure given is substantial, not less for being the expected, in which after all a grand effect is harder to obtain.

The order given to the remaining fifteen reflects an effort to estimate comparative over-all values, but it must cheerfully be conceded that the interpretation of such values necessarily varies from person to person, and that a drastic rearrangement of the eight or ten editions immediately following the first four in the list could be effected with a slight change of critical focus.

Stern-Beecham is a slow performance distinguished by shifting orchestral color

and fine orchestral playing, with the noble solo exhibition expected from this violinist. Oistrakh-Konwitschny has most variety in the tones evoked from the violin, spaciouly bowed, and would have been placed closer to the top if the higher orchestral instruments had not been dulled by absorption. Menuhin-Furtwängler is tender and orderly, deliberate and carefully planned. The orderliness does not exclude a beautifully graduated flight of ecstasy in the second movement and delightfully poised rhythmic patterns in the finale.

The dazzling display of Heifetz-Reiner in breakneck speed and glowing orchestral delineation is hard to evaluate because in the experience here it has more impact than stamina. It is better as an experience than as a companion. One exclaims at the sounds torn from the Heifetz violin, ravish-

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ingly smooth, and savagely harsh. Fortunately one may take or leave it, since one may not ignore it. The best reproduction is here.

Haendel-Celibidache. Not impetuous but substantially constructed in all details except for occasional unevenness in solo projection. There are some imaginative episodes shading color and accent, which stimulate interest. A bargain. DeVito-Schwarz is another version less effective in repetition than at first hearing. In big and brilliant sound and with a haunting adagio, it nevertheless exudes a mustiness of the study, and it is inclined to lumber where a stride is anticipated. Heifetz-Koussevitzky is an exciting performance, one of the best, but its appeal is greatly diminished by the sonic restrictions of fifteen years ago. Wolf-Goehr has enough merit to be much higher, but enough roughness in the orchestra to keep it down. The same is true of Spalding-Loibner, with beautiful solo tone. The excellent sound given to Olevsky-Mitchell reveals a fine violinist and erratic conducting. The subtleties of the Szigeti inflections extort great admiration, but his tone is distressingly thin.

The rest have very serious faults of performance or sonics.

—Ossy Renardy; Concertgebouw Orchestra, Charles Munch, cond. 12-in. LONDON LL 1. \$3.98.

—Nathan Milstein; Pittsburgh Symphony Orchestra, William Steinberg, cond. 12-in. CAPITOL P 8271. \$4.98.

—Johanna Martzy; Philharmonia Orchestra, Paul Kletzki, cond. 12-in. ANGEL 35137. \$4.98 (or \$3.48).

—Christian Ferras; Vienna Philharmonic Orchestra, Carl Schuricht, cond. 12-in. LONDON LL 1046. \$3.98.

—Isaac Stern; Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. 12-in. COLUMBIA ML 4530. \$3.98.

—David Oistrakh; Saxon National Orchestra (Dresden), Franz Konwitschny, cond. 12-in. DECCA DL 9754. \$3.98.

—Yehudi Menuhin; Lucerne Festival Orchestra, Wilhelm Furtwängler, cond. 12-in. RCA VICTOR LM 1142. \$3.98.

—Jascha Heifetz; Chicago Symphony Orchestra, Fritz Reiner, cond. 12-in. RCA VICTOR LM 1903. \$3.98.

—Ida Haendel; London Symphony Orchestra, Sergiu Celibidache, cond. 12-in. RCA VICTOR LBC 1051. \$2.98.

—Gioconda de Vito; Philharmonia Orchestra, Rudolf Schwarz, cond. 12-in. RCA VICTOR LHMV 5. \$4.98.

—Jascha Heifetz; Boston Symphony Orchestra, Serge Koussevitzky, cond. 12-in. RCA VICTOR LCT 1043. \$3.98.

—Endré Wolf; London Symphony Orchestra, Walter Goehr, cond. 12-in. MUSIC-APPRECIATION RECORDS 15. (Subscription only.)

—Albert Spalding; Austrian Symphony Orchestra, Wilhelm Loibner, cond. 12-in. REMINGTON 199.145. \$1.98.

—Julian Olevsky; National Symphony Orchestra (Washington), Howard Mitchell, cond. 12-in. WESTMINSTER 5273. \$2.99.

—Joseph Szigeti; Philadelphia Orchestra, Eugene Ormandy, cond. 12-in. COLUMBIA ML 4015. \$3.98.

—David Oistrakh; Russian Orchestra, Kiril Kondrashin, cond. 12-in. VANGUARD 6018. \$4.98.

—Peter Rybar; Symphony Orchestra, Hans Moltkau, cond. 12-in. MUSICAL MASTERWORKS SOCIETY 2007. \$2.98.

—Gerhard Manke; Orchestra of the Leipzig Radio, Hermann Abendroth, cond. 12-in. URANIA RS 7-24. \$3.98.

—David Oistrakh; Russian Orchestra, Kiril Kondrashin, cond. 12-in. COLOSSEUM 150. \$3.98 (with Ysaÿe: *Sonata-Ballade*).

### CONCERTO FOR VIOLIN, VIOLONCELLO, AND ORCHESTRA, IN A MINOR, OP. 102 (7 Editions)

The opening allegro is probably the real deterrent to any wide popularity for this music. The mellow sentimentality of the andante and the infectious vivacity of the rondo would guarantee an easy success if either opened the work.

Several of the records have points of superiority to the best record, but that one has not only more points, but nearly a monopoly of the imaginative boldness displayed in the seven editions. The leader is Westminster, in which the conductor Scherchen takes firm charge to enforce the dictates of a musical brain which will not accept without scrutiny the authority of the habitual. He leads the most forceful version, and after the HMV the most delicate; but his delicacy is planned, and in the HMV it seems to be a physical trait. The two soloists are so much part of the plan that their manner of phrasing and accenting dovetails with that of the orchestra not only in primary lines but in niceties that could not have been improvised. The performance never settles: it moves as it thinks, alert to every implication. —To facilitate choice, this record has the cleanest and most dramatic sound.

Next in imagination is the Prague performance of Oistrakh-Sadlo-Ančerl in two editions. This has aspects of rhapsody in a slow mood suddenly speeded, then retarded, etc., as if the players were responding freely to any opportunity offered by the score to escape from rigidity. An injection of Puck into Brahms is stimulating, but the two recordings are fairly drab and do not articulate with the exactness we expect from modern reproductions of the orchestra.

The celebrated revivification of the Heifetz-Feuermann-Ormandy 78s has a sweet and lifeless sound of the suavest of all performances, hurried in the first movement, glib in the second, and convincing beyond another effort in the urbane lightness of the finale. Milstein-Piatigorsky-Reiner after an informative first movement relapse into a too-easy disdain of the easier movements. Here will be heard adequate, slightly distant sound for the orchestra, and full value for the velvety soloists. De Vito-Baldovino-Schwarz weave a slow and depressingly gentle web of fine tone around the andante beautifully realized, as if the other movements were there just to frame it. Stern-Rose-Walter offer a mystery, a record so opaque in its sonics that the merits of the performance evade detection. The final record has the throttled sound of a small orchestra in difficulties to condemn it at the very beginning.

—Jean Fournier, Antonio Janigro; Orchestra of the Vienna Staatsoper, Hermann Scherchen, cond. 12-in. WESTMINSTER 5117. \$2.99.



—Nathan Milstein, Gregor Piatigorsky; Robin Hood Dell Orchestra of Philadelphia, Fritz Reiner, cond. 12-in. RCA VICTOR LM 1191. \$3.98.

—Gioconda de Vito, Amadeo Baldovino; Philharmonia Orchestra, Rudolf Schwarz, cond. 12-in. RCA VICTOR LHMV 1057. \$4.98.

—Jascha Heifetz, Emanuel Feuermann; Philadelphia Orchestra, Eugene Ormandy, cond. 12-in. RCA VICTOR LCT 1016. \$3.98.

—David Oistrakh, Milos Sadlo; Prague Symphony Orchestra, Karel Ančerl, cond. 12-in. COLOSSEUM 10200. \$3.98 (with Beethoven: Triple Concerto).

—Same Performance. 12-in. CLASSIC SR-8. \$4.98.

—Isaac Stern, Leonard Rose; New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. (with *Tragic Overture, Haydn Variations*).

—Ernst Prinz, W. Kunlantz; Rhineland Symphony Orchestra, Alfred Federer, cond. 12-in. REGENT 5027. \$5.45.

GERMAN REQUIEM, OP. 45 (3 Editions)  
It is "German" because Brahms selected his text, according to his sentiments and with good literary perception, from the German Bible. Eloquently presented, this music in celebration of death conveys the deepest identifiable sentiments of anything in Brahms except the Alto Rhapsody. Colored a deep dark blue as if mourning purple should be in mind, the somber melodramatics demand, and should receive, sober attention, if only in acknowledgment of the abnegatory propriety of the scoring. Attention will be rewarded.

The great importance of sonics in the delivery of choral works on disks assures pre-eminence among the three versions to the hot performance on Capitol. The Karajan work for Columbia would be not inferior in public concert, with its certainty of concept shared by all participants, but the disk dates from a heavy period in Viennese recording when there was little support for the upper frequencies against the encroachments of a distended bass. The dark score begins to suffocate under a new increment of darkness. The Shaw interpretation, least seizing of three but commendable for smooth choral preparation and a leadership chary of excesses, betrays weaknesses of orchestral projection which suggest that the first concern was the choir; and the pleasing sound is not truly vital.

The very acute registration of the Solti records permits a brilliant projection of the chorus without slight to the orchestra, whose subtle colors are completely apparent only in the Capitol sound. The fugal involvement of "*Herr, du bist würdig*" and "*Ich hoffe auf dich*," and the extremes of quietude and outcry so abundant in this music, are adequately manifest in this version and not in the others. The engineers could not do it alone — the fever, suffering, and relief had first to be re-created by a conductor already notably successful on records, by responsive and capable singers and players, and by a certain feeling of belief in the enterprise that seems to emanate from the disks. In the three editions solo soprano and baritone are excellent singers whose relative effectiveness is not important in a

determination of preference for the whole. (For a consideration of the new Decca edition featuring the Berlin Philharmonic, soloists, and the St. Hedwig Cathedral choir, led by Fritz Lehmann, see "Records in Review.")

—Orchestras of the Museum and the Opera, Frankfurt, and the Frankfurt Opera Chorus, with Lore Wissmann, soprano, and Theo Adam, baritone; Georg Solti, cond. Two 12-in. CAPITOL PBR 8300. \$7.96.

—RCA Victor Orchestra and Robert Shaw Chorale, with Eleanor Steber, soprano, and James Pease, baritone; Robert Shaw, cond. Two 12-in. RCA VICTOR LM 6004. \$7.96.

—Vienna Philharmonic Orchestra and Chorus of the Friends of Music, Vienna, with Elisabeth Schwarzkopf, soprano, and Hans Hotter, baritone; Herbert von Kara-

jan, cond. Two 12-in. COLUMBIA SL 157. \$7.96.

HUNGARIAN DANCES

Brahms published twenty-one of these, arranged for piano four hands, in two editions of two books each, the editions separated by eleven years. He was modest about them and called them arrangements of folk tunes, but some of the later ones seem to be entirely of his own invention. Nos. 1, 5, 6, and 7 have been foisted upon a large and not unenthusiastic world-wide population as a sufficient essence of the twenty-one. This of course is not true, and the musicianly reluctance to broaden repertory is at last yielding — under the stimulus of the phonograph — to the

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<p><b>Paul Paray conducting the Detroit Symphony Orchestra</b></p> <p><small>RAVEL Bolero • RIMSKY-KORSAKOV Capriccio Espagnol</small></p> <p style="text-align: right;"><b>MG 50020</b></p>	<p><b>The Platters</b></p> <p><small>THE PLATTERS • My Prayer • Why Should I • Remember When • Bewitched, Bothered And Bewildered • I Wanna • I'm Sorry • Have Mercy • Someone To Watch Over Me • At Your Beck And Call • On My Word Of Honor • Heaven On Earth • Glory Of Love</small></p> <p style="text-align: right;"><b>MG 20146</b></p>

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necessity of learning neglected scores. Naturally everyone normally likes the vivacity and sensuality of tuneful dances in varied excitements of motion, but these heady little things have been belittled by a criticism that maintains them to be somehow unworthy because they were composed or arranged by a great and recognized talent rather than by someone unknown.

Brahms himself orchestrated Nos. 1, 3, and 10; Dvorak scored the last five; eight are usually heard in the instrumentation of Albert Parlow and two in that of Andreas Hallen. For the complete edition on Vanguard, the company engaged Robert Schollum to orchestrate Nos. 4, 8, and 9. There are other versions, but (excepting the three new essays) the ones mentioned are standard in the rather rueful sense that they serve as points of departure for alterations introduced at the pleasure of conductors, no harm being done if the conductor has taste and ability.

Vanguard (besides an old record not considered here) alone contains all the *Hungarian Dances* in orchestral form, and Nos. 8, 9, 14, 15, and 16 cannot be found on another disk. Thus the record has a basic advantage which removes it from direct comparison with another. Furthermore, it is a product of patent rounded competence. The leadership is what one would expect from any experienced and understanding conductor, and alert orchestral playing is borne by a registration notable for a combination of boldness and conscientious balance.

Commendation of the Vanguard complete edition does not close the ears to the extraordinary virtuosity of the Pittsburgh Symphony Orchestra under Fritz Reiner in eight dances on an amazingly resistant old LP. Here the sensitive tempos, the adjustment of choirs, the deftness of accent, and the gliding sheen of nuance transport the little pieces into the world, hard to attain, of light high art. No other performances approach these, and the reproduction is of a quality to surprise those who think that good sound cannot antedate yesterday's.

Full of finesse and fire, the seven dances led by Hans Schmidt-Isserstedt are the most enlivening after the Reiner production (four being in common), and the S-I record has a sweeping symphonic sound, second of all these only to the Toscanini sound. The four played by the Italian conductor are outstanding in the reproduction of timbre, which makes particularly vivid the fire of interpretations which blaze without sensuous interruption. Dr. Walter's four include a superb No. 10 and three others well managed, but easier to manage. The Van Kempen record expresses a sense of duty, and is actually surpassed in style by the Bridgewater disk, which utilizes an orchestra of small size and many mannerisms of salon music. The Fiedler performances are inexplicably bald and shallow, and discouragingly energetic.

—Orchestra of the Vienna Staatsoper, Mario Rossi, cond. (Nos. 1-21. incl.) 12-in. VANGUARD 473. \$4.98.  
—Pittsburgh Symphony Orchestra, Fritz Reiner, cond. (Nos. 1, 5, 6, 7, 12, 13, 19, 21.) 12-in. COLUMBIA ML 4116. \$3.98. (with J. Strauss the Younger: 4 Waltzes).  
—Northwest German Radio Orchestra

(Hamburg), Hans Schmidt-Isserstedt, cond. (Nos. 1, 2, 3, 5, 6, 7, 10.) 12-in. LONDON LL 779. \$3.98 (with Dvorak: 4 *Slavonic Dances*).

—Same performances. 10-in. LONDON LD 9071. \$2.98.

—New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. (Nos. 1, 3, 10, 17.) Four 12-in. COLUMBIA SL 200. \$29.90. ("*Orchestral Music of Brahms*"). 9071. \$2.98.

—Same performances. 10-in. COLUMBIA AL 1. \$2.98 (with *Academic Festival Overture*).

—NBC Symphony, Arturo Toscanini cond. (Nos. 1, 17, 20, 21.) 12-in. RCA VICTOR LM 1834. \$3.98 (part of a miscellany, "*Toscanini Plays Your Favorites*").

—Berlin Philharmonic Orchestra, Paul van Kempen, cond. (Nos. 1, 3, 5, 6, 17, 18, 19, 20, 21.) 10-in. DECCA DL 4078. \$2.98.

—Westminster Light Orchestra, Leslie Bridgewater, cond. (Nos. 1, 3, 5, 6, 7, 11, 12, 17.) 12-in. WESTMINSTER WL 4009. \$4.95 (with a Tchaikovsky miscellany).

—Boston Pops Orchestra, Arthur Fiedler, cond. (Nos. 1-6 incl.) 10-in. RCA VICTOR LM 67. \$2.98.

—Same performances of Nos. 1 and 4. 10-in. RCA VICTOR LRM 7003. \$2.98 (with Liszt: 2 *Hungarian Rhapsodies*).

—Same performances of Nos. 2 and 5. 10-in. RCA VICTOR LRM 7002. \$2.98 (with Liszt: 2 (other) *Hungarian Rhapsodies*).

NAENIA, FOR CHORUS AND ORCHESTRA, OP. 82 (1 Edition)

This *naenia*, or lament for the dead, uses Schiller's lines on the death of beauty to commemorate the demise of a friend of the composer. However warmly felt, it sounds pseudo-Greek, discomfiting in a way that the more aerated but stately pseudo-Greek of Gluck, say, never sounds. The music has never been popular and the only recording, not very skillful, carries an interpretation not very certain of how deeply to commit itself.

—Vienna Symphony Orchestra and Vienna Chamber Choir, Henry Swoboda, cond. 12-in. WESTMINSTER 18062. \$4.98 (or \$3.98.) (with *Songs of the Parcae; Marienlieder; Choral Songs*).

RHAPSODY FOR ALTO, MALE CHORUS, AND ORCHESTRA, OP. 53 (5 Editions)

Three stanzas from Goethe's *Harzreise im Winter* give Brahms opportunity for a confession of bleak loneliness without peer in all his music in its unmistakable definiteness of mood. Non-Brahmsians — with which the world is generously equipped — are ahead of the devout in their admiration of the *Alto Rhapsody* so genuine in its desolation. It is one of the great things in the alto repertory, and so recognized by the promoters of records, whose assignment of interpreters in every case has been dictated by musical considerations.

All versions are good, and one is rather wonderful: Ferrier-Krauss. Singer and conductor are dead now: the black columnar voice and the versatile pliant stick may be heard only from the phonograph. The collaboration of these two on this record, so soon before their deaths about a year apart, is a gift of timely fortune to be accepted by music lovers with sad gratitude.



No need to examine the other disks if one wants the most moving, the most memorable projection. The deep hues of the Ferrier voice, leveled without fluctuation in an implacable determination of deep meaning, seem to have been made for this music; and eloquent as the others are, it is not possible to press their claims seriously against the singer absolutely apposite. Conductor, chorus, orchestra, and reproduction are all excellent in the Ferrier production, as it must be called.

However, if there are discophiles ready to sacrifice the rightness of the voice in order to have other good qualities, they will be glad to know that the Westminster version offers a narrower voice, intelligently aimed, with sonic and orchestral support of the first nicety, in a recording of great technical (and musical) appeal. And there is always the natural sweetness of Miss Anderson to regret if one by-passes her record. To say nothing of the cooler purity of Miss Höngen's artistry. It is delightful to praise four ladies at once, but the one who cannot hear the praise is the one who has earned the queen's portion. Printed texts are supplied only with the Westminster editions.

—Kathleen Ferrier; London Philharmonic Orchestra and Philharmonic Choir, Clemens Krauss, cond. 12-in. LONDON LL 903. \$3.98. (with 4 Songs).

—Monica Sinclair; "Philharmonic Promenade" Orchestra of London and Croyden Philharmonic Choir, Sir Adrian Boult, cond. Four 12-in. WESTMINSTER 4401. \$22.50. ("Sir Adrian Boult Conducts Brahms").

—Same performance. 12-in. WESTMINSTER 18035. \$4.98 (or \$3.98) (with *Academic Festival Overture*; *Tragic Overture*; *Haydn Variations*).

—Marian Anderson; RCA Victor Orchestra and Robert Shaw Chorale, Fritz Reiner, cond. 12-in. RCA VICTOR LM 1146. \$3.98 (with Mahler: *Kindertotenlieder*).

—Elisabeth Höngen; Berlin Philharmonic Orchestra and Berlin Choral Society, Ferdinand Leitner, cond. 10-in. DECCA DL 4074. \$2.98 (with *Gipsy Songs*, Op. 103).

**RINALDO, OP. 50 (1 Edition)**  
Goethe's text, written specifically to serve as the literary half of a cantata, was suggested by the tale of Rinaldo and Armida in Tasso's *Jerusalem Delivered*. Compressing the poem, we hear Rinaldo cataloguing the delights of foregathering with Armida while his fellow Crusaders urge the pleasures and duty of holy war. Martial cajolery prevails over remembered dalliance; and the knights sail for the Holy Land, Rinaldo at ship's prow.

Under cold historical scrutiny the rapacious butcheries of the Crusades are almost intolerable reading, but poets and composers have been spectacularly successful in putting things in a good light. Legend went to work on the Crusades quickly, and has never ceased embellishing her inventions. It has become impossible to believe one word from the poets on Godfrey of Bouillon, Tancred, Richard I, Saint Louis, and a dozen others; but we can applaud the poetry and Brahms's music, a surprising brandishment of bright swords and brave pennons. Briskly engaging from end to end in its forceful choral exhorta-

tions, and not too plaintive in the tenor's declamation which inevitably recalls Wagner, *Rinaldo* offers a cheerful experience seldom available except from the record.

Which is a lively and consistently interesting realization. The conductor has always favored spirit in his beat, and the clanging expression of chivalry urgent for blood excites the lighter senses without disturbing the deeper ones. The solo tenor delivers his singing speech in generally able fashion with good dramatic point, from a voice of good average appeal for post-*Tristan* writing for German tenor. The male chorus has an appropriate gusto, and reproduction is bright and smooth except for a few choral fortes where the strength is a little indiscreet. Goethe's text is printed in German and English.

—Joachim Kerol, tenor; Pasedeloup Orchestra and Chorus of the New Paris Symphony Association, René Leibowitz, cond. 12-in. VOX PL 8180. \$4.98.

**SONG OF DESTINY, OP. 54 (1 Edition)**  
This *Schicksalslied* is entitled to a better version than can be divined beneath the muddy registration of Dr. Walter's noble effort with a chorus singing in a tongue, reputed to be English, incomprehensible for two consecutive syllables. The excuse is that it is old: let it be retired to a home for the aged.

—New York Philharmonic-Symphony Orchestra and Westminster Choir, Bruno Walter, cond. Two 12-in. COLUMBIA SL 156. \$7.96 (appended to Beethoven: Symphony No. 9).

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**FERENC FRICSAY:** Beethoven: Symphony No. 8; Symphony No. 1 (DL 9626). Tchaikovsky: Symphony No. 5. (DL 9519)



**IGOR MARKEVITCH:** Mozart: Mass in C Major ("Coronation"), soloists, Choir of St. Hedwig's Cathedral; Symphony No. 38 ("Prague") (DL 9805). Mussorgsky: Pictures At An Exhibition; Wagner: Siegfried Idyll. (DL 9782)



**PAUL VAN KEMPEN:** Beethoven: Violin Concerto in D Major, W. Schneiderhan, violin (DL 9784). Beethoven: Piano Concerto No. 4, W. Kempff, piano. (DL 9742)

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SONG OF THE PARCAE, OP. 89. (1 Edition)

The choral ballad is to words by Goethe (*Gesang der Parzen*). Lack of familiarity with Brahms's setting forces the confession here that after the introduction the three Weird Sisters lose their grip in the six-part choral writing. At any rate, the performance seems technically adequate and the recording fair—remarkable for its ancience. Was the north-German composer ever at home in classic antiquity?—Vienna Symphony Orchestra and Vienna Chamber Choir, Henry Swoboda, cond. 12-in. WESTMINSTER 18062. \$4.98 (or \$3.98) (with *Naenia*; *Marienlieder*; *Choral Song*).

VARIATIONS ON A THEME BY HAYDN, OP. 56a (13 Editions)

The nine variations, including the finale

as one, send the noble old hymn scurrying, languishing, trotting, and rearing through travesties of itself which never completely disguise the melody. It invites orchestral virtuosity, but most conductors are circumspect in the way they answer the invitation, preferring to demonstrate the finish and flexibility of their orchestras rather than any cherished concepts of tempo and accent. On records the only intransigent individualists are Mr. Mitropoulos and Furtwängler, the first giving us with an urchin's grin a brash flippancy of unexpected furors that we will all find amusing—once; and the second proving again how unbearable a minute can be when stretched to an hour.

The Weingartner performance and the two by Mr. Toscanini show superiorities of imagination and study in expert application. The engineering honors are de-

cidely to the Boult and Walter versions, followed at a respectful distance by the Markevitch and Klemperer disks. The Ormandy record contains a lively performance in the richest Philadelphia manner, but the old sound, admirable for its time, is thick for ears used to the newer clarities. The Hupperts and Van Beinum versions are unremarkable and satisfactory.

Weingartner's sparkle and grace are compromised by a brusque, untrue sound restored from 78s, big enough, however, to give competent force to the grand proportions of the Weingartner finale. The NBC version has brighter sound than the New York Philharmonic version in the Toscanini direction, and given extra volume carries a fairly full statement of the most animated and protean of these performances.

Benefiting equally from outstanding sonics, the Boult and Walter disks in hearty, natural performances offer a balance of appeal not obviously greater in one than the other. The Walter attack is stronger, the Boult more precisely adjusted. Both the Markevitch and Klemperer records are amiable productions, the first especially agreeable in freedom from tension, the second more forceful and less pliant.

—NBC Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1725. 12-in. \$3.98 (with Elgar: *Enigma Variations*).

—New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA SL 200. Four 12-in. ("*Orchestral Music of Brahms*"). \$29.90.

—"Philharmonic Promenade" Orchestra, Sir Adrian Boult, cond. WESTMINSTER 18035. 12-in. \$4.98 (or \$3.98) (with *Academic Festival Overture*; *Alto Rhapsody*; *Tragic Overture*).

—Same performance in WESTMINSTER 4401. Four 12-in. ("*Sir Adrian Boult Conducts Brahms*"). \$22.50.

—Philharmonia Orchestra, Igor Markevitch, cond. RCA VICTOR LBC 1010. 12-in. \$2.98 (with Tchaikovsky: *Francesca da Rimini*).

—Philharmonia Orchestra, Otto Klemperer, cond. ANGEL 35221. 12-in. \$4.98 (or \$3.48) (with Hindemith: *Nobilissima Visione*).

—London Philharmonic Orchestra, Felix Weingartner, cond. COLUMBIA ML 4783. 12-in. \$3.98 (with Bach: *Suite No. 3*).

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 2066. 10-in. \$2.98 (with Liszt: *Les Préludes*).

—New York Philharmonic-Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LCT 1023. 12-in. \$3.98 (with Beethoven: *Symphony No. 1*).

—Concertgebouw Orchestra, Eduard van Beinum, cond. LONDON LL 735. 12-in. \$3.98 (with *Academic Festival Overture*; *Tragic Overture*).

—Utrecht Symphony Orchestra, Paul Hupperts, cond. MUSICAL MASTERPIECE SOCIETY 15. 10-in. \$1.98 (with *Academic Festival Overture*).

—Minneapolis Symphony Orchestra, Dimitri Mitropoulos, cond. COLUMBIA RL 3038. 12-in. (with Beethoven: *Coriolan Overture*; *Leonora Overture, No. 3*; Weber: *Jubilee Overture*). \$1.98.

—Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. RCA VICTOR LHMV 1010. 12-in. \$4.98 (with Mozart: *Symphony No. 40*).

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## The Piano Music of Robert Schumann

by HAROLD C. SCHONBERG

WHEN the "Mozart year" began last January, the name of Robert Schumann, who died a hundred years ago on July 29, was not mentioned once. But in the last few months some voices have been raised to remind us that Schumann too has an anniversary this year. There are few composers more worthy of commemoration.

In his day he was the most romantic and revolutionary of composers, and also perhaps the most dedicated. All great composers are, of course, dedicated men, but Schumann's passion was something special. He pursued a single course for his entire life, wrapped only in the mantle of music. He composed it, tried to teach and conduct it, wrote about it. He was a cultivated, widely read man, but all of that culture and reading were channeled into music. It was not enough to read Byron; he had to compose a *Manfred*. He adored E.T.A. Hoffmann's works, and that adoration manifested itself in a *Kreisleriana* and in who knows how many other untitled pieces of music. Whatever he read, whatever he heard, whatever he did, whatever occurred in the world took on a musical significance for him.

He admitted as much. In a letter to Clara Wieck, written before their marriage, he wrote: "I am affected by everything that goes on in the world, and think it all over in my own way — politics, literature, and people — and then I long to express my feelings and find an outlet for them in music. That is why my compositions are sometimes difficult to understand, because they are connected with distant interests; and sometimes striking, because everything that happens impresses me and impels me to express it in music."

Schumann well knew himself. He probably is the most personal and introspective composer who ever lived. That is why full understanding of his music is difficult; it is almost too rich in extramusical allusion. You can of course enjoy the *Carnaval* for what it is, without inquiring into its *raison d'être*. But enjoyment and understanding are heightened when you come to realize that the music represents a picture gallery in which are painted Schumann himself, Chopin, Clara and Friedrich Wieck, Mendelssohn, some other friends, and that the entire long composition is built upon four notes derived from the name of a town in which a lady-love of Schumann's lived. Can *Kreisleriana* really be understood without some knowledge of the strange career of E.T.A. Hoffmann? And these are titled pieces for which Schumann himself supplied the clue. In some other works, such as the *Fantasia in C*, the *Davidsbündlertänze*, or the *Symphonic Etudes*, we can easily grasp the significance. But what about clueless works like the *Intermezzi* or the *Humoreske*? Here we can only guess, building upon a knowledge of Schumann's style and symbolism.

With Berlioz, Schumann was the most vociferous of the romantics. An avant-garde composer, as underestimated and underappreciated in his day as was Bartók in the 1930s, he fought

with all the means at his disposal for the dissemination and understanding of modern music. This personal predisposition did not, however, prevent him from loving all music that was good, from Bach through Mozart, Beethoven, and Schubert (he wept all night when he learned of Schubert's death). He was a sympathetic, patient critic who leaned over backwards to hail a promising talent. He may have been too generous in his praise of some young composers, such as Niels Gade or William Sterndale Bennett. On the other hand, and this is important, he never once failed to recognize a great composer when he appeared. His first critical review introduced Chopin; his last, Brahms.

His weaknesses as a composer have been thoroughly discussed: his discomfort with large forms; his deficiencies as an orchestrator. But in nearly everything he wrote there is a flaming imagination that lifts his music into a unique sphere of genius. Says one of his aphorisms: "Thou must invent new and bold melodies." Schumann did invent new and bold melodies and harmonies. Critics in the 1830s, as a result, considered him eccentric. He had virtually no international fame; and even Liszt, that matinee idol, could not afford to play his music in public, so great was the novelty of his style. Today, a hundred years after his death, we find it difficult to realize just how revolutionary he must have seemed.

His music breathes romanticism. A strong classical element can be traced in Chopin; and Mendelssohn was a classicist more often than not. In Schumann there is almost no classical current (although he knew the classicists as well as any man alive at the time), and in this he is unique among German composers of the 1830s and 1840s. Now, our own century tends to be antiromantic, and hence many listeners and professional musicians have experienced difficulty in achieving an identification with Schumann. So personal a composer is liable to provoke a violent personal reaction, pro or con. Some people find Schumann actually embarrassing. Others find him turgid and sentimental. My own response is one of perpetual love, admiration, and delight. In his selfless absorption in music and in his defiant challenge to the Philistines, Schumann is, to me, as much a symbol as an individual. He never condescended and he catered to no audience. He desperately wanted success and fame — but on his own terms and according to his own principles; and his age did not meet those terms. His life was lived without concession or compromise; it was the life of a very great man.

The following discography is devoted exclusively to Schumann's keyboard works. All of the significant ones have been recorded, though there is still no complete LP of all the *Bunte Blätter*, *Nachtstücke*, or *Albumblätter*; and none of the piano duets, including the interesting *Bilder aus Osten*, has been recorded.

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ABEGG VARIATIONS, OP. 1 (2 Editions)  
What an Op. 1 this is! All the main facets of Schumann's style are present, including a title based on the name of a young lady. Toward the end of the piece occur some ravishing examples of piano writing, unlike anything else being done in Europe (except, possibly, by Chopin in Poland) at the time. Neither of the two recorded versions brings out the charm of the piece, though the softer approach of Demus is preferable to the cool and methodical work of Foldes. He is a little too jerky in his phrasing, too, while Demus has a smoother delivery. Although the Mercury disk was issued in 1953, it still has serviceable sound. The Westminster disk, however, is a newer and more faithful recording.

—Joerg Demus. 12-in. WESTMINSTER 18061 (with *Arabesque*; *Blumenstück*; *Faschingsschwank*). \$4.98 (or \$3.98).  
—Andor Foldes. 12-in. MERCURY 10122 (with *Impromptus on a Theme by Clara Wieck*; *Papillons*; *Toccata*). \$3.98.

ALBUM FOR THE YOUNG, OP. 68 (1 Edition)

Zeitlin plays all forty-three pieces of the set but does not offer more than an accurate presentation of the notes. Although the music is simple, intended for children, its delicate lyricism needs a good deal of cultivated artistry. Zeitlin lacks tension in molding a phrase and elegance of conception to carry it through. The recording has splendid quality of piano sound. On Victor LM 1856 (with Tchaikovsky: *Album for the Young* and *The Seasons*), Ania Dorfmann plays nine pieces of the set—Nos. 2, 6, 7, 8, 10, 12, and 16. These are very attractive performances, and it is unfortunate that she did not make the entire cycle.

—Poldi Zeitlin. 12-in. OPUS 6004. \$5.95.

ANDANTE AND VARIATIONS IN B-FLAT FOR TWO PIANOS, OP. 46 (4 Editions)

The only really decent interpretation of this wistful, melodic piece comes from Luboshutz and Nemenoff, who at least have some idea of its romanticism. But their recording was made many years ago, and its restoration on the Camden disk is muffled in sound and badly distorted. Appleton and Field present the original version of the music, for two pianos, two cellos and horn. They are assisted by Ralph Oxman, Bebe Sarser, and John Barrows. This is an early (pre-1950) Vox recording, and it badly shows its age. Appleton and Field, like Bartlett and Robertson on the M-G-M disk, pick at the notes rather than play them. They seem reluctant to use any color or pedal effects, and the playing sounds thin and dry. Teicher and Ferrante are cold and brittle, seemingly interested only in a mechanical exposition of the notes. A modern recording of this work is badly needed.

—Pierre Luboshutz and Genia Nemenoff. 12-in. RCA CAMDEN CAL 206 (with Brahms: *Haydn* Variations; Saint-Saëns: *Variations on a Theme by Beethoven*; Mendelssohn-Luboshutz: *Allegro Brillant*). \$1.98.

—Vera Appleton and Michael Field. 12-in. VOX PL 7740 (with *Konzerstück in F*). \$4.98.

—Ethel Bartlett and Rae Robertson. 12-in. M-G-M 3027 (with Brahms: *Haydn* Variations; Waltzes). \$3.98.

—Louis Teicher and Arthur Ferrante. 12-in. WESTMINSTER 18169 (with Brahms: *Haydn* Variations; Saint-Saëns: *Beethoven* Variations). \$4.98 (or \$3.98).

ARABESQUE, OP. 18 (6 Editions)

It is Kempff who brings to this fluid music the greatest degree of style and elegance. Iturbi, who still can play very impressively when he wants to, here is percussive and matter-of-fact. I find his well-regulated playing devoid of interest. Kempff's softer approach and his ability to lift a phrase and then let it subside are closer to the needs of the music. Demus is, as usual, efficient and methodical. The other versions need not detain us. Lev's recording is badly dated; and while she plays quite well, this *Arabesque* fills out a disk devoted in the main to an indifferent performance of the *Davidsbündlertänze*. Nat storms through without much sensitivity, and Pressler does not suggest that the music means much to him.

—Wilhelm Kempff. 12-in. LONDON LL 515 (with *Papillons*; Liszt: *Miscellaneous* pieces). \$3.98.

—Joerg Demus. 12-in. WESTMINSTER 18061 (with *Abegg* Variations; *Blumenstück*; *Faschingsschwank*). \$4.98 (or \$3.98).

—José Iturbi. 12-in. RCA VICTOR LM 1167 (with miscellany). \$3.98.

—Ray Lev. 12-in. CONCERT HALL 1104 (with *Davidsbündlertänze*). \$3.98.

—Yves Nat. 12-in. HAYDN SOCIETY 143 (with *Kinderszenen*; *Papillons*; *Romances*; *Toccata*). \$5.95.

—Menahem Pressler. 10-in. M-G-M 119 (with *Caraval* excerpts; *Traumerei*; *Dedication*, arr. Liszt). \$2.98.

BLUMENSTUECK, OP. 14 (2 Editions)

Seldom does this piece turn up in concert; in fact, in many years of attendance, I have never encountered it in the concert hall. It is a lyric work, somewhat repetitious and fairly unimportant in the Schumann canon. Both of its recorded performances are good. Pressler is a little more lyrical and gives more attention to shadings, while Demus is more powerful and more precise in his dynamics. Both versions, too, have fine recorded sound. I would suggest the Demus version because it contains the best available LP of the delicious *Abegg* Variations.

—Joerg Demus. 12-in. WESTMINSTER 18061 (with *Abegg* Variations; *Faschingsschwank*; *Arabesque*). \$4.98 (or \$3.98).

—Menahem Pressler. 12-in. M-G-M 3029 (with *Romances*; Mendelssohn: *Variations sérieuses*; *Rondo capriccioso*). \$3.98.

BUNTE BLAETTER, OP. 99

Another Schumann rarity, and quite a lovely one. Why pianists have ignored this attractive series of sketches is hard to say. The set consists of fourteen pieces, of which Haskil plays the first eight, as a filler for the Schubert sonata that occupies most of the disk. She plays well, with obvious sympathy for the delicate nature of the music. A complete version is long overdue.

—Clara Haskil. 12-in. EPIC 3LC 3031 (with Schubert: *Sonata in B-flat*). \$3.98.



CARNAVAL, OP. 9 (16 Versions)

Schumann's most popular piano piece and one of the cornerstones of the romantic piano repertoire, the *Carnaval* is whimsical, fantastic, robust music. Idea tumbles over idea; there is not an uninteresting phrase anywhere in the work. The music demands a pianist steeped in the romantic idiom, and it also needs a first-rate technician (the *Paganini* section, with its wide leaps, is one of the most hazardous exercises a pianist has to face in the entire literature). A line has to be drawn between sentiment (of which there is much) and sentimentality; and the pianist must also be an accomplished colorist. Of all the versions recorded, it seems to me that the Rachmaninoff (vintage 1928) is the finest. This 10-inch disk has been scheduled for deletion by Victor, so get it while you have a chance. Rachmaninoff's conception is gigantic. His tempos are inclined to be faster than is customary today, and he is a little chary of pedal effects (or is that due to the aged recording?). But the virility of his playing, his stupendous grasp of the notes, the sheer power of his climaxes, and the authority with which he molds a phrase are qualities which no living player seems able to duplicate.

Of more recent performances I incline to the Novaes—a delicate interpretation, feminine in the best sense of the word, with considerable subtlety and nuance. On this disk the sound is a little dated, but it still can serve. The record was originally issued in March 1951, as Vox 6710 (with Chopin's Sonata in B-flat minor) but was transferred to its present number the following year or so. Rubinstein's version, to which one had looked forward with such anticipation, is a little disappointing. The grand manner is present, but also a curious stodginess and deliberation. His performance has some wonderful moments, but the total effect remains negative. Arrau's version, originally issued on shellac, is an accomplished technical rendering but too cool and contrived for my taste. Anda has recorded the work twice. His Telefunken disk is inferior in sound and immature in concept. The Angel disk shows him off to better advantage and is a considerable tonal improvement, but there is not much personality revealed in the playing (surprising, in view of his superb performance of the *Symphonic Etudes*).

Gieseking, who seldom plays badly, offers a steady *Carnaval* that is just a shade noncommittal and not altogether accurate technically. It is obviously the playing of an experienced pianist and a fine artist, but the element of rapture is missing. Kilenyi's performance is thoroughly dependable, save for a lack of flexibility in such finger-twisters as *Pantalon and Columbine*, and the recorded sound on his disk is clear though lacking in color. It is a good buy at the price. I would avoid the stiff Brailowsky performance and the clumsy, error-laden one of Cortot. Badura-Skoda is conscientious but not very exciting; the Sandor version has as much warmth as an icicle; Magaloff also lacks communicative power; and the Pressler version is abridged (he plays Nos. 1, 4, 11, 12, and 13).

—Sergei Rachmaninoff. 10-in. RCA VICTOR LCT 12. \$2.98.

—Guimar Novaes. 12-in. VOX PL 7830 (with *Papillons*). \$4.98.

—Artur Rubinstein. 12-in. RCA VICTOR LM 1822 (with Franck: Prelude, Chorale and Fugue). \$3.98.

—Walter Gieseking. 12-in. COLUMBIA ML 4772 (with Mozart: Sonatas 14 and 15). \$3.98.

—Edward Kilenyi. 12-in. REMINGTON 199-165 (with Chopin miscellany). \$1.95.

—Claudio Arrau. 10-in. DECCA 7502. \$2.98.

—Paul Badura-Skoda. 12-in. WESTMINSTER 5105 (with Sonata in F-sharp minor). \$2.99.

—Geza Anda. 12-in. ANGEL 35247 (with *Kreisleriana*). \$4.98 (or \$3.48).

—Geza Anda. 12-in. LONDON-TELEFUNKEN 66029 (with *Symphonic Etudes*). \$4.98.

—Alexander Brailowsky. 12-in. RCA VICTOR LM 9003 (with Fantasia in C). \$3.98.

—Gyorgy Sandor. 12-in. COLUMBIA 4452. \$4.95.

—Alfred Cortot. 12-in. VICTOR LHMV 18 (with Chopin: Sonata in B-flat minor). \$4.98.

—Nikita Magaloff. 10-in. LONDON 528. \$2.98.

—Menahem Pressler. 10-in. M-G-M 119 (with Schumann miscellany). \$2.98.

DAVIDSBUENDLERTAENZE, OP. 6 (7 Editions)

The Davidites was the name of a club Schumann invented, peopling it with his friends and associates and making its aim the slaying of the Goliath of Philistinism. This piece has to do with Schumann's



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club, and he has initialed several of the pieces with an E or an F. *Eusebius* is the name Schumann gave to himself to represent the dreamy, poetic side of his nature, while *Florestan* represents the energetic, ebullient side. It's all a harmless game at which we can smile paternally. The *Davidsbündler* is a wonderful collection of "dances," in which wit, tenderness, and joy run freely. I would place it right next to the *Carnaval* and *Fantasia* in C as the peak of Schumann's piano writing. Of the seven pianists who have attempted it on records, only one, I think, sustains a high level all the way through. That pianist is Aeschbacher, who plays with elegance, smoothness, and imagination. His recording is not hi-fi, but despite the lack of color (it dates back some years) there is no tonal distortion. Firkusny's disk, which came out last April, has a good deal of style; and yet he seems to gloss over some sections in a superficial manner. He takes a 16-measure cut in No. 9 and another in No. 15, the latter sanctioned by the first edition. Gieseking's disk was issued under questionable circumstances and the pianist himself has disowned it. The performance swarms with technical errors and the recorded sound is none too good. Wührer is entirely too solemn for the fluctuating moods of the music. Battista, on the other hand, tries to overpower it, banging out the measures in Lisztian fashion. The Lev disk has muffled sound and bad surfaces. She too bangs, and her explosive attacks are scarcely a model of sensitivity. Demus is merely dull. A curious recording, now out of print, is Apollo 1, in which Adelaide de Lara is the pianist. She was a pupil of Clara Schumann, and perhaps she is an authority on the music, but you would not guess it from her feeble playing.

—Adrian Aeschbacher. 10-in. DECCA 7531. \$2.98.  
—Rudolf Firkusny. 12-in. CAPITOL 8337 (with *Symphonic Etudes*). \$3.98.  
—Walter Gieseking. 12-in. URANIA C 7106. \$3.98.  
—Friedrich Wührer. 12-in. VOX PL 8860 (with *Sonata in F minor*). \$4.98.  
—Joseph Battista. 12-in. M-G-M 3011. \$3.98.  
—Ray Lev. 12-in. CONCERT HALL 1104 (with *Arabesque*). \$4.98.  
—Joerg Demus. 12-in. WESTMINSTER 5232 (with *Papillons*). \$2.99.

ETUDES SYMPHONIQUES— See SYMPHONIC ETUDES

FANTASIA IN C, OP. 17 (13 Versions)  
In the history of recording there has been but one satisfactory performance of this gigantic piece. That was the prewar Victor set by Backhaus, which has never been transferred to LP. This work is extremely hard to play. In effect it is a three-movement sonata, though its loose-knit organization demands an artist who can make a logical unit of the writing. Technically it is demanding, and the coda of the second movement has kept pianists in anguish since it was composed. In the concert hall nobody manages to get through it without several finger slips. The *Fantasia* is by far Schumann's most powerful piano piece, with his most soaring melodies and a slow last movement that is positively Elysian.

None of the current LP versions really does justice to the music. The best is probably Curzon's. The British pianist is careful rather than fiery—especially in the hazardous second movement. He is a genuine artist, but often one wishes for a quality of musical and technical daring commensurate with the nature of the writing. For this is passionate music, and Curzon's performance lacks passion. A pianist who has a superb insight into the music is Perlemuter, and his last movement is, I think, the most beautiful statement of the notes on LP. Unfortunately he is handicapped by a finger technique that will not always permit him to put his ideas into effect. Boukoff sounds like a strong pianist—and an inflexible one. Strength rather than poetry marks his interpretation. His is a Teutonic approach with most of its defects and few of its virtues. The Johannesen disk, well recorded, is not a bad buy. The young pianist plays steadily, never rising to the heights, never descending below a respectable level. Firkusny is a little too mannered for my taste, and Fischer simply cannot handle the notes. Brailowsky's playing is percussive, and in the second movement he shamelessly slows down to a point where he feels comfortable. Schwalb's performance, recorded at an actual recital in Boston, has some technical flair but he misses the emotional message of the music. So do the prim interpretations of Weisz and Demus. Foldes is efficient but shallow, and Nat has a painful struggle with the notes. The Pattison version should be avoided.

—Clifford Curzon. 12-in. LONDON LL 1009 (with *Kinderszenen*). \$3.98.  
—Vlado Perlemuter. 12-in. VOX PL 9190 (with *Kreisleriana*). \$4.98.  
—Yuri Boukoff. 12-in. EPIC 3LC 3094 (with *Symphonic Etudes*). \$3.98.  
—Grant Johannesen. 10-in. MUSICAL MASTERPIECE SOCIETY MMS 19. \$1.89.  
—Rudolf Firkusny. 12-in. COLUMBIA 4238. \$3.95.  
—Miklos Schwalb. Two 10-in. ACADEMY 309/310 (with miscellany). \$9.50.  
—Andor Foldes. 12-in. DECCA 9708 (with Brahms: *Variations on an Original Theme*). \$4.98.  
—Joerg Demus. 12-in. WESTMINSTER 5157 (with *Fantasiestücke*). \$2.99.  
—Alexander Brailowsky. 12-in. RCA VICTOR LM 9003 (with *Carnaval*). \$3.98.  
—Edwin Fischer. 12-in. VICTOR HMV 1065 (with Brahms: *Sonata in F minor*). \$4.98.  
—Robert Weisz. 10-in. LONDON LS 152. \$2.98.



—Yves Nat. 12-in. HAYDN SOCIETY 87 (with *Symphonic Etudes*). \$5.95.  
—Lee Pattison. 12-in. CLAREMONT 1202 (with *Fantasiestücke*, Op. 111, No. 2). \$5.95.

FANTASIESTUECKE, OP. 12 (5 Editions)  
One of Schumann's most popular collections, the *Fantasiestücke* is made up of a group of short pieces: *Des Abends*, *Aufschwung*, *Warum?*, *Grillen*, *In der Nacht*,



*Fabel, Traumeswirren, and Ende vom Lied.* Rubinstein's version leaves all other LP sets far behind. He has warmth and the happy ability to vary the rhythm without losing the meter. This kind of rhythmic flexibility is one of the reasons why he is unsurpassed today in the romantic repertoire. Fine recorded sound here. The Moiseiwitsch performance is not a modern recording and it shows its age. Moiseiwitsch plays like the mature artist and exponent of great tradition he is. But the playing on this disk is technically sloppy, and the pianist is not the Moiseiwitsch we remember from prewar times. He never would have played *Warum?* so stolidly, nor would he have disfigured *In der Nacht* as he does here. Blancard's version is sensitive and small-scaled; and in some of the difficult pieces (*In der Nacht* or *Traumeswirren*) she seems to be working too hard for comfort. The Demus and Engel versions I find lacking in imagination.

—Artur Rubinstein. 12-in. RCA VICTOR LM 1072 (with Beethoven: Sonata No. 8, in C minor, Op. 13, "Pathétique"). \$3.98.

—Benno Moiseiwitsch. 12-in. RCA VICTOR LBC 1081 (with Piano Concerto). \$2.98.

—Jacqueline Blancard. 10-in. LONDON LS 210. \$2.98.

—Karl Engel. 12-in. EPIC LC 3070 (with *Faschingsschwank*). \$3.98.

—Joerg Demus. 12-in. WESTMINSTER 5157 (with Fantasia in C). \$2.99.

FASCHINGSSCHWANK AUS WIEN, OP. 26 (4 Editions)

The meaning of this collection of sibilants is "Carnival Pranks in Vienna." Like most of Schumann's piano music it is a loose-knit collection of moods, sparked by an ardent romanticism. None of the LP interpretations will provide you with an unforgettable experience. The best of the four is that of Demus. This disk contains his best playing on records; his performance here is forceful, well regulated, and tasteful. The recorded sound is much better than on the Blancard disk, which has an unpleasant ping in the upper register. Blancard is a sensitive pianist, making more of the lovely Intermezzo movement than Demus does, but on the whole the latter brings the music into sharper relief. Engel is too matter-of-fact for my taste, and frequently much too ponderous. Weisz merely plays the notes.

—Joerg Demus. 12-in. WESTMINSTER 18061 (with *Arabesque; Blumenstück; Abegg Variations*). \$4.98 (or \$3.98).

—Jacqueline Blancard. 12-in. VANGUARD 416 (with Brahms: *Variations on a Theme by Schumann*). \$4.98.

—Karl Engel. 12-in. EPIC 3LC 3070 (with *Fantasiestücke*). \$3.98.

—Robert Weisz. 12-in. LONDON LL 798 (with Brahms: *Waltzes*). \$3.98.

FOREST SCENES, OP. 82 (1 Edition)

The original German title of the work is *Waldscenen*. Casadesus is the only pianist within recent memory who has included it on his recitals. He plays with his usual elegance, but appears somewhat detached and unmoved by it all. For instance, one of the sketches in the *Forest Scenes*, named *Einsame Blumen*, is a plaintive, delicate little piece, but Casadesus plays it in almost

a flip manner. Elsewhere, too, Casadesus is inclined merely to play the notes rather than interpret them. Good recorded sound. The most popular individual piece in the set, *Vogel als Prophet* ("The Bird as Prophet") has been recorded by Sandor (COLUMBIA 4375), Battista (M-G-M 141), and Burton (CLASSIC 1027). Heifetz plays an arrangement for violin in DECCA 8521.

—Robert Casadesus. 12-in. COLUMBIA 4366 (with Debussy: *Children's Corner*). \$3.98.

HUMORESKE, OP. 20 (2 Editions)

Not played as often as it deserves to be, the *Humoreske* is a typical Schumannesque collection of varied ideas assembled into something like a suite. The music has con-

siderable elegance and subtlety, to which neither pianist rises. Damase is glib but superficial. He plays like so many products of the Paris Conservatoire — on top of the keys, with a shallow tone, a nice running technique, hardly any pedal, and certainly no intensity. His recording has good sound but also a prominent surface hiss. Demus, who seems unmoved by the engaging melodies under his fingers, at least manages to suggest something deeper than his French colleague; but at best the Demus interpretation could not be described as anything more than small-scaled. An old recording by Paul Loyonnet, on CONCERT HALL 6, has been withdrawn for some time. It is nothing worth making an effort to seek out.

—Joerg Demus. 12-in. WESTMINSTER

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—Jean-Michel Damase. 12-in. LONDON-INTERNATIONAL 91041 (with Liszt: miscellany). \$4.98.

IMPROMPTUS ON A THEME BY CLARA WIECK, OP. 5 (1 Edition)

Another seldom-played work, though in this case pianists have had a reason for avoiding it. Some fine ideas are present, also some padding; and the work does not hold together very well. Foldes brings to the writing his usual type of clear, unromantic playing. He has a superb grasp of the notes, but goes through them with a minimum of color and nuance. The recorded sound is somewhat unresonant.

—Andor Foldes. 12-in. MERCURY 10122 (with *Abegg Variations; Papillons; Toccata*). \$3.98.

INTERMEZZI, OP. 4 (1 Edition)

Ever since this disk was released, in the middle of 1953, I have been listening to it with admiration. The *Intermezzi* almost never turns up in concert—Johannesen is the only pianist within memory to program it—and yet the music ranks with the *Carnaval* and *Kreisleriana*. It has unflagging invention, some of Schumann's most penetrating melodies, and a maturity of workmanship which the composer never improved upon. It impresses me as one of Schumann's most personal pieces, and also one of his most daring. No wonder the good German listeners, conditioned to the orthodox design of the Viennese masters, found this collection of wayward fancies impossible to understand. Johannesen's neat and accurate playing serves the music well. His temperament is not romantic, but he has the ability to see the music as an emotional unit, and there is a sense of continuity in his performance. That, plus taste and musicianship, makes his performance first rate. The recorded sound is quite good, too.

—Grant Johannesen. 12-in. CONCERT HALL 1173 (with Sonata No. 2). \$3.98.

KINDERSZENEN, OP. 15 (12 Versions)

Schumann composed several sets of music for children, of which this is the most popular. It rejoices in several fine recorded performances. It is impossible to say which one is the "best," but I can report that I found the Zecchi the most interesting. He strikes a fine balance between intellectualism and emotionalism. The music itself is generally very simple, but Zecchi does not play down, and the careful way he molds his phrases is a lesson in musicianship. He also adds many subtleties by bringing out inner voices, or accenting certain notes in the bass line, or pedaling with a distinctive touch. His tempos have a spacious quality. In one of the pieces, *Am Camin*, he does something with the rolled chord that I've never heard from any other pianist; it is a brilliant and piquant effect. Excellent recorded sound.

The interpretation of Novaes is altogether different. She sounds entirely improvisatory, and she gets more poetry from the music than any pianist on LP. This performance was originally released as VOX 6900 in May 1951 (with the *Papillons*) but was transferred to its present number (with the A minor Concerto) in September 1954. Horowitz, in his disk,

plays simply and tastefully. He avoids oversized dynamics, and his beautifully regulated pianism is a delight to hear.

Other excellent interpretations are those of Giesecking, Curzon, and Blancard, though in my opinion they are just a shade under the three mentioned above. Badura-Skoda also plays well, but he does not shape a melody with the authority of a Zecchi, Novaes, or Horowitz. His is sensitive playing, however, and altogether reliable. The other available interpretations have faults. Nat does not convey the childish simplicity of the music; Cortot has trouble playing the notes; Ferber plays them but has little to contribute. Dohnanyi's work is that of a pianist far past his prime. The Friedberg disk suffers from blasting recorded sound and playing that is rough despite its command of style. —Carlo Zecchi. 12-in. WESTMINSTER 18139 (with miscellany). \$4.98 (or \$3.98).

—Guimar Novaes. 12-in. VOX PL 8540 (with Piano Concerto). \$4.98.

—Vladimir Horowitz. 12-in. RCA VICTOR LM 1109 (with Chopin: 7 Mazurkas). \$3.98.

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—Yves Nat. 12-in. HAYDN SOCIETY 143 (with *Arabesque; Papillons; Romances; Toccata*). \$5.95.

—Alfred Cortot. 12-in. VICTOR LHMV 1009 (with Debussy: *Préludes*, Book I). \$4.98.

—Carl Friedberg. 12-in. ZODIAC 1001 (with *Novelette; Brahms: Piano music*). \$4.98.

—Alfred Ferber. 10-in. LONDON LS 453 (with Mendelssohn: *Songs Without Words*). \$2.98.

—Ernst von Dohnanyi. 12-in. REMINGTON 199-43 (with Dohnanyi: 4 Rhapsodies). \$3.98.

KREISLERIANA, OP. 16 (5 Editions)

As in the case of the *Fantasia in C*, the best recording of this work has never found its way to LP. I refer to the prewar Victor by Alfred Cortot. None of the current interpretations can come near matching it. The best is probably Perlemuter's. Had his finger technique been equal to the occasion, this performance would have been outstanding. Unfortunately Perlemuter has to fight the notes, and the listener feels the strain. But the French pianist has stylistic authority and is a sensitive artist. He manages to communicate the poetry of the music, and his tone has none of the percussive quality heard in some other interpretations. Giesecking's disk was an unauthorized release and he disclaims it, as well he should. There are so many finger slips that the playing is embarrassing. The Demus performance is prissy, and Anda's is immature, with pretentious build-ups and interminable re-tards. Lev races through the music in explosive fashion, and the recorded sound on her disk is tinny.



—Vlado Perlemuter. 12-in. VOX PL 9190 (with Fantasia in C). \$4.98.  
 —Walter Gieseking. 12-in. URANIA C 7107 (with Bach: *English Suite No. 6*). \$3.98.  
 —Joerg Demus. 12-in. WESTMINSTER 5142 (with Romance in F-sharp; Toccata). \$2.99.  
 —Geza Anda. 12-in. ANGEL 35247 (with *Carnaval*). \$4.98 (or \$3.48).  
 —Ray Lev. 12-in. CONCERT HALL 1102 (with *Novelette No. 8*). \$3.98.

**NOVELETTEN, OP. 21 (1 Edition)**  
 Nobody ever programs this set as a unit, nor should they be so played. There are eight *Noveletten*, of which Nos. 2 and 8 have achieved some popularity. The others are seldom heard. There is a reason for their neglect. Often the writing is repetitious; and although many brilliant flashes come through, Schumann definitely over-worked his ideas. Still, it is good to have this disk. No one is compelled to listen to the whole contents at one sitting. Blancard's performance of this difficult, knotty collection is sensitive, light-fingered, and small-scaled. She does not have the power for the big moments, but at least she wisely refrains from overstress; and what we have is honest, musical playing, well reproduced. Kathleen Long has recorded Nos. 2 in D and 8 in F-sharp minor on LONDON 188 (12-in.). She brings a weightier attack to the music than does Blancard and achieves a fine swinging quality. On CONCERT HALL 1102, Ray Lev impulsively attacks No. 8. Her ardor is refreshing, but one wishes she had employed more restraint at appropriate moments. Carl Friedberg's performance of No. 4 in D on ZODIAC 1001 has style in spite of some technical limitations.  
 —Jacqueline Blancard. 12-in. LONDON LL 1266. \$3.98.

**PAPILLONS, OP. 2 (6 Editions)**  
 Novaes has taken care of the *Papillons* in an inimitable manner. Many of us think that this is her best interpretation on records. It has style, color, and flexibility. The delicacy of her finger work, the subtlety of her rhythm, the imagination that she lavishes upon detail—all these are the work of a great pianist at the height of her powers. The *Papillons* was originally released as Vox 6900 (with the *Kinderscenen*) in May 1951. Later it achieved its present coupling with the *Carnaval*. Wilhelm Kempff's performance of the *Papillons* is a fine job, one with authority and musicianship. Although his playing lacks the fine rapture that Novaes brings to the music, it is worth hearing for its clarity and musical logic.  
 Besides these two, all other LP versions pale. Sandor is brittle, quite missing the humor of the music. Demus is conscientious, as always, but his conception is prosy. Neither Nat nor Foldes captures the evanescent quality of the writing.  
 —Guionar Novaes. 12-in. VOX PL 7830 (with *Carnaval*). \$4.98.  
 —Wilhelm Kempff. 12-in. LONDON LL 515 (with *Arabesque*; Liszt: miscellany).  
 —Joerg Demus. 12-in. WESTMINSTER 5232 (with *Davidsbündelertänze*). \$2.99.  
 —Yves Nat. 12-in. HAYDN SOCIETY 143 (with *Kinderscenen*: Romances; *Arabesque*: Toccata). \$5.95.  
 —Andor Foldes. 12-in. MERCURY 10122

(with *Impromptus on a Theme of Clara Wieck; Toccata*). \$3.98.  
 —Gyorgy Sandor. 12-in. COLUMBIA ML 4375 (with Toccata; *Vogels als Prophet*). \$3.98.

**ROMANCES, OP. 28 (3 Editions)**  
 Of the three Romances, No. 2 in F-sharp is the most popular (and has been recorded separately by Kathleen Long on LONDON LL 188 and Joerg Demus on WESTMINSTER 5142). The other two Romances, however, are just as beautiful. Pressler makes the best impression. His playing is well regulated, and he has a feeling for the romanticism of the music. A strong clang in the recorded sound of this disk interferes, however, with otherwise brilliant recorded sound. Yves Nat's powerful playing lacks finesse. He is inclined to be all angles and sharp edges. Admittedly his ardor communicates itself but, I feel, at the expense of the music. Manley's recordings, issued some years back, may be hard to locate. In any event it is an uncommunicative run-through.  
 —Menahem Pressler. 12-in. M-G-M 3029 (with *Blumenstück*; Mendelssohn: *Variations sérieuses*; *Rondo Capriccioso*). \$3.98.  
 —Yves Nat. 12-in. HAYDN SOCIETY 143 (with *Kinderscenen*; *Papillons*; *Arabesque*; Toccata). \$5.95.  
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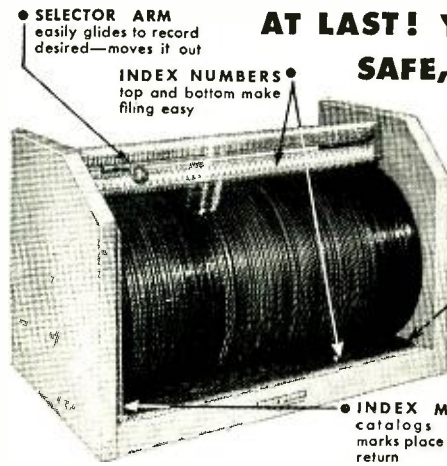
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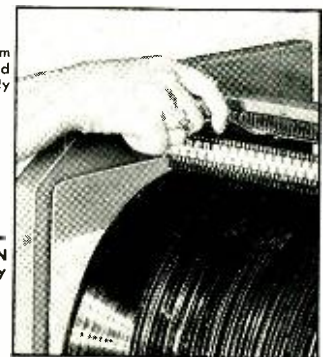
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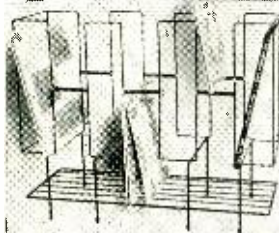
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the romantics, Schumann took Paganini very seriously, and his collected writings are heavily dotted with remarks about the fabulous Italian virtuoso. (Paganini, indeed, was a much better composer than he is generally given credit for.) And thus Schumann decided to transcribe for the piano some of the Paganini caprices for solo violin. He even did what for him was unprecedented—he reviewed his own six transcriptions in the *Neue Zeitschrift*. (Schumann confessed that his transcriptions were very difficult, and concluded, not so modestly, that "they contain so much geniality that it is impossible that those who have once heard them executed perfectly should not often think of them with pleasure.") Schumann undoubtedly reviewed them himself because he thought that they were such a departure in bravura piano technique—as indeed they are—that nobody would be able to gauge them. Not long afterwards, Liszt's studies on the Paganini caprices were published, and Schumann impartially reviewed *them* too. He was excited about them, but did suggest one point: "Though Schumann's arrangement was intended to bring out the poetic side of [the music], that of Liszt, without ignoring its poetry, rather aims at placing virtuosity in relief." Which is true, except that the Schumann transcriptions are almost as devilishly difficult as Liszt's.

Wührer is the first pianist in history to bring Schumann's *Studies after Paganini* to records. He is a formidable virtuoso but a rather heavy one. He gets through the notes, yet he sounds thick, and one longs for a more volatile approach. At the same time, he is an honest pianist who never resorts to a meretricious effect, and in his hands a large measure of the essential quality of the music emerges. His disk is especially interesting in that he juxtaposes Schumann's dissertation on Paganini with Paganini studies by Liszt and Brahms, thus presenting the ideas of three composers on one subject. The recorded sound on this disk is rather soggy, especially in the bass.

—Friedrich Wührer. 12-in. VOX PL 8850 (with Liszt: *Paganini Etude*, in A minor; Brahms: *Paganini Variations*). \$4.98.

SKETCHES FOR PEDAL PIANO, OP. 58 (1 Edition)

This disk is mentioned here for sake of completeness. Schumann originally composed six *Sketches* for the pedal piano, a

now obsolete instrument. Organists have adopted the music. According to *Grove's*, there are six *Sketches* in the set. Elsasser plays four, and also a Canon in B minor about which I can find no reference. The music is not particularly interesting.  
—RICHARD ELSASSER. 12-in. M-G-M 3007 (with Mendelssohn: Sonata No. 2). \$3.98.

SONATA FOR PIANO, NO. 1, IN F-SHARP MINOR, OP. 11 (3 Editions)

Schumann's first and third piano sonatas are seldom programmed these days. They are long, often repetitious (the late Harold Bauer used to recommend long cuts) and hard to hold together. And yet the F-sharp minor Sonata has so many beautiful moments that its neglect is regrettable (and when Josef Hofmann used to play it, one was never conscious of its length). It takes a very strong musical mind to make a convincing experience of the work. Brailowsky is not successful. He hammers away, with a percussive tone and a severely limited set of dynamics (*mezzo-forte* and up). Badura-Skoda comes closer to the intent of the music, though his conception is a little immature and he entirely misses the meaning of the *alla burla* episode in the scherzo movement. The Hoffman-Behrendt performance misses fire altogether, and in addition is technically inadequate. Badura-Skoda's performance is the best available, but a more definitive LP is sorely needed.

—Paul Badura-Skoda. 12-in. WESTMINSTER 5105 (with *Carnaval*). \$5.95.

—Alexander Brailowsky. 12-in. RCA VICTOR LM 1918 (with piano miscellany). \$3.98.

—Lydia Hoffman-Behrendt. 12-in. SPA 3. \$5.95.

SONATA FOR PIANO, NO. 2, IN G MINOR, OP. 22 (4 Editions)

Relatively short, composed with economy, fiery and romantic, this G minor Sonata is the only one of Schumann's three that is a familiar concert hall visitor. I would recommend the Johannesen disk, not because it is an example of temperamental playing (though, then again, none of its competitors is), but because it is well organized and especially because it has on its reverse the wonderful *Intermezzi*. Of the other versions, Blancard's supple approach is preferable to the stiffness of Demus or the prosiness of Long.

—Grant Johannesen. 12-in. CONCERT HALL 1173 (with *Intermezzi*). \$3.98.

—Jacqueline Blancard. 12-in. VANGUARD 415 (with *Kinderscenen*). \$4.98.

—Kathleen Long. 12-in. LONDON LL 188 (with *Romance* in F-sharp; *Novelletten* Nos. 2 and 8). \$3.98.

—Joerg Demus. 12-in. WESTMINSTER 5264 (with *Humoreske*). \$2.99.

SONATA FOR PIANO, NO. 3, IN F MINOR, OP. 14 (2 Editions)

By all odds this is the weakest of the three Schumann piano sonatas, and only a fanatic like myself would find things to admire in the music. Both current LP versions are good. I prefer the Goldsand performance. It sounds much more pianistic, and has more grace and color. The serious Wührer tends to lumber along,

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ng that heard in the scherzo; Occasionally Goldsand's is much better than the recorded performance must take an eight-measure command; Goldsand's is much better than the recorded performance must take an eight-measure command; Goldsand's is much better than the recorded performance must take an eight-measure command;

UDAES, OP. 13 (12 Editions) is a mighty potential is his performance of the *Symphonie*, one of Schumann's most pieces, on the Angel disk. His version for Telefunken, an earlier one, also is promising, though the recorded sound cannot match the clear, quiet tone Angel has supplied. Whereas in the *Carnaval* and *Kreisleriana* Anda was sentimental and exaggerated, his playing here has point, and he avoids the mannered, artificial phrasing formerly in evidence. The only objection to the Angel disk centers around his affectations in the slow second variation. He plays two of the five posthumous variations that Schumann intended for the *Symphonic Etudes* but decided to omit from the published editions. Anda has more pianistic flair than Badura-Skoda, who plays carefully, accurately, and unexcitingly. It is a good, tasteful account of the music, however, and anybody who gets Badura-Skoda should have no real cause for regret (he also includes four of the posthumous variations).

Casadesus is very elegant but, to my taste, superficial, and he rattles through the music without adding an extra dimension. The fleet-fingered Moura Lympny contributes some nice work, except when she pauses to exclaim over details. On the whole, a very nice job. Boukoff is the only pianist who plays all five of the extra variations. His performance of the work is stern and powerful, and rather devoid of charm. It is very accomplished playing, but not very interesting. Firkusny's disk is disappointing. In Variation II he is strangely mannered, tickling the music and refusing to allow it to flow naturally, and his right-hand articulation in Variation III is not clear. Some of the variations come through beautifully, but the general impression here is that the playing lacks depth.

Kolessa plays two of the five posthumous études. On the other hand, No. 9 is entirely missing from the disk. She offers a perfectly competent performance except for some erratic spots, such as Etude 4, where the scherzando indication apparently throws her off (she confuses it with coyness). The recorded sound is low-level, and there is some tonal wavering. Kilenyi's disk is also low-level, lacking in presence. His is a routine reading, and some of the playing is labored. Yves Nat is loud and over strenuous (as well as inaccurate). Brailowsky adopts his usual percussive approach, which does not help the music, and Katchen skims over the surface very smooth-

ly, without once digging in. The Clough and Cuming *World's Encyclopaedia of Recorded Music* lists a Vox 10-inch disk of the *Symphonic Etudes* played by Andor Foldes, but Vox knows nothing about such a disk.

- Geza Anda. 12-in. ANGEL 35046 (with Brahms: *Paganini Variations*). \$4.98 (or \$3.48).
- Geza Anda. 12-in. LONDON-TELEFUNKEN 66029 (with *Carnaval*). \$4.98.
- Moura Lympny. 12-in. VICTOR HMV 1013 (with Franck: *Symphonic Variations*). \$4.98.
- Paul Badura-Skoda. 12-in. WESTMINSTER 18138 (with *Kinderscenen*). \$4.98 (or \$3.98).
- Robert Casadesus. 12-in. COLUMBIA ML 4388 (with Beethoven: *Sonata No. 31*). \$3.98.
- Yuri Boukoff. 12-in. EPIC 3LC 3094 (with *Fantasia in C*). \$3.98.
- Rudolf Firkusny. 12-in. CAPITOL P 8337 (with *Davidshindlertänze*). \$3.98.
- Lubka Kolessa. 12-in. CONCERT HALL 1111 (with *Tocatta*). \$3.98.
- Alexander Brailowsky. Two 12-in. RCA VICTOR LM 9000 (with Chopin: *Etudes*). \$7.96.
- Yves Nat. 12-in. HAYDN SOCIETY 87 (with *Fantasia in C*). \$5.95.
- Edward Kilenyi. 12-in. REMINGTON 199/91 (with Brahms: *Handel Variations*). \$1.95.
- Julius Katchen. 12-in. LONDON LL 823 (with Franck: *Prelude, Chorale and Fugue*). \$3.98.

TOCCATA IN C, OP. 7 (7 Editions) Schumann here composed a bravura piece in double notes. When well carried off, it is a particularly exhilarating piece of music. Lhevinne made this work a specialty, and you can hear his superb performance on the Camden reissue. The recorded sound is inferior, but you won't match this performance anywhere else. Barere invariably made a virtuoso stunt of the *Tocatta*, playing it much too fast. He gets through unscathed, but the results are more a tribute to his fingers than to his musical instincts. None of the other LP performances is of much interest. Kolessa is a good technician with rather stiff octaves, and her performance lacks tension, as does that of Demus. Foldes makes a purely mechanical operation out of the piece, and Sandor also is devoid of charm. Nat knows very well how it *should* be played, but his technique does not permit him to express his ideas.

- Josef Lhevinne. 12-in. RCA CAMDEN CAL 265 (with miscellany). \$1.98.
- Simon Barere. 12-in. REMINGTON 199-141 (with miscellany). \$1.95.
- Lubka Kolessa. 12-in. CONCERT HALL 1111 (with *Symphonic Etudes*). \$3.98.
- Andor Foldes. 12-in. MERCURY 10122 (with *Abegg Variations; Papillons; Impromptus on a Theme by Clara Wieck*). \$3.98.
- Gyorgy Sandor. 12-in. COLUMBIA 4375 (with *Papillons; Vogel als Prophet*). \$3.98.
- Joerg Demus. 12-in. WESTMINSTER 5142 (with *Kreisleriana; Romance in F-sharp*). \$2.99.
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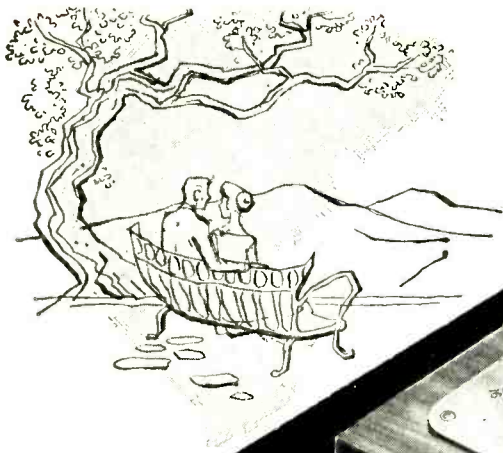
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# the Tape Deck

by R. D. Darrell

TWO "demonstration" tapes warrant first attention this month: •• Concertapes *Sound in the Round*, Vols. 1, 2 (501, 504; 5-in., \$7.95 each). They are not entirely new (the former at least has been out nearly a year now and probably has been heard by innumerable awed listeners to Audio Fair or local sound-salon displays), but they make it now possible to abandon the search for meaningful verbal descriptions of stereo sound. Merely put on one of these tapes and let it speak infinitely more accurately and eloquently for itself.

To be sure, neither of these loosely strung series of vivid sonic demonstrations does anything significant with music *per se* (the passing bands, creaky nickelodeon, and aural close-up of a fifty-two bell carillon are used here primarily as sound effects), but most of the documentary materials assembled by James C. Cunningham and Robert Oakes Jordan (a table-tennis game, zooming planes, roaring trains and storms, roller-rink skating, roller coasters, etc.) are cunningly chosen to make the most of stereo's directional and dramatic impact. And Tom Mercein's easy-going narration is both amusing and unpretentiously helpful throughout.

Perhaps any such preoccupation with technical stunts is doomed to become tiresome with constant repetition. Indeed I already foresee that I shall live to curse the day when I have to drag out these tapes yet again for the fresh amazement of still another guest who innocently inquires, "Just what is this stereo stuff, anyway?" But even then I know I'll find it easier to play them than to find adequate descriptive words of my own.

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.

## BACH

### *A Bach Recital, Vol. 2*

James Friskin, piano.

A-V TAPE LIBRARIES A-V 2002. 7-in. \$8.95.

Even the purists who insist that Bach's clavier works must be heard in harpsichord versions have to make concessions when the pianist commands the discretion, lucidity, and penetrating insight into Bach's keyboard style which for many years have distinguished the interpretative art of James Friskin. At first hearing, his performances here may seem singularly cool and restrained, and certainly there are several other recordings of the great Chromatic Fantasia and Fugue, BWV 903, the sparkling Fantasia in C minor, BWV 906, and the flowing Fantasias and Fugues in A minor, BWV 944 and 904, which boast

more verve and dramatic excitement. But with each rehearing, Friskin's clarity and reserve reveal more entrancingly the inner logic—and beauty as well—of this incomparable music. And even on initial acquaintance, his superbly restrained yet deeply felt transcription of the chorale-*prelude*, "O Mensch, bewein'"; BWV 622, and perfect capturing of the naïve mood painting in the early Capriccio ("On the Departure of a Beloved Brother"), BWV 992, are wholly irresistible. (April 1955)

## LISZT

### *Concertos for Piano and Orchestra: No. 1, in E-flat; No. 2, in A*

Edith Farnardi, piano; Vienna Staatsoper Orchestra, Hermann Scherchen, cond. SONOTAPE SW 1012. 7-in. \$7.95.

Orazio Frugoni, piano; Pro Musica Orchestra (Vienna), Hans Swarowsky, cond. PHONOTAPES-SONORE PM 128. 7-in. \$8.95.

Both these rival performances of the Lisztian war horses have won considerable, yet not unqualified, praise in their LP versions (Westminster WL 5168 and Vox PL 8390 respectively). The present tapes also impress me by many executant and technical merits without, however, carrying complete conviction. Farnardi is more poetic, even languishing at times; Frugoni has greater bravura, but seems almost cynically sentimental in the lushly romantic passages; and neither captures the ballad-like quality of the Second Concerto as well as I remember Petri's doing in long-gone-by 78 days. Both pianists are recorded with bold sonority and impact, in what seem like flawless tape transfers, but Scherchen's orchestra commands considerably more tonal finesse than Swarowsky's and the Westminster-Sonotape reproduction has a shade more glitter at the high end if certainly no more weight and power in the low and middle ranges. (March-April 1953, April 1954)

## LUENING and USSACHEVSKY

### *Tape Recorder Music*

PHONOTAPES-SONORE PM 5007. 5-in. \$6.95.

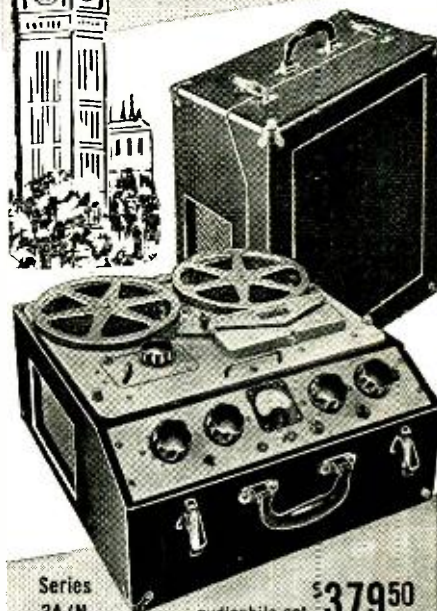
Appropriately made available in their native element as well as on a disk (Innovations GB 1), these experiments in utilizing tape as a composer's creative as well as reproductive medium have only one drawback in their reel form: you're frequently likely to assume that your tape-playback mechanism has been set for the wrong speed! I can't take all this very seriously for any substantial musical value, but considered solely as explorations of novel sonic qualities, there are some decidedly eerie and often amusing effects in the elaborate *Ussachevsky Sonic Contours*

*Continued on next page*

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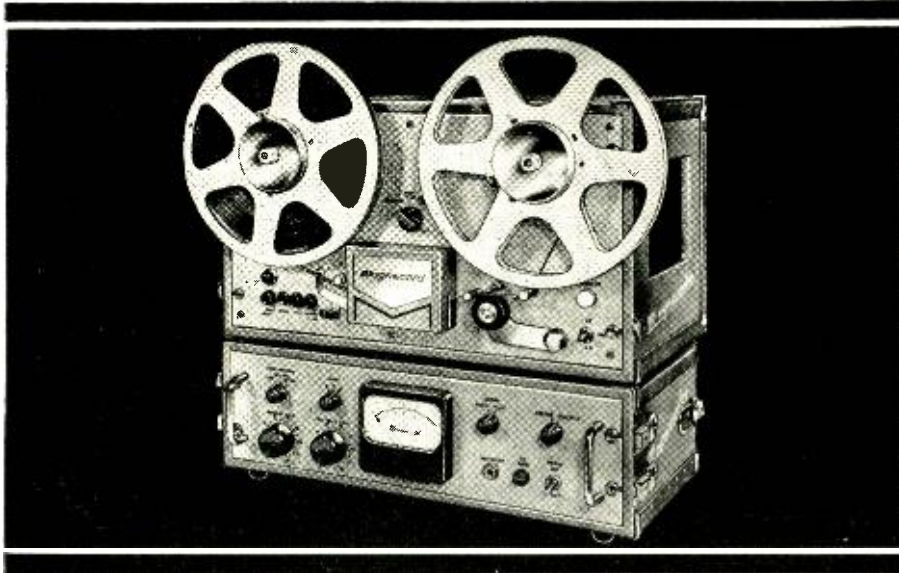
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**TAPE DECK**

*Continued from preceding page*

and collaborative *Incantation*, while Luening's less daring *Fantasy in Space*, *Invention in Twelve Notes*, and *Low Speed* have haunting atmospheric charm at their best, although throughout there are moments of tonal fluttering and tailspins which well may induce symptoms of air sickness in oversensitive auditors. But at the very least this is ideal background music-for-reading — science fiction, of course. (June 1955)

**MUSSORGSKY-RAVEL**  
*Pictures at an Exhibition*

NBC Symphony Orchestra, Arturo Toscanini, cond.  
RCA VICTOR CC 16. 7-in. \$10.95.

Philharmonic-Symphony Orchestra of London, Artur Rodzinski, cond.  
SONOTAPE SW 1022. 7-in. \$7.95.

There can be no question of "duplication" value-balancing here, for the Toscanini recording (long famous in the LP version LM 1838) is decisively *sui generis*, *hors concours*, and incomparable in any language. It is enough to note that the tape enhances its savage power and almost inhuman precision by even wider dynamic-range reproduction than is possible on disks. Yet the very cleanliness of the sonics (surely a miracle for 1953) throws into higher relief the cramped tenseness of tonal qualities and the complete lack of interpretative humor. I prefer the greater acoustical warmth of the less impressive (1952) recording of the musically over-ripe *Psyché et Eros*, episode No. 4, from Franck's *Psyché*, which is incongruously included here as in the LP release. And I enjoy still more the spaciouly open, glowing, and glittering sonorities enjoyed by Rodzinski in a more recent Westminster recording (available on LP as W-LAB 7019). Yet, alas, his more atmospheric reading not only has the same lack of any real satiric wit, but for all its genuine brilliance never comes close to matching the incredible virtuosity and Herculean impact of Toscanini's performance. (Dec. 1954, April 1956)

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

Emil Gilels, piano; Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA VICTOR ECS 8. 7-in. \$14.95.

A pedagogical purist might find some flaws in Gilels' phrasing if hardly in his fabulous digital dexterity, but even with its occasional mannerisms the present reading has been generally acclaimed as an outstanding example of the Grand Tradition in Bravura. What is guaranteed to astonish, however, even if the performance itself should fail to do so, is the sheer volume and richness of sonority here. Beautifully crisp and clean even at low dynamic levels, it is well-nigh overwhelming in its clangorous "big" mo-

*Continued on page 98*



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**ORGANIST CARL WEINRICH** (right) and Westminister Musical Director **Kurt List** study the Varfrukyrka organ at Skanninge, Sweden.



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MOZART: Eine Kleine Nachtmusik  
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Rolf Reinhardt, conductor  
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## TAPE DECK

Continued from page 96

ments. Yet in stereo even these apocalyptic thunders seem less a strain on the ears and nerves than they are for many listeners to the LP version (LM 1969).

In reviewing the latter, John F. Indcox remarked that "no amount of fiddling with knobs seems to lessen the impact," but I'm sure that if he hears the present stereo tape he will find—perhaps no diminution of actual impact, but surely a spreading of the tonal shock waves in space which, without weakening their dramatic force, tends to lift the listener up rather than beat him down. At any rate, the stereo tape definitely represents a current "ultimate" in aural thrills. I can express them only by citing Michael Drayton:

To hear, was wonder;  
That with the cries they make,  
The very earth did shake,  
Trumpet to trumpet spake,  
Thunder to thunder.

(Jan. 1956)

### WAGNER

Symphonic Excerpts from The Ring


Philharmonic-Symphony Orchestra of London, Arturo Rodzinski, cond.  
SONOTAPE SW 1021. 7-in. \$7.95.

Only the most rabid hi-fi fanatic need bother with Rodzinski's impatient spurring of the Valkyries to get their Ride over and done with. And even he would be well advised to practice handling his tape mechanism's "Fast Forward" control to skip as rapidly as he can to the *Siegfried Rhine-Journey*, *Death Music*, and *Magic Fire Music*, where the conductor really buckles down to provide dramatically eloquent readings and the engineers go all out to capture every detail—from growling low brasses and basses to glockenspiel tinkles—of Wagner's kaleidoscopic scoring. They spare us nothing in thunderous crashes, but at the other extreme of the notably expanded dynamic scale they are just as brilliantly effective with *pianissimo* timpani taps and tender string lyricisms. Short of stereo, I don't know how keenness of instrumental definition can go much further, but magnificent as the ringing sonorities can be when this tape is heard on a top-notch wide-range system, I shudder to think what they (and their listeners) will undergo when all this is "miniaturized" by playing on a table-model recorder-reproducer with tiny self-contained speaker, (Westminster W-LAB 7013).

### REEL MUSIC NOTES

ALPHATAPE: Dean Dixon tries hard for the jauntiness and gusto proper for Gershwin's *American in Paris* (AT 11), but his *Société Française* orchestra is coarse rather than deft and in the bold recording tends to sound noisily frantic. On the other hand, Sheldon Burton's London Pops Orchestra is merely routine in undistinguished recordings of pallidly local-colored *Exotic Latin Melodies* by Desormes (AT 15). 5-in., \$3.95 each.

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*Jazz Showcase* by the Mel Powell Trio, occasionally a bit confused in its more daringly experimental originals, but always imaginative and buoyant in its surprisingly intricate improvisations on familiar tunes. Bobby Donaldson's delicate as well as brilliant percussion work profits particularly by the clean, bright recording, and no less that two 12-in. LPs (Vanguard VRS 8501-2, Jan. 1955) are represented here (A-V 757, 7-in., \$10.95).

**BEL CANTO:** Even the brightest of recording can't enliven the soporific, too "close" singing of the Ray Charles Chorus in *Moods in Far Away Places* (102) or the lush sentimentality of Jay White's *Miracle of a Dream* dance music (103), but it does show off to better effect the quasi-exotic "big-band" dance materials in Monty Kelly's *Color and Romance* (101). 5-in., \$6.95 each.

**BERKSHIRE:** Big if not too fine-grained recording (in an unusually heavily modulated tape) can't disguise what is strictly a pick-up ensemble masquerading as the "Oberammergau Festival Orchestra," but whatever conductor wears the incognito of Kurt Schertfeger urges it to a surprisingly unhectic and straightforward performance of Tchaikovsky's "Pathétique" (B 2107, 7-in., \$6.95). Haydn's *Creation*, in German, is better known from the early Haydn Society Krauss LPs (HS 2005 of 1950, later reissued by the Musical Masterpiece Society as MMS 2015, June 1954), and while the present tape does some welcome face-lifting on the venerable recording qualities, it cannot ameliorate the performance's unevenness, although it does do the best possible for its moments of true grandeur, and (*mirabile dictu*, where tape releases are concerned) is accompanied by an English libretto (BH 1002, Two 7-in., \$13.90).

•• **CONCERTAPES:** The Dittersdorf-Turina-Wolf recital by the Fine Arts Quartet (issued a couple of years ago in a single-channel tape as Webcor 2922-4) seems to conform more closely to the standard NARTB equalization characteristics in its stereo version (22-4, 7-in., \$11.95), but its too close, overly sonorous recording benefits little otherwise. In strong contrast, the John Halloran Choir program (formerly Webcor 2922-1, Oct. 1955) is transformed by stereo into a sonic spaciousness and clarity of definition that almost persuade one to accept all the glee-club mannerisms of the singing (22-1, 7-in., \$11.95). And a current recording brilliantly demonstrates the spellbinding tonal and popular appeals of stereo in Mike Simpson's colorful Latin-American compositions and danceable arrangements, *Tempo Nuevo*, by the Concertapes Orchestra (503, 5-in., \$7.95).

**HIFITAPES:** If you aren't nauseated by "Mighty Wurlitzer" theater-organ arrangements of light and novelty tunes, you can gorge on schmaltz and "effects" to your heart's content in *More George Wright* and *George Wright's Showtime* (R 707-8; 5-in., \$6.95 each). Or if you relish church-organ recitals of miscellaneous transcriptions and "originals," in less overtly vulgar

*Continued on next page*

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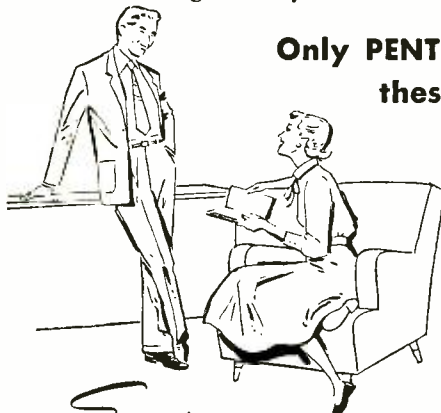
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## TAPE DECK

Continued from preceding page

but somewhat stodgier playing, Richard Purvis is your man (R 703-4; 7-in., \$9.95 each). All these are available on HiFi-Records under the same numbers, the last two reviewed in March 1956, and also in stereo tapes — although to judge from the only one of these I have heard, ●● R 704, \$14.95, there is a difference but no ponderable advantage in the two-channel versions. In any case, the single-channel recording itself is far better than the materials here possibly deserve.

JAZZTAPE: I got quite a kick out of the *echt* Dixieland playing — loose, thumping, and rowdily devil-may-care — of George Lewis' Ragtime Band in *Reel Jazz*, Vol. 2 (JT 4010), but the far more brilliantly recorded *Patterns for Trombone* by Joe Howard's Orchestra (JT 4001) is over-bland corn for only the most lethargic and moon-struck dancers (5-in., \$6.95 each).

OMEGATAPE: More *schmaltz*, suavely continentally flavored, in the Norbert Pawlicki Vienna Amusement Orchestra's misconceptions of *Stephen Foster Melodies*, arranged for dancing and recorded with rather pinched highs (OT 5009, 5-in., \$6.95); strictly routine smallish "pops" orchestra performances of both *L'Arlesienne* and *Peer Gynt* suites by the "Société Française" Orchestra under Hans Hagen (OT 8001, 7-in., \$10.95); but *Mister Zither*, starring "Third Man" Anton Karas with orchestra on one track and accordion accompaniment only on the second, is a real Wiener-Prater delight — for its nostalgic tunes, zestfully lyrical playing, and effective combination of sharp- and soft-focus recording as best suited to the specific materials (OT 2001, 7-in., \$9.95).

PENTRON: Earl Backus' *Guitarama*, with Larry Paige's Orchestra, goes in heavily for guitar trickery, recorded very brilliantly, but much too close for my taste (RT 100, 5-in., large-hub reel, \$3.50).

PHONOTAPES-SONORE: As a companion to the more-serious-music "sampler" (PM 1, cited here last June), PM 2 (5-in., \$1.98) is a similarly low-priced and enticing sampler of the lighter fare available in the Phonotapes catalogue, which — to judge by the all-too-short appetizers offered here — star most effectively Louis Armstrong in archeological treasures from the Folkways LP Jazz Series and George Feyer's *Spain* from the incomparable Vox LP "Echoes" Series.

●● STEREOTAPES: Stereo appeal at its best in bringing the brassy energy of the Jack Millman Quintet's *Jazz Hystereo* in all its brashness (ST 5, 7-in., half-reel, \$7.95) and the brightly "ringing" piano tone of Stan Seltzer's *Stereo Steinway* (ST 4a, 7-in., \$11.95) both into full-dimensional reality right in your living room. The latter proffers typical supper-club, intricately woven versions of mostly familiar tunes (in much the same style associated with Cy Walter and Stan Freeman), but I'm not ashamed to admit that I'm a complete sucker for such innocently detectable background entertainment anyway, and relish it all the more in stereo.



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## Books in Review

ONE of my keenest original ambitions for this department was to alert its readers' attention to significant audio and music books or pamphlets which normally might remain unknown outside an inner circle of specialists. The fact is, however, that practically all books of marked audiophile interest have been far from obscure or unpublicized. After all, the field itself is somewhat limited, in scope and number of publications; and many of the new releases are apt to be so highly technical in nature as to be unusable by, if not entirely unintelligible to, a large number of this journal's readers.

Yet during the last few months I have been able to accumulate a few "finds," possessing the dual appeal of solid value and genuine novelty, to spice the present seasonal survey of current publications concerned in one way or another with sound systems and their better understanding by home listeners.

I'm sure the first of these would never come to the general audiophile's attention in the ordinary course of events. And if only some parts of it may be particularly pertinent to his interests, these at least do involve subjects about which he has scant sources of helpful information. For this is a booklet about **Music Buildings, Rooms and Equipment**, the 4th revised edition of the Music Education Research Council Bulletin No. 17 (originally issued in 1932), published by the Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Ill. (leatherette cover, spiral binding, \$4.50). It is directly intended, of course, for school superintendents, music supervisors and teachers, municipal and private educational commissioners; yet it contains a good deal of material which can be practically utilized by home listeners, as well as still more which anyone concerned with community musical activities will find invaluable.

### Hands and Ears Across the Sea

Two other publications likely to be novel to most American listener-readers are the paperbacked **Hi-Fi Year**

**Book**, 1956 Edition (Miles Henslow Publications, 99 Mortimer St., London, W. 1, 8 shillings, sixpence) and N. H. Crowhurst's **The Quest for Quality**, Audio Handbook No. 5 (Norman Price, 283 City Road, London, E.C. 1, 6 shillings). I haven't been able to discover the American distributor (if any) and price of the former, but the latter may be obtained from the Book Department of HIGH FIDELITY Magazine, as well as from British Radio Electronics, Washington 6, D.C., for \$1.50.

The strong commercial slant suggested by a first glance at the year book proves on close examination to be an oblique one. The text itself, contributed by various British audio engineers who obviously know both their special subjects and the best way to talk about them in largely non-technical language, is mostly good sense and at its best expresses the finest audio philosophies. The chapter on motors and turntables, for example, omits all mention of changers — for the boldly simple reason that in the opinion of the editors changers just aren't properly to be considered true hi-fi components!

Crowhurst's pamphlet has a less obvious British flavor, partly thanks to its subject (general audio test, maintenance, and system-planning principles), but no doubt also to the fact that its author is a frequent contributor to American periodicals. He has an admirably adult, straightforward approach; doesn't dodge technicalities, yet never plunges too deeply for non-professional hi-fi fans; and organizes his material with skillful assurance. I was surprised to find him exhuming a subject I had hoped was completely extinct, that of home-system "expanders," and I was actually shocked that he should waste the major part of his stereo-sound chapter on a quite serious discussion of single-channel pseudo-stereophony — for which, in my mind, there can be absolutely no technical or psychological justification whatever. Yet his earlier explorations of the "ultimate" in sound reproduction and the basic principles of hearing, and his detailed analyses of transient re-

sponse, dynamic-range needs, and various types of distortion are deeply penetrating.

### Tape Recorders; Loudspeakers & Enclosures

David Mark's **How to Select and Use Your Tape Recorder** (Rider, soft cover, \$2.95), although more attractive in appearance than Westcott's **Tape Recorders: How They Work** (Sams) and Weiler's **Tape Recorders and Tape Recording** (Radio Magazines), reviewed in June, covers the technical details and history of magnetic recording far less effectively than the former, and practical details of microphone placement, etc., more superficially than the latter. It is, however, straightforwardly written on a pretty low "self-help" level and should be useful as well as inspirational for home-recording fans interested in family documents, dictation, and background-music broadcast transcribing. It also contains, as appendix, a convenient 22-page Buyers' Guide, with specifications (insofar as available) on the leading makes of commercially available recorders.

Abraham B. Cohen's **Hi-Fi Loudspeakers and Enclosures** (Rider, soft cover, \$4.60) presents an entirely different and a far more serious problem. It is perhaps the first extensive study of its subjects written primarily for the lay reader; it is an unmistakably substantial work (some 368 pages and some 183 illustrations) by a well-known expert, who also has had a professional musical background; it already has been ecstatically acclaimed in the semitechnical press and is sure to be widely read. Yet I cannot recommend it without the gravest reservations. Much as I admire the author's really exceptional skill in describing complex technical gear and principles in the simplest of terms, his tendency to oversimplify and analogize leaves me uncomfortable even when I am not certain about detecting actual errors, while I vigorously deplore what seems to me his willingness to accept — and even deliberately

*Continued on page 105*

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Edited by Roland Gelatt

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**BOOKSHELF**

Continued from preceding page

Since no attempt is made to explain basic principles in nontechnical language, it can't be recommended to the novice; but for any journeyman technician or maintenance man it is a handbook that should be ranked — and used — with the essential instrumental tools of his trade or hobby.

But there still remains an aching gap on the book-tool shelves for a prefatory volume, of more clear-cut propaedeutic nature, which introduces the absolute novice to the — shall I say? — *sub*-basic principles and philosophies of electronic test-and-measurement procedures. From my own acquaintance with so-called audio hobbyists in particular, I'll gladly go out on a limb and claim that there is no instruction book of any kind they need more than one which will successfully accomplish two miracles: first, that of convincing them that extensive, accurate testing is absolutely necessary; and second, that of demonstrating exactly how an amateur must go about making — and interpreting — such tests.

**What Measuring Is — and Means**

While it still doesn't meet the need of a truly elementary introduction to test procedures, the most admirable and generally useful audio-maintenance manual has now appeared, Joseph Marshall's *Maintaining Hi-Fi Equipment* (Gernsback Library, \$5; \$3.75 to subscribers to the series; or \$2.90 in paper covers).

This 223-page book is so clearly written, so meaningfully illustrated (some 135 figures and scope-trace photographs), and so lucidly organized that any audiophile with a modicum of technical experience and even minimum shop facilities can make easy and profitable use of it. Although Marshall discusses the use of fairly complex test gear and methods, he concentrates on utilizing the simplest means (particularly test records and gear available in kit form at low cost), and he stresses above all the need of self-training in *diagnosing* audio troubles before any attempt is made to cure them. And, happily, he never lets his readers forget the complexly inter-related effects of circuit or component defects, nor the ideal of always evaluating the final results by the highest standards of sound quality.

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Whether you're a musical connoisseur, high fidelity expert or whether you just enjoy good music — here's a wealth of practical, useful information on how to select the type of records you like best, and how to obtain greater enjoyment from them. Seventeen musical specialists help enrich your understanding and deepen your appreciation of music by explaining the different types of music and recommending the best recordings in each category.



Edited by  
Roy H.  
Hoopes, Jr.  
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**Building  
Your  
Record  
Library**

Nowadays when you walk into a music store and are confronted by a bewildering array of different versions of the same title, you need skilled advice to select the one you'll enjoy the most. In this book, experts in each kind of music not only advise you on your best record buys, but they also show you how to plan and sensibly build a well-rounded record collection, custom-tailored to your individual taste.

Whether you prefer chamber music, jazz, symphonies, opera, or ballet music, you are given a handy list of finest selections available, together with detailed comments and analyses of each choice. Each selection is made on the basis of quality of recording, quality of musical presentation, and appropriateness in the over-all record library.

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These 17 experts help you build a well-balanced record library.

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- Roy Allison
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# TESTED IN THE HOME



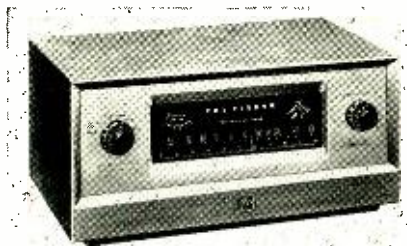
Equipment reports appearing in this section are prepared by members of HIGH FIDELITY'S staff, on the basis of actual use in conjunction with a home music system, and the resulting subjective evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to 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 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 TITH 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.

## Fisher AM-80 Tuner

**SPECIFICATIONS** (furnished by manufacturer): an AM-only deluxe tuner. **Inputs:** three high-impedance input circuits, switched and fed to cathode-follower output. **Controls:** combined AC on-off, sensitivity; channel selector (broad, medium, and sharp AM positions, Phono, Aux 1, Aux 2); tuning knob. Output level control on rear apron of chassis. **Output:** single low-impedance (cathode follower) output jack. **Antenna connections:** separate input circuits for conventional outside antenna and low-impedance loop antenna. Loop antenna supplied. **Response:** -3 db at 7.5 kc in broad tuning position of selector switch; -3 db at 6 kc in medium position; -6 db at 2.5 kc in sharp position. Audio section, uniform response from 20 to 20,000 cps. Built-in 10-kc whistle filter. Tuning meter facilitates accurate station tuning. **Dimensions:** 12 3/4 in. wide by 4 1/8 high by 8 3/8 deep. **Tubes:** 3 - 6BJ6, 6BE6, 6AL5, 2 - 6C4, 6X4. **Price:** \$119.50; mahogany or blonde cabinet, \$17.95 extra. **MANUFACTURER:** Fisher Radio Corporation, 21-21 44th Drive, Long Island City 1, N. Y.

When the Fisher FM-80 tuner was marketed it became a top seller immediately, because it offered superb FM performance in a compact, reasonably priced chassis. It also stimulated requests for an AM tuner of similar design and quality; the AM-80 is the result.

This has almost every feature anyone could ask for in an AM tuner. There are



The AM-80 in its mahogany cabinet.

separate antenna input circuits for the indoor loop that is supplied, and for an outdoor antenna of conventional type. There is an RF amplifier stage of variable sensitivity. The sensitivity control, which the user should adjust according to the strength of the signal tuned in, is combined with the AC power switch on the front panel. Triple tuning of the RF section is provided by a three-section shielded tuning capacitor.

Bandpass of the IF section is controllable also by a front-panel switch. This has three AM positions: Broad, Medium, and Sharp. In the Broad position the audio response is most extended; this should be used for highest fidelity reception of strong stations without interference. The medium position restricts the audio response slight-

ly but is more effective in reducing interference than the Broad position. In the Sharp position the response of the AM-80 is about the same as that of a communications receiver, and it is possible to tune in and hold a distant station with a facility that will be surprising to users of conventional AM sets.

A sensitive tuning meter, effective even on very weak signals, makes it easy to tune for least interference and distortion. The dial is widely spread out, and a finely-divided logging scale is printed on the glass face. Both are welcome features.

There are three switched input circuits, all for high-level, high-impedance signals. They are marked Phono, Aux 1, and Aux 2; although a ceramic or crystal cartridge might be used with the Phono input, a separate preamp-equalizer would be required for a magnetic pickup.

No front-panel volume control is furnished—this function is performed by a back-panel output level-set control, on the theory that the AM-80 will be used with an amplifier or preamp-control unit having its own volume control. Output of the AM-80 is at low impedance, permitting a cable of 200 ft. or less to be employed. The tuner was securely packaged. Its sensitivity, versatility, and convenience features would be difficult to beat at any price. — R. A.

## Ed-Kay Speaker System

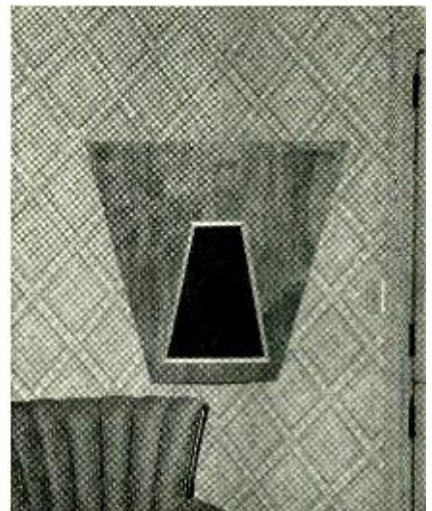
**SPECIFICATIONS** (furnished by manufacturer): a three-way speaker system with rear-loaded corner horn enclosure. **Impedance:** 16 ohms. **Power capacity:** 25 watts integrated program. **Efficiency:** 10 per cent. **Frequency range:** 30 to 17,500 cycles. **Dimensions:** 35 1/2 in. high by 35 1/2 wide by 18 deep, over-all. **Price:** \$149.50. **MANUFACTURER:** Ed-Kay Speaker Company, 429A Park Ave., Worcester 10, Mass.

The novel part of the Ed-Kay system is where you put it: up in a corner of your room, next to the ceiling! The speakers are mounted on a flat baffle which is roughly triangular in shape (see illustration) and is primarily a rear-loaded horn in function. Three speakers are employed: a 12-in. woofer, a horn-loaded mid-range driver, and a 3-in. cone tweeter.

I tried this system in three different rooms and got three different impressions of the low end! In two rooms, bass was really good (considering size, of course) but in one setup, it was poor. The two

good rooms gave bass to 70 cycles in one and to about 45 in the other, but it started to slip at about 150 cycles in the poor room. This performance is exceptional in two respects: some of it is better than we would expect, and some does not follow theory! We can expect some difference from room to room with a baffle of this type, but not as much as I experienced. Therefore, I came to the conclusion that installation of an Ed-Kay is rather tricky, and that I did not experiment long enough. The optimum distance between the baffle and the ceiling is critical and seems to vary from room to room, but when everything is just right, results can be quite astonishing.

So much for the low end. The middle and high ranges in the two units I tested



The Ed-Kay mounted in its wall corner.

represent opposing design philosophies: one was smooth over its entire range, the other had a built-in presence peak. Otherwise, the units were identical.

The smoothed-out model was really that. The entire sound had a degree of homogeneity and blending that is uncommon in systems that use speakers of different types. Balance was excellent; the tweeter section was unobtrusive and could take considerable volume without "spitting."

The presence-peak model centers its emphasis around 3,000 cycles, with the result that high percussion, brasses, and

Continued on page 111





## How much should you pay for the finest cartridge?

As you may have heard, there's a "new champion" in the fine phono cartridge field—the Sonotone Super-Fidelity. And not the least of its features is price.

A Sonotone Super-Fidelity 3P complete cartridge with diamond needle costs less than the diamond needle alone for most velocity types.

Yet this is the cartridge of which The Audio League\* says:

*"...overall smoothness instantly apparent..."*

*"...a most appealing sense of balance of the various portions of the spectrum..."*

Small wonder the report concludes:

*"...in view of its excellent listening quality, it must be considered an outstanding buy when used with an appropriate amplifier..."*

Your savings don't stop with the price of the cart-

ridge. In addition, the high voltage output of these ceramic cartridges eliminates all need for a pre-amplifier. They give flat RIAA response *without* equalization, resulting in less circuitry and less noise. And they are absolutely free of magnetic hum problems.

Price of the Sonotone Super-Fidelity cartridge with single diamond microgroove needle (3P-1D), only \$30.00 *list*. Turnover model with diamond-sapphire needles (3T-SD), only \$32.50 *list*. No other cartridge gives you such sound, such savings, such advantages. Make this new cartridge the heart of *your* system!

\*Authorized quotation number 34 from Volume I, No. 12, April 1956, of The Audio League Report. Complete technical and subjective report available from The Audio League, Box 252, Mt. Vernon, New York. Single issue \$.50, twelve issues, \$4.00.

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## TESTED IN THE HOME

*Continued from page 109*

loud violins just about land in the listener's lap. For my taste, it's too much—although many systems I've heard make this one sound muted by comparison. But listener preferences still vary widely, and Ed-Kay is smart to acknowledge this fact openly and make available two "sound styles."

Ed-Kay is to be commended for unusual design as well as for results achieved.

J. G. H.

**MANUFACTURER'S COMMENT:** This speaker is tricky to install; it must fit snugly into the corner and must be located a certain critical distance from the ceiling before it will give its full bass response. Detailed instructions are supplied with each speaker, and flexible damping material has been added to the enclosure to offset differences in installations. The novel construction of the Ed-Kay speaker eliminates costly cabinetry, bass boom, and wasted floor space in the listening room. Far better bass is radiated along a ceiling than an obstructed floor. We hesitate to recommend the "presence" model speaker, because we feel that a linear amplifier deserves a linear speaker. All high fidelity amplifiers have enough treble boost range to suit those listeners who insist on brighter sound. Thus, we supply the "presence" model only on special order.

## Garrard Record Changers

**SPECIFICATIONS** (furnished by manufacturer): three-speed automatic record changers. **Speeds:** 33.3, 45, 78 rpm. **Drive system:** direct idler to turntable rim. Idler retracts automatically in Off position. **Operating modes:** automatic and manual. **Drive motor:** four-pole shaded induction motor. **Trip mechanism:** velocity actuated. **Turntable:** heavy pressed steel. **Mat:** soft genuine rubber. **Turntable bearing:** ball-bearing assembly. R/C network eliminates switching pops. Automatic muting switch. **Pickup arm:** cast aluminum. Interchangeable plug-in heads. **Adjustments:** stylus force, arm lift height, arm set-down position, all accessible from top of motor board. **MODEL RC-121**—special compact model for replacement use in console cabinets. **Controls:** speed (33, 45, 78); function (manual, automatic); operation (start-reject, stop). **Change mechanism:** center-post drop. Optional 45-rpm spindle fits over standard spindle. **Load:** will change stack of 12, 10, and 7-in. records, stacked in that order. **Dimensions:** 14 1/2 in. long by 13 wide. 4 3/4 in. required above motor board; 3 1/8 below. **Price:** \$42.50. **MODEL RC-88**—**Controls:** speed (33, 45, 78); function (manual, automatic); operation (start-reject, stop); record size (12, 10, 7-in.). **Change mechanism:** pusher post. **Interchangeable spindles:** bent spindle with ledge, for changer operation; short straight spindle for manual playing; 45-rpm changer spindle. **Load:** stack of 12, 10, or 7-in. records, not intermixed. **Dimensions:** 15 1/2 in. long by 13 1/4 wide. 5 3/4 in. required above motor board; 3 7/8 below. **Price:** \$54.50. **MODEL RC-98**—**Controls:** continuously-variable speed; speed range (33, 45, 78); function (manual, automatic); operation (start-reject, stop); record size (12, 10, 7-in.). **Change mechanism:** pusher post. **Interchangeable spindles:** bent spindle with ledge, for changer operation; short straight spindle for manual playing; 45-rpm changer spindle. **Load:** stack of 12, 10, or 7-in. records, not intermixed. **Dimensions:** 15 1/2 in. long by 13 1/4 wide. 5 3/4 in. required above motor board; 3 7/8 below. **Price:** \$67.50. **DISTRIBUTOR:** Garrard Sales Corporation, 80 Shore Rd., Port Washington, N. Y.

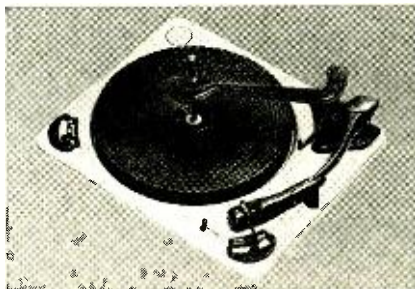
Garrard's older and famous RC-80 is almost as familiar to high fidelity enthusiasts as record changers themselves, and Garrard products have earned a long-time reputation for dependability and quality. These three new units look as if they will continue to be a credit to Garrard.

The RC-88 and RC-98 units are essentially very similar to the early model RC-80 Garrard changer, but with a couple of significant differences. Most notable among these is the change from the traditional Garrard belt drive to direct-idler drive from a stepped turret on the drive motor, and the inclusion of a full manual-operation mode in all the new models. In

the automatic operating mode, all models shut off automatically at the completion of the last side. In manual operation, the arm returns to its rest position but the motor continues to run.

The velocity trip mechanism is operative in both the manual and automatic settings, and will trip if the arm is moved to within a few inches of the record center. This leaves just enough room to be able to place the needle on any part of a record with the exception of the last few grooves. What this means is that, for all intents and purposes, these changers maintain the groove-spotting facilities of a transcription player, while retaining the automatic arm-return feature at the end of a side.

Another change that has been made is the fluted soft rubber turntable mat, which is probably less prone to collect dust than any other type of mat. The mat is still not quite thick enough to permit the use of pickup cartridges which exert a powerful magnetic pull toward the steel turntable,



*The compact Garrard RC-121 changer.*

but additional spacing mats are available for use with such pickups.

The essential difference between the RC-88 and RC-98 changers is in the addition of a speed control to the RC-98. This consists of a heavy-duty power rheostat which varies the amount of voltage fed to the drive motor. The control range around each nominal speed is fairly small, but is quite enough to take care of all but the most serious speed (and pitch) aberrations of disks.

Probably the most welcome innovation on the new Garrard changers is the relocation of all the arm adjustments to above the motor board. Set screws for adjusting stylus force, arm lift-up height, and arm set-down position are readily accessible without up-ending the unit or reaching under it. An excellent idea, and one that will be particularly attractive to



*The RC-88 has pusher-type drop system.*

those users who change pickup cartridges frequently.

The model RC-121 is a radical departure from Garrard's usual design philosophy,

since it uses a smaller base plate than the other models, and drops the records from a controlled center spindle rather than by means of a pusher platform. The drop mechanism on this unit resembles



*The RC-98 has continuous speed control.*

that used by most American changer manufacturers, in that the disks are stacked onto the spindle itself, a stabilizing arm holds them level, and a moving feeler arm determines the set-down point for the pickup. This design was used in the RC-121 to allow its construction on a smaller base, so that it could be used as a direct replacement changer in console radio-phonograph units which would normally not accommodate the larger changers. Apart from the reduction in size and the modified drop system, there does not seem to be any difference between the RC-121 and the other units, at least as far as performance is concerned.

Wow and flutter in all these changers proved to be very low, comparable to many expensive transcription turntables. Only on sustained piano notes was there any detectable evidence of speed variation, and this was so slight as to be negligible to all but the most extreme perfectionists. Rumble is also quite low... much lower in fact than I would expect from a record changer.

In terms of comparison, these cannot match the best of the transcription tables, but they are unquestionably among the best record changers available. They aren't likely to jeopardize Garrard's reputation in the slightest.—J. G. H.

## Craftsmen CT-3 Companion AM-FM Tuner

**SPECIFICATIONS** (furnished by manufacturer): a compact AM-FM tuner. **Sensitivity:** FM—2 uv for 20 db quieting; AM—5 uv at 70% modulation produces 0.5 volts at detector output. **Frequency coverage:** FM—88 to 108 mc; AM—530 to 1650 kc. **FM—drift:** negligible with AFC. **Antenna inputs:** FM—75 and 300 ohms; AM—high and low impedance for straight antenna or loop. **Frequency response:** FM—± 0.5 db, 20 to 20,000 cycles. **Hum level:** FM—70 db below 100% modulation; AM—65 db below 1.5 volt output. **Output voltage:** 1 volt, nominal. **Output impedance:** 1,600 ohms at 1,000 cycles. **Controls:** function (Off, AM, FM, AFC, FM no AFC); tuning; output level set (on rear of chassis). **Tubes:** 6BQ7A, 6U8, 3—6AU6, 2—6BA6, 6C4, 6BE6, 6X5, 6AL5, 12AT7. **Dimensions:** 12-in. deep by 14 1/2 wide by 4 1/2 high, over-all. **Price:** \$169.50. **MANUFACTURER:** Radio-Craftsmen, Inc., 4223 West Jefferson Blvd., Los Angeles 16, Calif.

Nice tuner, this. Simple to operate, no unnecessary controls, fine sensitivity on AM as well as FM, good selectivity, and excellent FM quieting. That's about it, in a few words.

The left-hand knob is labelled OFF, AM, FM, FM-AFC. The AFC is either in or out of the circuit, and it is on the nose. That is, you can tune in a station with AFC defeated, switch to AFC to lock the station in.

*Continued on next page*

## TESTED IN THE HOME

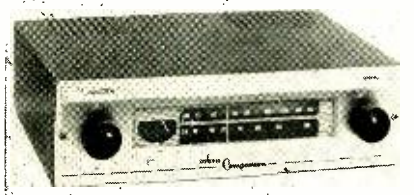
*Continued from preceding page*

and the tuning meter needle doesn't wiggle. You don't really need AFC to lock in the station, either; the CT-3 doesn't drift once it has warmed up enough to make the meter swing into position (about 30 seconds).

The meter is a signal strength indicator which is substantially more effective than some of its type which I have worked with; it seems to be more sensitive on weak signals than on strong ones. This is an excellent feature, because it's on weak signals that you most need a meter.

The right-hand knob is for tuning; it is smooth acting and pleasant to turn. There is no volume control — simply an output-level adjustment on the rear of the chassis, which is set at the time the tuner is installed. There are two output connections, by the way; both are paralleled from a cathode-follower output stage. Hence either may be used for connection to an amplifier, the other then being available to feed a tape recorder.

Also on the back of the chassis is a switched AC outlet and the antenna terminals. The latter are more flexible than most: high and low-impedance AM connections are available,



*Radio-Craftsmen's CT-3 FM-AM tuner.*

and 75 or 300-ohm FM connections. To hammer home once more the importance of a good antenna for FM: while my location is nothing to boast about, I can tune 18 FM stations with the Companion (CT-3) with an 8-element Yagi oriented southwards. The signals were all strong enough to lock in with AFC. With the simple loop antenna provided by Radio-Craftsmen, only 5 stations would lock in with AFC.

The Companion is attractively styled in a simulated-leather-finish cabinet. Dial scales are clear and well-illuminated, and there is a logging scale reading from 0 to 100.

Sensitivity is very good on FM and excellent on AM. FM sound is fine; tunes sharply but without cutting frequencies. All in all, an excellent tuner — C.F.

**MANUFACTURER'S COMMENT:** Our objective is to make it possible for the average person to enjoy high-performance high fidelity with a minimum of operating difficulty. For real enjoyment, one should be able to turn on the equipment and then sit back and enjoy it. We agree with your antenna philosophy . . . in mediocre or poor locations, a good tuner deserves a good antenna.

## Allan Golden Ten Loudspeaker

**SPECIFICATIONS** (furnished by manufacturer): a small general-purpose single-cone loudspeaker. Model 1014. Impedance: 4 or 15 ohms. Peak power capacity: 8 watts. Flux density: 14,000 Gauss. Free-air cone resonance: 65 cycles. Voice coil diameter: 1 1/2 in. Dimensions: 9 1/8 in. diameter by 5 deep. Price: \$45.00 **MANUFACTURER:** Richard Allan, Ltd. **DISTRIBUTOR:** United Kingdom Electronics, Inc., 119 West 57th St., New York 19, N. Y.

This small speaker from Richard Allan

Radio has several unexpected features. At first, I was not inclined to be very charitable toward a speaker with an 8-watt power rating, in view of the number of 25 to 50-watt amplifiers that are in circulation, and I was disappointed at the appearance of its brutally frank published response curve.

As it turned out, the Golden Ten has quite high efficiency, so it does not require much power to produce high room volume levels. Also, it is very ruggedly put together and looks as if it would give very



*The Golden Ten replacement speaker.*

long service. As for its sound, it is considerably better than I might have expected; definitely bright-sounding, but not jaggedly so, and remarkably clean. It requires installation in a bass reflex enclosure to augment its rather thin low end, and a little additional bass boost will help further to balance its broad high-end peak, which is centered around 5,000 cycles.

Response above 5,000 begins to fall off rapidly, and is practically nonexistent above 9,000 cycles. But despite the limited range, this is still a pleasant-sounding speaker. Its broad high-frequency peak gives it high intelligibility on speech, but it was obviously not intended for high fidelity use. It is an excellent replacement speaker for use in table model radios or in a bass reflex enclosure, as an extension speaker for wired music systems.

J. G. H.

## Fairchild Turntable

**SPECIFICATIONS** (furnished by manufacturer): a 12-in. 3-speed belt-driven turntable. Automatic idler pressure release. Rumble: imperceptible. **Flutter and wow:** less than 0.1% RMS at 33 1/3 rpm. Non-magnetic, polished aluminum turntable. **Dimensions:** motor board 17 in. wide x 12 1/2 deep. **Weight:** 23 lbs. **Price:** with induction motor, \$99.50; with hysteresis motor, \$144.50. **MANUFACTURER:** Fairchild Recording Equipment Co., 10th Ave. & 154th St., Whitestone 57, N. Y.

A few finger-tip tests with this unit indicate the advantages of belt drive. With the motor running in neutral, you can feel some vibration on the motor mounting brackets. With the pulleys moved into place, so the turntable rotates, there is considerable vibration of the bracket that holds these pulleys. But there is no "feelable" vibration anywhere on the turntable base, and the result is no audible rumble, not even on a wide-range speaker system.

Nor is any vibration transmitted to the brackets which hold the assembly to the base; hence there will be very little likelihood, if any, of vibration being transmitted to the base of the pickup arm.

This is the main feature of the Fairchild Model 411 Turromatic turntable.

Another original feature is the so-called "solenoid pull-in." The motor is mounted on springs, with the shaft nearly vertical. When the switch is turned on, it operates a solenoid which pulls the motor into the vertical position and thus brings the shaft into contact with the speed-reducing idlers. This means that, as far as I can see, there is no way in which a flat can develop. The moment the electric current is turned off, the solenoid drops out and the motor shaft "relaxes" away from the rubber idler wheel. A very smart arrangement, this; it has the additional advantage of eliminating another path for vibration transmission. In most turntables, there is a mechanical linkage between the idlers and the on-off switch (which may be combined with the speed change mechanism). Moving this control, which is normally mounted in the turntable base, engages the idlers. This means that vibration of the idlers, or from the motor through the idlers, may be transmitted to the base of the turntable proper through the mechanical linkage. In one turntable I have worked with, this path is broken by a sort of double-jointed spring arrangement; in another, an elaborate shock-mounting system is employed. These problems are avoided by the Fairchild solenoid system.

The motor is mounted in a pair of support plates, separated from the main base by two sets of vibration mounts. There are springs associated with the solenoid action, and springs which hold the motor and idler assembly against the belt with proper tension.

There are three double pulley-idlers. The lower idler contacts the motor shaft. Attached to it is a pulley, around which the long belt passes, which then goes



*The Fairchild belt-driven turntable.*

around the outside of a very heavy, cast iron turntable. The three pulley-idler pairs are mounted on a rotatable turret. The motor drives the idler; the attached pulley drives the turntable. By careful design of pulley and idler sizes, correct speed is obtained: 33 1/3, 45 and 78 rpm. To change speeds, you simply turn the large knob on the turret shaft to the correct position so that the long belt passes around the desired pulley-idler pair.

The pulley-idler pairs are clearly marked with the three available speeds. The mechanism is covered by a transparent piece of plastic and illuminated by a pilot light.

The cast iron turntable is surmounted by an aluminum second turntable. This is another good idea, because you get the advantage of the speed-steadying flywheel effect of a very heavy iron turntable plus

*Continued on page 114*





## *Bogen Owner Revisits New Orleans*

The Bogen Company does not guarantee the appearance in your local Bogen Sound Salon of one of Lulu White's Storyville "entertainers" circa 1905. We do guarantee a delightful experience when you hear your favorite Dixie record through these superlative Bogen instruments.

The preamplifier (right) is our new PR100A . . . with every control and

feature you can think of. You can own the chassis for only \$109, the striking enclosure for \$7.50. The record player is the B50-16X, \$48.65 with G.E. magnetic cartridge. The amplifier is the 70-watt D070, practically distortion-less, and styled for either vertical or horizontal mounting: \$129.50 with its enclosure.

*You'll find valuable reading in our new Third Edition of "Understand-*

*ing High Fidelity". Just send 25c to David Bogen Company, Inc., Dept. W1, 29 Ninth Avenue, New York 14, N. Y.*

**Bogen**

HIGH FIDELITY  
because it sounds better

## TESTED IN THE HOME

*Continued from page 112*

the nonmagnetic properties of an aluminum turntable. The aluminum platter is, in turn, covered with an attractive poly-foam mat which no doubt helps still further to keep vibration away from the record. The mat is washable, by the way; it is simply attached with rubber cement.

The base furnished to us was attractive, and had height-adjustable feet so it could be leveled, but it did not have any system of spring or vibration mounting; acoustic feedback through the floor or tabletop might present a problem in some installations. There's a fine masonite template furnished in case you want to cut your own base. And we really fell for the little oiler; a tiny glass bottle with a medicine dropper top connected to a hypodermic-needle dropper.

Speed regulation appeared excellent; however, there was no way to adjust speed, should that be desired.

All in all, this seems like a fine turntable, indeed. There is no doubt that the belt absorbs vibration; as I said at the beginning of this report, the motor is relatively free of vibration, but there is a substantial amount at the bracket on which the pulley-idler combinations are mounted. Yet this does not get through, either to the turntable or to the base mounting brackets.

C. F.

## General Electric Amplifier

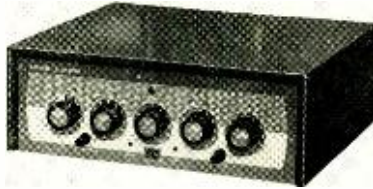
**SPECIFICATIONS** (furnished by manufacturer): a compact, complete amplifier system providing equalization, preamplification, control functions and power amplification on two consolidated chassis in one cabinet. **Frequency response:**  $\pm 1$  db 20 to 20,000 cycles at 2 watts output;  $\pm 2$  db 30 to 15,000 cycles at 10 watts. **Harmonic distortion:** 0.6% at 20 watts output. **Intermodulation distortion:** 2.4% at 20 watts, 60/7,000 cps 4:1. **Hum and noise:** 52 db below rated output on phono inputs, 70 db below rated output on high-level inputs. **Inputs:** two phono, three high level for radio, TV, etc. **Controls:** input selector and equalizer; volume or level; loudness; bass (-13 to +15 db, 30 cycles); treble (-13 to +15 db, 10,000 cycles); rumble filter; power on-off. **Equalization:** five positions: Columbia, RIAA, AES, London, European-78. **Outputs:** preamplifier; tape, power amplifier (4, 8, 16 ohms). Two AC convenience outlets, one switched. **Dimensions:** with cabinet, 5 5/8 in. high by 15 wide by 13 1/4 deep, overall. **Price:** \$99.95. **MANUFACTURER:** General Electric Co., Electronics Park, Syracuse, N. Y.

This will be a biased report. I have read the specifications, and having read them, I am prejudiced in favor of the amplifier. It is not too often that manufacturers supply the TITH department with specs which give the power levels at which harmonic and IM distortion figures were read; nor do we often see power response curves, either. And we have been known to receive specs in which various types of distortion were said to be unmeasurable. They may be very difficult to measure, but never are they really unmeasurable. So the G-E specs earn my respect for the company and for their equipment, even before unpacking the amplifier.

And it's a right nice unit. More than ample flexibility... there are three high-level inputs and there are level-set controls on two of them. The two phono inputs are for high and low output magnetic cartridges. I could do with a hair more gain on the low-output-cartridge channel. True, my room is large and my speaker system inefficient, but not as big or as inefficient as all that.

There is, in my opinion, plenty of phono equalization; five positions should be enough for most people. The rumble filter is a nice additional feature.

There is also ample output flexibility. There are actually two chassis inside one cabinet: power amplifier and preamplifier. They are interconnected by a single cable; they



*The GE convertible 20-watt amplifier.*

can be separated if so desired. So, in addition to the basic speaker output connections (4, 8, and 16 ohms) there are two preamplifier outputs. One is marked PRE-AMP and is taken off after all controls; it may be connected directly to another amplifier. It is at high impedance. The second preamp output is marked TAPE; the tone and loudness controls have no effect at this connection. The main level (or volume) control on the front panel, the equalization controls, and the rumble filter are ahead of this output.

A word about the level and loudness controls on the front panel. The so-called level control is a regular volume control and may be used as such if the loudness control is set at maximum; or you may simply set the level control and leave it there, relying on the loudness control.

And now I'm glad to be able to report that, having listened for several hours to the G-E Model A1-320, it sounds just the way you would expect it to: the specs are not the best I have ever seen, but considering price and features — the little extras here and there — performance is typical of the high quality we can expect today for a relatively modest investment. At all normal levels, the sound is entirely clean and pleasant. The loudness control is gentle and good; the bass can be turned up substantially without muddying up the sound. The highs don't shriek and violins (given a good record and a good cartridge) sound normal and not brittle. All in all — fine! — C.F.

## American Elite Clock Speakers

**SPECIFICATIONS** (furnished by manufacturer): a combination wall-mounting electric clock and loudspeaker. **Loudspeaker diameter:** 7 in. **Power capacity:** 4 watts. **Magnet flux density:** 8,000 Gauss. **Impedance:** 5 ohms. **Voice coil diameter:** 7/8 in. **Dimensions:** 12 1/2 in. diameter by 4 deep. **Price:** \$34.25. **DISTRIBUTOR:** American Elite, Inc., 7 Park Ave., New York 16, N. Y.

At first sight, the American Elite clock loudspeaker looks like nothing more than an attractive though somewhat oversized wall clock (see picture). The hands and number indications are brass; the frame is ivory or ebony-colored plastic, and two short lengths of standard AC "zip cord" hanging from the back of the clock provide connections to the 5-ohm speaker and to

the 60-cycle AC synchronous clock motor.

The speaker itself is one of the most unusual I've ever seen; it's reversed. The cone faces toward the front, as usual, but so does the voice coil assembly, which certainly isn't usual at all! The speaker's magnet pot is attached to the rear of the clock motor frame which fits over the front of the cone and voice coil. Sound from the cone exits through the radial slots around the clock face and from under the edge of the raised center dial.

Installation is simply a matter of connecting the AC leads to a cord and plug from a convenient outlet, and connecting the speaker leads (which are colored white to distinguish them from the brown AC ones) to a 3 or 6-8 ohm amplifier output. The clock is then hung from two screws or nails driven into the wall.

Sonically speaking, this unit isn't likely to prove a challenge to 12-foot horns or multiple-woofer systems, but its sound is clean and sufficiently balanced to provide enjoyment for those who can accept the limitations of its very small size. Bass response is for all intents and purposes negligible, extreme highs are tenuous, and the mid-range sounds as if it is coming from a light plastic enclosure, which of



*This wall clock conceals a 7-in speaker.*

course it is. The sound is, nonetheless, very clean and surprisingly smooth over its fairly restricted range. And while it will not begin to exploit the potentialities of a hi-fi show-off record, it represents a considerable improvement over the usual small speaker that people with radios in the kitchen are accustomed to.

Instructions say keep this speaker away from dampness. An ideal location might be over a doorway, in the kitchen, or next to the refrigerator. It might even go in another room of the house, but space isn't at such a premium elsewhere.

The American Elite clock speaker is, then, a neat and convenient means of piping good music into a small room in the house, either from a high-fidelity system (with its volume turned down or with a 6-ohm T-pad inserted between it and the speaker), or as an excellent replacement for the pathetic little apology for a speaker that is found in the average tiny table radio.

A cute idea, well executed. It has no pretensions of full-range high fidelity, but its low distortion and lack of screechiness will come as a refreshing change to most kitchen-fi listeners. — J. G. H.



## Before You Put Your Money Down

*These high fidelity equipment check lists have been adapted from the final chapter of Charles Fowler's book, High Fidelity — A Practical Guide, which is scheduled for publication this month by the McGraw-Hill Book Company.*

How far along the high fidelity road are you? Have you bought a system yet? Or have you had one for some time and are about to make improvements on it? Or are you a hard-bitten hi-fi enthusiast who is seeking that extra bit of perfection which brings the real thrill of achievement?

Whichever you may be, you will find yourself faced with the selection of a component or system from among the great variety of available high fidelity equipment. And like every other hi-fi buyer, you will want to get the best equipment that you can, for the money. But what may be the best for one person, in one stage of development, may be of no use to another reader who is facing different problems of high fidelity.

Perhaps the answer is to try to put together a check list of things to be considered in planning a high fidelity system, and then follow it up with a more detailed list for choosing specific components.

The following series of questions is divided into two parts. The first section will help to determine certain fundamentals about the type of system and of equipment which will best suit your requirements. The second section considers individual pieces of equipment, and is designed to help in the selection of features which you may want. The common criteria of performance are listed for each piece of equipment, so that you can compare equipment offering the features you need.

**I. A. Do you want simplicity?**

A high fidelity system can consist of a record player or FM-AM tuner, a small amplifier not much larger than two books, and a speaker system which will fit on a bookshelf.

**B. Or do you want flexibility?**

Regardless of cost or of fidelity, a hi-fi system can require anything from one knob to fifteen or twenty; it can reproduce the

sound from a single source, such as a phonograph record, or from a dozen different sources, selectable by the flip of a switch.

**2. A. Do you intend to buy (and install) everything at once?**

This gets it over with!

**B. Or do you intend to spread out your purchases over a period of time?**

This is easier on the budget; many say it's more fun. But you need to know fairly precisely your first set of objectives, so that you will not end up duplicating equipment or control functions.

**3. A. Do you want to play records only?**

**B. Do you want to use radio only?**

**C. Do you want both records and radio?**

This is something of a major decision from the financial point of view. A "yes" to 3C costs at least \$50 more than a "yes" to either 3A or 3B, and can cost an additional \$200 or more.

**4. A. Will you build your speaker into a closet or wall?**

This is infinite-baffle mounting; it costs least because you do not need to buy or build an enclosure, but it won't work equally well with all speakers.

**B. Will you build your own enclosure?**

This assumes a "no" to the preceding question; if you can do your own work, either out of necessity or for the pleasure of it, you will save money in comparison with a "yes" to the next question.

**C. Will you buy a completed, finished enclosure?**

This is the most expensive answer of the three, but may be the best from the point of view of fidelity, particularly if you want a very small enclosure.

**5. A. How large is your budget?**

**B. And is that lump sum a grand total or just the down payment,**

*with more to come for future expansion as envisioned if you answered "yes" to Question 2B?*

This is a difficult pair of questions to answer, but you had better set some limits now. If you said "yes" to the "A" parts of the preceding four questions, you can get good fidelity for as little as \$125. From there on, the sky is the limit, and the more you pay (up to a point) the better sound you can get.

**6. A. Do you want everything on one chassis?**

The advantage is compactness and a minimum of interconnecting cables. The loudspeaker, of course, should be separate, but FM-AM tuner, preamp-control section, and power amplifier can be purchased as one unit on one chassis. Disadvantage is that best preamp and best power amplifier are not always made by the same manufacturer.

**B. Or will you use separate units or chassis?**

In some cases such an arrangement is easier to install, since the units do not require as much space individually as the all-in-one system. The major advantage is that you can purchase units over a period of time, budgeting your expenditures, and can replace separate links in the hi-fi chain as improvements are indicated.

**7. A. If "yes" to 3B or 3C, do you want FM only?**

**B. Or AM only?**

**C. Or FM and AM combined?**

If "yes" to this question, it is more economical of money and space to purchase the two (FM and AM) at one time on one chassis.

**8. A. If "yes" to 3A or 3C, do you want a record player?**

A manual record player is the

*Continued on next page*

## MONEY DOWN

*Continued from preceding page*

least expensive way of getting a turntable plus arm.

**B. Or do you want a record changer?**

Advantages are compactness and convenience of operation.

**C. Or do you want a turntable?**

You will need in addition an arm. It is agreed by authorities that minimum rumble and wow can be achieved with a transcription turntable, and that minimum record wear results from using a good arm. Cost can be four times or more that of a record player.

**D. Will you play only microgroove (longplaying) records?**

**E. Or both 33s and 78s (and 45s)?**

This question determines the type of cartridge and/or stylus you need. If 78s are desired, cartridge must be dual-stylus type or two separate plug-in units.

**9. What other equipment will you use with your system?**

**A. Tape recorder?**

**B. Tape player?**

**C. Microphone (either with or without a recorder)?**

**D. Television tuner or set?**

**E. Speakers in several rooms?**

These questions will serve to help you outline your high fidelity system; they will not help you to select which of the many different makes of a given piece of equipment you want. In the following section each link in the chain is examined to aid in a decision as to the specific unit best suited to your purposes. In general, the questions are divided into two sections. The first has to do with "features wanted" — and what features you will want, as well as what types of equipment, will depend on your answers to Questions 1 through 9. The second part of each question concerns "criteria of performance." Not all criteria are listed — only those major ones which are of prime importance and are usually found in manufacturers' specifications data.

**10. FM TUNERS: features wanted.**

**A. High sensitivity. (4  $\mu$ volts or less on 300 ohm antenna for 20 db quieting.)**

Almost always an advantage; needed if you live more than 25

to 35 miles from the stations you want to hear.

**B. Medium-to-low sensitivity. (5  $\mu$ volts or more on 300 ohm antenna for 20 db quieting.)**

Satisfactory in nonfringe areas. Costs less than high sensitivity; cost also goes somewhat hand-in-hand with fidelity and other quality features.

**C. Tuning eye.**

Always helpful in getting fidelity; not so important if you rely on AFC (see "F" below).

**D. Or tuning meter.**

More sensitive, usually, than a tuning eye; therefore assures more precise adjustment.

**E. Signal strength meter.**

Not the same as tuning meter or eye; simply gives indication of relative signal strength. If sensitive enough, a signal strength meter is valuable in determining best orientation of a directional antenna on a rotator.

**F. Automatic frequency control (AFC).**

Essential if no tuning eye or meter is provided; makes tuning to strong stations easier, but makes it more difficult, if not impossible, to tune to weak stations. The action or "potency" of the automatic frequency control is often made adjustable. What do you want:

Adjustment on front of chassis?  
On back of chassis?

Completely defeatable by a switch?

**G. Sensitivity control.**

If you said "yes" to 10A, you may want a sensitivity control if you live near very strong stations, as they may come in at several spots on the dial on some extra-sensitive sets, or they may overload and cause distortion.

**H. Squelch circuit.**

Noise between stations is high on some tuners; a squelch circuit may be desired to reduce this noise. If you are going to tune weak stations, the squelch circuit (like AFC) should be defeatable, since it may make you pass over a weak station.

**I. Volume control.**

To reduce the number of controls, you may not want a front-of-panel volume control, but you must have some means of adjusting level (or volume), by means

of a level control either at the output of the tuner or at the input of the control unit.

**J. Logging scale. (Calibrated 0-100.)**

If FM stations are crowded together in your area, you will find helpful a finely-graduated logging scale, in addition to the regular tuning scale.

## CRITERIA OF PERFORMANCE

**Sensitivity:** usually stated as "— microvolts ( $\mu v$ ) on a — -ohm antenna for — db of quieting." Comparison is possible only if the number of microvolts is stated for the same number of decibels of quieting, on the same antenna impedance. For example, "3  $\mu v$  on 300-ohm antenna for 20 db . . ." is not comparable to "4  $\mu v$  on 300-ohm antenna for 30 db quieting." "2  $\mu v$  on 75-ohm antenna for 20 db quieting" is, however, the same as "4 $\mu v$  on 300-ohm antenna for 20 db quieting."

**Frequency response:** usually stated as " $\pm$  — db from — to — cps." Comparisons must be of performance over identical frequency ranges, or of range within identical specified decibel limits.

### 11. AM TUNERS.

Because of the problems of AM broadcasting (noise, static, interstation interference), not much attention has been paid to the fidelity of AM tuners. Some have a sharp-or-broad tuning feature which is valuable if your local AM broadcast stations stress fidelity. The only other feature to consider is the desirability of a tuning eye or meter. Generally helpful; but far from necessary.

### 12. CONTROL UNITS AND PRE-AMPS: features wanted.

**A. Separate tone controls.**

Only in the very simplest systems should tone controls be completely omitted; separate bass and treble controls are decidedly desirable.

**B. Bass or rumble filter.**

Record-playing devices (8A, B, C) are the primary source of rumble, but it also occurs on some records themselves.

**C. Treble or scratch filter.**

Particularly useful in reproduc-

*Continued on page 120*

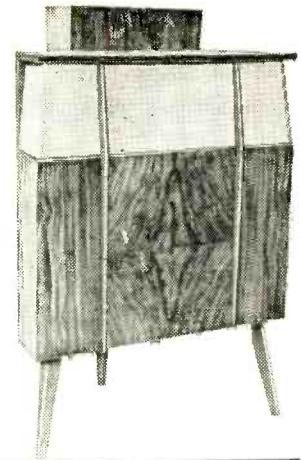


# LECTRONICS Recommends...

When Lectronics gives its unqualified stamp of approval to a product—that's news! We don't exactly hand it out indiscriminately. But rarely have we ever tested two components that so fully live up to our own high standards of craftsmanship, performance and price as these.

*Irving M. Freed*

LECTRONICS



## The LOWTHER TP-1

Culmination of thirty years of leadership in sound reproduction, the LOWTHER TP-1 (imported by Brociner) is undoubtedly the finest loudspeaker available at this stage of the art.

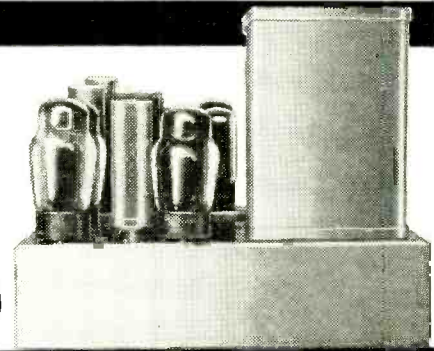
It features the well-established advantages of true horn loading, developed and refined to a new level of performance. It incorporates the world's first compression loaded bass horn, enabling it to handle great bass power with remarkable clarity and the all-important impact of the bass instruments, so necessary for realism. Mid and treble frequencies emanate from a broadly spacious diffusion horn, with a smoothness, sweetness, range—and the depth perspective of an orchestra—beyond all previous achievements.

The total musical impression is one of homogeneity and naturalness, with an overall clarity comparable to a concert hall performance. Knowing this and all domestic and imported designs, I have chosen it for my own use, in my home. Personal inquiries are invited.

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## The CUSTOM 100

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## MONEY DOWN

Continued from page 118

tion of old or worn records. Some control units feature scratch filters whose rate of attenuation may be varied.

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These perform rumble- and scratch-filter functions, but their degree of activity varies with the loudness of the sound, so that they restrict frequency range only during softer passages, when noise is most audible.

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*Do you want a single control? Do you want separate bass turnover and treble rolloff controls? Remember that if you do not use a magnetic cartridge, you may need neither preamplification nor equalization. Many crystal, ceramic, and FM cartridges produce high output voltage and a fairly close approximation of the RIAA playback curve.*

### F. How many input channels will you need, at high level?

Check your answers to the first part of this questionnaire.

### G. How many low-level channels (with equalization) will you need for phono?

If you contemplate using two magnetic pickups (as on a changer as well as a turntable), you will need two magnetic phono input channels.

### H. Do you want a microphone channel?

### I. Do you need a special output for connection to a tape recorder? And if so, what controls should not affect it?

Control unit's volume control should not affect output level. For most applications, neither should tone controls.

### J. Does the phono input channel have a variable load resistor (or

*some way of matching different cartridge impedances)?*

### K. If you plan to use a nonmagnetic (constant amplitude) cartridge (ceramic, crystal, FM) does the control unit have an input channel for such a cartridge?

### L. Do you want a plain volume control?

No compensation for hearing inefficiencies at low volume levels is provided. Many users do not want loudness compensation.

### M. Do you want a loudness control?

If yes, of what type? Switched contour type, continuously variable contour type, or compensated volume control?

## CRITERIA OF PERFORMANCE

**Frequency Range:** this specification is totally meaningless.

**Frequency Response:** " $\pm$  — db from — to — cps."

Comparisons must be of performance over identical frequency ranges, or of range within identical db limits.

**Harmonic Distortion:** "— % at — volts output."

Percentages may be compared if volts are the same.

**Intermodulation (IM) Distortion:** "— % at — volts output."

The term "distortion" alone usually refers to harmonic. Conditions under which intermodulation (IM) distortion tests are made should be stated. IM should be as low as possible.

**Range of Control of Bass and Treble tone controls** is usually stated.

## 13. POWER AMPLIFIERS: features wanted.

### A. Do you want your power amplifier on a separate chassis or combined with other equipment? (see Question 6)

### B. How much power do you need?

This is a complex question, and one that is in dispute at the present time. Factors to be considered: size of listening room; efficiency of speaker system; how loud you like your sound; and how much distortion on peaks you will accept. One or two watts may be sufficient except for peaks. The most important consideration is the "cleanness" or lack of distortion of the amplifier, for a given number of watts output. Unless your loudspeaker

is extremely fragile, you need not worry about feeding it from an amplifier of several times its power rating.

### C. What output taps do you need? 8 and 16 ohms are standard, and match nearly all high high-fidelity speakers. If several speakers are to be run in parallel, lower impedance values may be desirable.

### D. Should the power amplifier supply power for the preamplifier? Most preamps are self-powered; some are not. The latter are designed to draw power from associated amplifiers, and these should generally be used only with those amplifiers.

### E. Do you want variable damping? A debatable point; the answer is probably "yes" if your speaker system is not of the best; "no" if it is.

### F. Should the power amplifier have a separate on-off switch? This function is usually performed by the associated preamp-control unit, but you may want a separate switch.

## CRITERIA OF PERFORMANCE

**Frequency Range:** this specification is completely meaningless.

**Frequency Response:** " $\pm$  — db from — to — cps."

**Harmonic Distortion:** "— % at — watts output."

Percentages may be compared if watts output are the same.

**Intermodulation (IM) Distortion:** "— % at — watts output."

The term "distortion" alone usually refers to harmonic. Conditions under which IM distortion tests have been made should be stated. Particularly important is a statement of the output power for a given per cent IM, and the IM for 1 watt of power output (residual IM).

**Power, Average or RMS:** "— watts."

This is the normal system for rating output power.

**Power, Peak:** "— watts."

Peak power is twice average or RMS (root-mean-square) power.

## 14. SPEAKER SYSTEM.

This subject is not amenable to discussion on a basis of features wanted and criteria of perform-

Continued on page 123



## MONEY DOWN

Continued from page 120

ance, because the factors involved are very complex. Major considerations are outlined below.

A. Do you prefer a point source of sound, or . . . .

B. Do you favor a spread-out source?

The former calls for localizing the source to as small an area as possible; the latter involves spreading it out over anything from a relatively small area to a very widespread one. The ultimate is stereophonic sound, which creates the illusion of direction within the broad sound source.

C. Do you want a single speaker? Simplicity of installation and low cost are advantages; partially restricted frequency response is a potential disadvantage.

D. Do you want a coaxial speaker? Costs more than a single speaker, quality being equal; extends the range of frequencies which can be reproduced satisfactorily; is a must if you said "yes" to 14A, but want wider frequency response than can be obtained with a single speaker. Disadvantages are twofold: you must buy all at once, and you cannot achieve a spread-out source of sound.

E. Do you want a multiple system? The answer here is "yes" if you said "yes" to 14B. Beyond that, frequency response can be better than that of a single speaker and you can build up a complete system over a period of time (as opposed to the all-at-once coaxial purchase method).

F. How big can your enclosure be?

a. Large (over 9 cubic feet).

Consider types a and b below.

b. Medium (6 to 9 cubic feet).

Consider types b, c, and d, below.

c. Small (less than 6 cubic feet).

Consider types d and e, below.

G. What type of enclosure do you want?

a. Infinite baffle.

Such as the wall between two rooms, a closet, or a large enclosure; the purist's preference. This gives lowest distortion and smoothest response, but must be very rigidly construct-

Continued on next page

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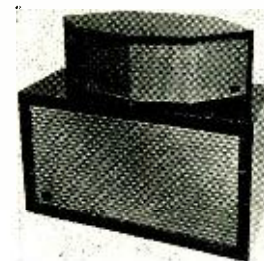
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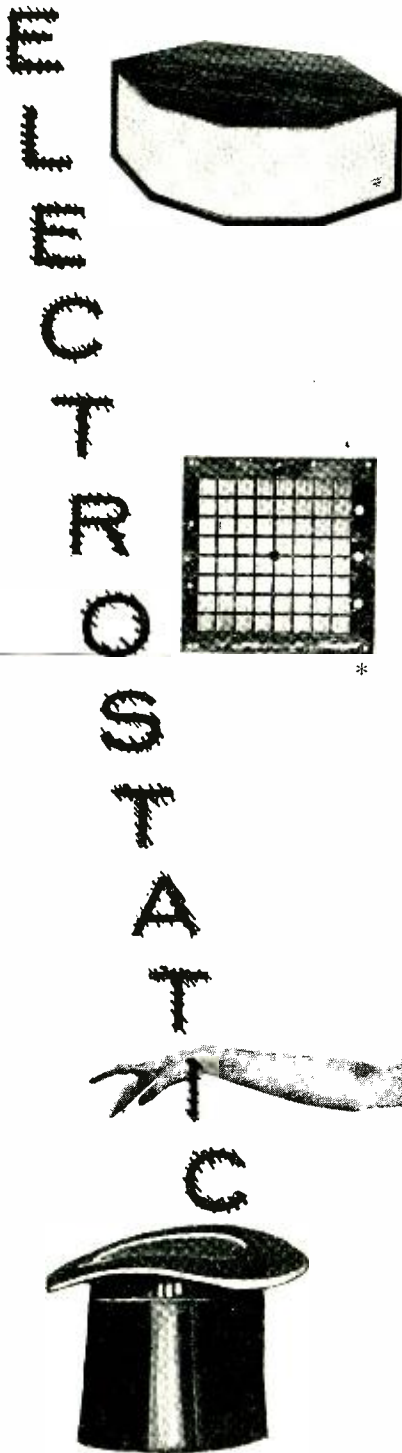
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## MONEY DOWN

*Continued from preceding page*

ed, and used with speakers designed for infinite baffling.

**b. Large horn.**

Many types, some attached to the front of the speaker ("front-loaded"), some to the back ("back-loaded"). They improve efficiency; generally limit the range of frequencies which can be covered by a speaker; and may color the sound.

**c. Vented enclosure.**

This amounts to a total enclosure with vents added. Performance is approximately the same, but it is smaller in size. Vent size is not critical; balance between vent size and speaker characteristics is not critical.

**d. Bass reflex.**

This is a vented enclosure of reduced size, but vents (called "ports") are critical in size, and must be matched carefully to speaker. Performance is excellent if well designed, but poor to unbearable if badly designed or flimsily constructed.

**e. Special or miscellaneous.**

In an effort to provide bass from a small enclosure, many special designs have been evolved. If you said "yes" to 4C and 14F-c, it may be best for you to purchase such a unit, but it should be purchased together with its matching loudspeaker.

Criteria of performance for loudspeakers are few and far between. The main ones are frequency response and distortion at specified frequencies. You will see "frequency range" referred to from time to time; but, as pointed out previously, this is meaningless unless stated as response within specified decibel limits. A speaker should be chosen by ear, as the result of a prolonged listening test. Don't be too readily swayed by the first impression of a loudspeaker, and be particularly cautious of the speaker or system that "stands your hair on end." Try to choose the one that sounds least like a loudspeaker, and whose characteristic sound is the most difficult to describe in words. Choose carefully—you'll be listening to your choice for a long time.

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## TOSCA

Continued from page 38

organic unities in purely musical terms. But the essential dramatic end which such coherence should presumably enhance—this is left out of the consideration, or else simply misunderstood.

More popular writers on music eschew, indeed scorn, any close analytic approach to opera. Having no dogma and no intractable mass of detail, they lose the work of art in other ways. Some can never really accept the basic operatic convention, try as they may; so it is ridiculous for starving Florestan to start singing on a loud high G. Some lack the courage of their own presumptive love of music; in the concert hall Beethoven can sustain the *Ode to Joy*, but in the theater he cannot sustain the ending ecstasy of *Fidelio*. Some have inherited Victorian qualms about operatic music; *Otello* is somehow vulgar compared to a good fugue by César Franck. Contradictory timidities mix to produce a characteristic vagueness of position, at best alleviated by an occasional insight. Here bad music is excused as suitable to some crude theatrical effect, there drama is dismissed, or bad drama is excused, as a pretext for pretty music. The worst of these critics have made Puccini's *Tosca* into a sort of *locus classicus* for musical drama.

I think it may be worthwhile to consider *Tosca* a little. Let us look at the last act, at least. The fact that it shows some similarities to the final act of *Otello*—and does not Scarpia invoke Iago in Act I?—should facilitate analysis. Like Verdi in *Otello*, Puccini found himself beginning his last act with memories of great tension and violence, and with a situation conducive to an impressive hush before the catastrophe. With the "Willow Song," Verdi made this into an ominous hush which seems directed; as Puccini did not capture this quality, his scene seems, rather, to wait. He too employs a folk song, sung off stage by a Shepherd Boy as a misty, pink dawn is about to break. Presently a lengthy orchestral passage overloaded with matin bells introduces the hero Cavaradossi, who converses briefly with the Gaoler; unlike the orchestral entrance of *Otello*, this is static, a single mood. Left alone, Cavaradossi recalls a rather warm dream of love in his famous aria

Continued on next page

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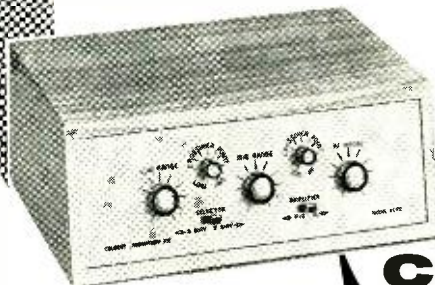
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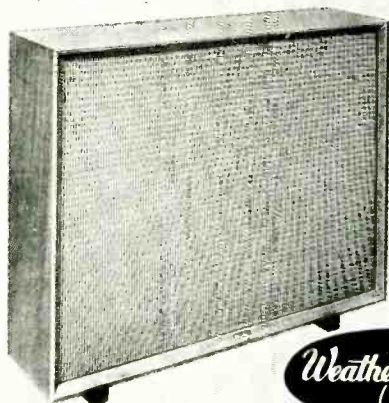
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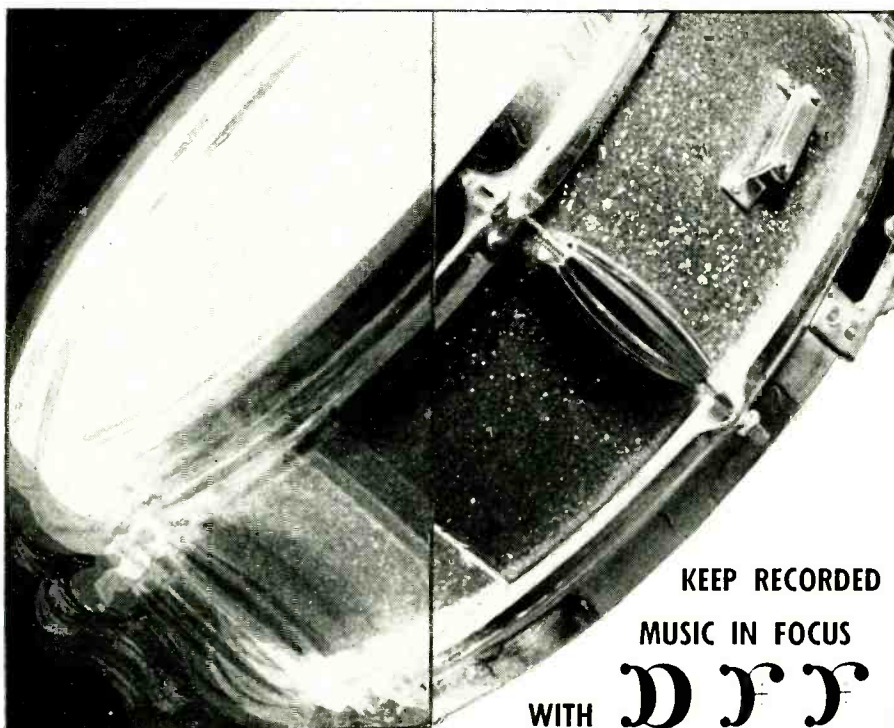
## TOSCA

*Continued from preceding page*

"E lucevan le stelle." Tosca enters with news of the "reprieve," and the score is heavy with leitmotifs. As soldiers come, the action progresses swiftly to the final *coups de théâtre*. Tosca leaps off the parapet, and the orchestra concludes *tutta forza con grande slancio* with a repetition of the melody of "E lucevan le stelle." The scheme is, again, superficially like that of *Otello*.

Now the first part of this act, up to the entrance of Tosca, is one of the most undramatic things in opera; *not* because nothing much happens on the stage, but because nothing happens in the music. It is indeed the penultimate demonstration of Puccini's insufficiency before the demands of Sardou's obvious melodrama. (The ultimate demonstration is the curiously passionless dialogue with Tosca that follows.) Possibly the Shepherd's song might have been integrated dramatically, but Puccini wished only to strike a mood of melancholy, which is inappropriate to Cavaradossi's position on its own, and particularly so when it leads into the bell-passage at his entrance, and then into his mawkish aria. If Puccini had no more insight into, or sympathy with, the condemned hero's feelings at this crisis, he would have done better to leave them alone, as Verdi did with Manrico's at the end of *Il Trovatore*. But patently Cavaradossi was not the primary concern. What mattered was not his plight, but the effect it could make on the audience. Puccini's faint emotionality is directed out over the footlights; he will let us have a good cry at Cavaradossi's expense. This at once makes for a complete extinction of the poor painter as a dramatic protagonist, and forms a shield against any serious feelings which Sardou, even, might have hoped to arouse in us.

As for the Shepherd's folk song, it appears then to be as extraneous as the choirboys and the cardinal of Act I, an insertion not for any dramatic end, but for display or floating lyricism. This kind of thing is a weakness even with a composer of truer lyric talent. It is hardly necessary to contrast the parallel element in *Otello*, the "Willow Song," which not only makes Verdi's hush, but also wonderfully fills out Desdemona's character and clarifies her fate. In the last act of *Otello*, the music for the hero's en-



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trance, too, is crucially involved with the drama. Never once in four acts does Verdi interpolate pageantry or lyricism without a telling influence on the drama.

Tosca leaps, and the orchestra screams the first thing that comes into its head, "*E lucevan le stelle*." How pointless this is, compared with the return of the music for the kiss at the analogous place in *Otello*, which makes Verdi's dramatic point with a consummate sense of dramatic form. How pointless, even compared with the parallel place in *La Bohème*, where Rudolfo's surge of pain does at least encompass the memory of Mimi's avowal. But *Tosca* is not about love; "*E lucevan le stelle*" is all about self-pity; Tosca herself never heard it; and the musical continuity is coarse and arbitrary. Once again, this loud little epilogue is for the audience, not for the play. What a shame (we are to feel), what a shame that butterflies are broken on this excellently oiled wheel. For they are, after all, still the fragile butterflies of the new Arcadia that is Puccini's Bohemia, flirting, fluttering, carefully fixing their crinolines in garrets. Cavaradossi is Marcello, with a commission but with no more sense of reality; Tosca is caricatured from Mimi, with her simpering "*Non la sospiri la nostra casetta*" and her barcarole love theme. But what had a certain adolescent charm in the earlier opera is preposterous here, with Spoletta, Sciarrone, Baron Scarpia, and the head screw. I do not propose to analyze the musical texture of *Tosca*; it is consistently, throughout, of café-music banality.

The more fully one knows the real peaks of operatic achievement, the more clearly one sees the extent of Puccini's failure, or more correctly, the triviality of his attempt. In 350 years opera has established an impressive canon of fine works. Among them are some masterpieces. Among them, also, are some excellent operas in which the dramatist's vision is not entirely sustained. Both the *Orfeo* of Monteverdi and the *Orfeo* of Gluck, for instance, fail to encompass the final catastrophe implicit in the Orpheus legend within their different, and in some ways opposite, dramatic conceptions. But these operas fail in quite a different sense than *Tosca*. With all their imperfections, they are still seriously dramatic, still works of spirit and sensitivity and beauty.

*Continued on next page*

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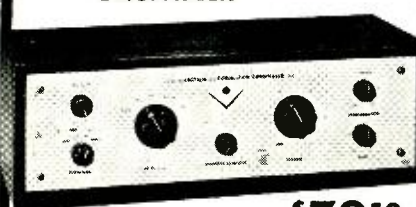


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## TOSCA

*Continued from preceding page*

Of the many current partial attitudes towards opera, two are most stultifying: the one held by musicians, that opera is a low form of music, and the one apparently held by everybody else, that opera is a low form of drama. These attitudes stem from the exclusively musical and the exclusively literary approaches to opera, to which I have already indicated my objections. Opera is excellently its own form—an art form with its own consistency and intensity, and its own sphere of expression. It is a type of drama whose integral existence is determined from point to point and in the whole by musical articulation. Not only operatic theory, but also operatic achievement bears this out: the great works of the past, and the contemporary masterpieces which complement and continue the relevant operatic tradition.

## ELECTROSTATICS

*Continued from page 41*

the higher frequencies. This certainly will not lower the price.

Some dynamic speakers are inefficient; all current electrostatics are, when measured in our usual and conventional sense, i.e., when related to our present day low-impedance amplifiers. If you are thinking about buying an electrostatic, you should, in my opinion, start thinking in terms of amplifiers at the 50-watt level. Electrostatics can be made efficient, but subject to limitations of electrode spacing, operating range, and polarizing voltage.

An electrostatic speaker makes an amplifier act as if a huge capacitor were hung across it. Most of the present day production amplifiers become unstable on certain of the electrostatics, fail to deliver their rated power, and produce poor sound. For good performance, it is evident (to anyone familiar with the art of designing amplifiers) that the amplifier should be stabilized for the particular electrostatic and perhaps the length of interconnecting lead to be used. And there goes your interchangeability.

We have already mentioned that the electrostatic is inherently a high-impedance device, while present amplifiers are products of the age of the low-impedance dynamic speaker. One electrostatic designer plans to give his

## HI-FI Fen-tone IMPORTS

The FIRST really  
STATIC-FREE, DUST-FREE  
NOISE-FREE CARTRIDGE  
NOW AVAILABLE  
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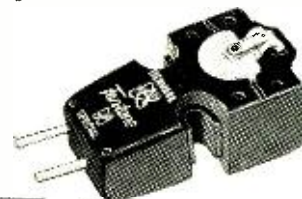
1.



### Fen-tone <sup>DC</sup> A+STANDARD

Professional 8-pole magnetic cartridges, reversible and single play cartridges for all modern plug-in shell record players and changers; and

2.



### Fen-tone <sup>DC</sup> A+SPECIAL

Professional 8-pole magnetic cartridges, single play only for all professional transcription arms

Standard and Special series available in two impedances: 350 ohms & 72 ohms to suit high-level (350 ohms = 30mV) or medium level (72 ohms = 10-15 mV) magnetic phono inputs.

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	Standard	Special
Single (LP or ST) Sapphire . . . . .	\$9.30	\$11.60
Single (LP or ST) Diamond . . . . .	\$21.30	\$24.20
RS Dual Sapphire . . . . .	\$9.78	None
RG LP Diamond/ST. Sapphire . . . . .	\$21.78	None



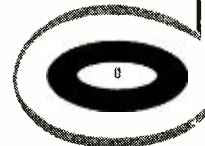
**FREE!** 1956 Fen-tone Catalog. The above are only samples of the many terrific values in the new 1956 Fen-Tone Hi-Fi catalog including mikes, tape decks, cartridges, record changers, silent listening devices, etc.

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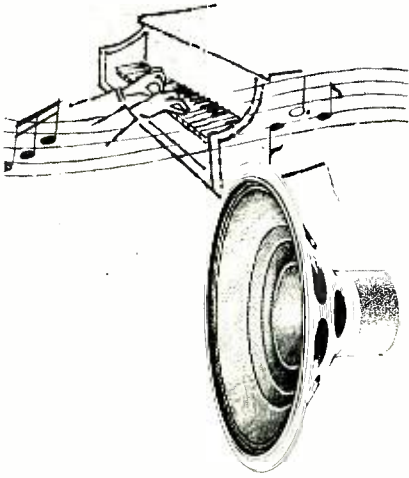




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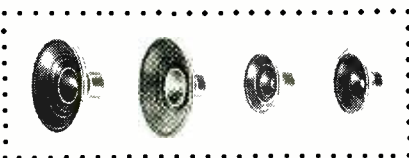


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FRS Twin Cones are both operated by the same magnet and voice coil. The smaller cone radiates frequencies above 10,000 c/s and diffuses lower frequencies. Frequencies below 10,000 c/s are generated by the larger cone while reflecting frequencies above this frequency.

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full range electrostatic its own built-in amplifier, both to supply the high driving voltages required on the bass unit and to provide a high-impedance source for the speakers in it. This would, of course, render your present amplifier superfluous.

My own opinion is that the "perfect" loudspeaker is still far from realization, through electrostatic or any other means. It is apparent that no one designer yet has come up with the answer to everyone's needs—you are all familiar with the person who finds a speaker wonderful, when his best friend secretly thinks it is terrible.

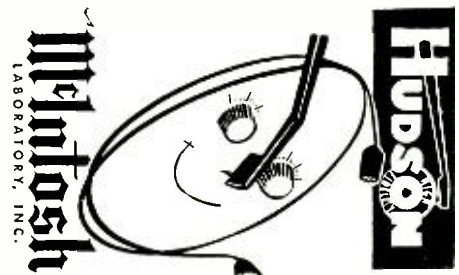
The writer has been variously accused of being pro-electrostatic or anti-electrostatic, depending on the circumstance, and perhaps rightly. He also has heard simple little eight-inch single-cone speakers which, under certain special conditions, produced a marvelous feeling and sense of reality. He has heard vast numbers of speakers which failed utterly to sound like anything except what they were—and other giants which seemed to offer this sense of reality. It has become apparent to him that the number of complications involved in the recreation of music are immense, and are just beginning to be appreciated by the more knowing among us.

A great many of these troubles have been dealt with, sometimes not even consciously, by patient designers, working within the confines of their own particular approaches, their theoretical knowledge—and their musical *savoir faire*. Some of their solutions obviously have pleased many people—else there would be no "high fidelity" today. We have seen that laboratory response curves, sad as it may seem, are not infallible indexes of listenability. The writer has heard repeated proofs of that. He has heard smooth speakers criticized as having "no life"—and understood what was meant. He has heard very high levels of distortion giving evident pleasure to certain people.

Too many of the factors are unknowns, or variables. We can get our frequency measurements, our "pulse" tests, our "tone bursts," and all the rest charted—and still have a loudspeaker that sounds bad, and not know why.

It would seem premature, this being the case, for anyone to decide that one

*Continued on next page*

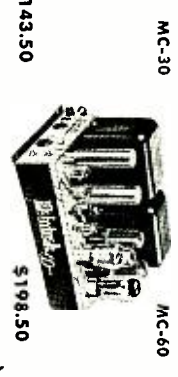
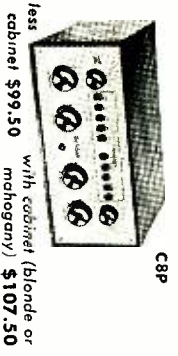


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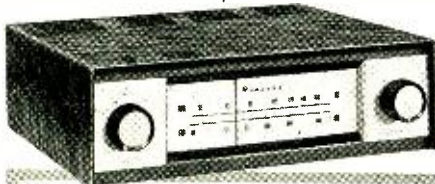
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## ELECTROSTATICS

*Continued from preceding page*

single avenue of advance is *the* right one, that others should be abandoned. Electrostatics will be further developed—but so will moving coil speakers, and perhaps other types. Twenty years from now, I am quite sure, it will still be very, very easy to get into an argument as to what will be "the loudspeaker of the future."

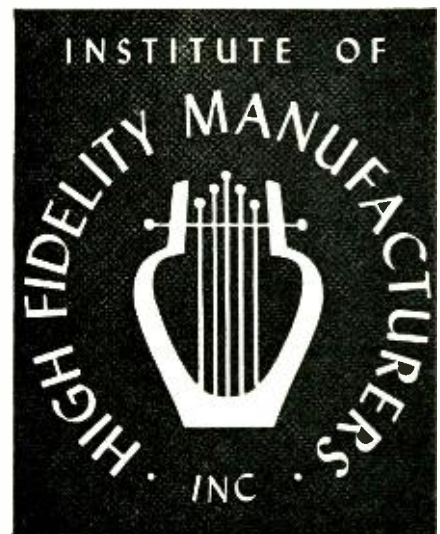
## SIGNORA CUZZONI

*Continued from page 45*

he plays a Beethoven sonata with his hired accompanist, treats him strictly as an accompanist, even though Beethoven intended him to be peer and partner. On the other hand, when he plays a sonata with a pianist of fame comparable to his own, he readily grants him equal participation in the music. How does one explain *that*? Let us remember, too, that vanity is a common human failing to be met with in individuals of any calling—scientists as well as singers, farmers as well as flutists.

To oppose "star worship" on principle would be useless and unreasonable at the same time. It would mean fighting against enthusiasm itself. Grant the adorers of great artists their rituals, let them enjoy the voice they love, the technical fireworks of the instrumentalist they admire, but not at the expense of a presentation of great music as it was written and meant to be performed. Since the composers of the past cannot defend themselves against misuse of their works, responsible conductors should refuse to cooperate in recording procedures which distort their intentions. Responsible soloists will certainly support them.

As an example that we can have perfectly balanced opera recordings, let me mention one version of Gounod's *Faust* and the *Tristan* performance under Furtwängler's baton. Let us have all great music recorded in this spirit; there is no danger that it will sell less well. To achieve this end, nothing less than a full-scale war against commercialism in music and recording is necessary—obviously no small proposition. It is the discriminating music and record lover who could help most effectively to win a few minor victories in this fight. Who knows, they might lead to major triumphs.



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## AUDIO FORUM

SIR:

Has anyone ever had the phenomenal FM reception which I had this morning? To my amazement, my Meissner 8-C tuner (sensitivity 40  $\mu$ volts) pulled in stations WRUF of Gainesville, Florida and another unidentified station in Jacksonville, Florida. I also heard a few unfamiliar stations whose call letters I was unable to learn.

This was truly freak reception, because I am located in York Harbor, Maine; 1400 miles from Florida. Yet I am just 41 miles from Portland, whose FM stations I cannot receive. I would like to know if anyone else has had reception like this, and if you know just what could have caused it.

David Sasiela

York Harbor, Me.

*It is customary these days to blame any unusual occurrence on either the atomic bomb or sunspot activity. We tend to suspect the latter possibility.*

SIR:

I am having trouble with a harsh and very annoying "edge" on the sound from my vocal recordings. It is most apparent in the tenor and baritone sections of opera recordings, not as much with female voices, and not at all with orchestral selections. Naturally, it is worst in loud passages. I am quite certain that the records themselves are not at fault, although the edginess is not present on FM reception.

I have suspected the acoustics of my room to be the cause; it is small (9 x 11 ft.), with bare floors and no drapes. But if the room were at fault, I would expect to get the same edgy sound from FM reception.

Also, how can I eliminate "needle talk," which from my system is so loud that with the volume turned all the way down it can clearly be heard across the room? Right now, I have put my manual player unit in a cabinet with a closable lid, but I get green with envy when I see all these photos of hi-fi home installations with the turntable out in the open, on a table next to an easy chair.

Another question: my speaker is rated at 10 ohms, but the amplifier

has taps for 4, 8, and 16 ohms. I am using the 8-ohm tap, but I would like to know what would happen if I used the 16-ohm one.

Joseph J. Fullam

St. James, N. Y.

*The "edge" you hear on vocal recordings is probably related to the high needle talk level you are getting from your player.*

*You might try the following things. First, check your stylus force to make sure it is set at the right value (around 7 grams for most good cartridges in a manual player unit). Second, try to locate your player behind some object of furniture that will reduce the radiation of needle talk throughout the room. A location fairly close to the floor will often help if you don't mind bending over to put records on. Third, orient your speaker so that it does not aim squarely at the spot where you listen from, and move it to a position closer to floor level if at present it happens to be located at a height from the floor. Fourth, have your amplifier checked and, if necessary, serviced to make sure its IM distortion and high-frequency stability meet specifications.*

*If these suggestions don't eliminate your trouble, you will simply have to do something about the acoustics of your listening room. As you describe it, it would probably be a very hard-sounding room, and would certainly aggravate the trouble you are having. Use a thick carpet over most of the floor area. hang some velour drapes if you don't find them aesthetically too repulsive, and put some padded furniture around the walls.*

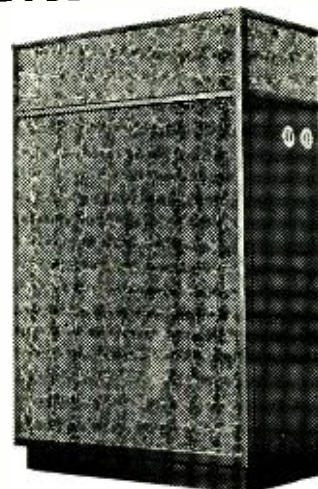
*The 8-ohm tap in your amplifier will give you the closest match to your 10-ohm speaker. The slight mismatch will be beneficial to quality rather than have the opposite effect. A severe mismatch will cause loss of power or poor speaker damping, but will not harm anything but the sound.*

SIR:

Recently I installed a Fleetwood television chassis in my home to use with my high fidelity system. Reception has

*Continued on next page*

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Your dream of owning an "IMPERIAL" can now become a reality — at a price you wouldn't believe possible. This superlative reproducer is now made available in amazingly simplified "KIT FORM". The cabinet Kit consists of pre-cut and pre-drilled  $\frac{3}{4}$ " lumber, screws, glue and easy-to-follow step by step instructions for assembling the cabinet and installing the Jensen KT-31 IMPERIAL KIT  $\Delta$  ALL YOU NEED IS A SCREW DRIVER! All exposed surfaces are suitable for any type of finish.

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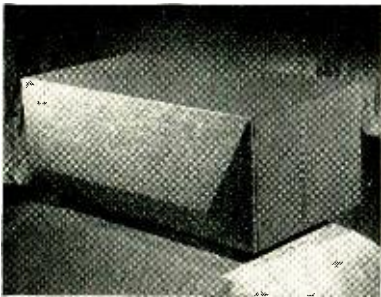
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**AUDIO FORUM**

*Continued from preceding page*

been clear and sharp, except for one problem. On channels 5, 7, 9, 11, and 13, there seems to be a double or "ghost" image on the screen. I am approximately sixty miles from New York, and am not considered in the fringe area. My antenna is of the Jet-Ray bow type, which is commonly used in this area.

I've been told that double images are caused by secondary signals or echoes which are received along with the original signal source. I would like to know if this condition can be eliminated by using a higher-gain, more directional type of antenna, such as a Yagi. I have tried to orient the present antenna to eliminate this condition, but without much success.

*William Pappas  
Bridgeport, Conn.*

*Reflections or "ghosts" on TV transmissions may be caused by delay signals set up by the TV signal reflecting from buildings or trees before it gets to the receiving antenna, or they may be caused by a slight mismatch between the antenna and the receiver input.*

*There are two things you might try. First, wrap a 4-in. wide strip of metal foil around the antenna lead-in, near where it enters the receiver, and try sliding it back and forth along the lead-in wire until you locate a spot which gives the highest signal strength and minimum ghost image. Second, try locating your antenna at the other end of the house roof.*

*If neither of these helps appreciably, a Yagi antenna on a rotator may be the answer.*

**SIR:**

I have a problem which must be common to many hi-fiers.

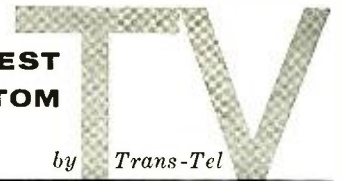
I'm replacing the speaker in an old radio-phono and find no less than five wires leading from the amplifier to the old speaker.

Which two wires should be hooked up to the two terminals of the new speaker? Also, please tell me what the other three wires are for?

*Kenneth Swanson  
Tacoma, Wash.*

*The speaker you have in your radio is a dynamic type, which requires a DC supply to energize its magnet as-*

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CUSTOM**



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**Unimatic Remote Control**  
Full remote control (channel selector and fine tuning, volume, contrast, and off-on) in convenient hand size case. Reversible motor for two-way operation.

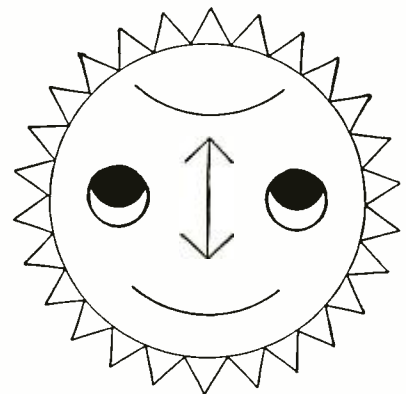
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*Easy-to-install chassis for built-in TV. Available with or without remote control. Write for details and name of distributors.*

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sembly, so you may encounter some trouble replacing it with a unit of the conventional permanent-magnet type.

Also, since the old speaker has five leads, it is probable that the output transformer from the power amplifier is mounted on the speaker itself rather than on the amplifier chassis. The five leads, then, would likely be as follows: two to the speaker magnet field coil, two to the push-pull primary connections on the output transformer, and one to the center-tap on the transformer for the B+ plate supply.

Some radios have been made which used a hum-bucking coil in the loudspeaker, and if your set happens to be of this type the leads to its speaker will be different from the above description.

Under the circumstances, you should get a hold of the schematic diagram of your radio, take it to a competent radio service man, and ask him if he can figure out how you might wire the new speaker.

SIR:

I have just installed a ceramic pickup cartridge in the arm of my changer. As a result, I've had quite a few problems which I hope you can help me to solve.

At any stylus pressure from 6 grams to the recommended 9, I still get an enormous amount of distortion, especially on "Mighty Wurlitzer" recordings.

At high playback volume settings, soft passages in the recordings reveal considerable rumble in the speaker.

Now, are these problems due to the cartridge or the changer?

Edward Symonton

East Providence, R. I.

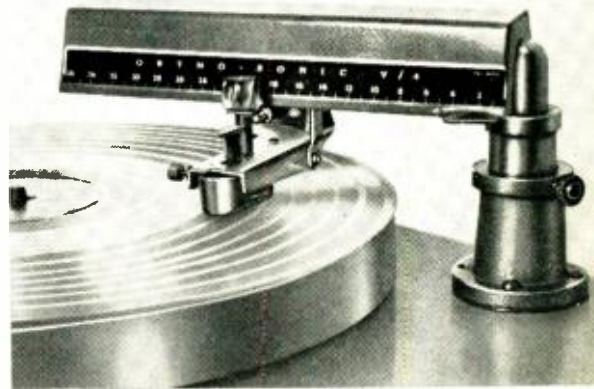
*It sounds as if you are feeding your crystal cartridge directly into the magnetic phono input of your control unit, and consequently overloading the preamplifier stage.*

*The voltage output from a ceramic cartridge is far too high to enable it to be used in such a manner. It must be plugged either into a "Crystal Phono" input on your amplifier or, if there is no such input receptacle, into one of the "Tuner" or "Auxiliary" inputs.*

*The excessive turntable rumble is due to the fact that a ceramic cartridge is already designed to supply the bass boost needed for record compensation, so that the*

Continued on page 135

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**BY** insistent demand of audiophiles and dealers, comes the new, *abridged* ORTHO-SONIC V/4. This new model retains all of the 10 incomparable features of the professional ORTHO-SONIC V/4 transcription model. While the arm measures only 7 1/4", it plays all recordings up to and including the 12".

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## AUDIO FORUM

Continued from page 133

additional boost provided by the phono preamplifier is grossly accentuating the over-all bass response.

Plugging the cartridge into one of the "Tuner" or "Aux" inputs will, of course, render your phono equalization circuits ineffective, so if there is not already a "Xtal" or "Const. Ampl." input on your control unit, you might add one of the small adaptors designed for this purpose, inserting it between the pickup and the "Mag. Phono" input receptacle.

SIR:

My control unit provides a load resistance of 47,000 ohms for the magnetic cartridge input. I would like to know how to use a cartridge which requires a load resistance of 27,000 ohms.

I know that the resistor in the control unit could be changed to a 27,000-ohm resistor, but I don't want to change it because I own other cartridges which require the 47,000-ohm load resistance. Could I put a resistor across the terminals of the cartridge, paralleling it with the 47,000-ohm one? If so, what value should the resistor be?

Thomas Pennacchio  
New York, N. Y.

A 51,000-ohm resistor soldered across the output terminals of your cartridge will provide correct matching of it into the 47,000-ohm input of your control unit.

SIR:

I own a very sensitive FM tuner and a Yagi antenna on a rotator, and with these I am able to log about sixty stations.

However, I wonder if a booster would increase signal strength noticeably, giving more distance with less fading. I have found very little information about boosters, and although I work part-time in a hi-fi shop, we don't stock them and consequently I haven't had one to try out.

Do you think a booster would be a worthwhile investment in my installation?

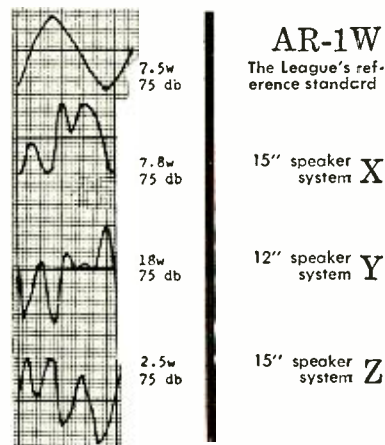
Incidentally, my antenna is mounted in the attic. I understand that an aluminum antenna will lose efficiency

Continued on next page

# AR-1

## Report from the LABORATORY The Audio League Report\*

Fig. 5  
Acoustic Output at 30 CPS



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

## Report from the WORLD OF MUSIC



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

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

AR speaker systems (2-way, or woofer-only) are priced from \$132 to \$185. Cabinet size 14" x 11½" x 25"; suggested driving power 30 watts or more. Illustrated brochure on request.

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## AUDIO FORUM

*Continued from preceding page*

if mounted outdoors over a period of years. Would I gain anything by an outdoor mounting? Would a plastic spray prevent deterioration if the antenna were outdoors?

Gene M. Sylvester  
Cleveland Heights, Ohio

*The limiting factor to the ultimate sensitivity of an FM tuner is the noise generated by its input stage, and that is something that can be reduced just so much and no more. As a result, there is a definite point beyond which the sensitivity of a tuner cannot be pushed, and your tuner is already pretty close to that figure.*

*Adding an FM booster to it would probably increase the signal level to it, but it would bring up the input noise by almost as much, so the benefit of the booster would be practically negligible. You might, however, have your tuner checked for alignment and tube condition just to make sure it is working at its peak efficiency.*

*A second thing you might try is the use of an open-wire lead-in from your antenna to the point where it enters the tuner.*

*Also, you would probably gain some definite improvement by locating the antenna on a pole, well above the peak of the roof, and you could minimize the long-term effects of corrosion on the antenna by spraying it thoroughly with Krylon plastic after it has been installed.*

SIR:

I had always been bothered by drift on FM reception until I connected the tuner to my outdoor TV antenna.

My problem is that my family enjoys their TV while I prefer the radio. Is there any way to connect the TV and the FM tuner to the same outdoor antenna, so that both sets could be played simultaneously without mutual interference?

Leonard R. Kessel  
New York, N. Y.

*Nearly all manufacturers of television antennas make antenna couplers that permit attaching two receivers to a single antenna. These couplers are available at any radio parts distributor.*

*When ordering, specify a coupler for matching a single 300-ohm source to two 300-ohm inputs.*

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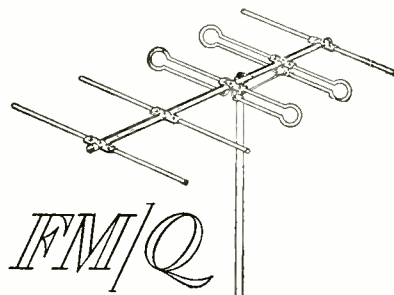
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