

# High Fidelity

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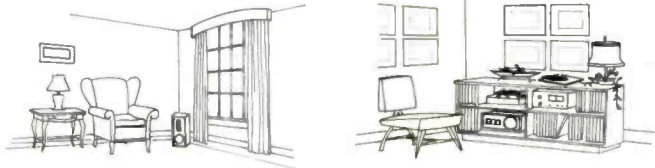
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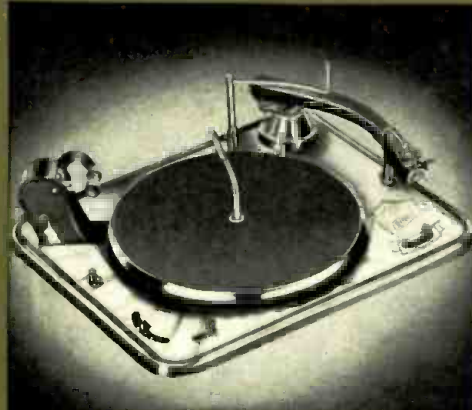
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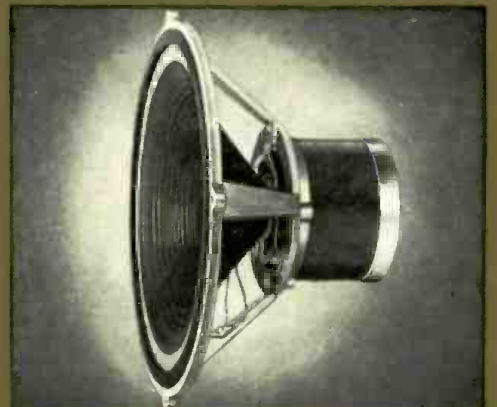
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# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 3 Number 5 November - December 1953

This Issue. Mr. Walter Toscanini, in a witty and widely circulated statement, has advanced the grim proposition that between high fidelity and women there is fierce and unalterable antipathy. Mr. Toscanini is one of our favorite readers, but we couldn't agree less, at least so far as concerns *our* (upper-case) HIGH FIDELITY. Take heartening note, glum husbands, of our table of contents this issue — no fewer than three articles, so help us, about women! Moreover, one them's *by* a woman, and she plans to spend the money we sent her on an eight-knob preamplifier-equalizer.

Something else for the distaff-side, too, crops up on page 58: details on a high-grade speaker-system, good enough for any perfectionist, tastily unobtrusive enough to fit any small apartment decor. Ladies, you are welcome.

Next Issue. "Bugs" used to develop in old-style low-fidelity radio-phonographs, too, but they weren't as bothersome as creeping malfunction in wide-range systems — which project their own distortion with merciless clarity. How do you track down a sudden hum? A microphonic-tube squeal? Phono-pickup chatter? In January, if all goes well, we'll offer an article on home trouble-shooting for laymen-listeners.

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BRANCH OFFICES (ADVERTISING ONLY): NEW YORK: ROOM 1209, 8 EAST 30TH STREET. TELEPHONE: MURRAY HILL 5-6332. FRED C. MICHALOVE, EASTERN MANAGER. — CHICAGO: 5449 W. AUGUSTA BLVD. TELEPHONE: COLUMBUS 1-1779. CHARLES KLINE, WESTERN MANAGER. — LOS ANGELES: 1092 WEST 6TH STREET. TELEPHONE: MICHIGAN 1732. EDWARD BRAND, WEST COAST MANAGER.

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HIGH FIDELITY MAGAZINE IS PUBLISHED BI-MONTHLY BY AUDIOCOM, INC., AT GREAT BARRINGTON, MASS. TELEPHONE: GREAT BARRINGTON 1300. EDITORIAL, PUBLICATION, AND CIRCULATION OFFICES AT: THE PUBLISHING HOUSE, GREAT BARRINGTON, MASS. SUBSCRIPTIONS: \$5.00 PER YEAR IN THE UNITED STATES, CANADA, AND COUNTRIES OF THE PAN-AMERICAN POSTAL UNION. SINGLE COPIES: \$1.00 EACH. EDITORIAL CONTRIBUTIONS WILL BE WELCOMED BY THE EDITOR. PAYMENT FOR ARTICLES ACCEPTED WILL BE ARRANGED PRIOR TO PUBLICATION. UNSOLICITED MANUSCRIPTS SHOULD BE ACCOMPANIED BY RETURN POSTAGE. ENTERED AS SECOND-CLASS MATTER APRIL 27, 1951 AT THE POST OFFICE AT GREAT BARRINGTON, MASS., UNDER THE ACT OF MARCH 3, 1879. ADDITIONAL ENTRY AT THE POST OFFICE, ALBANY, N. Y. PRINTED IN THE U. S. A. BY THE BEN FRANKLIN PRESS, PITTSFIELD, MASS. COPYRIGHT 1953 BY AUDIOCOM, INC. THE COVER DESIGN AND CONTENTS OF HIGH FIDELITY MAGAZINE ARE FULLY PROTECTED BY COPYRIGHTS AND MUST NOT BE REPRODUCED IN ANY MANNER OR IN ANY FORM.

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## AUTHORitatively Speaking

Many a man has exclaimed, in accents of rage or dolor, that his house didn't seem quite big enough to hold both (a) his wife and (b) his tweeter. Mr. Robert W. Edwards, of St. Simon's Island, Georgia, is an exception. He has never uttered any such thought. In fact, he smugly admits, he'd never have got his half-finished corner-horn up out of the cellar and into the living room without the assistance of his helpmeet — who also helped mould his tweeter-born, from glass-cloth and polyester resin!

(Chorus: How did this paragon get that way?) How Eleanor Edwards got this way, she tells for herself in *I Am a Hi-Fi Wife*, which begins on page 42. Her main distinction apart from her audio-adaptability, she says, is that she learned to cook in a chemistry lab.

Warren B. Syer, who put his whole family, plus a complete array of high-grade recording equipment, into a car and traveled 160 miles to record his sister-in-law's wedding, herewith for the first time acquires the right to call himself a writer — see page 45. He didn't let his by-line quell his literary ambition long, however — take note of the upcoming issue of *House Beautiful*. Between long creative hours over a hot typewriter, Mr. Syer serves as circulation-promotion manager of HIGH FIDELITY. Whenever he writes something, he complains, he has to sell it twice — once to the editor, once to the public. It's a hard life.

Frederic Ramsey, Jr., author of *Leadbelly's Last Sessions*, on page 49, will be remembered as source of HIGH FIDELITY's July report on Audio Books. He is currently doing research on pre-jazz Afro-American folk music, into which category much of the late Leadbelly's repertory falls.

Joseph T. Foster is a New York-lover and a baseball-hater, two things which helped lure him from Cleveland, a pennant-happy town where he worked for NEA news-syndicate, in 1949. By way of Washington (*Pathfinder Magazine* and the *National Geographic*) he finally made his way to Gotham and the publications division of Lever Brothers, the soap company. Of course, the series promptly followed him to the Big City, but Foster doesn't mind — now he's won the reputation of being the only publicity man in Manhattan to get any work done during the first week in October. Meanwhile, he meets (he's an eligible bachelor) the most fascinating people, unquote. Such as, for instance, singing-comedienne Anna Russell, who indeed fascinated him so much that he wrote a profile of her. It's on page 55.

Roy A. Allison, who designed and writes about the speaker system for the man with the runty listening room (see page 58), is editor of *Communications Engineering* magazine and a contributing editor of HIGH FIDELITY.

Books, books, books! Assistant Editor Roy H. Hoopes, Jr.'s foreign humor collection, *Wit From Overseas*, has just been released by Avon (25¢). Reviewer Alfred Frankenstein's lavishly illustrated *After the Hum: William Harnett and Other American Still-Life Painters, 1870-1900* has come forth from the University of California Press (\$10) — some gorgeous reproductions.



THE MAGNIFICENT

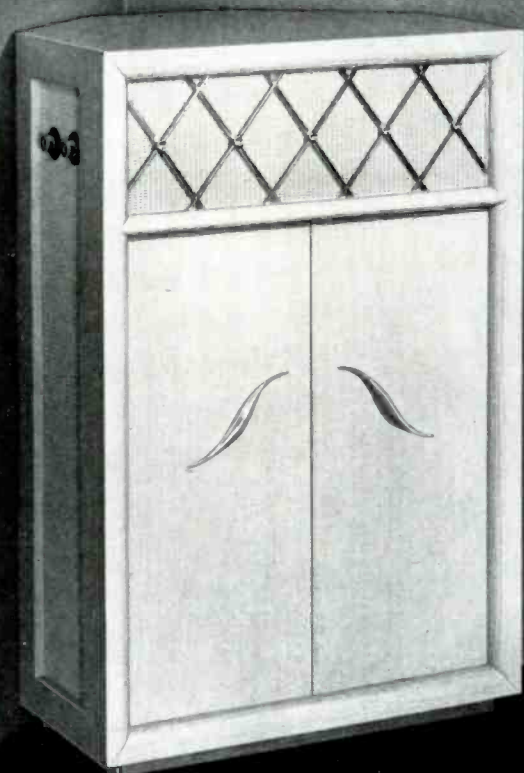
# Georgian



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KLIPSCH FOLDED HORN

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Indirect Radiator for the Extreme Bass*



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Includes Electro-Voice 15WK Low-Frequency Driver, 848-HF Coaxial Compression Type Mid-Bass and Treble Driver Assembly, T-35 Super Sonax Very High Frequency Driver, X336 Complementary Crossover Network utilizing full m derived 1/2 section crossovers, and two AT-37 Presence and Brilliance Controls.

**GEORGIAN 4-Way System, Complete.**  
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In Korina.....Audiophile Net, \$515

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Write for Bulletin No. 199

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AND RECORD CHANGERS  
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## Chicago

At least two records were broken during the week of August 30th in Chicago: heat and noise. Perhaps the less said about the heat, the better; it can be blamed on the weatherman or any other convenient scapegoat. Note should be taken, however, of the noise: it occurred on September 1, 2, and 3; it came from the Palmer House; it came, specifically, from the seventh floor of the Palmer House; it was so violent that, according to Anton Remenih, writing in the Chicago *Tribune*, pneumatic air drillers in the street walked off the job because it hurt their ears.

Seriously, the International Sight and Sound Exposition was the noisiest audio show we have ever attended. Perhaps loudness is a sign of immaturity. This was the second audio shindig for Chicago, and many newcomers to the audio field exhibited for the first time. Admittedly, good showmanship requires sufficient volume (a) to override the background noise created by the audience in the exhibit room and (b) to reach out into the hall to pull in a few more people (thereby increasing the background noise, requiring more volume, etc.).

But, when the word gets around that "you ought to go down and see X's exhibit; his signs keep falling off the walls" it does not seem to us that X is selling the primary product of an audio show: musical enjoyment in the home. He does not even demonstrate to people that his product is in any way connected with the achievement of this goal.

We went down to see X's exhibit. The sign really did fall off the wall; it was promptly stapled back in place. Our only thought was, "Too bad someone doesn't make better staples."

Let it be no one's impression that noise was the only interesting facet of the International Sight and Sound Exhibition. We'll take a walk around the corridors in a moment and stop in here and there for a look and a listen. It's just that we rebel violently whenever someone translates high fidelity into "high volume" or "high frequencies." High fidelity means listening pleasure.

Anyway, with that burst off our chest (we've bursted before and will again, no doubt!), let's take a quick look at the high-lights of the show.

Jensen entered the "bookshelf" speaker field with a tiny leather-covered box measuring 11 by 23½ by 10 inches which utilized an 8-inch speaker plus a horn-type tweeter. For a unit of this size, the sound was surprisingly good and a great deal of interest

*Continued on page 9*

# Better a sound Christmas Gift...



## Certificates for a *Weathers* FM Pick-up System

A gift of Weathers Equipment pays a "hi-fi" enthusiast your highest compliment. *If you know hi-fi yourself*, you know all about Weathers superb pick-up systems . . . how they reproduce sound with uncanny naturalness — *without* distortion. They make fine records sound better longer because Weathers Pick-ups play at less than one gram of stylus pressure which can't wipe the high frequencies off delicate microgroove records.

*If you, yourself, haven't been converted yet to hi-fi* you can still give your favorite "hi-fi" friend the gift he'll covet most — Weathers Equipment via a Weathers Christmas Gift Certificate . . . he'll have twice the fun selecting *this* gift himself.



**Weathers FM Pick-up System**  
Tone Arm, Cartridge, Power Supply  
and Oscillator Complete **\$52.95**

**Separately**  
Tone Arm **\$14.50**  
Cartridge **\$18.50**  
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Weathers Stylus Pressure Gauge **\$1.79**

Weathers FM Recording Transparency #1 new Van  
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NOTED WITH INTEREST

Continued from page 7

was shown in it . . . H. H. Scott startled the brotherhood with their model 99 amplifier; looks like a slightly oversize preamp-control unit, but is a complete amplifier system with separate tone controls, bass and treble equalization controls (first time for Scott), four-position input selector; all for \$99.95 . . . Electro-Voice introduced the four-way "Georgian" speaker-system; it's a Patrician scaled down slightly in size, appreciably in price, but still one of the biggies. McIntosh showed their 30-watt job and a new preamp unit which looked as if the slide-switches which bedecked it could match any, but any, recording characteristic curve . . . Brociner and Gately figured out how to make triangles into rectangles; their respective (and respected) corner enclosures appeared as mid-wall rectangular units.

As was to be expected, binaural sound got a big play, but from unexpected quarters. It has been well-known for some time that Cook has a two-channel preamplifier, that Livingston has a ditto amplifier-with-pre-amp, but it was a surprise to see Bell and Newcomb each with a fine two-channel amplifier system. Ampex demonstrated three-channel "true stereophonic" sound with great effectiveness; most listeners cringed slightly when the railroad train tape roared the engine directly over their heads . . . Espey showed an all-in-one-huge-cabinet job; convenient but big!

Fisher introduced two tiny units — a pre-amplifier with just two equalization controls (\$19.95) and a high-low filter system (\$29.95) which provides rapid attenuation at low or high ends of the spectrum by means of separate controls . . . H. S. Martin, a newcomer, displayed a well-designed power amplifier and separate front end . . . Hallcrafters showed its tuner and amplifier units, also its mouthwatering communications equipment; almost made us decide to quit this hi-fi stuff and go back to DX logging!

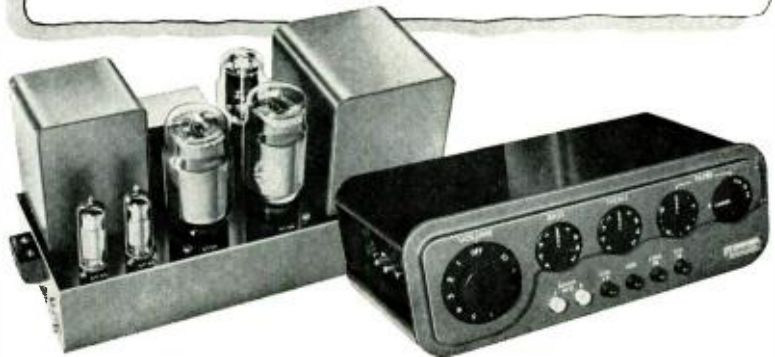
Regency drew whistles with their \$1000. guaranteed-forever, amplifier and front end . . . University had a real live organ, which they played through every type of speaker enclosure from a monster to a subminiature; good to see this company spreading into the enclosure field.

Rek-O-Kut had some precut boards for mounting its turntables; very fine idea. If there is any job we hate it is trying to cut the fancy holes required by turntables and record changers . . . Magnecord had a new speaker arrangement for the MagneCordette. Masco showed a 10-watter, a deluxe 20-watt job with a remote control, a tape recorder, and an interesting accessory: a microphone mixer and preamplifier which handles four channels . . . White Sound had a long series of loudspeaker enclosure sizes, its cross-over amplifier system (described recently in a Tested In The Home report), and a new front end.

Don McGohan, of Chicago, is something of a newcomer but is doing some very fine work, judging from equipment exhibited. The WA-310 12-watt amplifier is especially interesting.

Continued on page 10

*A New Standard  
in Listening Satisfaction*



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*Amplifier and Control Unit*

- Full Range Fidelity 10 to 60,000 cps— (Attenuated 20 to 20,000 cps)
- Built-In Pre-Amp., 1.5-40 mV. Inputs
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**QUAD**

**BEAM INSTRUMENTS CORPORATION**

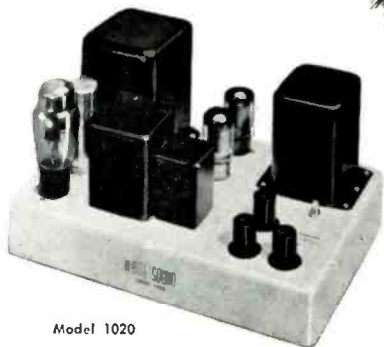
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# POWRTRON\*

by

# WHITE SOUND



Model 1020

**Ultra High Fidelity**

## New Revolutionary Amplifier Circuit

Which gives you for the first time an output power wave form which is the same as the input voltage waveform, regardless of changing load impedance.

### No More

- Pentode Operation
- Triode Operation
- Voltage Feed back

### Now

- Power Control with Powrtron

### WHITE SOUND AMPLIFIERS

White Sound's new circuit has established a New High in the realistic reproduction of music. The finest electronic components, precision engineering and White's new design combine to give you Ultra High Fidelity.

**Exclusive!** Non-resonant Cross-Over Circuit  
• Cross-Over (24db./ Octave) at the Input of Dual Channel Amplifier.

Model 1010, 10 watts Model 1020, 20 watts.  
Model 2010, Dual Channel Amplifier with the Model C-101, Cross-Over Network.

### WHITE CABINET SPEAKERS

• A True Exponential Horn (within 1%)... Coupled to Speaker through a New Unique Phasing Device and Sound Trap • Nine foot Horn compactly Curled into Non-Resonant Cabinet • Response: 15-18,000 cps • White Cabinet Speakers offered in 5 Sizes... 3 Finishes... 5 Prices.



Model 3422  
15-18,000 cps.

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For Complete Information, see your Distributor  
or Write to Department H-9

105 W. MADISON ST. **WHITE SOUND, INC.** CHICAGO 2, ILLINOIS

## NOTED WITH INTEREST

*Continued from page 9*

This is enough of a run-through. We have hit only a few of the highlights; there were others; there were familiar features (among the audience as well as the equipment!) We'll hit some more as we go through the pile (13½ inches high, in case we have any statisticians among our readers) of pre-show publicity releases which have been piling up since the previous issue.

### Filithe Hidgy

We discussed in our editorial the subject of what the words "high fidelity" mean, and of the official moves being made to prevent their appropriation and misuse by the unscrupulous. The advertisements are still — and no doubt will for a long time — making claims that are obviously nonsense. We should say, "obviously" insofar as readers of HIGH FIDELITY Magazine and others familiar with the true nature of hi-fi reproduction are concerned. As we pointed out in the previous issue, the danger is to the people who do not know what hi-fi is. They are the ones who may be taken in and who may later decide, in justifiable disgust, that "high fidelity" is all a lot of nonsense.

The RETMA move for standards (see AS THE EDITOR SEES It in this issue) is not the only evidence of apprehension among manufacturers and suppliers of legitimate high-fidelity equipment. Leonard Carduner of British Industries has written an open letter to this effect: "I have recently returned from a visit to the Music Industry Trade Show in Chicago. There I saw and heard a large number of new 'high fidelity' radio phonograph combinations, many of which will be the subject of extensive advertising and promotion this fall. Most of these are an improvement over previous sets [but] it is with concern and apprehension that I found that many of these units are not really high fidelity sets — not at all capable of reproducing sound with the life-like qualities which genuine high fidelity imparts... Real high fidelity is what people want, not ordinary equipment named for promotional reasons to take advantage of the public demand."

Robert Stephens (of Stephens loudspeakers), speaking before the Electronic Club of Los Angeles joined the chorus with, "It is becoming more and more apparent that the words 'high fidelity' are losing their original meaning and are being prostituted to include every type of record player and loudspeaker regardless of its actual quality and function. Moreover, runaway claims of reproduction and tonal qualities of instruments in publicity and advertising have already begun to shake the confidence of the public in high fidelity products."

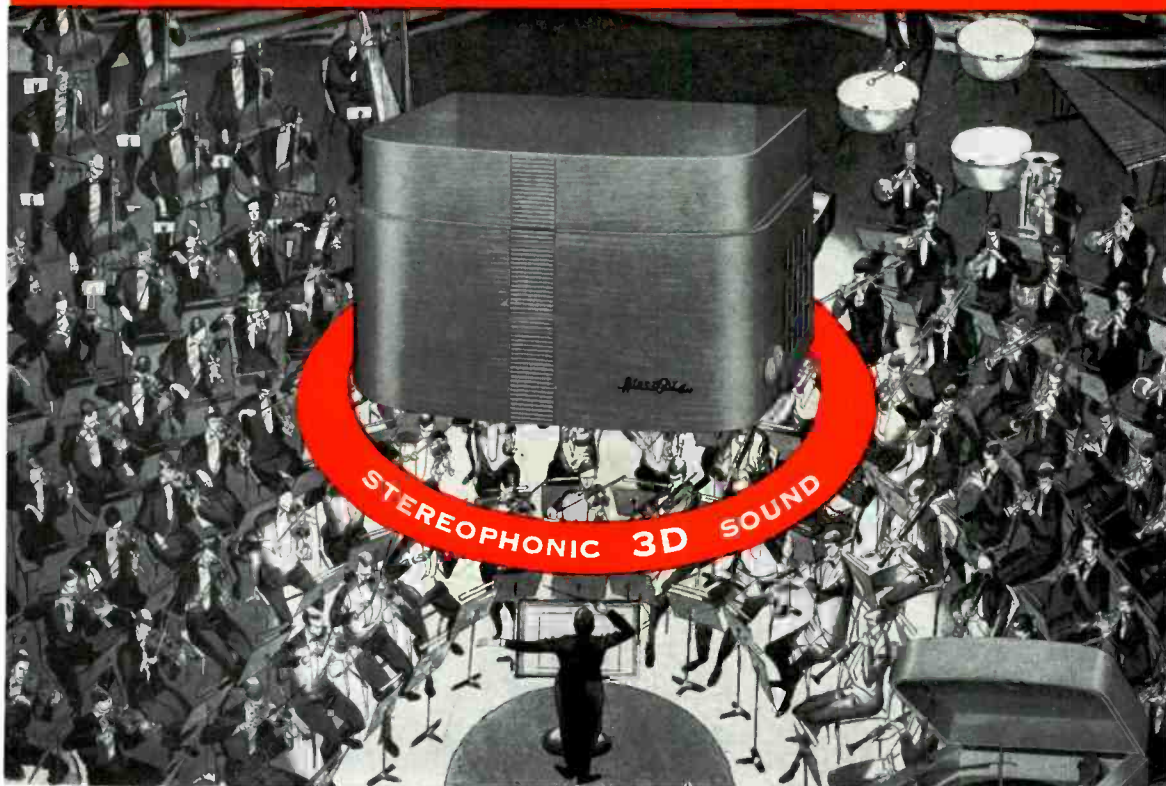
Stephens went on to advocate adoption of a code of fair practices to eliminate misleading advertising and publicity.

John S. Meck, president of Scott Radio Laboratories of Chicago, went so far as to write the chairman of the Federal Trade

*Continued on page 13*



# Music that Lives!



## WILCOX-GAY 400

### HIGH FIDELITY PHONOGRAPH

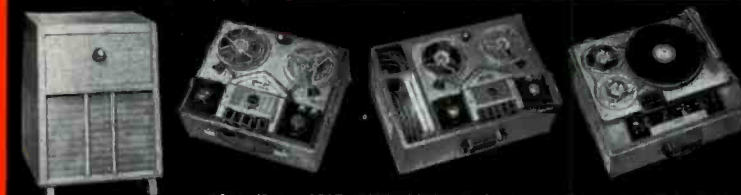
Wilcox-Gay opens the door to a new world of high fidelity music with the "400". Here is your introduction to the joys of really fine music. A magnificent hi-fi instrument offering audio reproduction in its most advanced stage. Truly a new experience in listening pleasure.

**129<sup>50</sup>**

In Mahogany  
slightly higher in Lined Oak, Walnut and Ebony finish.

- Plays all records in all speeds . . . automatically.
- Stereophonic side mounted Twin-Speaker system.
- Acoustically designed cabinet forms a tone-perfect chamber of unequalled qualities.
- Bentwood cabinet construction provides necessary bass-reflex.
- Dimensions: 18" wide, 11" high, 14" deep.


**NOW** . . . a tape Recordio for every purpose. Only Wilcox-Gay Recordio has a complete line. Only Recordio has the Prestomatic push-button keyboard.



WORLD'S LARGEST MANUFACTURER OF MAGNETIC TAPE RECORDERS

Send for free full color brochure

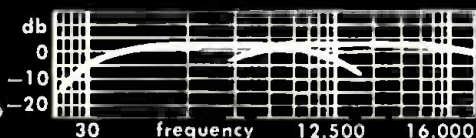
**THE WILCOX-GAY CORPORATION** 70 WASHINGTON STREET, BROOKLYN 1, N. Y.

NEW! 

# SOUND FACTS about GOOD SOUND at KINGDOM LOW COST!

Here is "realism" in sound reproduction every music lover and sound engineer will instantly appreciate. Unusual quality LORENZ speakers plus acoustically correct KINGDOM enclosures give you real "presence" of sound at surprisingly low cost.

Now you can come closer than ever before to this

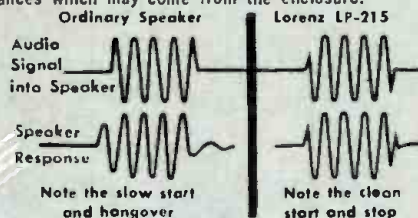


Using LORENZ LP-215 "WOOFER", LP-65 "TWEETER", and KINGDOM HP-1 HIGH PASS FILTER and KINGDOM B-1 ENCLOSURE. Available individually or in a complete package. Illustrated and described here.



## No. LP 215 "WOOFER" LOUSPEAKER

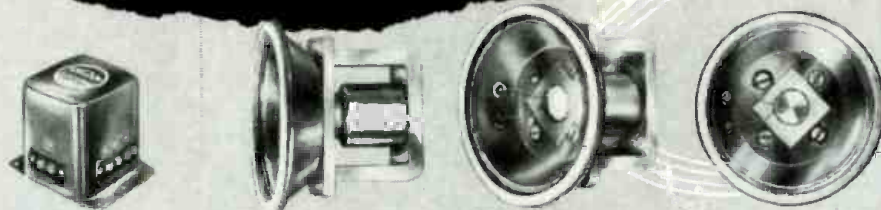
Here is a new speaker that speaks for itself. Made by Lorenz, leading European audio manufacturer and made expressly for Kingdom Products. Lorenz experience and fine craftsmanship make these speakers exceptional in quality and value! The frame is heavy and rigid, free of burrs. . . . The mounting holes are outside the cone rim circle to eliminate twisting of the cone. . . . The thick felt flange (no cardboard) is provided to seal and damp out undesirable resonances which may come from the enclosure.



"Hangover" is completely eliminated. A drum roll is a drum roll — not a buzz or hum. Each staccato sound in is staccato out. The result is clear tonal quality which can be heard with pleasure and without fatigue at any loudness level. Specifications:

- Mounting holes — 9 1/4"
- Frame diameter — 8 1/2"
- Cone diameter — 7 1/2"
- Mounting hole (enclosure) — 7 1/2"
- Free air cone resonance — 75 cycles
- Frequency response ± 2.5 db to 13,500 cycles
- Magnet — High FLUX — Alnico 400
- Flux density in Air Gap — 9,500 gauss
- Energy in air gap — 170 milliwatts
- Power rating — 8 watts
- Optimum amplifier output impedance — 4 ohms

We are proud to bring you the Lorenz loudspeakers, and we know that you will be an equally proud owner because it will match the finest equipment used with it.



## NEW KINGDOM HIGH PASS FILTER

No. HP-1 — The HP-1 filter has a nominal "crossover" at 5000 cycles and is intended to increase the contribution of "highs" at a rate of 3 db per octave starting at 2000 cycles. Its effect increases smoothly with frequency so that at 12,000 cycles and up where most speakers fall off, the tweeter is in full use extending the sound output of the system to the limit of audibility.

NET \$4.95

## NEW TWEETER

No. LP-65 — Here is the tweeter to complement any Woofer. This high frequency speaker will carry the "highs" as you want it — Clean, Clear and Sweet.

- Specifications:
- Outside diameter — 2 1/2" (65 mm.)
  - Cone diameter — 2 1/4" (57 mm.)
  - Mounting hole — 2 1/4" flared to 2 1/2" or more
  - Free air cone resonance — 1,600 cycles/sec.
  - Upper frequency response — ± 2 db to 14,500 cycles and down 5 db at 16,000 cycles
  - Magnet — High Flux Alnico 400
  - Flux density in air gap — 10,000 gauss
  - Energy in air gap — 37 milliwatts
  - Power rating — 2 watts max.
  - Voice Coil Impedance — 5.5 ohms

NET \$8.50

NET \$22.50

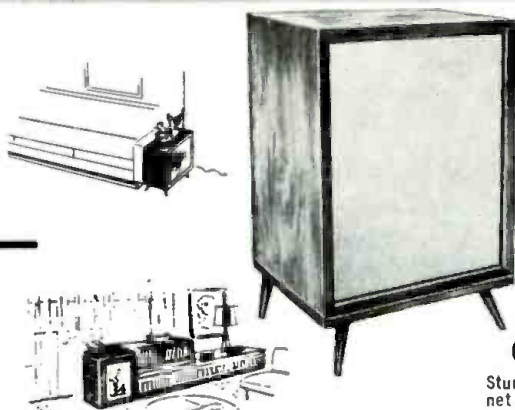
## KINGDOM CABINETS

Designed for 8" speakers or 2-way systems. Made of hardwood half-inch thick. Acoustically correct for excellent reproduction with LORENZ speakers and other standard speakers. Size 13" x 16" x 19".

Available in colors to harmonize with the following finishes:

- No. MB-1 Mahogany, Net....\$26.95
- No. LB-1 Blonde, Net .....\$26.95
- No. UB-1 Unfinished, Net ....\$24.45

Note: You know that speaker sound depends on the enclosure and the room in which it is placed. Kingdom cabinets designed for Lorenz speakers give excellent "realism" and "presence," and fit any living room. We have also found by actual test that the Rebel IV CABINART and the Baronet by Electro-Voice are also good. Other well-designed cabinets should work equally well.



## KINGDOM SOUND COMBINATION CABINET WITH SPEAKERS

Features the Kingdom cabinet size 13" x 16" x 19", acoustically correct and completely assembled with LP 215 Lorenz speaker, Lorenz SP-65 Tweeter and Kingdom HP-1 High Pass Filter matched to give you maximum listening pleasure at all levels. Available in colors to harmonize with the following finishes:

- No. MB-1x Mahogany, ..... Net \$69.50
- No. LB-1x Blonde, ..... Net \$69.50
- No. UB-1x Unfinished, ..... Net \$67.00

## CHAIRSIDE STAND

Sturdy attractive stand converts cabinet to a versatile occasional piece.

NET \$6.95



No. BT

Write for Literature

Hearing is Believing!

On Demonstration at All High Fidelity Distributors

# KINGDOM PRODUCTS, Ltd.

23 Park Place, New York 7, N. Y. • WOrth 4-8585



## NOTED WITH INTEREST

Continued from page 10

Commission, asking the FTC "to provide a standard for high fidelity performance." Meck said "the term 'high fidelity' is being employed in the promotion of many instruments that in no way provide the components or performance of minimum high fidelity standards . . . There is a definite need for the FTC to provide the American consumer with a proper definition of what high fidelity actually is and, just as important, what it isn't."

In his statement, Meck went on to offer the following points as minimum hi-fi standards: 1) a pickup on the tone arm that preserves the true wave form at all frequencies, with particular reference to high notes and overtones; 2) a large and ample amplifier of the push-pull type with 6L6 tubes, having a maximum output of 25 watts or more, of which 5 to 6 watts will be utilized under optimum range; and 3) a wide frequency range coaxial speaker, with a separate cone for the low notes having a resonance point near 50 cycles and a second coaxially-mounted speaker unit that faithfully reproduces the high notes to well above 15,000 cycles, and a crossover network to remove the highs from the low frequency speaker unit and the lows from the high frequency speaker unit.

A pat on the back to Scott's Meck for courage in coming out with suggested standards, even though he well knew the arguments which would be flung at him. We sometimes feel like saying that it doesn't matter what the standards are, so long as everyone shouts as loudly as possible about them—just to make the "public" aware that there are differences, all up and down the line.

### Demonstration Records

There has been quite a rash of demonstration records released recently . . . Urania, Westminster, RCA Victor and Capitol being among the most recent, the last being the one that interests us most—for personal reasons. One of us (C. F.) was asked to assist in the preparation of a booklet to go with the Capitol record. The booklet explains (well, we think it does, anyway!) some of the problems of recording and reproducing music, and suggests things to listen for during the 14 selections sampled on this record. There are two percussion tracks which are real beauties.

The RCA Victor disk (being shipped from Camden, N. J., as sales equipment for dealers handling RCA's new line of hi-fi components) leads off, naturally, with a chunk of Toscanini's spectacular *Pines of Rome* and runs the gamut to Perry Como. Urania actually squanders a minute on five tone-signals (30, 50, 100, 1000 and 10,000 cycles) before plunging the listener into some samples of its higher-fi musical repertoire. All these are straight demonstration records, nor test-disks. One thing they really will do is ease the record-buying problem for hi-fi equipment dealers.

Continued on page 15

NOVEMBER-DECEMBER, 1953

## HAVE YOUR OWN COMPLETE HiFi SYSTEM

AT MODERATE COST

START NOW WITH THE

*Crestwood 400's*

At right—Model 401  
(Recorder-Preamplifier) \$199.50\*

Not shown—Model 402  
(Power Amplifier-Speaker) \$100.00\*

\*Taxes not included. Prices slightly higher  
in Mountain and West Coast States.



**HERE'S HOW!** The Crestwood 401 is an extremely stable tape recorder (wow and flutter less than 0.3%) with a full fidelity preamplifier (frequency response 30-13,000 cycles  $\pm$  2db). It has separate inputs for microphone, radio-TV and phonograph, which are connected to a selector switch.

The Crestwood 402 is a high impedance input, 10 watt power amplifier (frequency response 20-20,000 cycles  $\pm$  2db) with an 8" extended range dynamic speaker, specially housed to produce exceptional frequency response for a compact unit.

**IT'S EASY!** With Crestwood models 401 and 402, here's all you do to complete your HiFi system:

1. AM-FM tuner (of your choosing)\*\* is plugged into radio-TV input.
2. Record changer (of your choosing)\*\* is plugged into phono input.

Both may be permanent installations because of the selector switch, which allows choice of inputs or tape playback.

\*\*Certain AM-FM tuners and magnetic pickups may require special handling. Information supplied on request.

**YOUR HI-FI SYSTEM IS READY TO USE!** By use of the selector switch you can listen to either radio or records. And, by merely pressing the Record button, whatever you're listening to will be instantly recorded on tape—accurately, faithfully, just as you're hearing it! The same selector switch controls microphone input, allowing your own program arrangement.

**CAN BE USED WITH PRESENT SYSTEM, TOO!** The Crestwood 401 is an excellent unit to fit into your present HiFi system. Full fidelity and complete dependability.

### FEATURES INCLUDE

FULL FIDELITY  
SEPARATE MONITOR AND RECORD VOLUME CONTROLS  
EXCEPTIONALLY SHARP MAGIC EYE  
RECORD VOLUME INDICATOR  
SIMPLICITY OF OPERATION

SEE YOUR DEALER  
FOR FULL INFORMATION  
OR  
SEND COUPON

*Crestwood*  
BY DAYSTROM  
TAPE RECORDERS

Open a Brand New  
World of Recorded Sound

Crestwood Division of Daystrom Electric Corp.  
Dept. HF-11, Poughkeepsie, N. Y.

Please send complete information on the new Crestwoods.

- Am interested in setting-up my own HiFi system.
- Am interested in HiFi tape recorder only.

Name.....

Address.....

City..... Zone..... State.....



# HI-FI "TICONAL" MAGNET SPEAKERS with a MIGHTY VOICE!

Never before has there been a range of Hi-Fi speakers to match the new DUOTONE units manufactured by Philips. These loudspeakers, which replace the Alnico V, feature the introduction of TICONAL<sup>1</sup>, the most powerful of the modern magnet steels. TICONAL gives a high flux density making possible an air gap of twice the normal depth which results in the most natural tone reproduction yet achieved. Here is a complete line of speakers that give the same tone quality whether operating at a whisper or under full power.

- ★ Improved cone design gives extended flat frequency response ... absence of peaks and dips resulting in better reproduction
- ★ Various cones for small speaker types
- ★ Rectilinear response curves guide selection of larger types
- ★ External centering prevents cone stresses
- ★ Sealed air gap prevents "booming"
- ★ Optimum bass reproduction
- ★ Favorably priced competitively



Write DUOTONE today  
for folder on the complete line of speakers and microphones.

<sup>1</sup>A patented  
invention of  
Philips Laboratories



## DUOTONE

KEYPORT, NEW JERSEY

Canadian Representative: CHARLES W. POINTON, TORONTO, CANADA  
Export Division: AD. AURIEMA, INC., NEW YORK CITY, N. Y.

**NOTED WITH INTEREST**

*Continued from page 13*

**Organ Recordings**

The days when finding a resounding pedal note on a record was a singular achievement have passed; full-sounding organ music is now a fairly common event. So we started to pass along to our record critics a pair of disks from the Kendall Recording Corporation, then we remembered that we had particularly enjoyed some Catherine Crozier releases of theirs, a year or so earlier. The new records were quite extraordinary, particularly since the organ appeared to be a remarkable one.

About this time, a letter came from Hugh Kendall, the recording company's president, which we set aside for further action because of its unusual interest. We don't know where the letter belongs — here in NOTED WITH INTEREST, in the READERS' FORUM, or in the middle of the editorial page. At any rate, here it is:

"Yesterday I mailed you a set of our latest recordings by Catharine Crozier. Since the release of the first records in this series a year ago, we have had many requests from all parts of the country to continue the series. Miss Crozier, furthermore, has this year been voted the top woman organist in the country by *Organ and Choral Guide* magazine.

"Plans for making the two new records were laid last September when we decided on the organ to use for them. This was the installation by Aeolian-Skinner in the new First Baptist Church in Longview, Texas.

"Most people have never heard of this organ since it is only a little over a year old and the church is located in far-away Texas. Miss Crozier was fortunate to be one of the first to try this instrument out after it was installed, and never quite got over the experience.

"The new church, costing over \$850,000, is a masterpiece of modern Gothic architecture and the acoustics of this building have been planned and executed with absolute perfection. The organ itself is located in two massive chambers which run from the floor of the chancel up to the roof, over 90 feet high. The organ pipes themselves are hidden from view only by a thin screen, and the chambers are nothing more than a series of high columns. The ranks of pipes have been installed on tiers as though built on the various floors of a five story building within the chambers. Aeolian-Skinner considers this installation one of their masterpieces. The acoustics of the long auditorium enhance the tonal beauty of this magnificent instrument to a degree I have never before experienced.

"Miss Crozier selected as the works to be recorded, the monumental *Symphony in G Major* by Leo Sowerby, and shorter works by American composers for an album of *American Organ Music*. E. Power Biggs recorded the Sowerby Symphony some years ago on 78 rpm records. Miss Crozier's performance is the first to appear on long-

*Continued on page 18*

let

**DUBBINGS** CO., INC. *show*

*you the simple, accurate way to*

**PLOT YOUR OWN FREQUENCY CURVES**

*with our new, inexpensive test instrument:*

**D-500 TEST LEVEL INDICATOR**

*and two new, and different test records:*

**D-100 AND D-101 FOR PHONO PERFORMANCE**

**THIS IS WHAT MUSIC LOVERS CAN NOW DO!**

**CHECK**

D-100 TEST RECORD  
\$3.50

**PLOT**

D-101 TEST RECORD  
\$4.95

**CALIBRATE**

D-500 INDICATOR  
\$3.95

**OPERATE...**

**"THE MEASURE OF YOUR PHONOGRAPH'S PERFORMANCE"**

Check frequency response (30-12,000 cps flat response). Check for Rumble, Hum, Flutter and Wows. Check stylus compliance and tone arm tracking ability.

**"THE MEASURE OF YOUR PHONOGRAPH'S EQUALIZATION"**

...Plot your own recording characteristic curves for Columbia LP, AES, NARTB, RCA's "New Orthophonic".

with the **TEST LEVEL INDICATOR**  
Calibrate your equalizer for flat response on all recording characteristic curves. Calibrate your amplifier tone controls to double for an equalizer.

**WITH PRECISION... WITHOUT EXPENSIVE VOLTMETERS...**

*order from your local dealer or mail this coupon to:*

**DUBBINGS** CO., INC.  
DEPT. HF-36  
41-10 45 ST., L.I.C. 4, N.Y.  
Stillwell 4-7370

Enclosed is  Check  Money Order for \$.....  
 D-100 TEST RECORD @ \$3.50.....\$.....  
 D-101 TEST RECORD @ \$4.95.....\$.....  
 D-500 TEST LEVEL INDICATOR @ \$3.95.....\$.....  
 Postage and Handling.....\$ .50  
**TOTAL...\$.....**

**FREE!**

HI-FI CATALOGUE  RECORDING SERVICE BULLETIN "B"

Name.....

Address.....

City..... Zone..... State.....

PLEASE PRINT

# McIntosh

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

## C-108 Professional Audio Compensator



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

### FREE BOOKLET

Send for illustrated brochure on record company compensation curves.



# McIntosh

LABORATORY, INC.  
320 Water Street • Binghamton, N. Y.  
Export Division: 25 Warren St., New York 17, N.Y.



# McIntosh

LABORATORY, INC.

brings you 99<sup>60</sup>/<sub>100</sub>%\*

perfect amplification

Featuring the Patented McIntosh Circuit

## 30<sub>WATT</sub> AMPLIFIER

The power you need with the distortion free performance you can always expect with a McIntosh. Companion model to the McIntosh 50, this new Model A-116 was designed expressly for those who demand professional performance in home sound reproduction systems. It features the same patented McIntosh output transformer circuit as in the widely acclaimed 50 watt model. Step up your listening pleasure . . . step up to a 30 watt McIntosh high fidelity amplifier.



### LOST INSTRUMENTS

Do you have your copy of the booklet "Lost Instruments"? It's a free 32 page explanation of the why's and wherefore's of high fidelity sound. Write for yours today!

*\* All but 0.0016 of power output is a perfect reproduction of input signals at 30 watts.*



# McIntosh

LABORATORY, INC.

320 Water Street • Binghamton, New York  
Export Division, 25 Warren St., New York 7, N. Y.

Now you can  
have the **ULTIMATE** in

**HIGH  
FIDELITY**  
*the NEW*  
*Utah*  
*Brillante*



with

**Beauty  
Styling  
Response  
Presence**

## All in One Complete Unit!

A cabinet . . . styled by MAURICE that will complement and grace your decor—excite the envy and admiration of your friends.

In addition to its startling beauty—the new Utah Brillante marks an epoch in the design and engineering of a high fidelity sound enclosure—because the name Utah—a pioneer in the field of sound reproduction—assures you the finest in design, engineering, production and performance. It is right because it is made right by Utah.

Glowing with the splendor and lustre of fine woods—hand rubbed to a rich patina of fine furniture—the new Brillante sound enclosure—is either genuine honduras mahogany or blond korina—is a master achievement in the art of wood-working.

A high fidelity speaker system . . . designed by UTAH to produce clean, sparkling, brilliant tone covering the entire audio spectrum with minimum phase distortion clean, smooth fundamental bass and bright, clean highs.

In the new Brillante speaker system are incorporated all the latest developments and improvements in the field of high fidelity sound reproduction—all the engineering knowledge acquired by Utah's expert sound engineers over a period of 30 years of outstanding achievement in the field—a knowledge backed up by production know-how.

Design, engineering, quality and performance are built right in the new Brillante speaker system.

See the Brillante at your local Hi Fi Headquarters  
or write for the Brillante brochure  
High Fidelity Dept.

*Utah*

**RADIO PRODUCTS CO., INC.**  
HUNTINGTON, INDIANA

## NOTED WITH INTEREST

*Continued from page 15*

playing records. Of the works on the American Organ Music album, to our knowledge, only the Sowerby 'Requiescat in Pace' has even been recorded before. The American album should give further emphasis to the present push toward more recordings of music by American composers.

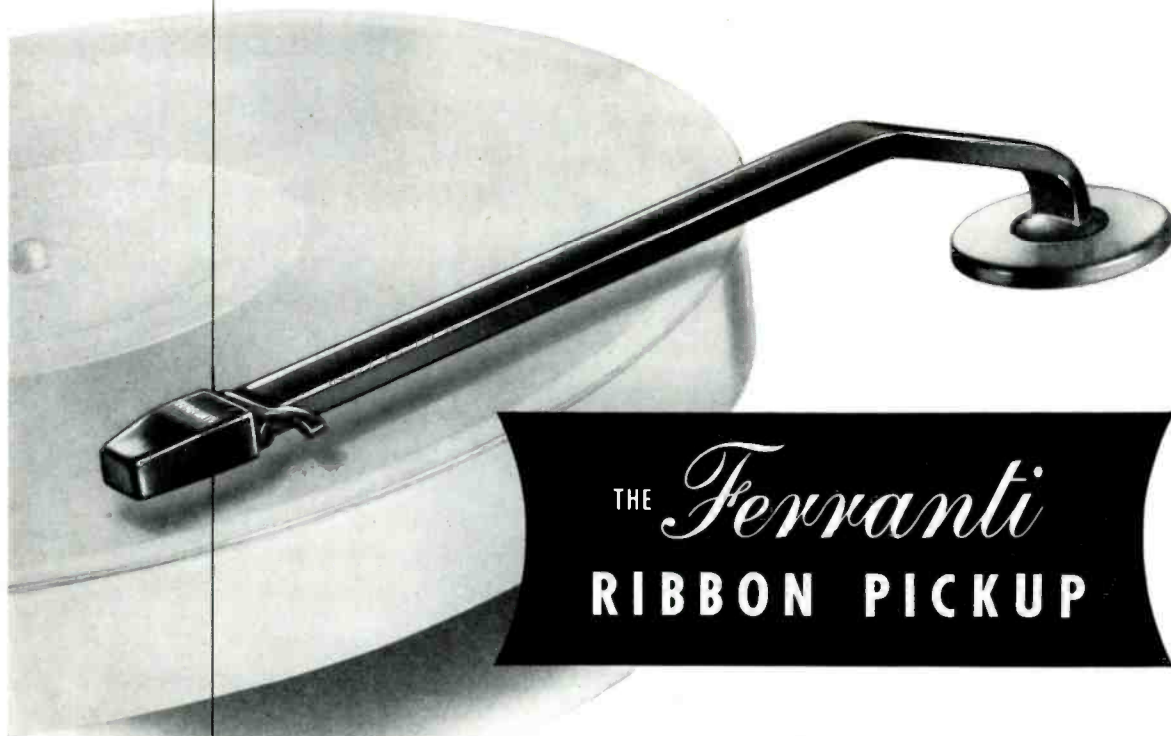
"Now a word about the recording session itself. We took nine cases of equipment to Texas for this job, which took place last December 28, 29, 30, and 31st. The church was made available to us exclusively for these four days, and we worked about 18 hours each day in making the original recordings for the two records. You will understand why, later. The original tapes were made on two specially modified Mag-record machines recording simultaneously. These machines were fed from line amplifiers and equalizers of our own manufacture, designed to cope with the many problems involved in the recording of the pipe organ.

"A single microphone was used throughout, and after many trials and measurements with condenser, dynamic, and ribbon microphones, we decided on the RCA 44-BX ribbon for this pickup. The microphone was placed on a high boom stand about ten feet off the carpeted floor on the centerline of the church about 50 feet from the organ chambers. The axis of the sensitive sides of the microphone was pointed along the center aisle of the church. The microphone was, of course, well shock mounted on the stand. For two of the selections on the American record, the microphone was placed up in the chancel, very close to the organ chambers for best pickup. In these two positions it was not necessary at any time during the recording session to manipulate the gain controls on the recording amplifiers, from the recording of the softest pipe to full organ. In cutting the masters for these records, furthermore, the gain controls on the recording amplifier were not touched at any time. The entire dynamic range of this organ as experienced by a velocity microphone in the above-mentioned locations in the church, therefore, may be found on these records. The expression given the organ by the artist is exactly as she made it during her performance, without the aid of a knob twisting engineer. Because of the many soft passages in the music recorded, the records were manufactured on the highest grade pure vinylite, to lower the surface noise to a minimum, and maintain a satisfactory signal-to-noise ratio on the record for the quiet passages. The masters for the records were cut using a Capps hot stylus, on mastering equipment of our own manufacture. The recording head used was a modified Presto 1D cutter incorporating feed back driven by a 150 watt ultra-linear recording amplifier, also of our own manufacture.

"During the recording session, a great amount of time was used in setting up the organ for each selection to achieve the desired shading and tonal effects of the organ in recorded form. It is worthy of note here, that certain stops in any pipe organ simply

*Continued on page 21*

*Now... the ultimate in Record Reproduction*



THE *Ferranti*  
RIBBON PICKUP

EXCLUSIVE FERRANTI DESIGN FEATURES

- Low mass high compliance ribbon movement.
- Unequalled tracing accuracy.
- Arm resonance removed from audible range.
- Elliptical Diamond Stylus.
- Self Protecting Stylus Suspension.
- Double Ball Race Arm Bearing.
- Built In Arm Rest.

\*The Ferranti Ribbon Pickup will reproduce, with negligible distortion, a frequency of 20,000 cps recorded at maximum level on a 5 inch diameter shellac disc at 78 rpm.

Ferranti is proud to introduce this high performance pickup designed by D. T. N. Williamson. Clearly destined to earn the same enthusiastic approval as the world famous Williamson Amplifier, its brilliant realism of reproduction is matched by the quiet elegance of its style.

Precision manufacture by specialists in delicate aircraft instruments insures continued *full* fidelity from your favorite records. Completely integrated design, from stylus to arm mounting, giving flat response from 20-20,000 cps, with extremely low distortion and negligible record wear.



Plug-in heads with diamond styli for 78 rpm and micro-groove records.



WRITE FOR FULL TECHNICAL DESCRIPTION ■ Hear it at the AUDIO FAIR, New York, OCTOBER 14-17

**FERRANTI ELECTRIC - INC.** • 30 Rockefeller Plaza  
New York 20, N. Y.



# Gray HIGH FIDELITY TONE ARMS

## GRAY 108B *Viscous Damped* TONE ARM

**NEW PRINCIPLE!** Gives perfect tracking for all records — new or old — 33 1/3, 45 and 78 rpm — up to 16" in diameter!

This radically-new tone arm is "must" equipment for getting the most out of old and new recordings. The new suspension principle "damps" vertical movement of the arm . . . stops groove-jumping and skidding . . . stops groove-tone arm resonances . . . eliminates tone arm damage if the arm is dropped! The 108B meets every requirement of LP reproduction. Instant cartridge change, with automatic adjustment to correct pressure. Accommodates Pickering and GE cartridges. See it, try it today!



### GRAY 1065P TRANSCRIPTION ARM

Workhorse of the professionals. Superb tone reproduction, for every speed record. Three cartridge slides enable GE 1-mil, 2½-mil or 3-mil cartridges or Pickering cartridge to be slipped into position instantly, without tools or solder. Low vertical inertia, precisely adjustable stylus pressure.

### GRAY 1035 TRANSCRIPTION ARM

Specifically designed and engineered for conventional 78 rpm records. Built of feather-light magnesium . . . accommodates the GE turn-around cartridge. Exceptionally faithful reproduction recognized by leading audio engineers.

**Write today for Gray  
Tone Arm Bulletin RE-11.**

# GRAY RESEARCH

and Development Co., Inc., Hilliard Street, Manchester, Conn.

Division of The GRAY MANUFACTURING COMPANY—Originators of the Gray Telephone Pay Station and the Gray Audograph and PhonAudograph



## NOTED WITH INTEREST

*Continued from page 21*

winding up a honeymoon and was on his way back to New York City. He had already had experience in the high fidelity field, but he had an idea for a new venture. He asked us what HIGH FIDELITY readers did with amplifiers and other components which they had replaced with newer equipment. "Most of it is probably down in the cellar," we said, "except for an occasional piece sold to some friend who is just getting started."

We talked over this problem for a long time . . . and the young man and his bride went back to New York with the resolve to establish a market place where used high fidelity equipment could be bought and sold with confidence in quality and for a fair price.

In the next issue of HIGH FIDELITY, there appeared a tiny Trader's Marketplace advertisement, to the effect that The Audio Exchange "invites you to buy, sell, or exchange tuner, amplifiers . . . of high quality and in perfect condition." Two issues later, that small ad had attracted so much attention that the advertising went up to a full column. The very next issue, the address changed: larger quarters. Today, Bill Colbert's Audio Exchange is a thriving business.

### Hi-Fi Record Shop

Perhaps a letter, which we received from Mr. Leon Ferguson, owner of the RECORD SHOP in Memphis, Tenn., will be of interest to readers who share with us the feeling that playback equipment in most record stores leaves something to be desired. Mr. Ferguson is to be commended for giving Memphis hi-fi enthusiasts a chance to hear records the way they should be heard.

SIR:

Sometime ago I promised to send you a letter about my hi-fi listening rooms. Perhaps this will encourage other smaller dealers who are always short of cash. They might find it worthwhile to do as I've been doing — putting my available money into extra playback facilities and record inventory and holding off on carpets, flooring and fancy fixtures until later.

At present I have two hi-fi rooms (in addition to 6 smaller 4 x 6 booths on the other side of the store that have regular 3-speed players in them). One hi-fi room is about 8 x 16. Both rooms are now air conditioned. The equipment consists of Bell No. 2200 20-watt amplifiers, Rek-O-Kut 3-speed turntables (we restrict these rooms to LP's only), Gray viscous-damped tone-arms (which feature I think will pay for itself many times over in saving on scratched or otherwise carelessly damaged records), GE diamond LP styli in the GE variable reluctance cartridge and Electro-Voice Aristocrat folded corner horn enclosures with SP-12B speakers. Cabinets for the equipment were made of plywood for about \$13 each. The total cost was about \$350 for each of the two hi-fi systems.

I'll be frank and say this is all out of pro-

*Continued on page 25*

NOVEMBER-DECEMBER, 1953

# EVERYBODY'S TALKING ABOUT NEWCOMB'S "AUDI-BALANCE"

PATENT APPLIED FOR

"The greatest amplifier improvement in recent years" . . . A godsend to both owner and service man." . . . "It used to take me hours to do what Audi-balance does in seconds." . . . "Does even better than I've been able to do with meters, this balances tubes dynamically." . . . "The problem has plagued us for years, it is now possible to keep perfect balance in output tubes consistently for lowest distortion." . . . "Audi-balance is the perfect solution."

Just one of the features that make the brand new Classic amplifiers by Newcomb so exciting. Write for catalog of 8 completely new home music amplifiers priced from \$39.50 to \$269.50 audiophile net.

### The Classic 25

For the sound thrill of a lifetime this superb new 25 watt custom amplifier has every practical operational feature electronic engineering can offer you. Even more important is the incomparable listening pleasure it provides.



### The Classic 15

This outstanding 15 watt amplifier is unique in luxury features and technical perfection at a surprisingly moderate cost. Its smartly designed remote control unit is a superlative piece of engineering, beautifully finished in brushed brass.



### Substantial Installation Savings

Savings of as much as, or more than, the entire cost of these fine amplifiers are being reported by enthusiastic purchasers. This is due to their unique design which removes the usual necessity of a remote control being near the amplifier, tuner and changer. These items can now be installed in a hall closet or any similar out of the way location leaving only the beautiful remote control and

the speaker, with no messy confusion of wires, in the living room. No accessories connect directly to the remote control. All inputs connect only to the main amplifier. The savings in cabinetry and of installation labor are obvious and very real to those who take advantage of this new complete remote control design.

# NEWCOMB

DEPT. W 6824 LEXINGTON AVENUE, HOLLYWOOD 38, CALIF.

15 years of quality leadership

Write for Catalog



*Music's great artists  
acclaim*  
**STROMBERG-CARLSON®**  
*high fidelity reproduction*



**Edward Kilenyi**, sensational young piano virtuoso, remarks: "The Stromberg-Carlson 'Custom 400' gives the most complete and stunning reproduction of music I have heard in my experience on both sides of the microphone. Here absolute fidelity becomes phenomenal reality."



**Ernst Von Dohnanyi**, truly great composer, states: "I never enjoyed listening to my recordings as much as I did when I heard them on the 'Custom 400.' For superlative quality I believe that there is nothing finer than a STROMBERG-CARLSON."



**Antal Dorati**, famed conductor of the Minneapolis Symphony Orchestra, says: "A conductor is especially sensitive to the proper balance of all the orchestra sections. Finding this same perfection in REPRODUCTION—as I found it in the Stromberg-Carlson equipment—is a rare and satisfying experience."



**Alexander Hilsberg**, nationally recognized conductor, says: "The purity and clarity of tone produced by the Stromberg-Carlson 'Custom 400' are remarkable. Even the extreme upper notes of the strings hold their quality so well that it is hard to believe that the sound is reproduced. I did not believe that any electronic equipment could reproduce the timbre of the brass instruments with such satisfying fidelity."



**Ellen Ballon**, eminent Canadian pianist specially acclaimed for her Chopin and Villa-Lobos performances, states: "The fidelity of the 'Custom 400' is breath-taking. Listening to records on this superb instrument, one must look to believe that it is not the actual performance that is being heard. Hearing my records, I am hearing the moment I played."



**Rafael Kubelik**, conductor of the Chicago Symphony Orchestra, comments: "The balance achieved in the Stromberg-Carlson high fidelity sound reproducer is superb. Rarely have I heard recordings that reproduced all sections of the orchestra in their proper relationships as well as this."

**Leopold Stokowski**, comments: "For discriminating music lovers who wish to hear great music in its full beauty, I can recommend with confidence the Stromberg-Carlson reproducer, which I have tested."

"It has a single stylus with diamond pick-up and long, light tone arm which reduces distortion to a minimum—a 25-watt amplifier and a pre-amplifier that incorporates the latest technical knowledge—and a 15" speaker with large enclosure."

"All these features create a reproducer of high quality that will give full musical satisfaction to the discerning music lover."



*Listening* WITH A JEALOUS EAR

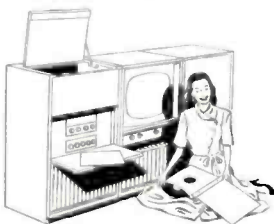
No one listens more jealously to music reproduction than the conductor, the composer, the artist whose own work is being played. No one appreciates more critically the accomplishment

of Stromberg-Carlson's "Custom Four Hundred" high fidelity performance. The seven musical geniuses here *have heard*—and now *they speak*. For you, the lover of fine music, the conclusion is plain—"There is nothing finer."

For descriptive literature and name of nearest dealer, write to:

**STROMBERG-CARLSON®**

1222 Clifford Ave., Rochester 21, N. Y.





## NOTED WITH INTEREST

*Continued from page 23*

portion to what sales justify. Even though I'm by far the largest record retailer in Memphis, my sales were only \$83,000 last year and only about a third of this was in LP's (including pops as well as classics). However, our LP sales have shown a considerable increase in volume and percentage so far this year, especially in jazz and classics, and I believe this hi-fi equipment is a good investment. I believe also that too many record dealers get the idea, from your magazine as well as other sources, that they've got to be swank shops with plush carpeting, indirect lighting, etc. to go in for high fidelity. I think that's all wrong; customers will appreciate an improvement in playback facilities far more than in store looks and conveniences.

*Leon Ferguson*  
Memphis Tennessee,

### Draw Your Own Conclusion . . .

The Des Moines, Iowa, *Register and Tribune* runs a regular poll of representative Iowa families. The survey covers many a subject, but recently they studied ownership of record players and records. The survey showed that four out of ten Iowa families own a record player in working order, that 28% of them will handle LP disks, and that record buying is not, according to our standards, very active: the largest group (21%) plan to buy only from one to five records during the latter half of 1953.

Here's where you draw your own conclusion: the survey also showed that of those respondents who owned both a record player and a TV set, 79% planned to buy records in 1953, whereas of those who owned a record player but did *not* own a TV set, only 74% planned to buy records. You figure it out.

### HIGH FIDELITY — Nos. 4 and 5

In this column last issue we tried to help inquiring readers locate available copies of two of our scarcest issues — Nos. 4 and 5. Three readers have responded so far with offers to sell or loan these treasured editions. To sell: Mr. W. H. O'Kane, Box 287, Chagrin Falls, Ohio. To loan (to people in their area): Mr. Harold A. Gordon, 17 Summitt Ave., Mt. Vernon, N. Y.; Mr. Andrew Menick, 915 N. Palm Ave., Whittier, Calif.

### Item of Local Interest

We are always sorry when something slips and we omit the photographer's credit line under a picture — for several reasons. First, we've taken pictures ourselves and sent them off to newspapers or what have you, and been annoyed not to see our name under them. Second, the particular picture we flubbed this time has special interest for us: it was of Albert Spalding, who had his home in Great Barrington, and was probably the last one taken before his death early this year. Furthermore, it was taken by a local and well-known photographer: Marie Tassone.



the  
REK-O-KUT

# Challenger

Portable PROFESSIONAL DISC RECORDER  
and PLAYBACK PHONOGRAPH

The outstanding advantage of a permanent disc recording is that it can be played on any phonograph. Most tapes, in fact, ultimately end up on discs.

Naturally, the quality of the results greatly depends upon the quality of the equipment used. The Rek-O-Kut Challenger is the only portable disc recorder designed expressly for professional recordists, musicians, educators, and recording enthusiasts, who desire the kind of quality normally associated with costly professional installations. The Rek-O-Kut Challenger is, in fact, the only portable, 12-inch recorder capable of handling professional 13 1/4" masters.

Every feature has been embodied to assure the highest quality of recorded sound. It is the only portable, 12-inch recorder driven by a constant speed, hysteresis synchronous motor. This means recordings with virtually no noise, wow, or flutter. Moreover, it is the only portable recorder with a professional overhead recording lathe and with interchangeable leadscrews for standard as well as microgroove recordings, whether at 78 or 33 1/3 rpm (an accessory idler is available for 45 rpm).

The Challenger amplifier was designed for the utmost fidelity. It has a frequency response  $\pm 1$ db from 30 to 20,000 cycles, with independent equalizer controls for bass and treble response. Recordings can be made from microphones, from radio tuners, tape recorders, and other signal sources. Recording level is visually indicated by means of a meter.

For playback, the Challenger is a complete high fidelity phonograph with dual-stylus magnetic pickup, and a wide range 10-inch PM loudspeaker.

Rek-O-Kut Challenger for 78 and 33 1/3 rpm, with Standard Groove Leadscrew ..... \$459.95

For complete details, write to dept. DL-2

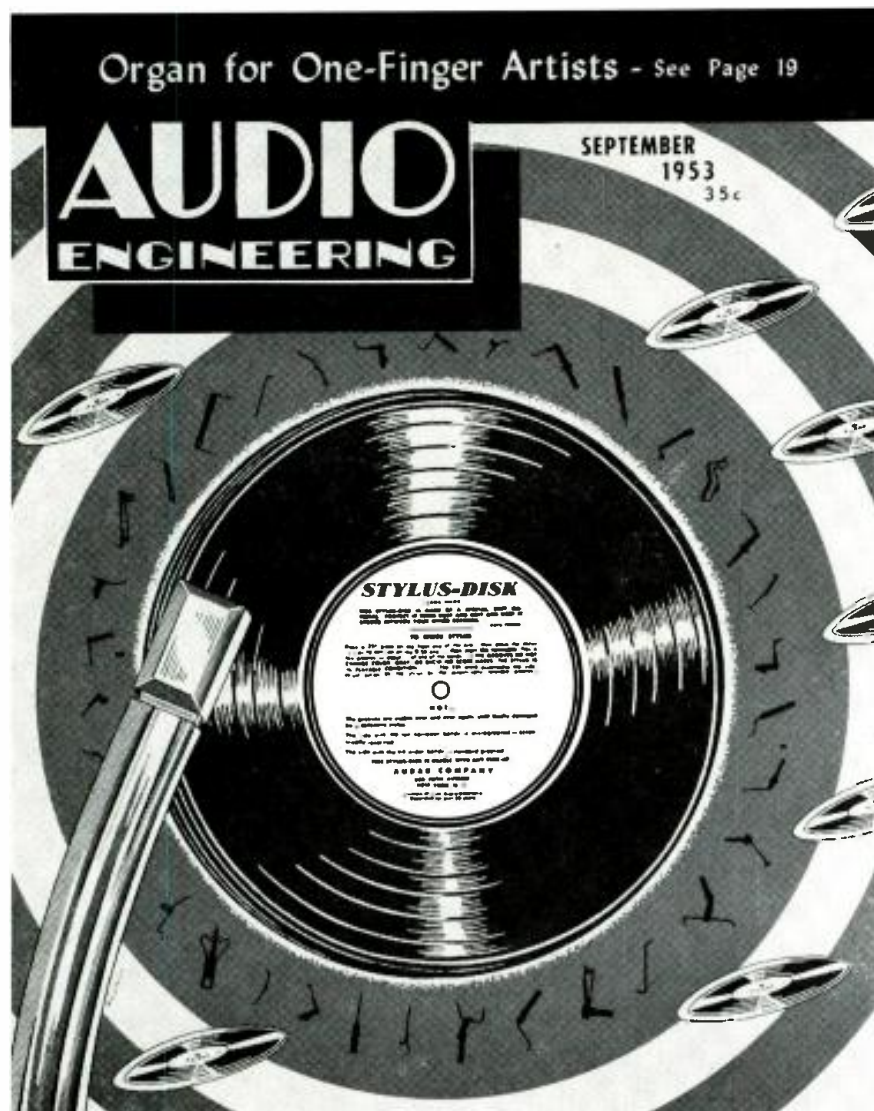
## THE REK-O-KUT COMPANY

38-01 Queens Boulevard, Long Island City 1, New York  
Export Division: 458 Broadway, New York 13, U.S.A. Cables: Morhanex  
In Canada: Atlas Radio Corp., Ltd., 560 King Street, W., Toronto 2B

# Tribute to STYLUS-DISK

TRADE MARK

*Say the Editors of Audio Engineering magazine*



Cover, Audio Engineering Sept. 1953

### *Say the Editors*

"Since phonograph records provide such a large part of the source material for home music systems, this cover is in the nature of a tribute to a new device which offers a means for determining the condition of the *all-important* stylus tip—a means which does not involve expensive laboratory equipment (*doubtful in effectiveness anyhow except in the hands of an expert*) but which may be used at any time with a minimum of trouble and which will give reliable results to even the novice in the hi-fi art. "

After much research, the Audak Co. has developed the cam-action STYLUS-DISK (*pat. pend.*) . . . made of a specially compounded, soft material, highly sensitive to abrasion . . . makes home-checking of *ANY* stylus (needle) very simple. Neither the cartridge nor the stylus need be removed for the test. Acclaimed as vital to every quality music system. See it today, at your favorite store, or write us for details. **ONLY \$3.90 net, plus postage.**

Be sure to write for **FREE** information on the World-famous CHROMATIC pickup magnetic and for 1953 ELECTRONIC PHONO FACTS.

## **AUDAK COMPANY**

500 Fifth Avenue Dept. H New York 36, N. Y.

*Creators of Fine Audio-Electronic Apparatus for over 25 years*

*"The Standard by Which Others Are Judged and Valued"*



# Books in Review

**The Hot and the Cool**, by Edwin Gilbert. 280 pages, 5½ x 8½. Cloth. Doubleday & Co., New York, 1953. \$3.50.

Oddly enough, one of the most characteristically American figures enlivening the contemporary scene, the jazz musician, seldom appears on the pages of the modern American novel. Advertising Executives, Moms, Writers, Army and Navy Brass, G. I.'s and Tycoons abound, but the men and women responsible for the art-form most exclusively American, an art-form which historians 500 years hence may well regard as America's most important cultural contribution, are strangely missing. Only one novel of any significance has been written about the jazz musician: Dorothy Baker's *Young Man With a Horn*, published in 1938 and inspired by the music, not the life, as Mrs. Baker insists, of the legendary Bix Beiderbecke.

To this one-book collection of unique Americana, add Edwin Gilbert's *The Hot and the Cool*, a novel about post-Goodman jazz and the men creating it. Edwin Gilbert who wrote the script for the Broadway production, "Blues in the Night," has been a life-long jazz enthusiast and record collector. He knows his jazzmen, particularly jazzmen of the Age of Brubeck.

Like Brubeck, Kip Nelson, the coolest of *The Hot and the Cool*, is a piano player with advanced ideas and the driving force in a small combo playing nightly in a Jersey gin mill. However, the group is fronted by Wade Stuart, a trumpet player whose aspirations are more in the Uptown direction than Downtown. To get there, he knew that Kip should be playing like Eddy Duchin, not Brubeck, and every time Kip breaks loose from a stock arrangement and goes off in his own harmonics, Stuart about swallows his mouthpiece.

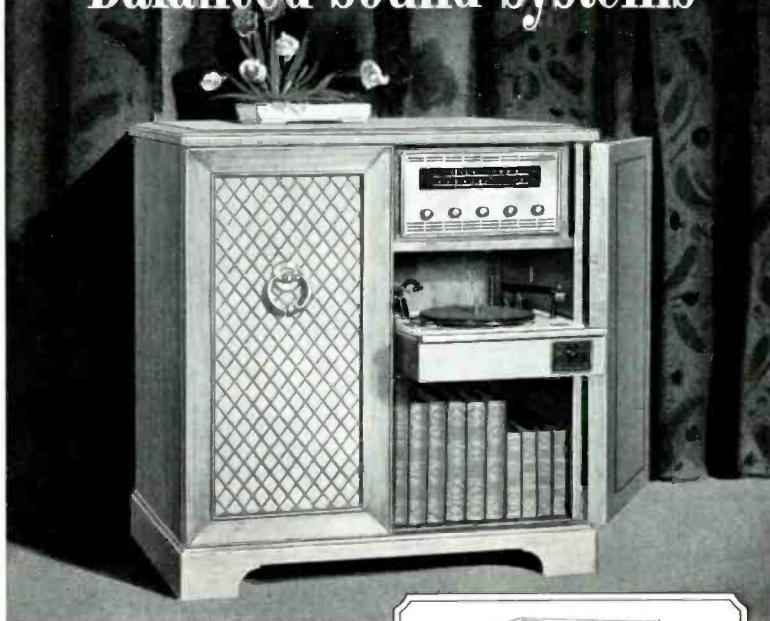
Convinced that he knows what the combo is lacking, Stuart decides to add a tight-sweated songbird named Andie Chapman. Most jazzmen are allergic to vocalists, and Kip is no exception. However, in his attempts to get rid of Andie, Kip only manages to fall in love with her, and that's when the trouble really begins. Like Jake Barnes, in *The Sun Also Rises*, Kip has been the victim of a wartime accident which has robbed him of his virility. Unlike Barnes, Kip has an outlet — his piano.

*The Hot and the Cool* is the story of Kip Nelson's two-front war with commercial music and his own agonizing physical frustration. It is a raw, uninhibited book, peopled with a cast of characters who act and talk about the way you would expect.

*Continued on page 29*

This marvel of high fidelity electronics is your key to a vast new world of music

## HALLICRAFTERS Balanced Sound Systems



Your own discriminating ear is the only authority qualified to judge these new high fidelity sound systems by Hallcrafters. Until you have heard them you cannot possibly know the enjoyment of favorite records and radio programs that can be yours. There is nothing to compare them with outside the concert hall — nothing finer at any price.

For the first time in a single cabinet you hear the full range of musical tones, the perfect balance between musical instruments, that composer, conductor and artist strive for. This is no idle claim. Hear what we mean yourself, on your own records, whether your taste is for Dixie or Beethoven or anything in between.

What makes this musical miracle possible? Hallcrafters has drawn on the experience of years in producing these high fidelity units. Every component from turntable to tuner to speaker is perfectly matched to bring you *balanced sound*. All of the controls, the precision, the



1121 Hi-Fi Series available in Silver Walnut and Mahogany cabinets.

freedom from distortion that have made Hallcrafters famous in this field are found in these units. And reflected in the glorious result that you hear.

Until now music like this was available only with costly custom installations, usually found in radio stations or recording studios. Now it can be yours, right at home. Hear these amazing Hallcrafters instruments soon. It is a rich and wonderful experience!

Shown above: Hallcrafters Super Deluxe Hi-Fi Model 1622 Maple. Also available, Model 1621 Mahogany.

# hallicrafters 20th Anniversary

World's Leading Exclusive Manufacturer of Communications and High Fidelity Equipment, Radio and Television

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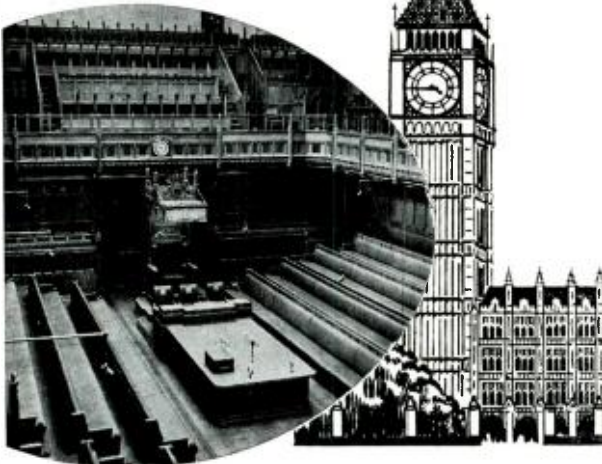
# TANNOY



*Now* **IN NORTH AMERICA**

*Europe's leading acoustic pioneers are NOW distributing their famous comprehensive range of audio products in the United States and Canada.*

**TANNOY SOUND  
IN FAMOUS PLACES**



## L O N D O N

*A complete Tannoy speech reinforcement system in the House of Commons, London, which is installed and operated by Tannoy, as in many other legislative assemblies throughout the World, United Nations Building, New York, New Delhi, etc.*



**House of Commons  
O T T A W A**

**TANNOY (CANADA) LIMITED**  
Presents among other unique products the improved  
**DUAL CONCENTRIC**

*Amazing  
Presence  
Smooth and  
Very Wide  
Frequency  
Response*



ALREADY the Dual Concentric "Twelve" and "Fifteen" loudspeakers have been acclaimed in the U.S.A. by both Radio Critics and High Fidelity Enthusiasts alike for their realistic translation and aural charm. At this year's "Audio Fair", Tannoy Canada Limited offered for your even better entertainment the newest improved models, in addition to many other examples of Tannoy craftsmanship, backed by over a quarter of a century's experience in sound engineering, which includes a superlative range of microphones and the revolutionary 100 Watt Tannoy Power loudspeaker.

★ *Send to-day for fully descriptive literature now available direct from Tannoy in North America.*

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SIR:

In his article — "It's Trinautal! !!" — your Mr. Alpert mentions his doubts as to the multiple-channel recording of Disney's *Fantasia*. To set him straight — and I may add that a little research on his part was in order — *Fantasia* was recorded in Philadelphia — 11 separate and distinct tracks — re-recorded down to 3 tracks plus 1 control track — true stereophonic sound. Previous to this Columbia used the same system to record their *100 Men and a Girl* but re-recorded down to 1 standard track because of lack of theatre equipment when the picture went into general release.

Now that I've got that off my chest may I say I enjoy HIGH FIDELITY very much. May you grow with the industry you so ably serve.

*Ailan Robbins*  
New York, N. Y.

SIR:

I am stirred to write some words of praise, which I hope will encourage you in your good works, and a few words of a little less than praise, which you may disregard completely with my permission. I also propose the establishment of a fund to which the enclosed cash is to be applied, the object of which will be set forth below.

When your magazine was announced I was subscribing to FM-TV, but I wasn't immediately attracted to it because I had built up a considerable dislike for FM-TV's oh-boy attitude, particularly in regard to the FAS speaker business, and I feared a similar trend in the new magazine. Finally I broke down, though, and although the oh-boy attitude is still discernible — perhaps it is only my imagination — I have no objection to anything I may find in the magazine, save perhaps in the Readers' Forum.

Now I am not too easily pleased, I tell myself, but I think HIGH FIDELITY is a fine magazine, doing an excellent job in a difficult position. I am in fact all for a warm friendly editorial attitude such as you exhibit, and I admire the layout and presentation. An especial orchid for Mr. Lindstrom for his recent prettytings-up, by the way. All of this approval despite the fact that I cannot stand the writings of Mr. C. G. Burke, and have several gnash-marks as a result of Mr. John M. Conly's dogmatic pronouncements. I still think the magazine is great.

*Continued on page 33*

# HERE'S THE **NEWEST** *Browning* FM/AM Tuner

The ideal mate to the modern, full-control amplifier.



**Model RJ-42**

Only two controls are used with the RJ-42 FM/AM Tuner — one for tuning, the other for switching. The latter has four positions: OFF — AM — FM with AFC — FM without AFC. Duplicating none of the controls of the audio amplifier, this new tuner is particularly suited to use in custom installations. A feature of convenience for such installations is a pre-settable output-level control, at the rear of the chassis, to adjust tuner output to amplifier input requirements.

#### The FM section of the RJ-42 gives you

- New, all-triode RF section, for extremely low noise level.
- Higher sensitivity — 3 microvolts for 20 db. quieting — desirable in fringe areas and noisy urban locations.

. . . and, of course, the standard Browning features: true Armstrong circuit, selectable AFC, compensation for drift-free operation, and sensitive tuning eye for fast, precise tuning. Audio response, flat  $\pm 1/2$  db. from 20 to 20,000 cycles, satisfies the most critical high-fidelity listener.

#### In the AM section, covering 540 to 1650 kilocycles

- Superhet circuit with triple-tuned IF's and separate AVC detector to minimize distortion.
- Sensitivity — 1 to 2 microvolts with audio output flat within 3 db. from 20 to 5500 cycles, down 6 db. at 6800 cycles.
- Effective 10-kilocycle whistle filter that does not affect AM fidelity.

For remote installations, a cathode-follower output stage is provided to feed any high-fidelity amplifier, at low impedance, from either the FM or the AM section. This minimizes hum difficulty and high-frequency loss through cable capacitance.

With all these advantages, the RJ-42 Tuner is only 14 1/2 x 11 1/2 x 7 inches.

For detailed specifications, write us for Bulletin HF-4.

For FM reception only—the Browning Model RV-31 Tuner . . . with the same exceptional FM circuitry as the Model RJ-42. Brochure on request.

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FOR  
ENGINEERS



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# FOR CERTAIN *Special* PEOPLE



Those persons to whom fine music is a foremost pleasure in life — a pleasure worthy of a substantial investment in quality.



The man whose hobby is high-fidelity reproduction and who delights in approaching close to theoretical perfection.



Those whose lives and professions are music — in teaching, performing or in the role of the critic.



And the person who traditionally buys the finest in things that serve his likes.

## A VERY *Special* INSTRUMENT

For music reproduction, there is one best — the AMPEX MAGNETIC TAPE RECORDER. If you were to visit the studios of a major record manufacturing company, you would find that Ampex is the recorder that makes and plays master tapes of priceless performances. If you could have such a master tape, and could play it on an Ampex, it would be like having a symphony, an ensemble or a great soloist perform right in your living room.

And you can. With an Ampex Tape Recorder in your home, you can make your own master tapes from live performances on F-M radio. These reach your home with a quality and brilliance similar to that which reaches a professional recording studio. You record these performances while you listen to them. They become your "musical library." You can replay them any conceivable number of times. Their extraordinary fidelity is completely permanent.

The Ampex Magnetic Tape Recorder can fit your home as a logical part of a high fidelity custom music system. The Ampex and the music system are complimentary, each uses the quality of the other. Both compliment your taste in fine things, well placed.

Recorders priced from \$975.00  
For further information write Department F-1278



934 CHARTER STREET, REDWOOD CITY, CALIFORNIA

Distributors in principal cities; Distribution in Canada by Canadian General Electric Corporation



An Ampex in a typical custom-built cabinet containing FM and AM radio, recorder, and disc record changer.



## READERS' FORUM

*Continued from page 31*

and perhaps some of the others who think so will care to join me in contributing to a fund which I propose to set up for the remuneration of Mr. Morris Brownstein, whose letter in the July-August issue is, I am convinced, serious. He bemoans the effective loss of one issue out of 18, which comes to only slightly more than 55½ cents out of which he feels he has been cheated. I am therefore enclosing my contribution, one dime, which if added to by other sympathetic and open-minded readers, might grow into a sum sufficient to reimburse Mr. B. One wonders, in passing, if Mr. B reviles the *New York Times* for its occasional inclusion of jazz-type music reviews, in direct contradiction to his revealed desires.

So the ball has been started rolling for this worthy cause. Let it be hoped that it will roll far enough that Mr. Brownstein can be presented with a refund check for exactly fifty-five and one half cents, written perhaps in venom as strong as he used in his outspoken letter. Come, satisfied subscribers let us rally 'round.

*Lawrence W. Johnson  
York, Pa.*

The Brownstein Fund has been duly launched.—Ed.

SIR:

After reading this month's issue, I would like to express my deep sympathy to Morris Brownstein for his bad case of narrowmindedness concerning different types of music . . .

*John R. Truitt  
Cincinnati, Ohio*

SIR:

I might mention, since I read that disparaging letter to the Editor in your last issue from some reader who objected to your recent article on Jazz recordings, that next to classical LP's, jazz LP's have shown the greatest increase in sales because of my hi-fi demonstrators. Personally I like them both . . . and quite a few record buyers are the same way.

*Leon Ferguson  
Ferguson's Record Shop  
Memphis, Tennessee*

SIR:

It is with an attempt at considerable restraint that I write this letter. Often, letters to magazines have irked or angered me; but always before, I have made my replies by telepathy or irate whispers rather than by U. S. Mail. It seemed to me a needless show of epistolary violence to send a stinging reply; and no doubt would have been as useless as a rubber knife.

Now, however, I am full of indignation (righteous or no) and I feel behooved to reply to the recent letter (for such I must term it) written by Mr. Morris Brownstein of Brooklyn, New York.

I am familiar with the narrow, the closed, mind. It is a constant force in human society. From the obstinacy of a five-year-old refusing spinach or carrots, to the absurd

*Continued on page 35*



THE FISHER HI-LO FILTER SYSTEM • MODEL 50-F

# FISHER

## Hi-Lo Filter System

■ Here it is at last—America's first electronic *sharp cut-off* Filter System. Suppresses turn-table rumble, record scratch and distortion, etc., with the *absolute minimum* loss of frequency response. *Separate* low and high frequency cut-offs. Can be used with *any* tuner, preamplifier, amplifier, etc. No insertion loss. Uniform response 20-20,000 cycles,  $\pm 0.5$  db. Self-powered. All-triode. Beautiful plastic cabinet. *Only \$29.95*

# FISHER

## Preamplifier-Equalizer

□ Now, professional record equalization facilities are within the reach of *every* record collector. THE FISHER Model 50-PR, like its big brother (Model 50-C) is beautifully designed and built. *Only \$19.95*

THE FISHER PREAMPLIFIER-EQUALIZER • MODEL 50-PR



### OUTSTANDING FEATURES

- Independent switches for low-frequency turnover and high frequency roll-off. • 16 combinations. • Handles any low level magnetic pickup. • Hum level 60 db below 10 mv input. • Uniform response 20-20,000 cycles,  $\pm 1$  db. • Two triode stages. • Full low frequency equalization. • Output lead any length up to 50 feet. • Beautiful plastic cabinet, etched brass control panel. • Completely shielded chassis. • Built-in AC switch. Jewel indicator light.

Write for full details

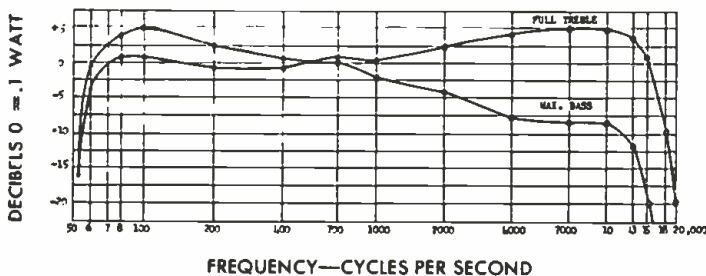
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A proud achievement of recording brilliance! To hear the new Revere "Balanced-Tone" Tape Recorder is an unforgettable experience. Each sound, from the delicate shading of the piano to the swelling crescendo of the orchestra, is reproduced with amazing depth of tone, breadth of range and height of realism heretofore obtainable only with costly studio equipment. Yet Revere's is priced exceedingly low and its key board operation is the easiest and simplest of any recorder. See, hear, operate a Revere Tape Recorder at the Audio Fair or at dealers everywhere.

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## READERS' FORUM

Continued from page 33

conservatism of certain senators, this lack of perspective and comparative judgment continues unabated in the species *Homo sapiens*. I am not in favor of the headlong emotional plunge into all new ideas labeled "modern" or "progressive"; but rather I am friendly to those who are perched precariously on the thin rail of due consideration and unbiased examination.

I am thus both annoyed and aggrieved at the backward, and if I may say so, childish, attitude which Mr. Brownstein has toward a distinctly American art-form, jazz. Mr. Brownstein extols the virtues of Bach, Beethoven, and Borodin (don't you mean *Brahms*, Mr. Brownstein?) — and rightly so — and then in guttural and vernacular terms delimits the scope of jazz music into one obnoxious and emotionally biased category — "stinking jazz" — to quote directly. Not content with this, he continues to describe, in horrible detail, the curious and neurotic concept he has of jazz music — ("a cancer; like a filthy disease it slowly eats its way into the brain" — etc.)

Oh, come now, Mr. Brownstein. Get a grip on yourself. Calm that throbbing brain. Take a sedative.

I would gladly go into the theory of jazz for Mr. Brownstein's benefit; the history; the African, Cuban, and Creole origins; the picturesque and unique part it has played in the last 50 years of American history; the broad, rich, unsentimentalized humor of it; its logic and musical coherence; the exuberant greatness of a fine jazz band, whether it is Louis Armstrong's Hot Five, Duke Ellington's Orchestra, or the scintillating Dave Brubeck group; how a fine jazz musician is simultaneously composer and performer, and punctuates stretches of ordinary playing with glistening gems of inspired improvisation — these are what a jazz listener listens for; how the mutual interchange of ideas can create a unity of form, content, and emotion which is rarely equalled in symphonic performances; how intrinsically happy jazz music is.

But perhaps I am mistaken. Or perhaps Mr. Brownstein has never heard of these men? How familiar is he with Johnny Dodds, Jimmy Noone, Benny Goodman, Barney Bigard, Johnny Hodges, Louis Armstrong, Sidney Bechet, Tommy Ladnier, Earl Hines, Fats Waller, and countless more — men who made, who in fact, *were* and *are* jazz music? If he is mistaking the so-called "popular" music for jazz I am inclined to leniency and fatherly guidance, rather than verbal chastisement. Bill Coleman's trumpet choruses on Dicky Wells' "Between the Devil and the Deep Blue Sea" *are* jazz; so are the crystalline and cerebral inspirations of Paul Desmond's almost fugal alto sax on Dave Brubeck's records. Have you heard these, Mr. Brownstein? Have you bothered to explore the field? Or has the insistent blurring of present-day radio shows dulled your sensitivity and resulted in the painfully honest letter you wrote?

I am, however, no convert, no man-with-a-cause. I merely wish Mr. Brownstein to understand that one man's opinion, while

Continued on page 37

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WHO DEMANDS  
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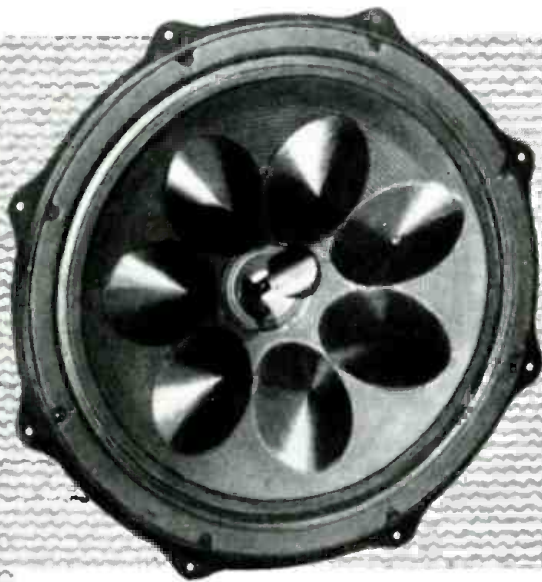
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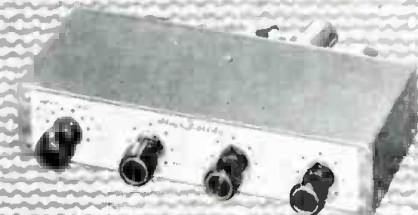
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## READERS' FORUM

Continued from page 35

absolutely free to be expressed, is not necessarily a justifiable criterion for elimination of a jazz review column in HIGH FIDELITY. Let me assure him that I am perhaps as well-versed in "classical" music (an arbitrary and partially unnatural division) as he is; that I love Bach, Beethoven, Mozart, and all the great names of that great era; that I thrive on Haydn, am ecstatic with Handel, inspired by Palestrina and Schutz; that I am a friend of opera, of folk-music, of music in almost every form. But I also have a deep affection for the music of Bartok, Hindemith, Stravinsky, Copland, Piston, and Harris. Have *you*, Mr. Brownstein, listened hard and openly to modern music in any form? If you have, and stick by your preconceptions, that is your prerogative; but I assure you that you are missing much deep and meaningful pleasure. You are an anachronistically inclined personality.

But my biggest gripe is that your letter itself is crude, unmannerly, petulant, and effete. My instantaneous reaction was—"what a childish letter." As for your paying for 18 copies of *Hi-Fi* and getting 17, what about the ads you don't read? The useless pictures? The superfluous stories and articles? The space-consuming titles?

This letter is undoubtedly much too long, but I just *had* to write it.

Skip Stone  
Pomona College, Calif.

SIR:

I have just received my first issue of HIGH FIDELITY and, to say the least, it is nothing short of TREMENDOUS. But much to my chagrin I noticed a letter by one Morris Brownstein concerning the merits of Jazz.

Now my prime interest in reading your magazine is to increase my knowledge of some of the great works in music which seems to send this Morris character so. But I am also a profound student of Jazz and I hope to continue on as such for years.

Because of my lack of knowledge in the classics I am trying to remedy this situation as speedily as possible. If everyone in the U. S. was like M. B. we would have a special police knocking on doors at 2 a. m. and dragging one off into the desert for listening to "stinking jazz." After all I do believe that Jazz has become a great American tradition.

Lt. Cozier S. Kline, U. S. A. F.

SIR:

Now I am quivering, especially after reading, if you will pardon the expression, Mr. Morris Brownstein's "stinking letter," to you.

Mr. Brownstein, and his like, are the so-called cancer of music. A nice narrow minded cancer. No doubt Mr. Brownstein finds the contemporary composers some sort of a minor plague also, as one who listens to jazz (in the modern idiom) can find much influence by the same. Even Bach has been in evidence. (For shame, Mr. Brownstein).

I feel that a person who really likes his (or her) music, will not become stagnant

Continued on page 39

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TURNER ADA S95D, with slide switch.....\$38.50

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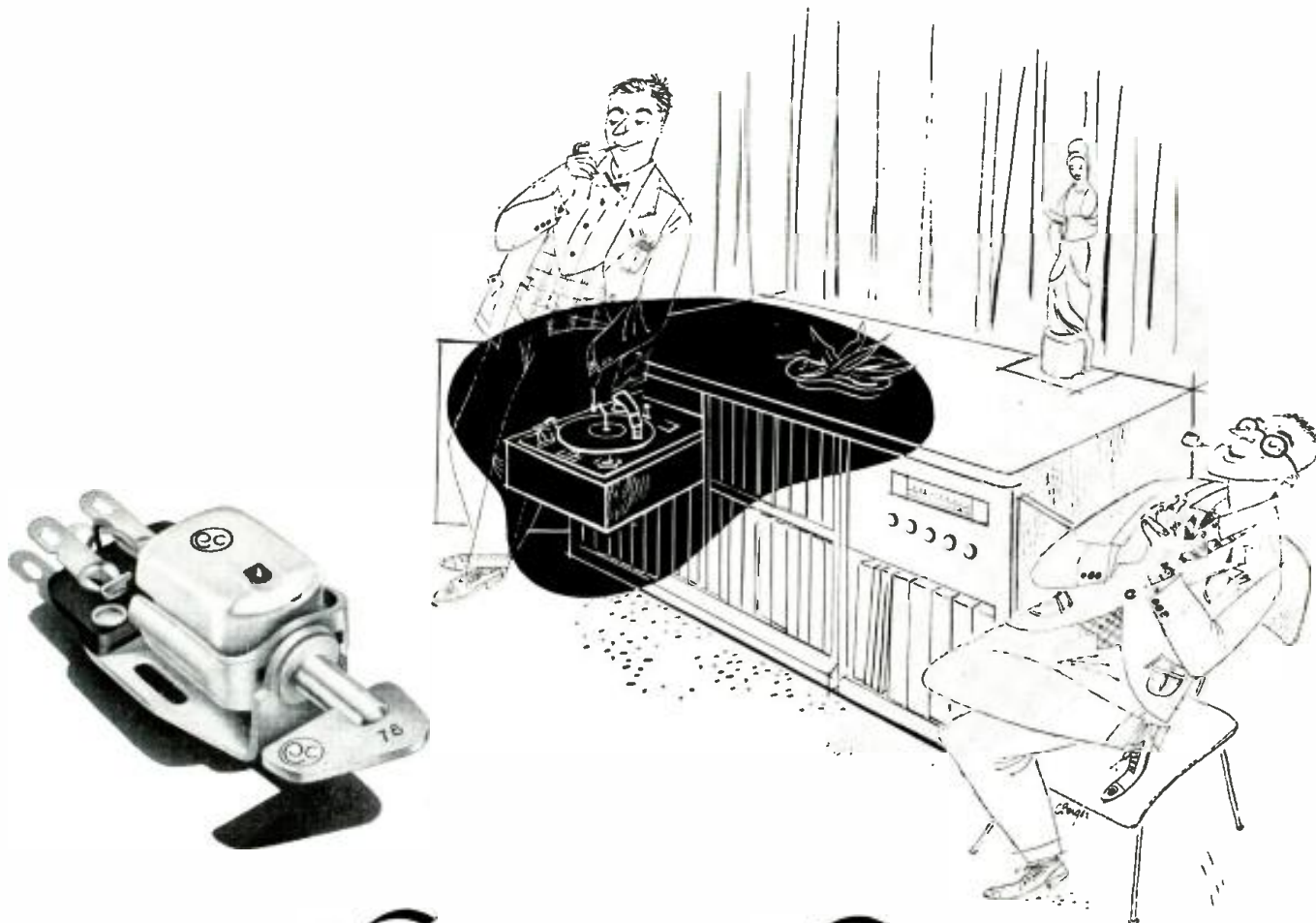
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*Here’s how I solved a problem that bothered me . . . and may be bothering you.*

Many of my favorite recordings happen to be 78’s. They mean as much to me as any of my newer LP’s or 45’s. Changing pickups was often a real nuisance—and yet I wasn’t willing to give up the superior quality of my two Pickering cartridges.

Last fall my dealer offered a suggestion. “Wait a little longer,” he said. “You’ll be glad you did.”

He was right. I now have Pickering’s new turn-over cartridge. A simple flip of the handy lever and I’m ready to play any favorite that fits my mood—whether it’s standard or microgroove. *More than that, I’d swear my recordings sound better than ever.*

*I’m glad I waited . . . but you won’t have to.*

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## READERS' FORUM

Continued from page 37

in their preference. After all, there is good and bad in all music (Mr. Brownstein's three "B's" included). Unfortunately we have to listen to both sides. Today, there has been no passage of centuries to weed out, or lose, the bad.

I think that the majority of your readers do not buy Hi Fi by the pound, or page. So that any additional room taken by jazz reviews, should not bother them.

*Kenneth Kent*

Los Angeles, Calif.

P.S. I will continue to recommend Hi-Fi Magazine to any "non snob" music group, but will be careful to omit the pseudo-intellecs.

SIR:

Every LP cover should give the following basic data of the record it contains:

1. Year of the recording
2. Playing time of each side
3. Playback reproduction curve

Do you think it is asking too much of the manufacturer?

*Arthur A. Young*  
New York, N. Y.

SIR:

I have read in the July-August edition of HIGH FIDELITY Beethoven Up-to-date written by Mr. C. G. Burke on page 80 he refers to the Columbia record ML 4572 Beethoven Piano-Cello sonata played by Casals-Serkin, he says a continual sturdy thudding as from the agitation of an unstable microphone, inserting a rhythmic punctuation.

If Mr. Burke listen more closely and also if he has on hand Columbia record ML 4349 where Mr. Casals Plays Bach Cello Sonatas with Mr. Baumgartner, he will notice that those sounds are emitted by Mr. Casals himself and are kind of grunts or moans.

I think Columbia take advantage of that by placing the microphone close to Mr. Casals face so to give to the record a kind of personal souvenir like a sound autograph of Mr. Casals.

I have notice that old people, and Mr. Casals is not an Exception, due to aching body are given to groan whenever they make a sudden decision or an effort or to the effect of deep emotion. You may see or rather hear those sounds correspond to the touching or difficult passages, in what they play.

In the RCA Victor set complete recording of the Traviata conducted by Mr. Toscanini you can hear that the later sings with orchestra while conducting and this add value to the recording because we hear something about artist that is personally not as a great musician but as a human being.

*A. Gutierrez*

Sagua la Grande, Cuba

SIR:

I am completely agree with your correspondent Anthony F. Fazio from New Jersey for his letter published in Readers' Forum of July issue of HIGH FIDELITY, relatively with Mr. Burke's opinion and maestro Toscanini's performances.

I am also outraged like Mr. F. Fazio, when

Continued on page 146



MODEL RP-1

**\$59.50**

SHIPPING  
WT. 30 LBS.  
Shipped  
Express  
Only

A new concept  
of recorded music

## THE HEATHKIT Dual RECORD PLAYER KIT

- Plays all record sizes, all speeds
- Newly developed ceramic cartridge
- Dual Matched speakers
- Acoustically correct cabinet enclosure
- Automatic shut off for changer and amplifier

Here is a new introduction to quality record reproduction. A simple to operate compact table top model with none of the specialized custom installation problems usually associated with high fidelity systems. Two matched speakers mounted in an acoustically correct enclosure reproduce all of the music on the record, reproduction with the unique sensation of being in a halo of glorious sound. This spectacular characteristic is possible only because of the diffused non-directional properties of the matched speakers. The performance level of the Heathkit Dual is easily superior to that of the ordinary

phonograph or console selling for many, many times the price of the Dual.

Automatic record changer plays all three sizes at all three speeds with automatic shut off for both changer and amplifier after the last record is played. A wide range ceramic cartridge features an ingenious "turn-under" twin sapphire stylus for LP or 78 records without turning the cartridge. Simplified easy to assemble four tube amplifier featuring compensated volume control and separate tone control. Proxylin impregnated fabric covered cabinet supplied completely assembled. You build only the amplifier from simple detailed step-by-step instructions. No specialized tools or knowledge required.

If a kit project has ever tempted you here is the perfect introduction to an interesting and exciting pastime. The Heathkit Dual Kit includes cabinet, record changer, two 6" speakers, tubes and all circuit components required for amplifier construction. Build the Heathkit Dual and enjoy unusually realistic room filling reproduction of fine recorded music.

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#### THE HEATHKIT 6 WATT AMPLIFIER KIT

Model A-7B

**\$15.50**

Ship. Wt. 10 lbs.

The Heathkit Model A-7B Amplifier features separate bass and treble tone controls — two compensated inputs — three output impedances 4, 8, and 16 ohms — frequency response  $\pm 1\frac{1}{2}$  db from 20 to 20,000 cycles — push pull beam power output at full 6 watts.

Heathkit Model A-7C with preamplifier stage..... **\$17.50**

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A 20 watt high fidelity amplifier especially designed for custom installations. Low hum and noise level 9 pin miniature dual triodes in pre amplifier and tone control circuits. Four switch selected inputs. Frequency response  $\pm 1$  db 20 to 20,000 cycles. Output impedances of 4, 8, and 16 ohms.

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# Regency



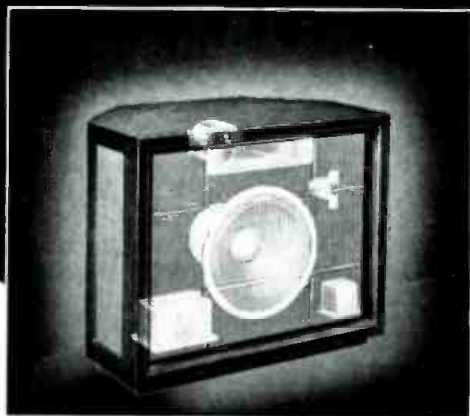
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with complementary speaker systems

Provides "built-in" corner; can be used in corner or against flat wall

Designed for 15" coaxial speakers, or separate 2-way and 3-way systems . . . without need for modification

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**COMPLETE REPRODUCER SYSTEMS**

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2-way system in Regency enclosure.

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Superlatively styled in low-boy motif, gracefully accented by a solid antique brushed brass grille, the Regency is appealing as a design of excellence and enduring beauty. Adaptable to the living room, study or den, the exquisite veneers are hand-rubbed to a mirror finish on every exposed surface. The Regency is available in rich mahogany or smart lustrous Korina blonde.

A Klipsch-licensed folded corner horn with integrally built-in "corner," the Regency can be employed in the corner for augmented bass response or against the wall of the room away from the corner for flat response ( $\pm 5$  db to 30 cps). In the Regency, the vital cavity behind the cone baffle exploits the unique, patented Klipsch feature of resonating the back-load with the frontal air load to increase bass efficiency through a broad 4-octave pass-band acoustic circuit.

Send for Bulletin 185

## Electro-Voice

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# AS THE EDITOR SEES IT

OUTSIDE, on the streets of Chicago on the morning of September 2nd, the thermometer was in the mid-eighties and reaching fast for the hundred-degree mark. Inside, in Private Dining Room No. 9 of the Palmer House, some sixty representatives of the radio manufacturing industry had gathered to eat breakfast and to discuss a topic always certain to raise the temperature inside the room: standards of fidelity. The fact that agreement was reached attests to the urgency of the need for such standards. The discussion, long and vigorous, ended with an almost unanimous vote that the Engineering Group of the Amplifier and Sound Equipment Division of RETMA (Radio-Electronics-Television-Manufacturers-Association) be instructed to develop technical standards which could be used to determine whether or not equipment could qualify as "high fidelity."

The vote, as we said, was almost unanimous. Just to prove the rule that (if we may be permitted to misquote slightly) you can't please all the world all the time, some of the representatives of manufacturers of what we have commonly accepted as hi-fi components voted against the proposal and representatives of companies hitherto manufacturing low-fi radio-phonograph sets voted *for* the proposal! At least one member of the latter group explained his unexpected vote by saying that he was a member of the engineering department and he needed standards in order to protect himself from the sales department, who wanted to label everything "high fidelity."

Much credit for the accomplishments of the meeting must go to Electro-Voice's Howard Souther, Chairman of the High Fidelity Equipment Committee of RETMA. He not only conducted the breakfast meeting with ability and agility but he also had the temerity to draw up a proposed set of standards for the various components in a hi-fi system. Whether or not his standards were the best possible is beside the point; he gave the Engineering Group, which met the following morning, an advanced position from which to start their discussions.

We did not attend the meeting of the Engineering Group. It was, no doubt, the first of many; we do not envy them their task. Even though their aim is but minimum standards, any standard is difficult to establish because so little is known about the correlation between technical measurement and listening pleasure. To give but one example: G. A. Briggs, elsewhere in this issue, points out that advancing toward technical perfection in the design of a loudspeaker enclosure did not, in his experiments, necessarily increase listenability.

And, even though it were known and proven that a certain percentage of intermodulation distortion in an amplifier correlated with a specific degree of listening displeasure, there is the further complication that the average listener is concerned not only with the quality of individual components but also with the final result of the combining of these components: what he hears in his living room.

We do not need to elaborate. The problem is indeed complex. There is certainly no easy and short solution. There may be no solution. Nevertheless — or perhaps, *therefore* — the High Fidelity Committee of RETMA is to be loudly bravoed for having the courage to attack the problem. Its members could have very easily decided simply to crouch in their respective foxholes, watchfully waiting.

THE celebration of the fifth anniversary of the introduction of long-playing records by Columbia has been widely noted in newspapers and magazines. There is no gainsaying the contribution Columbia made to the world of music in the home. This world has gone through a revolution whose final effects we have yet to feel. How convulsive this revolution has been is indicated by a few statistics from a Columbia release: five years ago, there were less than a dozen companies producing album-length recordings. Today, there are more than 150. During those five years, nearly 10,000 releases have been issued — ten times the pre-LP rate.

Not only has the quantity of output changed during the five-year period but, as Goddard Lieberman, Columbia's Executive Vice-President, points out, so have musical tastes. In 1948, Columbia's three best-sellers were *Rhapsody in Blue*, *Nutcracker Suite*, and a collection of the music of Jerome Kern. In 1952, Berlioz' *Harold in Italy* was No. 1 on the best-seller list, not even music but the spoken word was No. 2 — Shaw's *Don Juan in Hell*, and Berlioz came in again with *Symphonie Fantastique* for third place.

As other examples of changing tastes, Lieberman cited their recording of *Pierrot Lunaire*, recorded in 1941, which sold in its first three months on LP half the total amount it had sold in ten years on 78's. In the same group were Milhaud's *Creation du Monde* and many another.

We would be foolish indeed to predict what will happen during the next five years; the doors to the enjoyment of music have been opened wider than ever before. How many will pass through them?

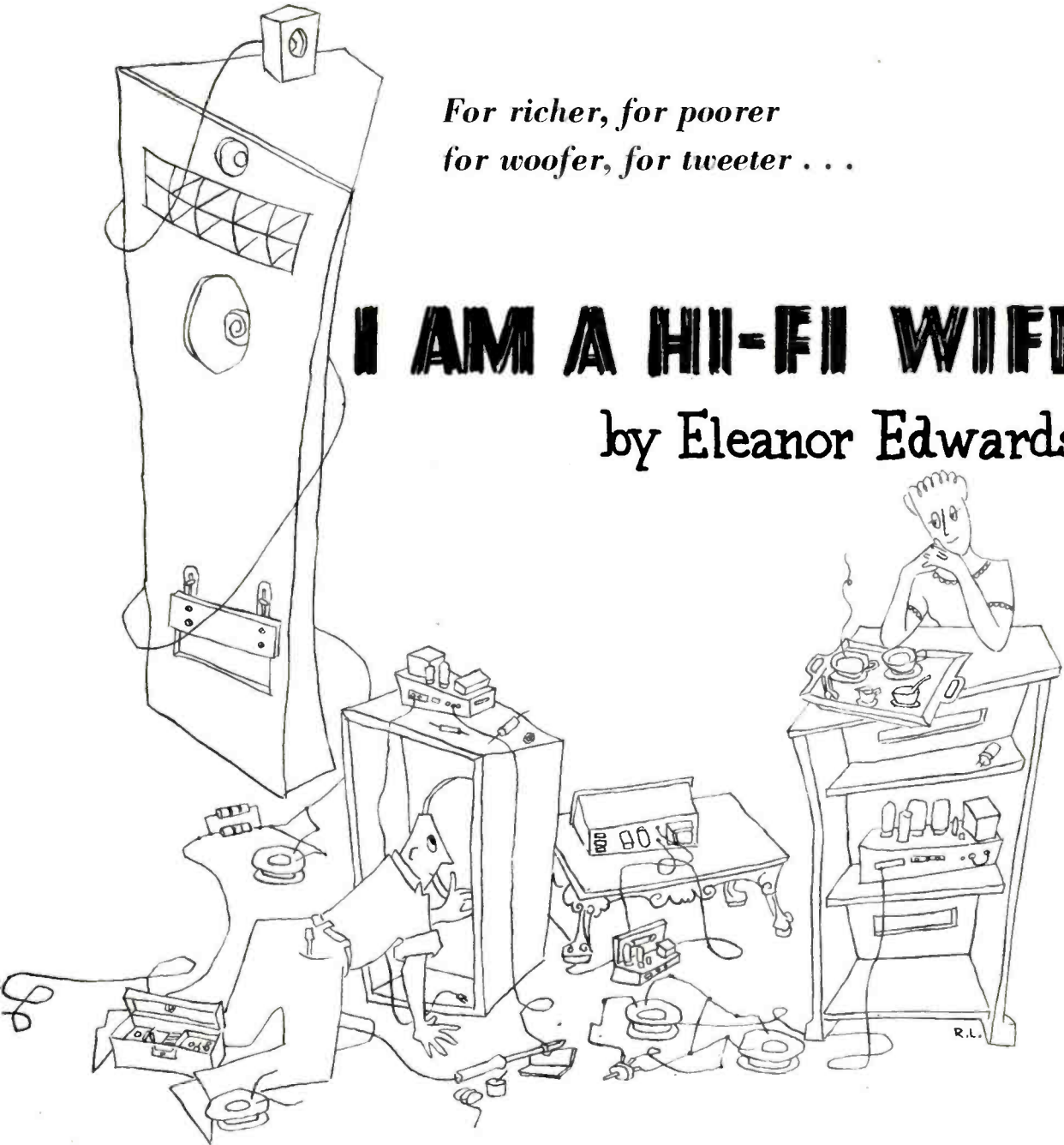
C. F.



*For richer, for poorer  
for woofer, for tweeter . . .*

# I AM A HI-FI WIFE

by Eleanor Edwards



**T**HERE ought to be a standard indoctrination-course for the wives of fresh-bitten victims of the high-fidelity virus. Such a course would condition the poor gals in advance for the ordeals to come and help them, eventually, to accept their fate with equanimity. As a wife who has endured this fate for several years and has even come to like it, I feel qualified to make a few suggestions. If these are followed, the transition to hi-fi wife can be relatively painless.

The first thing is to accept the fact that your husband is suffering from a mild form of insanity. It is rarely fatal and, unless frustrated, seldom violent; but it is, from all available evidence, absolutely incurable. It fol-

lows a pattern suggesting schizophrenia, or split-personality. In all other phases of life your husband will remain his usual kind, chivalrous, cautious self, but in anything connected with the reproduction of sound he will suddenly become sadistic, rude and impetuous.

As an example, let us take the delicate question of household finances. How, except in terms of split personality, can you explain your husband's weird inconsistencies in that department? That same Scottish gentleman who last month so patiently (*I hope* patiently) explained why you could not afford a new rug for at least six months is today bubbling with ideas for budget-readjustment. No, not so that you can buy a rug (in fact, you may as well

forget that rug) but so that he can justify the purchase of a new speaker and/or pickup and/or crossover network. He will dazzle you with the amount of money that can be wrung from your previously adamant budget. See, all you need to do is to stop sending his shirts to the laundry. Or, if you are already washing these yourself, you can stop buying clothes for a few months. Or, possibly, go without eating one day a week. However it is accomplished, there is the money, right there on the paper, and it might as well be put to good use. When he has you in such a dazed condition that you murmur an assent, he will slyly confess that he ordered the speaker last week.

Let us suppose, though, for the sake of argument, that you are the eloquent, contentious type and not easily dazed. Since your husband is only in the incipient stages of hi-fi mania, it may be possible for you to convince him that he should buy a somewhat less expensive speaker (or whatever it may be) than the one he had in mind. Beware! That road is beset with pitfalls, and almost always leads to larger expenditures in the long run. For although your man's brain can still be reached by logic, you must face the fact that there is now no connection between his logical mind and the part of his brain with the ears attached to it. While he may realize logically that he can't afford an expensive speaker, his ears will never be satisfied with a cheaper one. In all the world there is no more unhappy creature than the dissatisfied hi-fi fan. After a month or so you won't be able to stand it and will urge him to buy the speaker he originally wanted.

Fortunately, I learned this lesson early in my hi-fi life. We have in our attic several pickup arms which were acquired in the process of trying to avoid buying the one we couldn't afford — meaning, naturally, the one now incorporated in our record-playing setup. Now, when it becomes apparent that we need a new part, my vote goes immediately to the best we can find. I've kept no records of the money thus saved, but over the years I'm sure it has amounted to hundreds of dollars. This is the only possible way in which (some day) we might be able to stop buying audio equipment and start replacing our battered furniture. But even this is a forlorn hope, for a hi-fi set is never quite perfect in the eyes of its creator.

To return to our patient and his symptoms, let us consider now the matter of courtesy and kindness. Time was when your husband was the most solicitous of hosts, no doubt, always mindful of his guests' comfort, and brimming with tact. But now! He will invite his friends to spend an evening listening to music, and will bombard their ears with the loudest sounds he can muster (regardless of the wincing their poker faces may fail to disguise). He will rudely shush the slightest flow of feminine conversation, although a few moments later he will join the other men in drowning out the music with a belabored dissertation on distortion, hum, or feedback. When visiting a fellow-victim of this strange malady, he will take

sadistic pleasure in pointing out any flaws in the system which his host had heretofore found satisfactory.

Another symptom of the audiophile (the learned name by which this particular kind of psycho is sometimes called) is the tendency to hoard audio parts. Old, unwanted but "still good" parts comprise the main collection, but these are supplemented by booty acquired at surplus sales. Among the bargains thus collected may be an assortment of tubes (a twenty-year supply at a rough estimate) which can, by dint of minor wiring adjustments,



be used to replace those now in use, if necessary. Next may be a monster resistor, two feet long and as thick as your arm. This was selling for a song and can be used easily by connecting it so that only about two inches of the length are actually utilized.

Unlike many other types of miser, this type will gladly give away items from his hoard. In fact, all the unsuspecting neighbor need do is mention that a tube in his set has gone bad, and a replacement is irresistibly urged on him. That using the proffered tube will require a great deal of tinkering on neighbor's part, and that neighbor has no desire to do the tinkering, will be firmly ignored. The idea is that each item from the hoard that is pressed into service will justify the purchase of a dozen other items in the near future.

An interesting aspect of the hi-fi infirmity is the fascination with extremes. All things in the medium range are merely tolerated. Full attention is lavished on the very large or the very small, the very high or the very low, the very loud or — but no, the very soft appears to have been overlooked. You will note this preoccupation with extremes in his choice of equipment. He will be enamored of a little thing called a "pickup" with a diamond point so small you can hardly see it (which, incidentally, costs enough to keep you in groceries for at least a week), and also of a huge "woofer" which weighs so much you can hardly lift it. You will just get used to the size of the two-way corner horn, when he will blandly announce that he's thinking about making it a fourway system, reaching to the ceiling. When listening to music, he will appear to be enjoying it, but will give himself away by

his eager demeanor as an especially low note approaches. He will proclaim to all and sundry, "Did you hear that?" and will jump up to play the passage over again.

This brings us to one of the most trying phases of "hi-fi-itis" — the test-record phase. At first this involves only short passages from ordinary records which contain a very high or very low note, a sustained note suitable for detecting "wow," or perhaps a sharp, loud note to illustrate damping. These will be played over and over again until you won't be able to hear them, even in context, without loathing. But still more trying is the true test record, which consists of a man's voice reciting numbers, each followed by a sustained note of the required pitch, soulless and inexorable as a factory whistle. Not only is this hard on the ears, but its effect on the audiophile is devastating. Confronted with the irrefutable evidence that his wonderful sound system has a peak at 6000 cycles, he will have no appetite for days. The hi-fi's in our neighborhood pooled together to buy a test record; I can always tell who is currently using it by the wild look in the wife's eyes and the morose expression in the husband's.

Another phase of the malady through which all must pass is the "substitute ear" phase. The substitute ear (yours) will hover for hours in front of the speaker while a muffled voice from the region of the amplifier inquires whether the hum is worse now, or *now*. This procedure may or may not improve your untutored ear, but it is guaranteed to put a crick in your back.

Possibly for the reason that misery loves company, the hi-fi maniac is the most gregarious of men. Having completed some adjustment to his precious system, his first impulse is to share his joy. He is on the telephone in a moment and before you know it there is an impromptu gathering of the clan in your living room. With this gregariousness he combines an unerring instinct for finding other hi-fi fans that rivals radar. Perhaps their ears are attuned to some beam pitched too high for normal ears. All I know is that two hi-fi's placed in a large crowd will find each other within five minutes and in six will be buried in a discussion of circuits which would make the normal head swim.

As his mind becomes more and more warped by this progressive mania, his viewpoint, and perforce your own, will become strangely distorted. Your whole life will gradually come to revolve around that phonograph. When you arrange the furniture in your living room you must always keep the speaker in mind.

And should you have to move to another city, as we did,

you will take out a separate insurance policy on your audio equipment. The officials of the moving company may eye you with puzzled wonderment when you declare a value on that equipment which almost equals that of all your other household furnishings combined, but the fact will remain that you will worry about nothing else. As you look for a house to move into, you will not think twice about a house that has no proper speaker corner, be it ever such a bargain in other ways. And when you finally

move in you will preserve the policy of "first things first" by getting the record player hooked up immediately. In fact, you will entertain your new hi-fi friends (found by that useful radar device) before the curtains and pictures are put up, and while cartons of dishes remain stacked in the kitchen. These predictions are based on clinical records of the patient with whose case I am most familiar.

In view of the alarming symptoms exhibited by the victim of this malady, it is obvious that some adjustment is necessary on the part of his family. There are three types of adjustment which are very successful,

while a combination of all three is even more desirable.

The first type of adjustment is called the "constructive hobby" adjustment. This comes naturally, sooner or later. Let us suppose that your greatest desire has been a new rug. As time goes by, it is borne in upon you that you have about as much hope of getting a new rug as of growing wings. So you eventually say to yourself, "By gum, I'll make me a rug!" Before you know it, you're making rugs for every room in the house and have forgotten what caused you to start. Or perhaps you need a new chair. You simply become — in time — an expert at reupholstery. Or it may be refinishing of antiques that gets you in its clutches, through the need to find something to house the bare tubes of the amplifier which has been adorning your living room table. The point is, you start in desperation and you continue in enjoyment. It's good, too, to be occupied during the times when your afflicted spouse is buried in tubes, wires, and soldering irons with no attention to spare on you beyond an occasional grunt.

The second possible adjustment is to become a student of music with a capital M. Know your composers from the first toot in the *tutti*. Read all the critical reviews and memorize the details given on the jackets of your records. Take up a musical instrument and warble happily along with the orchestra. Buy or borrow the scores of your favorite orchestral selections and study them.

This second approach is strongly related to the third, and most advanced, adjustment

*Continued on page 132*





## WHEN THE ORGAN PLAYED



by WARREN B. SYER

*... there I was, riding the gain and watching the VU-meter and the needle was jumping and any minute a bus might thunder by outside and then suddenly . . .*

**T**O A wedding party already normally distraught by whatever wedding parties are distraught by, add a very amateur and even more distraught tape-recorderist (me), and you have the essential picture of what happened one sticky afternoon last June.

When I first broached, to the HIGH FIDELITY staff, my project of taping a wedding, our idea was that it would illustrate the versatility, and especially the portability, of today's tape recorders. However, hi-fi mania soon began to override such practical considerations, and I finally settled on an Ampex 401, a machine of magnificent quality but very dubious portability.

First, Charles Fowler and I devoted an interesting evening to the proposition that practice makes perfect ("... and for God's sake, DON'T forget to push the RECORD button!"). This lightning apprenticeship ended, and next day began Phase Two, which I choose to title: "How to get one Ampex, one Altec 21B microphone ("very valuable, don't drop it!") with power-supply, two 25-foot lengths of mike cable, three lengths of miscellaneous cable, two take-up reels, two 2500-foot reels of tape, one mike stand, one one-year-old boy, one five-year-old girl, one wife, two suitcases and me into a normal-size sedan and then drive 160 miles." We made it.

The Friday night wedding rehearsal had been decided upon as the only possible time to try out gain-control settings and mike placement. (We had, of course, already cleared the process of recording in the church with the officiating clergyman and church authorities.) Gain-setting was no great problem. Three predetermined settings proved to be enough — one for the organ, one for that part of the spoken ceremony performed at the foot of the altar steps, and one for the latter part of the ceremony, held in the back of the altar. What I did was to run the gain control up to the point at which the VU-meter barely bobbed for the normal speaking voice, at both the front and back of the

altar, and making a note of what these settings were. As for the organ, I requested the organist to give me a prolonged fortissimo chord, approximating the loudest work he would do in the processional or recessional (the traditional Wagner and Mendelssohn) and set the control at the point where the meter read a steady zero.

So much for gain setting. Mike placement was quite a different thing. Firstly, neither of the wedding participants seemed overly eager to cooperate. Neither wanted to mumble "I do" approximately 87 times while I moved the mike from one promising spot to another. (This was solved by using a volunteer, non-participant mumbler.) Secondly, no spot in the church which was completely satisfactory for the organ proved completely satisfactory for the clergyman's, bride's and groom's voices. (This is not strictly true. I found if the minister would hold the mike eight inches over his head during the entire ceremony, everything was in splendid balance; however, he balked and this plan was abandoned.) Finally I set the mike-stand well forward in the right-hand choir portion of the chancel. Two obvious solutions occurred to me later; use two microphones, or, better still, record all the organ work at the rehearsal, splicing it later into the actual ceremony tape.

Next day, two hours before M-hour, I was at my station, having checked the cables and equipment some dozen times. I clamped the monitoring headphones to my head prepared to hear the echo of an empty church. I was somewhat puzzled, instead, to be greeted by "BUS NOW LEAVING FOR BRFDSR, NHUJIL AND ADEWSCB — SCRU-UUUNCH." The bus pulled out with a merry 30-cycle roar, sounding as if it had been dispatched right down the middle aisle. Of course! The bus terminal was next door, and the window open, too. So shut the windows and run over to the Terminal, pleading to the dispatcher, "Please, no stentorian announcements between four and four-thirty." Wonderful chap, *Continued on page 135*



Barbara Cohen



Marianne Roney

# ADVENTURERS IN *Sound* CAEDMON'S GIRLS

by Edward T. Wallace

**S**ALESMEN who call regularly at a small office at 460 Fourth Avenue, in New York City, wonder how a business can thrive when the boss is out all the time and leaves the place at the mercy of a couple of wide-eyed little girls.

Many of these salesmen peddle office supplies, and a typical call at 460 goes something like this:

The salesman enters, looks from one young lady to the other, then inquires politely for the boss.

"Oh, he's not here," replies one. Then, for emphasis, she adds, "He's out!" The speaking partner nods at the silent partner and the silent partner nods back.

"Do you need any mimeograph paper or typewriter ribbons?" the salesman may ask.

"Ohhh, the boss would have to buy that," one girl murmurs, feigning fright at even the thought of such responsibility. The other girl nods slowly, up and down, her hands softly joined. "Oh," she affirms, "the boss would have to buy that."

The salesman leaves hurriedly, bumping his head on both sides of the door. Hearing him embark on the elevator, the junior misses look thoughtfully at one another.

"I wonder where the boss *is* today?" they say.

Caedmon Publishers, a quiet sensation in the phonograph record business, was established and is efficiently run by these two young women, hardly out of saddle oxfords, who combine an unusually high degree of intelligence with an equally high degree of pixilation.

Barbara Cohen and Marianne Roney, facing each other across duplicate desks, ready to engage in merry scramble over a ringing telephone or, in feigned dudgeon, fight a slashing duel with their Phi Beta Kappa keys, are successful business women.

Both girls were graduated from Hunter College in New York in 1950, emerging with scholastic honors, and both were refused graduate scholarships by the school, a slight which they have lived to appreciate.

They organized Caedmon in 1952 with the idea of putting poetry on long-playing records. Then they began stalking about, lynx-eyed and quietly, in search of some prominent and unsuspecting poet to read his words onto recording tape.

Their first quarry was the Welshman, Dylan Thomas, who was in New York giving a series of readings. They aimed and fired, but Thomas was no sitting duck. They

wrote him letters which he ignored and left telephone numbers which he did not call. At last, in desperation, the girls decided to try (as Thomas calls it) the long-legged bait. They put on their prettiest skirts and blouses and went in great modesty to the man. They explained their mission and, whether by charm or naïveté, broke down his Celtic reluctance.

They asked him to choose a program of his works which would fill both sides of a twelve-inch record and, on February 22, they made the first of two records with Mr. Thomas. He read his poems *Fern Hill*, a man's homesickness for a place never seen; the totally charming *A Child's Christmas in Wales*, the difficult imagery of *Ballad of the Long Legged Bait*, the *White Giant's Thigh*, and the dark elegance of *Do Not Go Gentle Into That Good Night*; and *Ceremony After a Fire Raid*, this last of which one or another of the Caedmon girls has called, on the record-sleeve, "a tense statement of ruin that ends, fortissimo, in the glory of Genesis' thunder." Golden words come naturally to these young ladies.

The tapes of these poems were given to Peter Bartok, of Bartok Records, to be put on a master-disk. The master then was hastened to RCA-Victor's custom department, which pressed the final vinyl records. While Bartok and Victor were doing their bits, Marianne and Barbara retired to their new office, which at that time was still deskless, although it had a telephone and two of what the girls call uneasy chairs.

Pulling the chairs together and facing each other, the girls took their telephone and their Manhattan directory into their laps. Marianne looked up numbers of record shops and book stores. Barbara dialed the phone and made their first sales pitch.

"Oh, this is Caedmon Publishers," she bubbled. "We have the Dylan Thomas record ready for delivery." The fact that Thomas was nearly as big a mystery to the dealers as Caedmon meant nothing, against the firm, assured tone which Barbara took with each one.

Yes, Caedmon had Thomas ready. But, if there seemed to be less than burning enthusiasm on the other end of the wire, Barbara took another tack. In a throaty, pleasantly intimidating tone, she added that Caedmon was operating on a plateau of idealism and would tolerate no price-cutting by stores. Often this stern attitude closed a sale.

Most book and record stores, faced with the bleak

prospects of a whole winter without *Selections From the Writings of Dylan Thomas*—READ BY THE POET, told the girls to send over one or two.

Distribution is said to be a problem in launching a new product, but Caedmon had no trouble. It was all quite simple:

"We just wrapped records and then we ran with the packages," Barbara explains.

"No, I ran and you carried," Marianne insists, in her version of how the first deliveries were made. "We both took as many records as we could carry and then rushed out to subway or bus. I think, actually, Barbara loitered in some of the stores to explain that she was co-founder of Caedmon, basking in early victory. I just delivered my records and ran. I wasn't giving anybody time to change their minds."

The Caedmon girls had done nothing that could be called exactly revolutionary, but it was the first time, they believe, that a commercial record company had gone after prominent poets and asked them to select material from their own works and record it. As for the poets and writers, they were impressed by Marianne's and Barbara's real determination, and the fact that the girls wanted to make complete series of readings appealed to them.

Not all poets have poetic voices, yet it is hardly imaginable that anyone could be more movingly effective than Sean O'Casey reading from his *Juno and the Paycock* and *Pictures in the Hallway*, on one of Caedmon's 1953 records. Here are spoken words, clear as color, beautiful as music, pointing out the peculiar natures of man. Edison invented the phonograph primarily to record, for later ages, the human speaking voice. For many people, poetry and prose may provide the ultimate pleasure of the machine.

While they were still at Hunter, planning a variety of futures, the Caedmon girls accepted the unpleasant possibility that in extreme need they might have to teach school or work at Macy's, two occupational hazards of Gotham womankind, but there was one thing they were going to escape. They vowed never to learn to type. Typing is a trap which countless thousands of girls fall into and, they hint darkly, the number is increasing each year.

"Learn to type and an employer will love you," they say. "You will be permitted to type all your life." Many fine careers have been based, they believe, on an inability to type.

After graduation Barbara went to work for a venerable and somewhat frayed and frazzled book publisher. Very young and vital, she set about to resuscitate the business immediately and lift it back to former glory. In every publishing house there are such young girls, fearfully intelligent, who shoot up and down corridors with manuscripts clutched to bosom, their eyes, nose, mouth and chin set straight ahead, their minds lost in the stars. Barbara was one of these. She was that catchall and carryall of letters, an associate editor.

Marianne in the meantime had also gone into publishing. It had taken her three weeks longer to find a job and she had landed with a firm which was groping for brave new ways of expressing life in terms of comic books and love-confession stories. After a few weeks there, she began



CLEMENS KALISCHER

*Marianne Roney adjusts microphone for poetess Dame Edith Sitwell.*

to wonder just how her study in Greek and Latin lyric poetry fitted into the funny book and confession business. Occasionally an old friend named Caedmon, the first Anglo-Saxon poet, would chide her for her pale mood of pre-occupation with these paper-backed problems.

When enough of this had become enough, Marianne escaped and met a friend who gave her a job writing the musical commentary printed on the back of record sleeves, which takes less expert knowledge than might be expected. For instance, when writing about a Mozart recording, one will customarily say, "Although this confection is seldom heard, it contains some of Mozart's most beautiful music." It is a cinch; everything Mozart wrote contains some of his most beautiful music. So Marianne dipped in bravely and began writing for the record sleeves.

This task soon led to tape editing and the authority to enrage engineers and reject test pressings. She became well known among the smaller recording companies and, seldom displaying any musical or biographical greenness in her sleeves, was soon at work for several companies.

While moving from one label to another, Marianne helpfully pointed out gaps in the long-playing repertory, advised and preached that there is more music than Beethoven and Bach, but had little influence as she watched *Eroica* follow *Eroica* and one cantata fall in line after another.

One fateful day, while talking with a record executive, Marianne brought up the subject of poetry on records, commenting on how broad the field was. Modern poetry had been explored, to some extent, but there was a whole



vista of medieval poetry waiting for the enterprising record maker.

The executive suddenly glowed, crashed a fist into his palm, and said he had it!

"We'll record some — *medieval American poetry!*" he shouted.

Marianne tiptoed out and walked a few blocks to restore her equilibrium. Then she took her idea for recording poetry to one of the larger companies.

Here, the idea was *too* well received. She had hoped for enthusiasm, but not exhilaration. The executive thought it was the most exciting proposition of the year. They must get to work on it immediately.

"I could see myself being swept into the firm, and two months later being swept right out," Marianne says. "They liked the idea so much that I felt sure they would quickly forget me in their excitement."

Again Marianne tiptoed out.

By that time Barbara had discovered that she was getting nowhere with her efforts to revive her cobwebbed publisher, so she had quit him and rented an office, not knowing exactly what she was going to do with it. She and Marianne had been exchanging woes. Now they decided it was time to become poetry publishers themselves, which is where we came in.

Just about the time they landed Dylan Thomas, they learned that Sir Laurence Olivier would be willing to record his funeral oration *On the Death of King George* for them.

With these two numbers on their list, they bought a Magnecorder tape recording machine and voted Marianne sound engineer because she seemed to have a natural bent. In almost no time she had learned to plug it in a wall socket, turn it on and turn it off. They were on their way.

**A**RMED WITH the Magnecorder, they set forth from New York one afternoon for the Massachusetts farm of Archibald MacLeish, poet and erstwhile Librarian of Congress.

At daybreak next morning, as Barbara recounts the journey, she and Marianne were sitting in a cow pasture adjacent to the poet's farm, drinking a light wine and gnawing a loaf of pumpnickle they had brought along to stay hunger and slake thirst.

After the sun came up in the east, and curious cows came up from all around, the girls decided it was a decent hour to close in on the poet. Mr. MacLeish, like other poets on the Caedmon label, had been asked to choose his own selections and he was ready to begin reading as soon as they arrived.

Because the Caedmon girls have gone after big names in poetry, and these are men who have outgrown self-importance, they have had no trouble with artistic cussedness. In consequence of this they love their authors dearly, from Sean O'Casey to Thomas Mann by way of Tennessee Williams, Katherine Anne Porter, Eudora Welty and Ogden Nash. They sound especially smitten when they speak of the charm and humanity of Mr. MacLeish.

"We don't set ourselves up as almighty deciders, but we've learned you can often tell the good from the bad by humility," they say. "We have no trouble with the poets."

Electronically, the Caedmon girls record at a tape-speed of 15 inches per second, and with their Magnecorder they use the Telefunken microphone. At least, this equipment is used in the field, when they go out stalking a poet. When a New York recording date can be made, the work is done by Bartok with his own modified Ampex equipment and RCA 77 E or 44 BX mikes. However emotional and carried away a poet may become with his reading, he isn't likely to hit the 18,000 cycles per second of Bartok's equipment, but all recordings are done at 15 ips, since it is better suited for editing. The quality of the "s" sound makes equalization fairly easy to judge and most Caedmon records are models of engineering quality.

The girls enclose their disks in cardboard sleeves which are attractive without having specific meaning. They employ designs such as might be found on a summer print dress, or make use of repetitious symbols from which the viewer can draw his own meaning. Recently Caedmon used its first bit of modern art, an abstract signifying nothing in particular.

Recent projects of the young firm have included additional releases of Thomas and O'Casey, *The Canterbury Tales*, not read by the author, they have announced; and a combination book and record with Osbert Sitwell reading his *Wrack at Tidesend*. Dame Edith Sitwell also has recorded for them.

A day with the Caedmon girls, with recorder and hidden microphone, might make worthwhile listening itself, beginning with the frustration of a salesman or two and the arrival of the morning mail.

The quicker of the two gets to open the mail, they explained, and the one nearest the telephone has a decided advantage in getting the receiver.

"We assign certain chores on a basis of talent and strength," Barbara explained.

She has a softer, more cajoling voice and often deals with clients who need to be convinced or mollified.

"While I can be much much nastier than Barbara could ever be," Marianne says with some pride. "Its a talent we can use now and then."

The mailing of records is always a gay experience at Caedmon and going to the post office has the carefree air of a Sunday outing. They have a little red and green go-cart on which they pile packaged records, and this cart deserves certain notice because it is such a workaday vehicle, so unlike the rocket-shaped jet-fired wagons of modern childhood. The Caedmon cart is a simple transport, dumpy and strong with an improvised handle so both girls may pull. It is such a cart as an ingenious uncle might build for chattering young nieces of whom he was very fond. It always draws glances and ultimate gallantry along Fourth Avenue.

It is a very poor trip indeed when some man does not volunteer to help the poor dears to the post office.

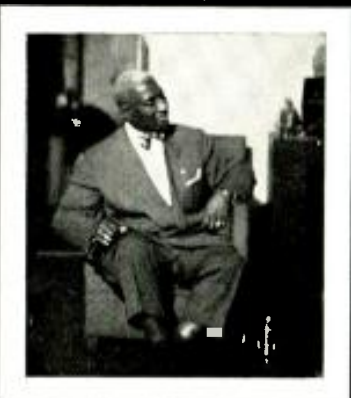
Growing pains are, happily, always with the girls. Recently they hired six salesmen, all enthusiastic fellows, and sent them out to place Caedmon records in gift shops propped conspicuously on tidy little stands. Somebody is always having such productive

*Continued on page 144*

The story of a fabulous folk-singer's  
swan song, by the man who  
saved it for posterity.

# Leadbelly's Last Sessions

by FREDERIC RAMSEY, JR.



IN THE UNITED STATES, not so long ago, we had a giant of a man with us, a singer and adventurer whose exploits, if we did not know the actual facts of his existence, might one day have been amplified into a sort of Paul Bunyan legend that could hardly have been more colorful than the truth.

Leadbelly, or Huddie Ledbetter, was born in Mooringsport, Louisiana, son of a Negro farmer who worked 68 acres of land in the Caddo Lake district. From the beginning, young Huddie was bewitched by music. One uncle had a guitar; his friends played small accordions, or "windjammers," as they called them in that part-Cajun, part-Negro country. At twelve or thirteen, Huddie started riding off in the canebrakes and bottomlands to play for sukey jumps and breakdowns—Saturday night get-togethers in cabins and little, low dance halls. He was soon "good as they had on a windjammer," according to his own testimony.

It was a rough crowd. In the North, social workers would probably have intervened. But late 19th century Negro youngsters in the South were allowed to go their way and settle their problems (no one considered them "problems," anyway) amongst themselves. They drank, they made love and they got into fights.

It was one of these fights, a few years later, that started Huddie on the hardest part of his life, and shaped his career for years to come. In a bottomland fracas involving Huddie, a man was killed.

They hung the sentence on Huddie, and sent him to a prison camp, or





county farm. He broke out of that, but soon got into other troubles. He was too young, too handsome, too powerful. Women couldn't let him alone, and he couldn't let them alone. But through it all — from 1918, when he was sentenced in the Bowie County Courthouse, Texas, to 1935, when he was released from the Angola State Prison Farm, in Louisiana — Huddie kept close to his music. He broke jail, he rambled, he married and remarried, he picked cotton, he worked in a car agency; all this was part of, but strangely incidental to, the main drive of his life — the need to learn more songs, the need to perform them, anywhere.

He was released from Angola on "good time." There, he had known work hard enough to kill other men, and the sting of the lash, administered because of his "impudence." By that time, John A. Lomax, expert folklorist and curator of the Archives of American Folk Music of the Library of Congress, had found him. Setting off in the Lomax car the folklorist and his discovery began an informal "lecture" and "recital" tour, stopping at several universities.

At Harvard, Professor Kittredge, longtime student of music and folklore, was impressed. It must have been a strange moment. All their lives, folklorists in musty retreats examine, weigh and compare ballads and songs that have to do with robber bridegrooms, pale horses, pale riders, brigands, cutthroats, and deeds of lust and violence. But here was pale Professor Kittredge, and here was Leadbelly. Looking up from his books, Kittredge must have swallowed hard. Turning to Leadbelly's impresario, he whispered "He is a demon, Lomax."

During the latter years of his life, Leadbelly shed the demon. More and more, he placed music ahead of everything; and with his wife, Martha Promise, settled down to a relatively calm life. It was Martha who made this possible. She loved him; she took care of him; she was there when he needed help. And it is because of Martha that Huddie settled down, too, to the long task of recording

the great body of folk lore and song he had collected all along the way of his rambling, rough career. For the Library of Congress, Leadbelly recorded close to 135 songs. Later, for commercial record companies, he cut a disappointingly small total of his repertoire.

I cannot recall the exact date of my first meeting Leadbelly, but I shall never forget hearing him sing for the first time. Charles Edward Smith and I had just completed work on the book *Jazzmen*. It was Smith who heard Leadbelly first, and suggested that we should both know more of the music that, he was convinced, had done much to feed jazz some of its most vigorous material. So he dragged me to a Greenwich Village bistro where Leadbelly was singing for coffee and cake. We sat at a table and talked with Huddie.

My immediate impression was of the man's strength. Years later, when Martha once remarked, "He's built like King Kong," I knew what she meant. Here was the individual who had been lead man on the hardest chain gangs of Texas and Louisiana, working under broiling July and August sun in the canebrakes, and who had survived. There were tales told of him that were almost superhuman; that he could pick 1,000 pounds of cotton a day (this wasn't true, but like some of Bunyan's feats, it was close to true; he had outpicked every other man on the gangs); that he had cut away from one gang with the ball and chain still in his hands, and the guard's bullets ripping the dirt out from under his feet; that a man had once got a knife in his neck and pulled it halfway 'round before Huddie's girl friend beat off the assailant; that he could dance and play all night long in the compound, and then go out and do a full day's work.

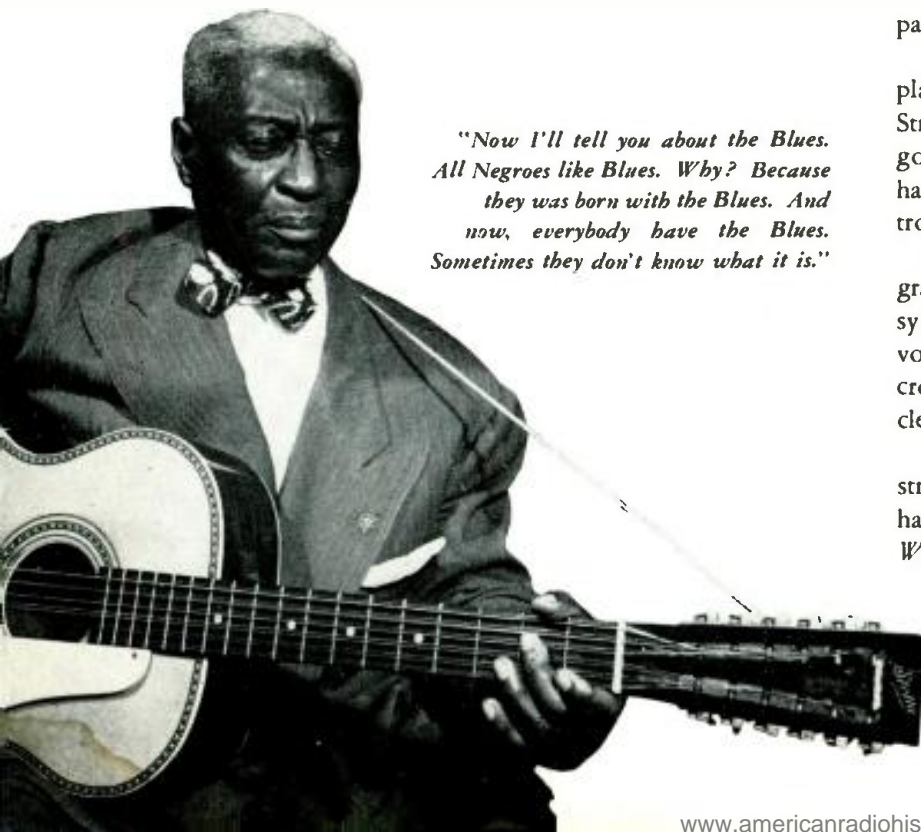
The scar was still there, on his neck. Only this was a man who dressed quietly, in a dark gray or brown suit, and who sat and talked quietly, in heavy southern speech that rolled and murmured with retards and elisions; at first, it was hard to understand what he was saying.

We talked a bit, and I noticed that Leadbelly didn't go in for "conversational" speech. Always, it was about something he had just sung, or was about to sing. Of the past, he was blank. He was content to forget.

We sat and drank beer, and then someone up on the little platform announced that "Leadbelly, King of the Twelve String Guitar," was about to sing some more. Leadbelly got up, walked slowly over to the platform, guitar in hand (it never left him), and with a few slow words of introduction to the audience, thrashed into his song.

His was not a subtle voice; it lacked agility and it had grainy, hard overtones. But there was rhythm in every syllable and conviction in every word — and incredible volume: he never needed a microphone to sing in a crowded hall, and everything he sang rang out loud and clear; clear — that is, if you understood Louisiana.

Underneath his suit, the muscles rippled visibly as he strummed his guitar. Before that evening was over, we had heard *Gray Goose*, *Rock Island Line*, *Ha Ha This A Way*, *Ol' Riley*, *Salty Dog*, and a big fistful of Leadbelly's



*"Now I'll tell you about the Blues. All Negroes like Blues. Why? Because they was born with the Blues. And now, everybody have the Blues. Sometimes they don't know what it is."*

PHOTOGRAPHS BY JAMES CHAPELLE



other classics. Furthermore, I had become convinced that if you cared about music at all, you couldn't ignore Leadbelly.

This was the beginning of a long friendship. And all along the way, I learned from Huddie — what his songs meant, why he sang them, and how he loved them.

Two or three years later, I found myself preparing, for an English publication, a discography of all the songs Leadbelly had recorded. At that time, I got hold of as many of the recordings as I could, and listened to them. And although I was overwhelmed by the number of titles in his repertoire, I was at the same time disappointed. The earlier, Library of Congress recordings, by far the most complete collection of his songs, had been taken for the most part on a portable machine, and the best that could be said of them was that they were highly unfaithful to the original. (In 1935, the phrase "high fidelity" was only a password to dingy backrooms frequented by renegade engineers and other dangerous persons.)

The commercial recordings, too, lacked a great deal in quality, and gave no idea of the vitality of Leadbelly's gargantuan voice. Then, too, something else was lacking — a characteristic immediately perceptible in his "live" performances, but dead as a padded anteroom on the records. It was the warm, intimate quality that came over when Leadbelly sat and performed for a small group, talking as he sang, singing as he talked. It may be that then, sometime back in 1942 or 1943, I first thought of recording Leadbelly as I felt he should be recorded.

However, I still hoped that one of the big studios would come through with some crisp, clean recordings of Leadbelly, something that would give an idea of his personality as well as his music. But Leadbelly's brushes with commercial companies were annoyingly unproductive. They simply didn't have the time or the interest to deal with artists whose music-making had to be spontaneous. Leadbelly experienced the frustration of sessions cut short just as he was warming up; of recordings made, then withheld because they weren't "commercial" enough.

By the fall of 1948, Leadbelly was also smarting from the Grade B reception Hollywood had accorded him. He had set off for that city during the feverish war years, sure he would conquer it and after it, the world. Instead, he had ended up as entertainer at parties given by celebrities — but no one ever took him seriously as a star or an artist. His song 4, 5, and 9 reflects some of his disillusionment. An executive at one of the parties had said, laughingly, "Sure, call me up tomorrow at 45 to 9," when Leadbelly had asked for a test. Leadbelly didn't realize that this was a Sunset Boulevard brush-off, and had had to go through the additional pain of being laughed off the switchboard when he took the remark literally and put through a call at a quarter past eight.

His last "commercial" records, a mere handful of five or six sides, were made for Capitol around 1946, and although *Irene*, the title he knew would someday be a hit (it was — a year after his death), was one of them, no one did anything to promote them. Yet Leadbelly wanted

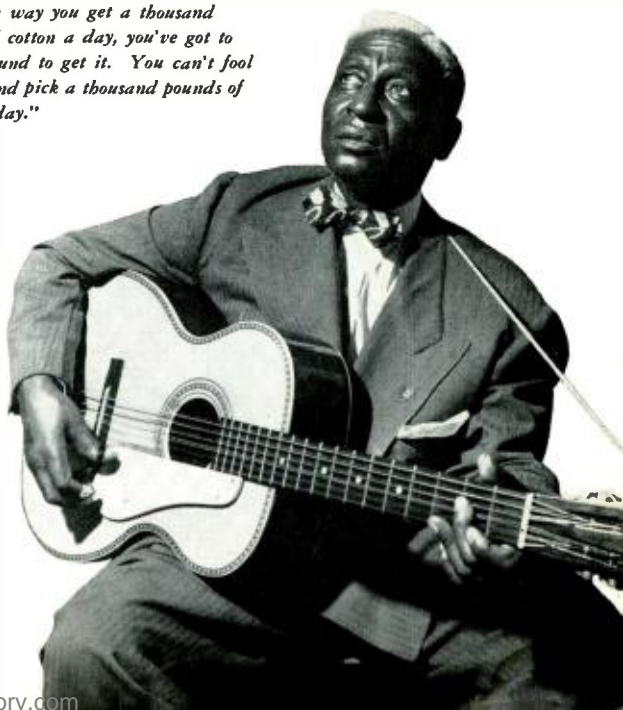
to perform, and to record. When he returned to New York, the director of WNYC, the municipal station, arranged a series of half-hour programs, and he began to feel a little better. But he had an increasing awareness that he probably never would be a "commercial" success.

Leadbelly's final acceptance of this fact, and my growing conviction that more could be done with an artist of his stature than was ever likely to be done commercially, finally brought us both to undertake private recordings. Then too, time was running out; Leadbelly was no longer young, and too often I had seen projects postponed until it was too late. Years before, when I had first thought of recording Leadbelly, he probably would have refused, politely but firmly, to contribute so much time to a venture which he had been told would bring no financial return.

We had one thing in our favor. The long era of the big, clumsy acetate disk had just come to an abrupt close with the introduction, for the first time in the United States, of tape recording. In June of 1948, Columbia Records, Inc., had launched the long playing record. The combination of tape and microgrooves pointed to a different recording procedure. No longer would each separate selection have to be cut on a disk that, at its very longest, could play only five minutes in final form. No longer would artist and recorder have to labor over exact timing for each selection. And if Leadbelly wanted to talk between his selections, we could leave the microphone open and pick that up, too.

For Leadbelly, when he got going, had a routine that was like that of the record collector who, with a large library to choose from, spends an evening pulling out his favorite disks in a sequence both varied and suggestive. With tape, it was possible to record in sequence, and to preserve that sequence. From the first through the ninety-fourth, then, all the selections in the four-disk Folkways album we made are presented in *Continued on page 133*

*"And the way you get a thousand pounds of cotton a day, you've got to jump around to get it. You can't fool around and pick a thousand pounds of cotton a day."*



# Music...



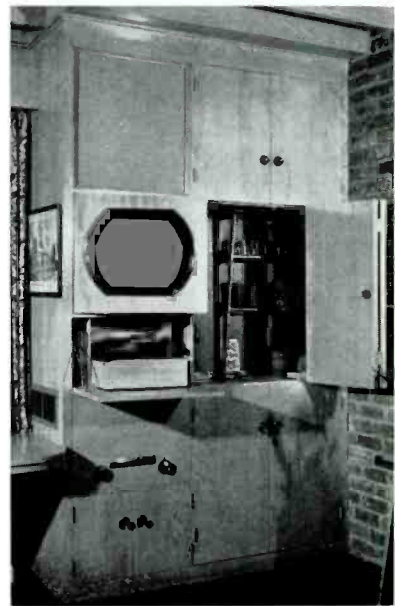
*"If we could have devised an arrangement for providing everyone with music in their homes, perfect in quality, unlimited in quantity, suited to every mood, and beginning and ceasing at will, we should have considered the limit of human felicity already attained."*

EDWARD BELLAMY [1850-1898]

The quote above, taken from Bellamy's famous prophetic novel, "Looking Backward," a tale set in the year 2000, shows how short of reality a guess about the future may fall. Here it is only 1953, and Mr. Bellamy's conjecture is obsolete, as the pictures on these pages help to illustrate. Owners of these installations, in the East, South and West, all have "music in their homes," and appearances indicate that it may well be nearly perfect in quality. As for quantity, a look at the Schwann Long-Playing Record Catalog makes clear that this is no problem, providing the music lover has unlimited solvency.



*Both installations shown here are the work of Custom Electronics, Inc., New Orleans. The one at left serves a large playroom-ballroom; the speaker-system, not seen, is an Altec 800. At right is a complete entertainment corner that really is complete. To wit, there is a bar built in among the sight-and-sound facilities (no ice-cubes, though).*





*Harold F. Margolis, of Hartford, Conn., contrived this housing which, when the doors are closed, becomes a period piece.*

Above is a clever example of the use of a partition to house bookcases and music system. It is a San Francisco installation by Hal Cox. Below is another Custom Electronics job from the delta country — and a truly fantastic one. The right corner contains a disguised Klipschorn, surmounted by a 60-watt Fisher amplifier. To feed these, there are (in the left corner) a Mag-necorder, a Lincoln changer and a Craftsmen 24-inch TV tuner, and (not shown) a Hammond electric organ console. The whole array is cooled by blowers which exhaust through the louvres near the ceiling. All equipment is easily accessible.



*An automatic switch makes it impossible to turn on power, in this tasteful system by Custom Electronics, when the doors over the speaker enclosure are shut.*



*Reader J. F. Bennett, Bloomington, Ill., built this four-speaker job, sealed with furnace cement, firmer than Fort Knox.*





# In one ear

By JAMES HINTON, JR.



## The Conductor's Magic Wand

WHO IS the conductor? Everybody wants to know that before pulling out his wallet to pay for a concert ticket or a copy of an orchestral recording, for this is an age in which the conductor is exalted above all other virtuosos, and, by many, above the music itself. People speak not of Beethoven's *Ninth* but of Toscanini's or Walter's or Koussevitzky's, not of Mozart's "*Jupiter*" but of Beecham's.

It is true that the most dedicated audiophiles have added an element of engineer-worship, so that *Pini di Roma* is no longer Respighi's but Westminster's (or was until Toscanini asserted *his* claim to possession), and *Pelléas et Mélisande* is attributed to London rather than to Debussy. But, in general, the conductor maintains his prideful place, and this in spite of the fact that record listeners with small access to live performances have not the opportunity to build either crushes or dislikes on purely visual factors. They may know from photographs that Josef Krips looks rather like the little ghoulish in Charles Addams' cartoons or that Leonard Bernstein has a pleasant, if sagging, profile; but they cannot be either disturbed or impressed by Victor de Sabata's choreographic approach to his task, by Fritz Reiner's deadpan imperturbability in the face of vast climaxes, or Dimitri Mitropoulos' apparently disjointed jiggling on the podium.

Yet in advertisements of recordings as in advertisements of concert series the names of famous conductors are held out as talismans of assured excellence. With or without a baton the conductor is deified. It has not always been so. Conducting has had its ups and downs as a profession, and the mechanics of the craft have undergone many changes down the centuries.

It has frequently been implied that the fashion of standing before an orchestra and conducting with a baton came in only with the nineteenth century. To read many accounts you would think that one day Ludwig Spohr (1784-1859) went out and cut himself a stick, got a box to stand on, and invented conducting; that he was savagely

attacked for this unheard-of and scandalous innovation; but that Mendelssohn went out and cut *himself* a stick, whereupon everybody else went out, cut sticks, and began conducting like crazy. The picture is slightly distorted.

The plain truth of the matter is that batons of one kind or another had been used at least since the Middle Ages; if art of the period can be regarded as representational, they were used mostly by angels to exercise control over the musical efforts of obese little cherubs. In those old days conductors (or whatever they were called) not only beat time but indicated the actual pitch and duration of individual tones by a system of visual signalling called *Cheironomy*. God knows how they did it, but they did, using a roll of paper, a stick, or merely an extended finger. In spite of the fact that much has been written about medieval music, nobody really knows what it sounded like, much less exactly how it was conducted. One thing seems pretty certain, though: a good deal of the time-beating was done audibly, for by the sixteenth century there began to appear treatises advancing theoretical arguments in favor of silent conducting. Obviously, the modern conductor, with a microphone poised behind his left ear, cannot hack out the rhythm on the lectern, but in the opera house and concert hall the whack, whack, whack of baton against wood can be heard on angry occasions to this day.

The seventeenth century brought complications to the conductor's task. Composers began writing in bar lines, thus making the rhythmic patterns explicit and visible and simplifying the time-beating part of the job. But a new problem arose out of the development of the figured bass. Now the conductor sat at the cembalo, filling in a constant harmonic background and trying at the same time to keep the ensemble together by humming, accentuating keyboard rhythms to make the tempo clear, nodding, wiggling his eyebrows, pointing, and tapping his free foot. This is not an ideal arrangement, as can be testified by those who have heard and seen one man

*Continued on page 139*

*People laughed when she stood up  
to sing . . .  
They're still laughing!*

# Anna Russell

## Die Wacky Walküre

**A** NNA RUSSELL is one of the funniest women alive. Every time the tall, statuesque blonde walks out onto a concert stage, people laugh.

They laugh when they see her at New York's Town Hall. They laugh when they see her on television. They laugh when they hear her Columbia Masterworks LP record, "Anna Russell Sings?" They laugh when she stands poised in front of a symphony orchestra, calmly raises a pistol and shoots the conductor.

No effort has been spared to keep Miss Russell's growing and enthusiastic following laughing longer and harder through the winter. September 8 she opened in Broadway's Vanderbilt Theatre in "Anna Russell's Little Show." On October 1 Columbia released her second album, "Anna Russell Sings — Again!" She is heard in a three-dimensional Technicolor puppet movie, unreleased at this writing, of "Hansel and Gretel." Hers is the voice of the witch.

Before rehearsals for her Broadway revue, she undertook her heaviest transcontinental tour to date, performing in concert halls, public auditoriums, university halls and open-air theatres. Her devastating take-offs on shrieking Wagnerian sopranos and advice on song selections for concert singers evoked cross-country glee among sophisticated and naive alike. She likes touring, and aims to do more of it.

Anna Russell is no mere clown; she has astonishing knowledge of the styles she is satirizing. No phenomenon in the world of music is safe from her acid treatment — from Brünnhilde's meaty bellows to

**by JOSEPH T. FOSTER**

*Photographs by Arthur Jacob*



the lacy trills of a coloratura, from sad-song specialists like Piaf to the handkerchief-waving of Hildegard, from the serious concert pianist to the coked-up improviser of jazz. They are all found in her repertoire.

One minute she is the scatter-brained president of a local music club giving a musical appreciation lesson on the French horn. The next, she is slouching in front of a night club microphone, moaning, "You make me miserabubble."

Strangely enough, Anna once worked hard trying to become the serious artist she now spoofs with such delicious results. She studied in Brussels and spent five long years learning voice, piano and composition (with Ralph Vaughan Williams, England's great symphonist) at London's Royal College of Music.

She began modestly by giving a few voice recitals. Each time some few in the audience could hold back no longer; they burst into laughter.

These guffaws never really bothered the would-be diva. At first, when she thought she was "terribly artistic," she brushed the laughing aside; the audience just didn't know any better. Then, when she realized she was no







great shakes as a concert singer, she felt that there just may have been something to laugh about. Often, it was the high-spirited, irrepressible Anna herself who started the snickers. She usually had as much trouble keeping a straight face as her audience.

At a special Coronation concert in 1937, she stepped forward to sing an excerpt from Mendelssohn's *Elijah*. The big (then 180 lbs.), raw-boned Anna looked so much bigger and fiercer than the pint-sized conductor and the trumpet soloist who were standing near her that the audience spontaneously burst into laughter.

Once an audience laughed so hard, Anna lost her job. She was touring with a British opera company. In Birmingham,

*Continued on page 124*



# The Case of THE LITTLE LIVING ROOM\*

by ROY F. ALLISON



*The three-speaker corner-system as originally designed, with tweeter up-ended in movable, open-sided box atop cabinet. Newer version is neater.*

AUDIO shows are considered by some to rank among the great nuisances of this era. Exhibitors in particular have been known to take this position and, it must be admitted, there is some justification for the opinion. To begin with, the cost of exhibiting is high. Add preparation time (read as salaries), transportation charges, and expenses of exhibiting personnel, entertainment expense, booth or room rent, display costs, equipment depreciation, and — well, it accumulates fast. This would be tolerable if it resulted in a reasonable quantity of tangible sales, but it usually doesn't. And the unrelenting strain of an exhibitor's day would be less likely to prostrate him if it ended after eight hours, but it usually goes on for ten or twelve. When the day is over and he sits down for the first time, he remembers suddenly that he hasn't eaten anything but cigarettes since breakfast time. This, he is likely to reflect, is madness. Life is too short.

However, the audio shows go on, and new ones are born every year. Their chief function is that of introducing high fidelity to prospective purchasers. It is impossible to describe hi fi adequately; it must be demonstrated, and a well-publicized show can expose the maximum number of prospects in the least time with the smallest expenditure. It gives the listener an opportunity to hear and be addicted, or to compare various components and determine what sounds best to him. The shows are desirable for the consumer and, in the long run, for the manufacturer as well.

Because this is true HIGH FIDELITY has been represented

*Whether designers of hi-fi home music equipment like it or not, some perfectly respectable music lovers do NOT possess big, ideally-shaped listening rooms. For these neglected folk, High Fidelity has done some experimenting.*

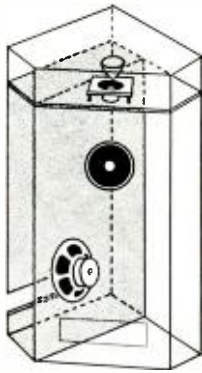
in virtually every audio show held during its three years of existence. Our exhibits, as can be imagined, are always subjects of extended deliberation by the staff. What *should* a magazine exhibit at a show devoted to audio equipment? The answer is never easy, but we have general guidance in one of the primary aims of HIGH FIDELITY: to show the music enthusiast how to obtain fine sound reproduction in his home. This can be interpreted as the best type of equipment for his particular requirements that can be obtained at a price he can afford. Since no audio system can be assembled that will meet all requirements or all tastes, we have been restricted to emphasizing a solution to one or two specific problems at each exhibit. In short, we have had a theme.

In past years our themes have been superior bass reproduction at reasonable cost and size, binaural and bi-amplifier systems, or the like. This year it was decided to devote our attention to the problems of those who must do their music listening in small rooms — that is, rooms less than 15-by-20 feet or so. Their name, as the cliché runs, is legion; but there have been few genuine high fidelity systems developed that sound good in a small room.

It is lamentable but nonetheless true that the more imposing and expensive a speaker system is made, the more incongruous it appears in a small room. One reason, of course, is its size; some of the finest speaker systems occupy outrageous quantities of cubic feet. But size is not the only disadvantage of conventional systems. If it were there would not be much of a problem, since many newer enclosures are relatively small but surprisingly good *in large rooms*. There are at least three other factors relevant in this matter:

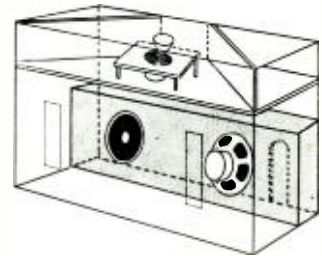
- 1) Horn loading in the bass. It is generally agreed that horn loading can, under ideal conditions, render the best sound reproduction conceivable at the present level of technological development. Virtually all the better ready-made enclosures or speaker systems, therefore, utilize horn loading for the bass range. It is unfortunate that horns which can reproduce well down to 30 cycles must be large and very well built, which makes them quite expensive.

\*With apologies to Erle Stanley Gardner.



Here are diagrams of both models of the cross-coupled speaker system, the corner version at left, the flat-wall version at right. In both cases, the shaded oblong object is the junior air-coupler, which delivers bass below 135 cycles per second. Its cone protrudes inside bass reflex enclosure;

its vent opens to the rear. Bass reflex portion is tuned to 8-inch mid-range speaker (black circles). Cone-tweeter, mounted on tiny, tilted baffle, directs sound at foil-covered cone attached to top panel, which diffuses sound. In flat-wall enclosure, reflecting panels assist.



(Smaller enclosures are sometimes surprisingly good but, still, they are necessarily compromises.) All are similar, however, in that they require large rooms for *best* results. A fine horn-loaded enclosure can have the most magnificent big bass imaginable in a room large enough for it to function properly; but in a small room the results are unpredictable, sometimes disappointing.

2) High-frequency dispersion. Loudspeakers or speaker systems considered to be in the better or best class almost, invariably utilize horn loading for the upper frequency range(s). These are directional emitters, as is well known; that is, sound is propagated from the horn mouth within a beam-shaped pattern. Maximum angular width of the beam is rarely more than 60° each side of center, usually it's less. For any listeners outside that beam, the high frequencies are attenuated severely. Obviously, it is much more likely to be difficult in a small room to locate the speaker system in such a way that all listeners' chairs will be covered by the beam. This is particularly true if it is impossible to put the speaker system in a corner.

Another aspect of the same problem is that of listening-distance from the speaker. At five feet or so from the sound-propagation source, the ratio of direct to reflected sound is high, and the listener is distressingly conscious that the music is originating at one specific point. Farther away, of course, the sound reaching the listener's ear is made up of the direct beam and innumerable reflected rays. While the general direction of the source can still be determined, the sound seems dimensionally fuller.

3) Some speakers simply don't sound good when played at the relatively low levels often desired in a small room, even if a compensated volume control (loudness control) is used. No explanation is offered for this, for none is known to the author. However, there seems to be reasonable agreement as to the fact.

With the foregoing analysis it became relatively easy to set up general specifications for speaker systems to be used in small rooms. (Meeting the spec's is another matter). First, the size must not be unreasonable. Second, bass propagation must be as independent of room dimensions as possible. Third, high-frequency dispersion must be extremely good. Fourth, speakers should be selected that are subjectively pleasing at low as well as high volume levels. Finally, the standard requirements of wide fre-

quency range, low distortion, good transient response, and minimum cabinet coloration must be met.

Further discussion among staff members brought forth the conclusion that people with small listening rooms were likely to be in the low and middle-income categories, and that equipment assemblies in two price classes should be exhibited. One system would consist of the least expensive component assembly that could fairly be classified as a good high-fidelity record-playing system; the tentative price limit was set at \$175.

The other system was defined as one which would be appraised as excellent, and which would require a major additional investment to produce a noticeable improvement. We were to shoot at a figure of \$650. Tuners were not to be included because the performance requirements of a tuner vary according to the location of the installation, and tuner performance is correlated closely with price.

For the low-priced system we selected a Garrard model T three-speed turntable-and-arm combination which, with a base, costs \$34.25; a GE RPX-052 cartridge (diamond stylus for microgroove records, sapphire for 78's), at \$22.93; and a McGohan

*Continued on page 136*

*Below is the exterior of the along-the-wall version of the cross-coupled system. As first conceived, unprotected tweeter would have faced up where flower-vase sits — unsafe at table height.*





# Mozart on microgroove

By C. G. BURKE

## Part IV: Divertimentos, Serenades, Cassations and Church Music

(An onerous obligation is that of explaining, so to speak, what music has refuge behind the three nouns of this rubric. A tale told a thousand times stultifies the teller, and no matter how great a fool he may know himself to be, he prefers to hide the evidence. — Two of the names imply something: a divertimento ought to be diverting, and serenades are meant for playing in the evening, which, with allowance made for season and latitude, provides a vague and comfortable period which can extend for seven hours. But *cassation* lacks a clear verbal implication, the etymologists having satisfied themselves but no one else. One of the meanings of this French word and its Italian equivalent is "annulment"; and if we extend this to nullity or nothing we may not aid historical exactitude, but we do reflect the deprecatory attitude that composers who used the title assumed toward the music covered by it. We can never determine, however, what shades of meaning Mozart discerned in his music to convince him that one title was more appropriate than another.

(For to us the three words indicate one genre, circumstantial music of utility, for enjoyment at dinners, festivals, garden-parties, commemorations, etc. It is built to beguile, not to exalt; to provoke animation, not to induce reflection. It is music's confetti.

(Mozart wrote cassations, or divertimentos or serenades abundantly through the early years of his creative life, sparingly in the years of his short maturity. Many of these works transcend the expected limits of the type. Some of them are great music: many resemble each other. They have an astonishing variety of instrumentation: one, KV 563, is his only string trio, and is a very serious work; some are for enlarged orchestra; KV 525, *Eine kleine Nachtmusik*, translates as *Une petite Sérénade*, and we know it best when played by a five-part string orchestra, but it is sometimes called Quartet No. 21; there are divertimentos for three woodwinds, and a serenade for thirteen winds and string bass.

(In this mass of mainly occasional music, numeration is confused and confusing. The only true systemization is that of the Köchel numbers, but works have been discovered since Köchel did his catalogue. Some of the

C's, D's, and S's seem inseparable from the numbers given to them by publishers, and many have never had any but a Köchel number. Before long an editor may be expected to rationalize and reconcile the incomplete methods, but for this survey it is felt that identification is easiest by the Köchel numbers, and the works are listed in the ascending Köchel order.

(Most of this is light music, made to talk through. It does not demand the excellence of interpretation that we rightfully ought to have for the later Quartets, the wonderful operas, a dozen Symphonies and a score of Concertos. Criticism can be more lenient in this category.)

### DIVERTIMENTOS (Orchestra)

#### IN D, KV 131 (2 Editions)

The divertimentos that Mozart wrote at 16 are perfect examples of what we nowadays find implicit in the term; they divert. KV 131, bountifully scored, is notable for the insinuating simplicity of its ideas and the sophistication of their adventures. It is best when played by a substantial orchestra, and this gives preference to the Victor disk of Sir Thomas Beecham, wherefrom also orchestral nuance is more apparent than from Mr. Blech's excellent leadership of his smaller group. The HMV-Victor sound is satisfactory if not remarkable, and it has no handicap like the very metallic violins of the London version. The latter, however, presents the work as Mozart wrote it: Sir Thomas omits the third movement (the first minuet), and inserts a minuet from the Divertimento KV 287 as a new fifth movement.

—Royal Philh. Orch., Sir Thomas Beecham, cond. Victor LHMV 1030. 12-in. (with *Handel-Beecham: The Great Elopement, excerpts*). 27 min. \$5.95.

—The London Mozart Players, Harry Blech, cond. London LL 586. 12-in. (with *Haydn: Sym. 49*). 28 min. \$5.95.

#### IN D, KV 136 (1 Edition)

Unimportant and delightful, these three movements played by the Münchinger strings with high style, practised discipline and breezy drive. In the recording the violins

flash like chromium teeth: on equipment where they can be mollified the performance is too persuasive to resist.

—Stuttgart Chamber Orch., Karl Münchinger, cond. London LS 385. 10-in. (with *Eine k-N*). 13 min. \$4.95.

#### IN D, KV 205 (1 Edition)

The only recording has been withdrawn by the manufacturer, but since copies are available here and there in shops it is perhaps not inadvisable to indicate that the music is a lively entertainment, the performance bald but spirited, and the sound passable if the preposterous curve of the treble can be bent precipitously down. Decidedly better than its upside, the Cassation KV 99.

—Mozarteum Orch., Salzburg, Paul Walter, cond. Period 528. 12-in. (with *Cass. 2*). 23 min. \$5.95.

#### IN F, KV 247 (2 Editions)

The Divertimento is long, robust and exuberant. It is orchestral in concept, although its scoring is limited to strings and a pair of horns. The assertive solidity of its statements demands a solidity of presentation that the seven players of the London record cannot achieve, and superficially this gives an advantage to the Period disk, which reflects more strings. Superficially, because these strings are not enough to be orchestral, and twentieth-century ears demur at the peculiar sound of small orchestras except when they seem exactly appropriate, and evoke quaintness. And the London group are firmer and more dynamic: theirs is a good chamber-music performance against an orchestral effort undermanned and over-equable. There are faults of reproduction in both cases, but both pass, without acclaim. As a whole, London provides the better stop-gap.

—Members of the Vienna Octet. London LS 682. 10-in. 28 min. \$4.95.

—Ton-Studio Orch., Stuttgart, Gustav Lund, cond. Period 545. 12-in. (with *Sym. 24 & March, KV 248*). 32 min. \$5.95.

#### IN D, KV 251 (2 Editions)

Chamber music, as Mercury did this too many years ago for a clean projection of acoustic values, and an orchestral *concertante*, as Pablo Casals presents it for Columbia in the light of neat recording particularly

Records listed in parentheses and not discussed were not submitted for review.

pleasant in the quality of the string tone. The Perpignan orchestra gives force and contrast to the tuttis after the many solo passages for oboe and violin, something the Mercury septet cannot do. The Casals tempos are slow, according to expectations, but not unseductive; and Mr. Tabuteau's oboe has the pointed refinement of a stalactite. Among the divertimentos this Columbia is one of the few outstanding.

—Perpignan Festival Orch. (with Marcel Tabuteau, oboe), Pablo Casals, cond. Columbia ML 4566. 12-in. (with *Oboe Quartet*, KV 370). 27 min. \$5.45.

—String Quartet, 2 Horns and Mitchell Miller, oboe. Mercury 10002. 12-in. (with *Vivaldi: Concerto Grosso in D Minor*). 22 min. \$4.85.

#### IN B FLAT, KV 287 (1 Edition)

There were some good 78's of this glibbest and showiest of the divertimentos, but we have been vouchsafed a single LP, recently withdrawn for good cause. This was a weak and desiccated recording of an obdurate performance by the NBC Orchestra, generally regarded as the poorest of the Toscanini disks. If found in a shop it is still not a find.

—NBC Orch., Arturo Toscanini, cond. Victor LM 13. 10-in. 28 min. \$4.67.

#### IN D, KV 334 (2 Editions)

The most familiar of all the divertimentos is most frequently played by string orchestra with horns, and its vitality is best declaimed by large forces. Unfortunately the orchestral performance as recorded by Mercury is sadly below the sonic quality of the "Olympian" and Scandinavian disks of that company, while London's registration of a septet from the Vienna Octet is pleasant if not startling. The playing of these men is warmly appealing in what we call the Viennese way — subjective, the musicians participants in a celebration and not quarantined on a dais, relaxed but responsible, unified but not shackled — and it would be hazardous to say that this is not the best way to play a divertimento.

—Members of the Vienna Octet. London LL 235. 12-in. 37 min. \$5.95.

—Vienna Sym. Orch., Zoltan Fekete, cond. Mercury 10072. 12-in. 35 min. \$4.85.

### DIVERTIMENTOS (Misc.)

FOR 2 OBOES, 2 BASSOONS AND 2 HORNS: IN F, KV 213; IN E FLAT, KV 252; IN F, KV 253; IN B FLAT, KV 270 (1 Edition) Outdoor music, fundamentally and predominantly rustic, with the stimulating complication that the composer (who on occasion could be the most courtly of them all) has embellished the primary tunes and rhythms with extremely subtle devices of his art. The four divertimentos are ostensibly offhand enough to provide a background for talk, or a game of bowls, or croquet; but they have a refinement of texture, an imaginative distinction of their subsidiary ideas, that subtly impels toward respectful attention. It is this masterly ambiguity that makes the music resilient, and the ambiguity is amusingly expressed in the distinguished performance on this record, with the players adjusted to a precise and dynamic equilibrium, punctuated by care-

free excursions into bucolic informality. Four little gems, their gleam preserved by incisive and realistic registration.

—Vienna Wind Sextet. Westminster WL 5103. 12-in. 10, 9, 12, 14 min. \$5.95.

#### FOR 2 CLARINETS AND BASSOON, KA 229: NO. 2, IN B FLAT; NO. 3, IN B FLAT (1 Edition of Each)

Mozart wrote five divertimentos in this pungent instrumentation when he was 27. They are light and deft, and more imposing after several hearings than at the first. The two recorded, on separate disks, are expert in virtuosity and secure in musicianship. The engineers have not failed the players.

—(No. 2.) Franz Bartosek, Leopold Wlach, Karl Oehlberger. Westminster WL 5022. 12-in. (with *Oboe Quartet*, KV 370, and *Flute Quartet No. 1*, KV 285). 11 min. \$5.95.

—(No. 3.) Players as above. Westminster WL 5020. 12-in. (with *Sinfonia Concertante*, KA 9). 14-min. \$5.95.



*Sir Thomas Beecham: in the first Divertimento, a sizable orchestra lent substance.*

#### FOR VIOLIN, VIOLA AND VIOLONCELLO, IN E FLAT, KV 563 (4 Editions)

"Divertimento" because of its six movements and imperturbable good-humor, Mozart's last, astonishing, work with this title (and his only string trio) aligns itself with the profoundest masterpieces of light music; with Beethoven's Sixteenth Quartet, Bach's Third Brandenburg Concerto, the *Siegfried Idyll*, Schubert's *Divertissement à la Hongroise*. Mozart wrote so much music that musicologists have concentrated admiration on certain works (great ones, to be sure) in G Minor and D Minor as representative of the only true essence of the true Mozart, stiffening his lip against adversity. In the grand happiness of this Divertimento, written in the grand composer's worst year, 1788, we hear the expansiveness of a life enjoyed, without a fret for a life thwarted; and why should a perfect expression of one be more esteemed than a perfect expression of the other? Leave it to the musicologists. who, thanks to records, can now hear the music they have glossed, to extol a cramped tonality above an open; but shall a music-

lover find a hierarchical superiority for the G Minor Quintet over this E Flat Trio? Does one compare *King Lear* to *The Way of the World* to the detriment of either? Has *belladonna* more significance than a dahlia?

At any rate, the recording impresarios have tacitly recognized the looming importance of this large music which belongs with the last ten quartets, in spite of its aloofness from problems, by putting appropriately imposing musicians into performance. Three of the four versions are a credit to the industry, and probably the fourth too, the Pasquier Trio being nothing to despise.

To characterize by a word, Heifetz-Primrose-Feuermann may be called brilliant, Bel Arte exuberant, and Pougnet-Riddle-Pini reflective. The music is so resilient that none of these ways seems incompatible. Bel Arte give a quick, infectious pleasure from their own in playing, and the comparative gravity of P-R-P has an unusual beguilement. In the mechanics of their instruments, in shading, in poise and expert nicety of phrase H-P-E are breathtaking, with Mr. Heifetz never at better musical advantage. There is some effect of detachment, as if the trio were absorbed in their own perfection, but this is music for the skin and not the viscera. Normal musical judgment would make the Victor record the preference of most music-lovers — if sonic qualities were disregarded. This is a transfer from 78's, a good one, but with the limitations of its original era. The sound has no sting: there is no urgency. Playing the Decca, we hear life at once, a little distant, but exigent and satisfying. On the Westminster we have three stringed instruments in closer vitality, and in superb sonance, as exact a presentation as we have ever had of such a combination, and superb in spite of some spasmodic intrusion of low-frequency noise. Choice must be left to the reader.

—Jascha Heifetz, William Primrose, Emanuel Feuermann. Victor LCT 1021. 12-in. 33 min. \$5.72.

—Jean Pougnet, Frederick Riddle, Anthony Pini. Westminster WL 5191. 12-in. 41 min. \$5.95.

—Bel Arte Trio (Ruth Posselt, Joseph DePasquale, Samuel Mayes). Decca DL 9659. 12-in. 37 min. \$5.95.

—(Pasquier Trio. Vox PL 6030. 12-in. \$5.95.)

### SERENADES

(More serenades are missing from this discography than works of any other sort. Breaches were left after repeated efforts to fill them all had produced only partial success. This is annoying, not least to the writer.)

No. 1, IN D, KV 100 (1 Edition) This is one of the early Mozart miracles, a transcendence of pure aural caress by an incomparable craftsman of 14. This is music in the abstract, without meaning or stress, and without provocation. It is in part angelic, and everywhere diverting; and in the pleasant sound arranged by the engineers of a performance whose disarming grace and euphony hide its expertise, as priceless as a gentle word received during duress.

—Zimmler Sinfonietta. Decca DL 8520. 12-in. (with *Cass. 1*). 23 min. \$5.85.

No. 3, IN D, KV 185 (1 Edition)



—(Chamber Orch., Fernand Oubradous, cond. Mercury 10031. 12-in. (with *Quintet*, KV 452). \$4.85.)

No. 4, IN D, KV 203 (1 Edition)

—(Scarlatti Orch., Naples, Bernhard Paumgartner, cond. Colosseum 1033. 12-in. \$5.95.)

No. 5, IN D, KV 204 (1 Edition)

Vivacious as a whole, fatly-scored, consciously clever and effectively, the Fifth Serenade, long in its seven movements, offers a civilized pleasure of minor consequence. The recorded performance betrays no arduous preparation, if any at all. Reproduction is both bright and shallow in the early Westminster: not bad, not much.

—Vienna Sym. Orch., Henry Swoboda, cond. Westminster WL 5005. 12-in. (with *Sym. 22*). 32 min. \$5.95.

No. 6, IN D, "SERENATA NOTTURNA," KV 239 (3 Editions)

Memory fails to uncover other music scored like this: strings and tympani; and only in Mozart can we find such magisterial assurance in the creation of simple delectation. No one will fight against this Serenade whose three movements of direct but perfumed charm have the single fault of ending soon. The Zimblers are crisper and more unified than Mr. Zecchi's men, which is not to deride the soft ingratiation of the Italian performance. The Zimblers benefit, too, by the crisper Decca sound, which is steadily clearer than Tempo's except when the *concertino* of string quartet alone is playing, when both are nice, with Tempo a little nicer. Adding all, Decca is comfortably better.

—Zimble Sinfonietta. Decca DL 8532. 12-in. (with *Telemann: Suite for Flute and Strings*). 12 min. \$5.85.

—Orch. of Radio Italiana, Carlo Zecchi, cond. Tempo 2036. 12-in. (with *Haydn: Sym. 88 & Strauss: Rosenkavalier Waltzes*). 8 min. \$5.07.

—(Chamber Orch., Edvard Fendler, cond. Vox PL 1690. 10-in. (with *Eine k N*). \$4.75.)

No. 7, IN D, "HAFFNER," KV 250 (3 Editions)

These are presentations of Mozart's longest instrumental work as assuredly it was *not* presented at its debut, when it decorated the wedding in 1776 of Elisabeth Haffner, daughter of the burgomaster of Salzburg. On records the eight movements are in concert procession, separated from each other by a few moments of silence: originally each movement served to illustrate, acclaim or inspire an aspect or a mood of a ceremony officially jubilant; and such aspects and moods would not have been immediately consecutive. The old way is recommended, for the appropriate showiness of this music does not hide a rather conventional treatment of its brilliant ideas when it is heard with the concentration possible in concert-halls. With all their rather blatant beauties, the three minuets, the two andantes, the sonata-allegro and the two rondos are not durable enough for repeated hearings at full attention, and they are more refreshing when separated by a repast or two, or some other distraction.

The records do not captivate as the music

can. The Vox sound, without timbre, is coarse to the point of pain, and Prof. Krauss's tolerance of orchestral disequilibrium here is distressing. The Mercury disk, fleeing the bane of wire, is overcautious and sounds wiry nevertheless, unless volume is kept unorchestrally low. This contains by far the best, most tender, flexible and sympathetic performance. Prof. Keilberth deserved better engineering.

Decca is left, sonically the most satisfactory although a little emaciated, carrying an accurate interpretation a good deal duller than the others. Because of its lack of outstanding faults it is really the best record. The writer prefers to listen to the Keilberth (at meek volume).

—Bamberg Sym. Orch., Ferdinand Leitner, cond. Decca DL 9636. 12-in. 53 min. \$5.85.

—Bamberg Sym. Orch., Joseph Keilberth, cond. Mercury 10117. 12-in. 53 min. \$4.85.

—Vienna Sym. Orch., Clemens Krauss, cond. Vox PL 6850. 12-in. 55 min. \$5.95.



William Steinberg: a hard day's work with 13 wind instruments yielded a crisp disk.

No. 9, IN D, "POST-HORN," KV 320 (2 Editions)

A long tradition of instrumental music gives us grandeur or profundity in heavy measure at our concerts. The valuable light music that we play was written for the stage, and immense resources of the surest and most artful minor compositions — by Dittersdorf, Grétry, Boccherini and Gossec, for example — remain under lock, apparently because they have no pretensions to profundity. If we are able to hear sparsely certain light instrumental works by Mozart, Schubert and Haydn, it is because the reputations of these giants compel it; and when we hear them light we can smile with affectionate condescension at greatness in relaxation, content not to trouble us.

But there is a music between, that is not minor and not grand — a number of Beethoven sonatas, many, many works by Haydn, much of Weber, some of Brahms and a good deal of Mozart. We have a distaste for what we cannot easily classify, and we avoid such ambiguous music.

The Ninth Serenade, called the "Post-Horn" has the kind of ambiguity that discomfits us. It is relaxing, and it induces reflection. It has no announcement, and it is not easy to forget. It is a diversion, and not without the refinement instinctive with Mozart, but its muscularity is aggressive and its good-spirits are tumultuous. The candor of its themes and the unobtrusive wisdom of its orchestration imply at first a

routine effort — and with Mozart its manufacture might have been one — but its effect is not routine, and after some hearings we begin to understand that we have been comforted and rejoiced by a masterpiece, even if one hard to classify.

The records have served the music pretty well. Mr. Maag has a lithic beat, a more confident control and subtler responses than Mr. Sternberg, sturdy and vehement. The former has the greater experience and the records show it, but agility is not, however admirable in itself, necessarily a greater virtue than frank linearity. In this opinion one interpretation is worth the other; but the Haydn Society offers a clarity in its easy sound that London has not equalled here, although when the Suisse Romande violins are not hinting metal the Geneva string-tone is alluring beyond the appeal of the Viennese.

—Vienna Nat. Opera Orch., Jonathan Sternberg, cond. Haydn Society 1012. 12-in. 41 min. \$5.95.

—Suisse Romande Orch., Geneva, Peter Maag, cond. London LL 502. 12-in. 41 min. \$5.95.

No. 10, IN B FLAT, KV 361 (3 Editions)

The Serenade for Thirteen Wind Instruments is a sublimation of dinner-music. The seven movements harmonize as many courses, and the vivid instrumentation of the two oboes, clarinets, basset horns, bassoons, four horns and contra-bassoon illustrate any flavor. It is hard to detect anything as definite as a mood here: we have a succession of changes in the color of a cheerful atmosphere, a coruscation of amiable sounds compounded with sure taste and easy knowledge.

The Koussevitzky record displays the considerable disadvantage of lacking two movements, a needless mutilation proclaimed as an improvement by the record's annotator. The most intense playing is here, giving divergent results: a little tropical on occasion, a rondo of polished jocularity beyond compare. The other two editions are more direct and both are complete, Mr. Steinberg's completely complete, in that he gives all the repeats. He also, on the authority of the autograph, backs the contra-bassoon with a string bass, which is a true enrichment. Thus choice leans to the Capitol disk on its musical material, and inclines entirely to the same record on its excellence in reproduction, saliently bright and detailed throughout a wider range than the others, which nevertheless are good of the type.

—"The Los Angeles Woodwinds", William Steinberg, cond. Capitol P 8181. 12-in. 48 min. \$4.98.

—Wind Group from the Vienna Sym. Orch. Vox PL 7470. 12-in. 39 min. \$5.95.

—Members of the Boston Sym. Orch., Serge Koussevitzky, cond. Victor LM 1077. 12-in. 30 min. \$5.72. (*Movements 1, 2, 3, 6 & 7 only.*)

No. 11, IN E FLAT, KV 375 (3 Editions)

This octet for oboes, clarinets, bassoons and horns in pairs is a more serious work than most of its predecessors. Serious, because the material is shaped to suggest analogy with human events, conditions and tempers, and because the construction is unitary: the movements can hardly be



imagined separated from each other. Two minuets make this a serenade, but the removal of the first would leave it a formal sonata. The elasticity inferred is confirmed by the two recorded editions heard, which are admirable without having much in common. The Kell group, very homogeneous in texture and force, consolidating into a polished surface, crisply rhythmic, illustrate the sonata-semblance; and the Viennese, in their exuberance, their freer harmony, in the bolder sweep of their phrasing, in a more rollicking demeanor, show their conviction that this is a serenade. Both versions have received clean and realistic engineering, with Westminster's volume a little higher. The only basis for choice is one's predilection in style.

—Kell Chamber Players. Decca DL 9540. 12-in. (with *Serenade 12*). 24 min. \$5.85.  
 —Wind Octet from the Vienna Philh. Orch. Westminster WL 5021. 12-in. (with *Serenade 12*). 18 min. \$5.95. (This record was re-made and improved after its original issue. The improved version is distinguishable by the letters XTV on the label, under the designation of side.)  
 —(Wind Octet from the Vienna Sym. Orch. Vox PL 7490. 12-in. (with *Serenade 12*). \$5.95.)

NO. 12, IN C MINOR, KV 388 (3 Editions)  
 There does not seem to be any precedent for the unanimous accord of three companies in the choice of the same two works for a wholly rational coupling. This Serenade, for the same octet as No. 11, is even more a sonata, having only one minuet. In spite of its key (the relative minor of No. 11) which in so many great works is so grim, the C Minor Serenade is no grimmer, and no more serious, than its reasonably serious forerunner. Mozart later transcribed it for viola quintet, and most music-lovers will prefer it in the original, with its acrid colors.

The comments applied to the recordings of No. 11 are not improper here except that there is less obvious contrast to report. Some modification of both styles inclines them to jibe. There is no clear advantage.  
 —Note the curiosity that Mr. Kell, a clarinet without many peers, does not himself play during these performances that he directs.

—Kell Chamber Players. Decca DL 9540. 12-in. (with *Serenade 11*). 20 min. \$5.85.  
 —Wind Octet from the Vienna Philh. Orch. Westminster WL 5021. 12-in. (with *Serenade 11*). 22 min. \$5.95. (Improved issue marked XTV.)  
 —(Wind Octet from the Vienna Sym. Orch. Vox PL 7490. 12-in. (with *Serenade 11*). \$5.95.)

NO. 13, IN G, "EINE KLEINE NACHTMUSIK," KV 525 (14 Editions)  
 Everyone knows — although perhaps no one at this moment quite so well as the writer — the last serenade of Mozart, a paragon of elegant simplicity. This is the perfection of manners, whose finish all admire and whose facility is the despair of everyone. Its courtliness is innate and inimitable in its grace of slightly distant good-fellowship. Its best effect is dependent upon a disarming candor of statement which lets the graces slip out to cover the void. The essence is simplicity — a simplicity like a cotton dress over a

satin petticoat, or a grand vintage decanted, a *volkswagen* powered by a Rolls-Royce engine — which simply must not be violated if the intent is to express truly the fascination of this exaltation of nothing. *Eine Kleine Nachtmusik* is perhaps not Mozart's greatest serenade, but it has the allure of aloofness consummately hidden, as if the typist tapping an announcement for the Country Club dance were Diana in disguise.

The music is too easy for the great conductors, so they eschew it for records, or borch it. It is not music with which a man can make his mark without disfigurement. Thus in this lot of eleven records — three not having been heard — the general mediocrity does not surprise, but the various ways of attaining it do.

Only three seem good, and none wholly good for 1953. There is one outstanding performance, and satisfactory reproduction makes it the record to have. This is Dr. Jochum's — unforced, fluent and continu-



Rosl Schweiger: in lofty voice for the C Minor Mass — a disk of decorous clarity.

ously elegant, delicate without obvious contrivance, polyphonically transparent. Clarity of counterpoint is a virtue of the sound too, which is otherwise fair, with a little asperity in the violins and a rather dull bass. The expert and clever Münchinger performance, in an engaging flirtation with both flipness and tenderness that never reaches commitment, has received concise, resonant engineering hurt by the metal shimmering over the forward violins. Mr. Prohaska is pleasant, unaffected, direct, a little short of refinement. He has the clearest, brightest sound, well-balanced, and this will be the best reproduction after extraordinary reduction of the treble.

Those are the good ones. Of the remainder several are sonically too poor for acceptance, several have worrisome or miserable interpretations, and several are fair. Spatial restrictions enforce laconicism:

Karajan. Fair, overloaded with precautions. Finely drawn but without spontaneity. Woolly bass, distracting echo.

Weidlich. Ordinary. Not bad by the conductor since his orchestra has no suavity. Satisfactory sound.

Casals. Tries to make his honest, touching *bonhomie* fit into an artifice. Saint John in bishop's regalia. Cincinnatus doing needlework. Abraham Lincoln tries a minuet.

Schubert. Brawny and peasant-like, performance and sound.

Koussevitzky. Decidedly refined, but graceless and hurried.

Kleiber. Dull sound.

Heger. Poor sound.

Furtwängler. Pompous, fussy and labored. Scrawny sound. The nadir.

—Bavarian Radio Ch. Orch., Eugen Jochum, cond. Decca DL 9513. 12-in. (with *Sym. 35*). 18 min. \$5.85.

—Vienna Nat. Op. Orch., Felix Prohaska, cond. Vanguard 435. 12-in. (with *Schubert: 5 German Dances*). 18 min. \$5.95. (Attributed on the envelope both to Mr. Prohaska and to Franz Litschauer.)

—Stuttgart Ch. Orch., Karl Münchinger, cond. London LS 385. 10-in. (with *Divertimento*, KV 136). 15 min. \$4.95.

—Vienna Philh. Orch., Herbert von Karajan, cond. Columbia ML 4370. 12-in. (with *Sym. 33 & Adagio and Fugue*, KV 546). 15 min. \$5.45.

—Salzburg Fest. Orch., Fritz Weidlich, cond. Remington 149-36. 10-in. (with 2 Tchaikovsky bitlets). 15 min. \$1.99.

—Perpignan Fest. Orch., Pablo Casals, cond. Columbia ML 4563. 12-in. (with *Sym. 29*). 19 min. \$5.45.

—Berlin Philh. Orch., Erich Kleiber, cond. Capitol P 8038. 12-in. (with *Haydn: Sym. 94*). 17 min. \$4.98.

—Boston Sym. Orch., Serge Koussevitzky, cond. Victor LM 1102. 12-in. (with *Haydn: Sym. 92*). 13 min. \$5.72.

—Bamberg Sym. Orch., Robert Heger, cond. Mercury 10015. 12-in. (with *Wagner: Siegfried Idyll*). 17 min. \$4.85.

—Homburg Sym. Orch., Paul Schubert, cond. Regent 5001. 10-in. 16 min. \$3.00.

—Vienna Philh. Orch., Wilhelm Furtwängler, cond. Victor LHMV 1018. 12-in. (with *Haydn: Sym. 94*). 14 min. \$5.95.

—(Vienna Philh. Orch., Karl Bohm, cond. Vox PL 7760. 12-in. (with *Sym. 41*). \$5.95.)

—(Pro Musica Orch., Stuttgart, Otto Klemperer, cond. Vox PL 1690. 10-in. (with *Serenade 6*). \$4.75.)

—(Sym. Orch., Royale 6063. 10-in. (with *Beethoven: Egmont Ovt*). \$1.49.)

## CASSATIONS

NO. 1, IN G, KV 63 (1 Edition)

The orchestra of oboes, horns and strings was standard for Mozart at 13, and for years later. The seven movements — two slow, two fast, two minuets and a march — establish a kind of pattern which prevails through most of the divertimentos, etc. This is remarkably knowing music, in spite of its ease of absorption, with a display of musical resources already recognizable as Mozartean. Mr. Zimble's expert instrumentalists play with a disarming lack of affectation to their assurance, so that we are distracted by the Cassation without being distracted by the polish accompanying it. Pleasant sound: rather small, but clear and along an easy characteristic.

—Zimble Sinfonietta. Decca DL 8520. 12-in. (with *Serenade 1*). 22 min. \$5.85.

NO. 2, IN B FLAT, KV 99 (1 Edition)

Seven movements, with the opening march constituting an eighth when it is repeated at the end; in the same orchestration as No. 1, but music of greater rhythmic energy. The conductor, Paul Walter — who has not yet earned a right to be confused with Bruno — has participated in many recordings, distinguished usually more by comfortable enjoyment than by finesse, and this is a standard example of his work. Coarse sound; gross treble exaggeration.

—Mozarteum Orch., Salzburg, Paul Walter, cond. Period 528. 12-in. (with Divert. 7). 26 min. \$5.95.

#### IN E FLAT (1 Edition)

Melody, harmony and rhythm do not resemble, in this uncatalogued work, any Mozart we know. It is included here in the event that at some age he had some hand in it. It is certainly not to be despised, whoever wrote it, with its startling minuet and rousing finale. It is played with an intelligent assimilation of its spirit, not in complete comfort by the horn, in a recording dominated by a good oboe, the general sound small and pursued by a furtive rumble.

—New Art Wind Quartet (oboe, clarinet, horn and bassoon). Classic Editions 2010. Two 12-in. (included as part of "The Mannheim School"). 24 min. \$11.90.

### CHURCH MUSIC

#### DIXIT ET MAGNIFICAT, KV 193 (1 Edition)

A spirited and happy eulogy of Godhead in a grand polyphonic texture, but here dispirited in performance and opaque in the polyphony because of a casual placement of the participants. It serves, since there is no other version and the sound is pretty good barring the balance.

—Soloists, Cathedral Choir and Mozarteum Orch., Salzburg, Hermann Schneider, cond. Lyrichord LL 18. 12-in. (with *Mass in F*, KV 192). 12-min. \$5.95.

#### KYRIE IN D MINOR ("MUNICH"), KV 341 (1 Edition)

The domineering, bleak urgency of an extraordinary short piece here assails the hearer forcefully in spite of a performance dynamically compressed and violins metallic in the recording.

—Mozarteum Orch. and Chorus, Salzburg, Jonathan Sternberg, cond. Period 519. 12-in. (with *Offertorium*, KV 72; and *Schütz: 2 Motets*). 8 min. \$5.95.

#### MASS IN F, KV 192 (1 Edition)

This is an astonishing work, vitiated by the impoverishment of the forces allotted to the performance. Apparently no effort was made to obtain a reasonable balance. Like most of the Mozart Masses as we have them on records, not much.

—Soloists, Cathedral Choir and Mozarteum Orch., Salzburg, Hermann Schneider, cond. Lyrichord LL 18. 12-in. (with *Dixit et Magnificat*, KV 193). 25 min. \$5.95.

#### MASS IN C ("CORONATION"), KV 317 (2 Editions)

Provincialism is never more obnoxious than when an age and a place condescend to an earlier age or another place. Thackeray and Mark Twain were pleased to debase their gifts and localize their reception by flourishing their provincialism, and the temptation to be proud of our ignorance is strong in all of us. It is hard not to smile at certain features behind the religious service celebrated in this "Coronation" Mass—the simple piety succeeded by the martial clamor, the sensuous enlacement of the round phrase alternating with severe declarations of faith—but is there not a universalism in these conflicting facets invisible in the dour re-

pressions characteristic of our American theologies? The glittering and gallant "Coronation" Mass is perhaps apter to devotion than we immediately can discern.

It is too bad that we have no better exposition than the two recorded mediocrities. Both are old in the short LP history, and the acoustic realizations are less than admirable, although the Haydn Society disk is easily the better. Its tone is hard, but Festival's is harder and less distinct. The Haydn soloists are good: the others are not. Both conductors are competent, and it is safe to say that the choruses are no doubt better than they sound.

—Rosl Schweiger (s), Gertrude Burgstaller-Schuster (a), George Handt (t), Alois Pernerstorfer (bs); Akademie Chorus and Sym. Orch., Vienna, Hans Gillesberger, cond. Haydn Society 2005. 10-in. 26 min. \$4.75.  
—Hilde Zadek (s), Eleanore Gifford (a), Julius Patzak (t), Hans Braun (bs); Chorus



*Hilde Gueden: high professional competence in the lively motet, "Exsultate, Jubilate."*

and Orch. of the Salzburg Festival, 1949, Joseph Messner, cond. Festival 100. 12-in. 32 min. \$5.95.

#### MASS IN C MINOR (INCOMPLETE), KV 427 (1 Edition)

We can only conjecture why Mozart laid aside his greatest liturgical work without finishing it, but we may thank the Haydn Society for recording it substantially as it was left, with the missing sections still missing. Here the *Credo* is partial and there is no *Agnus Dei*; but the musical adventure is hardly fragmentary.

The recording, as a whole commendable, offers excellent singing by the soloists, with Rosl Schweiger in lofty voice for a favorable tessitura. Mr. von Zallinger's direction is studied and neat, very able in the counterpoint and most eloquent when the music is poignant. A restraint probably born of decorum moderates the declamatory fervor where American taste might emphasize it, a fault or a merit according to the hearer's prejudices. Conductor and recordists together have achieved a deeply-blended orchestral color admirable in itself, and again a reminder that here was the perfect orchestrator, one so logical in his devices that no others seem possible. The reproduction is in no way exceptional, but it is pretty good if not very good, and considerably better than most of the choral works in the Mozart discography.

—Rosl Schweiger (s), Hertha Toepper (ms), Hugo Meyer-Welfing (t), George London (b); Akademie Chorus and Vienna Sym. Orch., Meinhard von Zallinger, cond. Haydn Society 2006. Two 12-in. 1 hr. \$11.90.

#### (REQUIEM) MASS IN D MINOR, KV 626 (4 Editions)

Those who seek in a work of art direct illustration of the artist's mood and condition can take satisfaction in the *Requiem* if nowhere else in Mozart. He accepted it as his own death-song; he announced it so; he did not live to complete it. Penury, cabal, exhaustion and typhus finished Mozart short of thirty-six, and the final fever that dumped him into potter's field infected this terrifying final music. The grim mysterious stranger—in fact nothing more horrible than a plagiarist's steward—whose apparitions were to the composer an annunciation from beyond the end at hand, was an instrument of melodrama, unlikely but true, and inscribed melodrama into the staves of this most impassioned of funeral music.

The work was completed after Mozart's death by his pupil Süssmayer, and we do not know, and probably never will discover, the extent of the pupil's contribution. We may say this much, that if we did not know that Süssmayer had worked upon it, we could find nothing in the *Requiem* that is not Mozart; and therefore we must assume either that Mozart's sketches and instructions were nearly entire, or that Süssmayer was a Mozart, for which we have no corroborating evidence.

If the good qualities of the four recorded editions were concentrated into one version we should have a definitive realization indeed. The virtues and defects do not coincide, and all have both. All are acceptable, but the hierarchic order below is offered with diffidence, since it is calculated not upon a scale of obvious values, but inversely according to the vigor of the distaste excited by their respective deficiencies on one pair of prejudiced ears.

The Sabata performance on Cetra is by long the most dynamic, the most arresting. The communication of passion is peremptory and overwhelming, and has been established without recourse to conceits or excesses. The four soloists owned, at the time of this recording, voices which justified their reputations. But it is this very date of 1941, so kind to Mme. Sgrignani and Mr. Tagliavini, that injures the records. They are excellent products of 1941, and not bad now; but the tone is dry and timbre is altered: the sound is inferior to that of all the competing editions.

The sound that Victor has allotted to Mr. Shaw has an agreeable, polished insinuation, the most satisfactory of all, and Mr. Shaw's chorus has analogous virtues of easy and refined delivery. But the restraint of the interpretation does seem pallid after Mr. de Sabata's. This version offers the convenience of inclusion within one disk, without serious deterioration near the center.

For Remington the Salzburg specialist Prof. Messner has produced a beautiful compromise suitable for churches, wherein a devout acknowledgment of God's power ascends over the human revolt of a dying man against the omnipotence that ends him. Splendid soloists and confident, expertise in

*Continued on page 122*

# Records in Review



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Reviewed by PAUL AFFELDER • C. G. BURKE • JOHN M. CONLY  
 RAY ERICSON • ALFRED FRANKENSTEIN • JAMES HINTON, JR.  
 J. F. INDCOX • EDWARD L. MERRITT, JR. • DAVID RANDOLPH  
 EMMA DICKSON SHEEHY • JOHN S. WILSON

## CLASSICAL

BACH, J. C.  
*Cello Concerto in C Minor (Henri Casadesus)* — see Schumann.

BACH  
*English Suite No. 3, in G Minor; Prelude and Fugue No. 32, in E flat Minor, from The Well-Tempered Clavier*  
 †Mozart: *Sonata in A Minor*, K. 310;  
*Rondo in D Major*, K. 485

Friedrich Gulda, piano.  
 LONDON LL 756. 12-in. 16, 6, 17, 4 min.  
 \$5.95.

Mr. Gulda's approach to these eighteenth-century works is properly formal. With steadfast tempos and exquisitely balanced voices he re-creates structures as strong as steel, adorning them with ornamentations or melodic arches of the utmost precision and delicacy. The results are clean, logical, wholly satisfying. A by-product of such performances is the fascinating virtuosity displayed in the young pianist's whirl through the Courante in the English suite. The recording sounds a little as if Mr. Gulda were playing in a padded room, but the lack of resonance exposes all the subtle gradations of tone and is actually helpful to the clarity of the music. R. E.

BACH  
*Variations on Sei gegrusset, Jesu gutig*

*Choral Preludes:*  
*Vater unser im Himmelreich*  
*Nun komm', der Heiden Heiland*  
*Liebster Jesu, wir sind hier*  
*Von Gott will ich nicht lassen*  
*Schmucke dich, o liebe Seele*

Finn Viderö on the organ at Soro, Denmark.  
 HAYDN SOCIETY, Boston HSL 3063. 1-12-in.  
 Side 1, 20:50; Side 2, 20:45. \$5.95.

BACH FESTIVAL  
*Chorales and chorale-preludes by Bach;*  
*Krebs; Homilius for organ and brass*  
*choir*

E. Power Biggs, organ; Roger Voisin, Armando Ghitalla, Marcel LaFosse; Trumpets. Jacob Raichman, Josef Orosz; Trombones. Ernst Panenka; Bassoon. Roman Szulc; Timpani.  
 Concerted chorales under the direction of Rosario Mazzeo.  
 COLUMBIA ML 4635. 1 12-in. Side 1, 20:50.  
 Side 2, 17:35. \$5.45.

The devotee of organ music can revel in these two recordings. Yet, they present Bach in two such completely different ways, that it is difficult to believe that they represent the same composer! Everything about the Columbia disk is tremendous — the sound of the organ, the brass choir, the timpani . . . and the recording! The spacious-

ness of the acoustics and the power of the sounds has been captured magnificently.

For the other aspect of Bach, we turn to the Haydn Society issue. While the same adjective can hardly be used, this is in all ways an equally outstanding record. The organ used by Finn Viderö is much closer to the sound of the Baroque organ; everything is clean, and the lines emerge with a wonderful clarity. Moreover, contrary to what one might expect at first thought, the older instrument permits of a very great range of colors, thanks to the clarity of the registration. This is due not only to the instrument but also to the imagination of the organist. The performances are excellent. Moreover, besides writing brief descriptive notes about the music, the organist has given, on the jacket liner, the registration for each work, and even for each variation! For the lover of organ music, this is an invaluable disk. D. R.

BACH  
*Suite No. 4 in E Flat Major for Cello*  
*Suite No. 5 in C Minor for Cello*

Lillian Fuchs, viola.  
 DECCA DL 9660. 12-in. No. 4 20:35, No. 5  
 22:45. \$5.85.

To my ears, the music loses nothing by being played on the higher instrument, especially when that instrument is in the



capable hands of Lillian Fuchs. These are solid, musicianly performances.

One might wish that the viola had been somewhat closer to the microphone, but this is a very minor criticism. Otherwise, the recording is excellent. D. R.

#### BANTOCK

##### *Fifine at the Fair*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

VICTOR LHMV 1026. 12-in. 43 min. \$5.95.

This resplendent recording introduces the first recording of a major work by this English composer ever made, either here or in England, and is therefore something of a curiosity. Some smaller compositions of his may be found in the English catalogs, but his larger orchestral works, either for economic reasons or for the acoustic problems they pose, have been studiously avoided by record companies on both sides of the Atlantic.

Based on an inordinately long, wearisome Browning poem (it runs to 132 stanzas and concerns itself with The Eternal Triangle, having as its protagonists, Man, False and True Love) Bantock has written a symphonic poem of large proportions, whose analogy to the similar works of Richard Strauss is unmistakable. Though it has a tendency to sprawl, this is more than offset by the brilliantly colorful and vivid orchestration of its complex musical fabric. The outer sections, lyrical, melodic, particularly graceful in their scoring for strings, are in sharp contrast to the brassy, bustling interlude of the Fair . . . with its scraping fiddle, rolling drum and general carnival air.

This must have been a fiendish work to record, but every problem of dynamic gradation, internal balance and clarity have been handsomely overcome in a recording of lustrous tone, marred only by a slight cloudiness in the first few grooves. Made in 1950, under the joint sponsorship of the British Council and the Bantock Club, this is a striking display of engineering efficiency. Both Beecham and the Royal Philharmonic are in irreproachable form. J. F. I.

#### BARTOK

##### *Contrasts*

##### *Sonata for Unaccompanied Violin*

Robert Mann, violin; Stanley Drucker, clarinet; Leonid Hambro, piano.

BARTOK BRS 916. 12-in. 20 min. \$5.95.

##### *Sonata for Unaccompanied Violin*

Wandy Tworak, violin.

LONDON LS 711. 12-in. 20 min. \$5.95.

*Contrasts*, composed in 1938 on a commission from Benny Goodman, is Bartok's only chamber work involving a wind instrument. Since the clarinet resembles the Hungarian folk instrument called the tarogato, the Magyar element is extremely strong, and the whole is one of Bartok's most powerful, dynamic, and exciting works, placing great stress upon hard-edged virtuosity in its writing for the three participants. Goodman, of course, has recorded *Contrasts* with Joseph Szigeti and the composer himself, but he is not a very satisfactory performer of modern chamber music, and so the present recording is distinctly preferable.

The sonata for unaccompanied violin, written for Yehudi Menuhin in 1944, was

Bartok's last piece of chamber music. Its first movement is a severely polyphonic affair in the spirit of the Bach chaconne, the second is an endlessly-spun and very beautiful *Melodia*, and the last is a perpetuum mobile in Hungarian folk style. Both the performances presented here are first rate, but the London recording is superior. A. F.

#### BEETHOVEN

##### *Concerto No. 3, in C Minor, Op. 37*

Grant Johannesen, piano; Netherlands Philharmonic Orchestra, Walter Goehr, cond.

MUSICAL MASTERWORKS SOC. 25. 10-in. 31 min. \$1.50.

Mr. Goehr has made many, many records over the years, and we know his qualities, of which orderliness is the first. No one can think of a disk that he has rendered irresistible by an injection of special, vital illumination, and nothing comes to mind that he has spoiled by overconfidence in the musical value of what idiosyncrasies he may personally have. On this record the pianist is pretty well under the conductor's control, the conductor secure in his expected orderliness, and if everything is very pat and even a little dun, we have the satisfaction of contemplating probity while apprehending authenticity. Excellent recording; and \$1.50. C. G. B.

#### BEETHOVEN

##### *Concerto No. 5, in E Flat, "Emperor", Op. 73*

Elly Ney; Vienna Philharmonic Orchestra, Karl Böhm, cond.

URANIA RS 7-10. 12-in. 40 min. \$3.50.

The twelfth LP "Emperor," moderately priced, does not challenge the best and is by no means the worst. The performance is deliberate and a little stolid, more judicious than imperial. Mme. Ney has the strength to cope with it, but in the rondo one has the impression that some rather dainty digitation is a gratuitous ostentation of femininity. The best feature is the thoroughly good sound of the piano in a recording not otherwise laudable, heavy in bass and with the violins too few and too near. C.G.B.

#### BEETHOVEN

##### *Four Overtures—Coriolan, Prometheus, Egmont, Leonora No. 3*

Vienna State Philharmonia Orchestra, Jascha Horenstein, cond.

VOX PL 8020. 12-in. 10, 5, 9, 15 min. \$5.95.

The very imposing sound of the big, blowy playing gives immediate effect to a record of unashamed romanticism, with an *Egmont* of real merit, a *Leonora III* hard to resist in this boldness, an inflated *Prometheus*



*Pascal Quartet: even in Beethoven, no import where no import is called for.*

and a *Coriolan* retarded to a wailing flabbiness. C. G. B.

#### BEETHOVEN

##### *Overtures: Coriolan, Op. 62; and Zur Weibe des Hauses, Op. 124*

Berlin Philharmonic Orchestra, Fritz Lehmann (*Coriolan*) and Paul Van Kempen, cond.

DECCA DL 4068. 10-in. 8, 10 min. \$2.50.

The *Coriolan* is a middling one which would have been excellent with a tauter accentuation of its iron first subject. The *Consecration of the House* accumulates advantages to earn the favor of music-lovers: of the recorded editions it has the best sound, the lowest price, a convenient placement alone on one side. And it differs not materially from Felix Weingartner's interpretation included on Columbia ML 4647, not quite so solemn in its maestoso, less jubilant in its fugue than the earlier disk, but more imposing than any of the others. C. G. B.

#### BEETHOVEN

##### *Quartet No. 3, in D, Op. 18, No. 3*

##### *Quartet No. 4, in C Minor, Op. 18, No. 4*

Barylli Quartet.

WESTMINSTER WL 5211. 12-in. 23, 25 min. \$5.95.

Tinny harmonics make the violins persistently abusive, unendurable through an apparatus which can reproduce over 5000 cycles. A generous gratuity of low-frequency noise confirms the evidence that even Westminster can produce an occasional miserable record. C. G. B.

#### BEETHOVEN

##### *Quartet No. 6, in B Flat, Op. 18, No. 6*

##### *Quintet in C, Op. 29*

Barylli Quartet (with Wilhelm Huebner, viola, in the Quintet).

WESTMINSTER WL 5212. 12-in. 26, 31 min. \$5.95.

The best playing that the Baryllis have given us, warm and unaffected, the *Malinconia* in the Quartet especially compelling. But the tinny waves falsifying the violins in the Quintet are implacably unpleasant, and a paler emanation of the same distress cannot quite be eliminated from the Quartet. Both sides are over-supplied with extraneous low-frequency impulses. C. G. B.

#### BEETHOVEN

##### *Quintet in E Flat, Op. 4*

Pascal Quartet, with Walter Gerhard, 2nd viola.

CONCERT HALL CHS 1217. 12-in. 36 min. \$5.95.

Op. 4 is a reworking of Op. 103, a paradox explained by the late publication of the earlier and more familiar work (the *Octet for Wind Instruments*), of which there are three recorded editions. The Quintet is by no means a mere arrangement, although it employs the same principal themes. It is nearly twice as long, more elaborate and more thoughtful. It introduces new material and alters considerably the development of the old. With the four string trios of Op. 3 and 9 it illustrates the composer's careful preparation before committing himself to the publication of quartets.

It is not demanding music and the Passacaglia do not try to exalt it. It is their admirable way to reserve import for music that demands it. The Quintet is direct and hearty in their projection, which receives a big, equally hearty sound from the engineers, not quite so satisfactory, for the long reverberation creates an orchestral likeness a little disturbing unless volume is reduced.

C. G. B.

#### BEETHOVEN

*Quintet for Piano, Oboe, Clarinet, Bassoon and Horn, in E Flat, Op. 16*  
*Quartet for Piano, Violin, Viola and Violoncello, in E Flat, Op. 16*

Leopold Mittman, Harry Schulman, David Weber, Elias Carmen, Fred Klein (Quintet); Leopold Mittman, Arnold Eidus, David Mankovitz, George Ricci (Quartet).  
STRADIVARI 616. 12-in. 21, 21 min. \$5.95.

This seems an intelligent and valuable way to present the agreeable music which Beethoven wrote first in the Quintet form and which we hear more often as the Quartet, one of the very few transcriptions from the composer's own pen. The only difference is of color, and a flip of the disk makes the difference manifest. Since Mr. Mittman is pianist and thus captain in both, the non-chromatic features are stabilized to show the essential identity of the two pieces. So we bow again to intelligence, and regret that the performances in their efficiency are pat and businesslike: they shun penetration. The inescapable value is in the coupling, but Vox has a better Quintet, and the Quartet by Columbia (reviewed in July) is marked by freer aspiration and richer tone.

C. G. B.

#### BEETHOVEN

*Sextet in E Flat, Op. 81b*  
*Quartet in F after the Ninth Sonata, Op. 14, No. 1*

Pascal Quartet; with Werner Speth and Carl Rawlyer, horns, in the Sextet.  
CONCERT HALL CHS 1216. 12-in. 17, 15 min. \$5.95.

An early work whose late publication explains the deceptive opus-number, the Sextet resembles the other sextet, Op. 71, in that feature, and also in a peculiarity of most of the work composed in Beethoven's early twenties: a masculine charm that wears well without impressing itself into memory. The Pascals and their allied horns play well in this only LP, in a relaxed way properly quite different from that of their masterly Quartet series. The horn parts are formidable, and Concert Hall is to be thanked for having recorded them with unusual boldness, which, although it makes a few difficulties, gives us this most royal instrument in satisfying force and timbred subtlety. — The Quartet arranged by Beethoven himself from Op. 14, No. 1, has a crisper performance in a crisper sound on Bartok 909.

C. G. B.

#### BEETHOVEN

*Sonata for Piano No. 26, in E Flat, "Lewbewohl", Op. 81a*  
*Sonata for Piano No. 29, in B Flat, "Hammerklavier", Op. 106*

Cutner Solomon.



*Erich Leinsdorf: in two disks, Beethoven and Mozart-Schubert, any year's best buy.*

RCA VICTOR LM 1733. 12-in. 16, 47 min. \$5.72.

Arriving late against entrenched and lofty competition, these arrive together in a 63-minute alliance and cannot be snubbed. Particularly is the "Hammerklavier" in its seventh LP version an achievement of admirable musical sentience, clear and unlabored, remarkable in its implied reserves of strength after the expenditure of torrents of energy. The pianist's stroke is everywhere pertinent and varied: in this immensity which can confuse its interpreters and its hearers, Mr. Solomon and his hearers are not confused. And Beethoven's rather touching and ever-so-skillful gallant anxiety for his very own archduke is rippled and throbbed very pleasantly, with just a suggestion of the amiable mockery we cannot help reading into the program, in the Sonata that he called "Farewell, Absence and Return". The engineers have been less than kind to Mr. Solomon, the piano tone being hard when heard close; but if one has room to let the sound expand with the volume up, most of the hardness goes and the instrument has a satisfactory measure of reality.

C. G. B.

#### BEETHOVEN

*Sonata for Piano and Violoncello No. 3, in A, Op. 69*  
*Variations on "Bei Männern," G 158*  
Reger: *Suite for Violoncello Alone, in G, Op. 131c, No. 1*

Emanuel Feuermann in all; with Myra Hess in the Sonata and Theo van der Pas in the Variations.  
COLUMBIA ML 4678. 12-in. 20, 9, 15 min. \$5.45.

Destined exclusively to the most devoted admirers of the lamented Emanuel Feuermann or fanatics of the exhausting industry of the implacably learned Max Reger. This is a "Collector's List" record: it shows all the Feuermann skill and sensitivity, and sounds rather bad.

C. G. B.

#### BEETHOVEN

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

Rochester Orch., Erich Leinsdorf, cond.  
COLUMBIA-ENTREE RL 3069. 12-in. 46 min. \$2.98.

Royal Philharmonic Orch., Sir Thomas Beecham, cond.  
COLUMBIA ML 4698. 12-in. 50 min. \$5.45.

The thirteenth and fourteenth LP's of the "Eroica" are the third and fourth for Columbia alone. They are differently remarkable, and one has an accumulation of merits that permits its consideration for preëminence in the entire field.

Sir Thomas Beecham has never exploited a commonplace concept, and the "Eroica" modeled by his wand is nor intimidated by convention. A grave and even restraint, particularly in the matter of accent, shapes the first two movements into a measured reflection of philosophy and imperturbable courage, more suggestive of the Emperor Marcus Aurelius than of the First Consul Bonaparte. This is a tempered manliness, conscious of strength in head as well as heart. It is not displeasing if one will accept as valid the stiff upper lip of its battle and lament. To this writer neither the nervous élan of the Corsican from Paris nor the huge aspiration of the Rhinelander from Vienna is illumined by the firm composure of the conductor's fluent discipline. There are explosions in the score stifled by these beautiful modulations. — The scherzo is played so slowly as to have no fun, and several variations in the finale are subjected to abrupt exaggerations of retardation injurious to form and climax, and not agreeable to hear. Excellent orchestral playing throughout, and reproduction of good quality without surprises.

Mr. Leinsdorf's *Entrée* upon the contested field is on a charger of more formidable size and intrepid gait than Sir Thomas's palfrey. The mount is built to fight, and the horseman's substantial weapons, flashing with purpose and of an uncontaminated steel, unhorse — with electronic assistance — every champion in the lists.

It is a doughty, straightforward and absolute "Eroica" that Mr. Leinsdorf commands, a Heroic Symphony of full emotional realization without surprises or deviations from a calculated propriety of frame. It is possible not to find it remarkable, because it seems entirely right — in its turn of phrase, its natural vehemence of natural accent, its unhesitant statement of bigness, its acceptance of the obvious, for the obviousness, the perspicuousness, the unmistakability, of this Beethoven's staunchest music, is or are its first necessity — but it is impossible to demur at it unless one rebels at the epic Beethoven.

Mr. Toscanini's overbearing impetuosity (Victor LM 1042) has fulfilled this Symphony, in the opinion of the writer, as no other interpretation probably will do, and Mengelberg (Capitol P 8002) achieved a romantic perfection of phrase, amidst some disorders, that is still unique; but the sonic juices are departing those disks with the going of time. At this date the Leinsdorf disk has a potency of intactness in the registration of the orchestra that no other disk has: the sound has the substantiality and the insistent healthy heart-beat of the music itself, combining with the sturdy integrity of the conductor to give us the most breathtaking of recorded "Eroicas."

Columbia, following Decca and Urania who imitated Victor, identifies the Beecham record and others issued at the same time by printing the title on the precarious edge of the envelope, so that collectors can find what they seek. In diverting the Leinsdorf record to her inexpensive "Entrée" list the company has complicated the chaos of record prices in a very gratifying way. C.G.B.

#### BEETHOVEN

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



# building your record library

number four



## JAMES HINTON, JR., SUGGESTS TEN BASIC OPERAS

The prospect of making out a personal list of ten basic opera recordings seems pleasant enough at first blush, but the pleasure fades with contemplation. Some of the very best recorded performances can be heard only with the handicap of obsolete engineering (like the Gigli-Caniglia *Tosca*, which is excellent, but not for audiophiles); some of the most potent characterizations are offered by singers whose days of sounding well have passed (many examples could be offered); and some works that might well be included in a basic library are either badly recorded, badly performed in some crucial respect, or not recorded in full at all. As an example, *Norma* can be heard on records, but with a shaky, though style-wise, soprano and an abominable tenor. The moral of this would appeal to Heraclitus: should Angel Records come through with a Maria Callas *Norma*, my present list might change in a flash.

Given these inescapable problems of repertoire, performance and reproduction, what I have tried to do is compile a list of operas that are either recognized masterpieces or good representatives of an important genre, well enough sung and recorded so that even if they are matched in excellence they seem unlikely to be absolutely superseded in the near future. So, kibitz at will.

First, since Monteverdi is a special taste and since none of the important Handel or Gluck operas seems to me to have been recorded in completely satisfactory fashion, let me name the Columbia recording (SL 114: three 12-in.) of Mozart's *Le Nozze di Figaro* as one that offers continuing rewards. It lacks the recitatives, to be sure, but Elisabeth Schwartzkopf, Irmgard Seefried, Erich Kunz, and George London sing with such style under Herbert von Karajan's direction that I, for one, am able to overcome my pique at the man who cut the tapes. My failure to name either or both versions of *Die Zauberflöte* instead may be set down as sheer Figaro-prejudice, for both are very fine, with the engineering advantage in favor of Columbia.

Then, snubbing Rossini and Donizetti (how I wish there were entirely satisfactory recordings of *Il Barbiere di Siviglia* and *L'Elisir d'Amore* to recommend!), let us take Bellini's *La Sonnambula* (Cetra 1240: three 12-in.), a pre-Verdi work of immense melodic charm, very well sung by Lina Pagliughi, Cesare Siepi, and Ferruccio Tagliavini.

To represent Verdi I would choose the RCA Victor *Rigoletto* (LM 6101: three 12-in.), because of the superb singing of Leonard Warren, Erna Berger, and Jan Peerce and because it is one of the supreme examples of engineering skill as applied to recorded opera. Then, too, by naming this opera I relieve myself of the necessity of getting out the crystal ball to choose between Toscanini's *Otello* and the one that Victor de Sabata has yet to conduct for London.

Mascagni's *Cavalleria Rusticana* and *Pagliacci* should be included as a single evening's entertainment, not because they are great works musically but because they are the body and heart of *verismo* opera. My personal preference for the RCA Victor *Cavalleria Rusticana* has as much to do with the fact that Zinka Milanov is the Santuzza as with the fact that the sound is very superior, and since her performance is inextricably boxed (in LM 6106: three-12in.) with the same company's *Pagliacci* I will make only passing note of the fact that I think Maria del Monaco is the finest Canio on records.

Having limited Verdi to a single opera I can do no more for Wagner. The new RCA Victor — courtesy of HMV — *Tristan und Isolde* (LM 6700: five 12-in.) has its shortcomings, but it also has Kirsten Flagstad, Wilhelm Furtwängler and Dietrich Fischer-Dieskau, working well in the interests of what is perhaps Wagner's greatest opera. If the scales are weighted too heavily in favor of tragedy at this point, substitute the Columbia version of *Die Meistersinger* (SL 117: five 12-in.) as a memento of Bayreuth — and fall in love with Elisabeth Schwartzkopf.

Six selections down and no French opera yet; we should have a good recording of Bizet's *Carmen*. It is not an altogether typical work, but it is a great one. Besides, I am feeling anti-Faust at the moment, and good recorded performances of French operas are not too plentiful. *Pelléas et Mélisande* I leave out on the theory that it is too special for a basic ten; the same for Ravel's operas. The London *Carmen* (LLA 6: three 12-in.) with Suzanne Juyol and Libero de Luca, may not be definitive, but it is quite reputable musically, very well recorded, and (as a healthy antidote to Metropolitan performances of recent date) legitimately French. As a matter of fact, some of the most polished French style on records is to be heard from the low-voiced men of the Opéra Comique in the Columbia issue of Offenbach's *The Tales of Hoffmann*, but the fi is not inordinately hi.

To make one departure from the criteria of relative completeness and engineering modernity, I recommend without any hesitation the RCA Victor reissue of a severely cut version of Strauss' *Der Rosenkavalier* (LCT 6005: two 12-in.). If Lotte Lehmann, Elisabeth Schumann, Maria Olszewska, and Richard Mayr are not excuse enough for this defection I will hang my head cheerfully and creep away inside my old hand-wound Brunswick talking box.

For our Puccini (he must not be left out) let us choose the London *La Bohème* (LL 462/3: two 12-in.). It is his finest score, and high-fidelity reproduction has seldom served a worthier cause than the preservation of Renata Tebaldi's beautifully sung Mimi. And for a Russian opera there is the HMV Boris Godunoff (LHMV 6400: four 12-in.), a real *tour de force* for Boris Christoff, Issay Dobrowen, and the HMV engineers — and for Mussorgsky, and for Rimsky-Korsakoff.

To round out our ten there is Alban Berg's *Wozzeck*, a work that becomes tremendously vital theatre once the listener learns to forget about dissonance and listens to the words as the composer sets them forth with almost frightening sensitivity. The Columbia recording (SL 118: two 12-in., *no libretto*) is by the New York Philharmonic-Symphony and extra forces assembled by Dimitri Mitropoulos for concert performances three seasons ago. *Lulu* is interesting, too, and more scatological, but it has not the unified effect of *Wozzeck*.

So, alternatives and random digressions aside, we (or I) have our ten basic opera recordings. The choice is necessarily arbitrary, and many interesting works, important composers, and superb technical productions have been passed by, not to mention the fascinating byways of the repertoire that have had to remain unexplored. And Cetra, which has done as much for opera-on-records as any company, and has maintained a high general standard of quality, has been slighted. If you like late Verdi, try the Cetra *Falstaff*.



Vienna National Opera Orchestra, Hermann Scherchen, cond.  
WESTMINSTER WL 5216. 12-in. 50 min.  
\$5.95.

This arrived at the last minute to urge its credentials amongst the month's extraordinary crop of "Eroica." After the easier First, it is Dr. Scherchen's most successful Beethoven Symphony, entirely admirable, in its broad strength and stout integrity, even where one disagrees with a tempo, which can happen in the andante variations in the finale. The recording is good Westminster, which is to say very good indeed; and this record is recommended as second only to the Leinsdorf version recommended without reservation above. Mr. Leinsdorf's advantage is in a taut nervousness of accent that makes this music defiant, whereas the judicious allotment of force applied by Dr. Scherchen makes it inexorable. The Leinsdorf description is the younger, in this Symphony of youth wherein Beethoven gives us the young general of the Republic, of the Italian and Egyptian campaigns, surrounded by eager young generals correcting the world. Dr. Scherchen suggests the Emperor, a few years but enormously older, his brothers all temporarily crowned, supervising a code and revising taxation, striking less with the instinct of lightning than with an appraisal of forces, an élan become calculated. — The Columbia recording for Mr. Leinsdorf, by far the best of all, is better than the second-best Westminster in most aspects, and particularly in the dramatic blend of all the choirs in the former. C. G. B.

#### BEETHOVEN

*Symphony No. 5, in C Minor, Op. 67*  
*Overtures: Egmont, Op. 84; Coriolan, Op. 62; Leonora No. 3, Op. 72a*

Minneapolis Symphony Orchestra, Antal Dorati, cond.  
MERCURY 50017. 12-in. 32, 8, 8, 14 min.  
\$5.95.

Had this record appeared earlier, before the lists were crowded with contestants, it would have been irresistible in its concentration of breathless conflict. Even now it will probably have great utility as the most dramatic introduction to Beethoven, containing as it does a bold forthrightness of detailed orchestral ejaculation for each of the four many-voiced works not excelled in any elsewhere. The excellent performance of the Fifth may be disputed by several more nervously impassioned, but those default in sonic delineation and massiveness in face of this Mercury; and the *Leonora No. 3* is challenged only by the sensational Scherchen disk by Westminster, with which it may be said it draws. There are several *Coriolans* more profound than Mr. Dorati's hurried concept, and the new *Egmont*, hurt initially by a softness of accent, may not find much favor, but both have easily the most substantial sound. This is the longest of Mercury's "Olympians," and it is good not to hear any serious deterioration near the centers. C. G. B.

#### BEETHOVEN

*Symphony No. 7, in A, Op. 92*

Berlin Philharmonic Orchestra, Eugen Jochum, cond.  
DECCA DL 9690. 12-in. 37 min. \$5.85.

The recent records of the Berlin Philharmonic Orchestra put it forward in ever more favorable light. The beautifully articulated performance of this twelfth LP Seventh belongs near the top of the list. String tone — which on a record depends equally on the players' ability, the conductor's insistence and the director's supervision — is pure right up through the graduated dynamics; and the balance of choirs is impressively just, notably in the second movement where the equipoise of the various strings provides a revelation of the layered elaboration of music ostensibly flowing simply. Phrase, tempo and accent are orderly and not unusual in this interpretation which may be called standard — meaning deeply satisfying. Without recourse to minute analysis, it is as hard to separate one excellent Seventh from another as it is to stipulate the discrepancies between deceptive twins, or mountain sunrises. — Reproduction is natural, easy, pleasant: it would have been outstanding had the engineers permitted greater weight to a number of *fortes*. C. G. B.

#### BEETHOVEN

*Symphony No. 8, in F, Op. 93*  
*Symphony No. 1, in C, Op. 21*

Vienna Philharmonic Orchestra, Carl Schuricht, cond. (No. 1); Karl Böhm, cond. (No. 8).  
LONDON LL 825. 12-in. 26, 23 min. \$5.95.

*Symphony No. 8, in F, Op. 93*  
*Three German Dances, G 140, Nos. 1, 2 & 3*

Winterthur Symphony Orchestra, Walter Goehr, cond.  
MUSICAL MASTERWORKS SOC. 10. 10-in. 26, 3 min. \$1.50.

The healthy, glowing Schuricht First is a 12-inch reprint of London LS 631. a spacious recording hurt by shrill violins which remain disagreeable in the new pressing. The Eighth by Dr. Böhm is distinguished sport in its broad outline and exacting detail, an



Antal Dorati: the mighty Fifth should be a mighty noise — and he has made it so.

Eighth of muscular grace, one of the best, in a round engineering a little echoic. It completes the Nine for London.

The Goehr production, also echoic but crisper in sound than the London, is typical of the conductor in its absence of positive or negative shock. Everything there is reasonable: tempos and accents in order, dynamics prudent, phrasing measured. Such

a disparagement of excess is by no means ineffectual in a Symphony constructed of careful whims that sound careless. The best sound contrived is Victor's for Mr. Toscanini and this seems to be second, not close, to that feat of engineering. There are more impressive performances — by Mr. Monteux, Weingartner, Dr. Böhm, Busch, Mengelberg and Mr. Walter — in less satisfactory engineering than the agreeable MMS production's. Price could be a cogent factor in selection. C. G. B.

#### BEETHOVEN

*Symphony No. 8, in F, Op. 93*  
†Mendelssohn: *Symphony No. 4, in A, "Italian," Op. 90*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.  
COLUMBIA ML 4681. 12-in. 27, 30 min.  
\$5.45.

Music apter to the known talents of Sir Thomas is scarce, and our disappointment and hurt at the conductor's disparagement of his talent are immense after hearing his mannered perversions here. The Eighth is lax, the "Italian" is a bore in performances which emulsify accent in the first and hobble tempo in the second: sad and very sad. C. G. B.

#### BEETHOVEN

*Symphony No. 8, in F, Op. 93*  
*Symphony No. 9, in D Minor, with Final Chorus on Schiller's "Ode to Joy," Op. 125*

Vienna Philharmonic Orchestra, Herbert von Karajan, cond. (with Elisabeth Schwarzkopf (s), Elisabeth Höngen (a), Julius Patzak (t), Hans Hotter (bne) and the Chorus of the Friends of Music, Vienna).  
COLUMBIA Entré EL 51. Two 12-in. 24 min. 1 hr. 7 min. \$6.50.

The ninth LP *Ninth*, the fourth from Columbia alone and the fourth from Vienna, Karajan's version should not be slighted for its late appearance here and its modest price. It is not, in this opinion, the best performance or the best reproduction, but the first is both knowing and dramatic and the second impressive enough except in the direction of brilliance. Dynamic antitheses are strong to the point of aggressiveness save in the long song of the third movement, characterized by a restraint which gives relief to the boldness of the rest. Mr. Hotter is not appealing, but the other distinguished soloists are as expected and the choral projection is splendid. As a whole this resembles Dr. Scherchen's version more than any other, without displaying the translucence of that recording.

In the Eighth we find a forceful underlining of its mock heroics to make a patent counter for its sportfulness. This is a Karajan way, and it seems to have been Beethoven's intention; but maybe the contrasts have been overbuilt here: there is a sense of rather labored fun, abetted by a recorded sound a little turgid. C. G. B.

#### BEETHOVEN

*Trio (String) No. 4, in C Minor, Op. 9, No. 3*  
*Serenade in D, Op. 8*

Jean Pougnet, vn; Frederick Riddle, va; Anthony Pini, vo.  
WESTMINSTER WL 5219. 12-in. 23, 31 min.  
\$5.95.



Charles Munch: Berlioz' *Romeo and Juliet* complete — in some of 1953's highest fi.

Some may find the phrasing in the Trio here and there staid, as if the players had become absorbed in their undeniable proficiency at weaving beautiful tones. No such reservation in the *Serenade*, a vital charmer whose seductiveness increases with familiarity, where the beautiful tones are carried by an abundant vigor of unhampered statement of sophisticated enjoyment. There are other good versions of these, not in the same couplings, notably by Fuchs-Fuchs-Fuchs and Fuchs-Fuchs-Rose for Decca; but there is no competition for the exceptionally luscious sound of the Westminster disk, which presents the strings to more gracious advantage than the writer can find on any record of this instrumental combination. We could call this perfection, if perfection, in recording values, were not always tantalizingly subject to subsequent improvement. C. G. B.

#### BEETHOVEN

*Variations in E Flat, "Prometheus" or "Eroica," Op. 35*

Claudio Arrau, piano.  
DECCA DL 4067. 10-in. 26 min. \$2.50.

This is the same performance as that occupying the fourth side in Decca's album of the *Diabelli Variations*. The inexpensive 10-inch has received more volume than its predecessor, and a harder tone as a concomitant. The original is preferable unless the *Diabelli Variations* are not wanted. C.G.B.

#### BERLIOZ

*Romeo and Juliet — Dramatic Symphony, Op. 17*

Margaret Roggero, contralto; Leslie Chabay, tenor; Yi-Kwei-Sze, basso; Harvard Glee Club; Radcliffe Choral Society; Boston Symphony Orchestra; Charles Munch, cond. RCA VICTOR LM 6011. Two 12-in. \$11.44.

It's been a long time coming, but here it is at last — a truly complete recording of Hector Berlioz' great dramatic symphony, *Romeo and Juliet*, for soloists, chorus and orchestra. Several recorded versions of the work's orchestral sections have made their appearance from time to time, but the symphony in its entirety has never been committed to long-playing disks. Its emergence now is particularly welcome, for the vocal portions are seldom performed in the concert hall. Besides, this year marks the sesquicentennial of Berlioz' birth.

Listening to the symphony complete, one gets new meaning out of the composer's marvelous recreation of the Shakespearean tragedy. Not only does Emile Deschamps' text enhance the drama and poignancy of the music, it also unifies the work, for Berlioz' very thematic scheme is dependent on its treatment in the vocal sections and its subsequent development in the purely orchestral parts.

The interpretation of this gigantic score by Munch is a sympathetic one. He accents the romantic rather than the dramatic aspects of the music, yet never allows it to lapse into sentimentality. The climax he builds at the work's finale is truly moving. The three soloists are well suited to their parts, the combined Harvard and Radcliffe choruses sing the French text with great beauty and sensitivity, and the Boston Symphony performs gloriously. To top it all off, the RCA Victor engineers have given us one of the most faithful, best-balanced recordings yet to come from that company. Packaged in the customary box with complete French-English text and excellent notes by Jacques Barzun, this set definitely superseded all previous recordings of orchestral excerpts. Once you've heard the symphony complete, you won't want to hear it any other way. P.A.

#### BIZET

*L'Arlésienne Suites Nos. 1 and 2*

Bamberg Symphony Orchestra; Ferdinand Leitner, cond.  
DECCA DL 7538. 10-in. \$3.85.

Bizet's familiar, but often inventive score is accorded a rather perfunctory reading by Ferdinand Leitner. The orchestra plays well enough, but Deutsche Grammophon's reproduction does not always do it justice. P.A.

#### BLISS

*Concerto for Piano and Orchestra.*

Mewton-Wood, piano. Utrecht Symphony Orchestra, Walter Goehr, cond.  
CONCERT HALL SOCIETY CHS 1167. 12-in. 27 min. \$5.95.

This big, gaudy concerto, written for British Week at the 1939 New York World's Fair and dedicated to "the people of the United States," sounds like a not-so-distant relation to the rash of piano concertos that turned up in motion pictures a few years ago. Much better than these, it provides a splashy vehicle for a virtuoso, in this case Mewton-Wood, who plays it brilliantly. The melodic material seems designed for immediate effect, but blown up for the climaxes, it sounds trite and hollow; dissonances add spice to the surface of the work but not to the pallid harmonic structure; and the composer falls back on too familiar waltz and jazz formulas to vary the rhythmic treatment. R. E.

#### BLOCH

*Concerto for Violin and Orchestra*

Joseph Szigeti, violin. Paris Conservatory Orchestra, Charles Munch, cond. 35 min.

*Baal Shem*

Joseph Szigeti, violin. Andor Farkas, piano. 16 min.  
COLUMBIA ML 4679. 12-in. \$5.45.

This is an LP re-issue of recordings made

some years ago on 78 rpm disks. Republication was well justified, not only because of Szigeti's wonderfully sensitive, powerful, and penetrating performance, but also because of the music itself.

The violin concerto may well be Bloch's finest work. It is certainly one of his most grandly conceived creations, and also one of his most pungent and colorful. The theme of the first movement is said to have been derived from a Southwestern Indian tune, and the whole score has that sense of archaic dignity and drama which caused the late Paul Rosenfeld, in writing about Bloch, to conjure up a picture of primordial swamps and monumental, ancient cities. *Baal Shem*, on the other hand, is a tuneful, evocative, folk-loric affair, a series of pictures of the life of the Jewish sect known as the *Chassidim*, who worshipped the Lord with song and dance. For a reprint, the sound is not bad. A. F.

#### BRAHMS

*Alto Rhapsody, Op. 53*  
*Zigeunerlieder, Op. 103*

Elisabeth Hongen, contralto. Berlin Choral Society and Berlin Philharmonic Orchestra; Ferdinand Leitner, cond., in the *Rhapsody*; Michael Raucheisen, piano, in the *Zigeunerlieder*.

DECCA DL 4074. 10-in. \$2.50.

Here is a bargain disk for Brahms-lovers who have budget problems along with musical cravings. The poignant, deeply searching *Alto Rhapsody*, with its text by Goethe, and the fiery, folk-like *Gypsy Songs* make admirable disk-fellows because they are so different, yet so well matched. They are set forth here in what may be described as competent fashion. Mme. Hongen's voice may not sound quite young enough for the music, and she does not always plumb the depths of the *Rhapsody*, but considering the low price, one cannot complain too strongly. For those who can afford them, however, Marian Anderson's penetrating interpretation of the *Rhapsody*, (RCA Victor) and Herta Glaz' more youthful-sounding traversal of the *Zigeunerlieder* (M-G-M) are to be preferred. Reproduction on the present record is adequate. P. A.

#### BRAHMS

*Piano Concerto No. 1, in D Minor, Op. 15*

Friedrich Wührer, piano. Vienna State Philharmonia, Hans Swarowsky, cond.  
VOX PL 8000. 12-in. 47 mins. \$5.95.

Mr. Wührer gives a massive performance of this massive work. He achieves continuity through steady, relatively slow tempos, and if his playing seems at times rather calm and cool this is not necessarily an evil, for it lets the commanding score speak for itself. The conducting and orchestral performance match that of the soloist in style, and the instrumental tone is satisfactory and brilliantly recorded. The Serkin-Reiner version for Columbia is more energetic and virtuosic. Both treatments of the score are valid. The slow movement gives the Serkin version the edge, however, for he plays the solo part with an imaginative tenderness and subtlety that Mr. Wührer does not supply. Mr. Serkin's piano sounds somewhat dry, and the over-all Columbia recording is not



comparable to Vox's. I have not yet heard the new Solomon-Rafael Kubelik recording issued by RCA Victor. R. E.

## BRAHMS

### *Quartet for Piano and Strings in A Major, Op. 26*

Clifford Curzon, piano, and members of the Budapest String Quartet.

COLUMBIA ML 4630. 12-in. 24:02 and 18:13 min. \$5.45.

Chamber music addicts have come to look to the Budapest Quartet as a leader among ensembles in this field. The performance of this Brahms piano quartet by three of its members with the pianist Clifford Curzon comes, therefore, as somewhat of a disappointment. They play competently, to be sure, but they sound almost lifeless next to the impassioned, altogether electric inter-

pretation by the Albeneri Trio and Raphael Hillyer, violist, issued about a year ago by Mercury. The latter performance, one of the highlights of the catalogue, seems unlikely ever to be equalled or surpassed. P. A.

## BRAHMS

### *Serenade No. 1 in D Major, Op. 11*

The Little Orchestra Society; Thomas Scherman, cond.

DECCA DL 9651. 12-in. \$5.85.

This, the earliest of Brahms' orchestral works to survive, is one of the master's lighter, more delightful compositions, yet it is all too seldom performed. The record companies have never done very well by it, either. It is a pleasure, then, to report that this newest version is by far the most satisfactory yet to appear on disks: it is also one of the best recorded performances

produced under Scherman's baton. His reading has plenty of spirit, clarity and fine proportions, and the orchestral playing is expert in every way. Added to this is some of the liveliest reproduction the Decca engineers have given us. P. A.

## BRAHMS

### *Sonata for 'Cello and Piano No. 1 in E Minor, Op. 38*

### *Sonata for 'Cello and Piano No. 2 in F Major, Op. 99*

George Koutzen, 'cello; Harriet Wingreen, piano.

CLASSIC CE 1031. 12-in. 18:34 and 22:40 min. \$5.95.

Two of the best 'cello-piano sonatas in the entire literature are those written by Brahms. Unfortunately, they have not yet been adequately presented on long-playing disks,

## ARS: Americans-of-the-Month Club

American musical executants have long been recognized on the international scene, according to their merits, but until recently the American composer has had a struggle. A curious switch on this situation is provided by the work of the American Recording Society, which is totally dedicated to the American composer but up to now has produced the majority of its tapes in Europe.

The reason, as explained by Horace Grenell of the ARS, is a simple, practical one. Most of the works chosen for recording under this label are for orchestra, and the society could not work out a satisfactory deal with the American Federation of Musicians. "With a broad program and limited resources," says Grenell, "we have been able, by going abroad, to record two or three times as many works as might have been done here." Most of the conductors, like Dean Dixon, are, to be sure, Americans; the European ensemble or ensembles employed are simply identified on the label as the American Recording Society Orchestra, and that is that. But Grenell adds that the organization is now concluding arrangements to record with the Dallas Symphony, the Kansas City Philharmonic, and other American orchestras, and hopes in time to create all its disks in this country.

Grenell is not boasting when he says the ARS program is broad. In less than two years' time this society has turned out recordings of 55 American compositions, and it has at least 10 more awaiting imminent release. Financial backing is provided by the Ditson Musical Foundation, an arm of the Alice M. Ditson Fund of Columbia University created for this special purpose. The records are sold only on subscription or on special order to the headquarters at 100 Sixth Avenue, New York 13, N. Y. The material is selected by a committee consisting of three distinguished composers — Douglas Moore, Otto Luening and Quincy Porter — and, again to quote Grenell, falls into three categories:

- "1. Lesser known young composers.
- "2. Established contemporary composers.
- "3. Earlier American music from the turn of the century backward."

The divisions between these categories, and especially the division between Nos. 1 and 2, are not hard and fast, but according to my tabulation the society has produced or has ready 15 works by "lesser known young composers," 35 by "established contemporary composers," and 15 works of historic American music.

The historic material goes back to American beginnings, with psalms from the Bay Psalm Book, California mission music, and Haydn-esque quartets and quintets by such little known 18th century composers as John Christopher Moller, Joseph Gehor, and Johann Friedrich Peter. The earliest 19th century work is a string orchestra piece by Stephen Foster called *Village Festival*, which sounds rather startlingly like the *Contradanses* of Beethoven. The 19th century also provides the longest record the ARS has so far put out — Horatio Parker's big oratorio, *Hora Novissima*, which fills three LP sides, sounds a little like a mixture of Brahms and the Verdi of the *Mazzoni Requiem*, and was perhaps the first American work in large form

to win the respect of the international audience. An historic curiosity — and nothing more — is a cello concerto by Victor Herbert. Other 19th century composers represented are MacDowell (*Indian Suite*), Foote (*Suite for String Orchestra*), Chadwick (*Tam O'Shanter*), Converse (*The Mystic Trumpeter*), and Griffes (*Poem for Flute and Orchestra*).

Heart and center of the second category, established contemporary composers, is a sequence of symphonies: the second of Randall Thompson, Walter Piston and Douglas Moore, the third of Roy Harris, the fourth of Bernard Wagenaar and Howard Hanson, and the fifth of Henry Cowell. Copland is represented with his well-known *Appalachian Spring* and *Music for the Theater*, Virgil Thomson with his film score for *The River*, Ernest Bloch with his *Trois Poemes Juifs*. Works of smaller celebrity but of immense interest and importance in this group are David Diamond's *Rounds for String Orchestra*, Roger Sessions' *Black Maskers*, John Powell's *Rhapsodie Nègre*, Luening's *Prelude on a Hymn Tune* and *Two Symphonic Interludes*, Porter's viola concerto, and Ernst Bacon's *Ford's Theater Suite*. Perhaps the most important single record the society has created to date, however, is the magnificent *Three Places in New England* by Charles Ives.

The younger composers on the way up are served especially in recordings of chamber music. Of special importance here are the two sonatas, one for cello and piano and one for piano alone, by Elliott Carter, the second string quartet by William Bergsma, a woodwind quintet by Roger Goeb called *Prairie Song*, and a group of songs for voice and piano by Howard Swanson. Swanson's *Short Symphony* is also included, but perhaps the best of the orchestral pieces by the younger composers is the broad, somewhat Harris-like *Symphony No. 1* by Robert Ward.

The list is so large that one cannot dwell in any detail upon individual titles. The whole is a measure of the vast distance we have come since the days when we waited for Cowell's New Music Quarterly Recordings to put out one 78 rpm disk of American music every three months; in conjunction with the American music projects of Columbia, Mercury, and other firms, ARS indicates that American music has come of age, both in its own quality and in the quality of its patronage. The ARS series, nevertheless, could and should do more with the experimenters of the *avant-garde* (so far not a single piece of *musique concrète* has been recorded by anybody), and the Society simply must do better with its annotations. Most of the vocal records are released without text; this completely ruins such things as the Bay Psalm Book disk and Arthur Shepherd's *Triptych for Soprano and String Quartet*, and it would have ruined *Hora Novissima* for me if I hadn't been able to find a score. The technical quality of ARS recordings follows the pattern set by most small companies — patchy at first, more reliably meritorious as proficiency is gained. Recently the company began printing equalization - instructions on its record sleeves — which should help commend some modern American music to certain modern American listeners.

ALFRED FRANKENSTEIN



and they aren't here. Young Koutzen has a small, rather colorless tone, further enfeebled by placing the 'cello too far from the microphone. His intonation is not always reliable, either, and he seems to have no grasp of the broad, virile, style proper to these works. Harriet Wingreen is better, but she cannot save the day. P. A.

**BRUCH**

*Kol Nidrei, Op. 47* — see Schumann.

**CHOPIN**

*24 Preludes, Op. 28*

Friedrich Gulda, piano.

LONDON LL 755. 12-in. 35 min. \$5.95.

Mr. Gulda's recording of the Chopin preludes makes the fourth superb LP version available, the other three being those of such more mature artists as Artur Schnabel, Claudio Arrau, and Guiomar Novaes. My preference was and remains for that of Mr. Schnabel, but Mr. Gulda's playing is just about as impressive. It is more meticulous and melancholy, not so grand and passionate. The piano tone is tidier and solid, not so ringing and brilliant. No. 18 sounds petulant instead of angry, and No. 24 is a shade too conscientious in the working out of the runs. Otherwise the set is full of such arresting moments as the really breathtaking No. 16 and the affectingly poetic middle section of No. 13. Incidentally, why does no one ever add the one other prelude Chopin wrote, Op. 45, which is as good as many in Op. 28? R. E.

**DEBUSSY**

*La Boite à Joujoux*

†Ibert: *Histoires*

Menahem Pressler, piano.

MGM E3042. 12-in. 29, 20 min. \$4.85.

The Box of Toys, which Debussy wrote for a children's ballet, was completed as a piano work in 1913. The composer made some orchestral sketches for the proposed staging of the work but failed to complete them before his death in 1918. The ballet's scenario, which includes a mock battle with toy soldiers, militated against the work's success when it was finally produced in 1919 — memories of the recent war were still too sharp to consider such things lightly. (The orchestration was by André Caplet.) Since then the score has gone virtually ignored. As a piano piece its length and the need for the auditor to know the plot have kept it off of recital programs.

Its first appearance on records, in Mr. Pressler's felicitous performance, is a happy event. The music is as delightful as the Children's Corner Suite, yet more complex and sophisticated and full of quotations, slyly inserted, of such matters as the Soldier's Chorus from *Faust* and the Mendelssohn Wedding March. Mr. Pressler's performance is something of a tout de force; throughout the work's 29 minutes he maintains a light, delicate style, yet the range of color (excellently reproduced) is great enough to keep the ear stimulated.

One of the ten short pieces that make up Ibert's *Histoires*, also new to LP repertoire, is the familiar *The Little White Donkey*. The other nine are known less well, if at all, but they are full of the same kind of urbane charm. Some surface noise was the only flaw in the excellent review copy. R. E.

**DEBUSSY**

*Children's Corner*

Carl Seemann, piano.

DECCA DL 4053. 10-in. 17 mins. \$2.50.

The literal approach dominates Mr. Seemann's performance of this Debussy suite, as it does his recording of the Brahms Op. 116 and 118. Perhaps Mr. Seeman really in-



*Lina Pagliughi: admirable vocalism in a Lucia marked by true professional skill.*

tends this sentimental treatment for children. The versions by his leading competitors, Robert Casadesu and Walter Gieseking, with their crisp, non-condescending attitudes, are strictly for adults. R. E.

**DEBUSSY**

*Fantasy for Piano and Orchestra*  
*Rhapsody for Saxophone and Orchestra*  
*Clair de lune*

Frankenland State Symphony Orchestra; Erich Kloss, cond. Helmut Schultes, piano, in the *Fantasy*. Jules de Vries, saxophone, in the *Rhapsody*.

LYRICHORD LL 38. 12-in. \$5.95.

Anyone who thinks he knows Debussy should hear the two interesting solo works on this disk, given their first representation on LP. Particularly unusual is the *Fantasy*, a relatively early work, suppressed by Debussy during his lifetime. It turns out to have more d'Indy than Debussy in it, does not lack appeal. The *Rhapsody* for saxophone, commissioned by a wealthy American woman who was an amateur performer on that much-maligned instrument, dates from 1911. It never was finished. After the composer's death, it was completed and orchestrated by Roger-Ducasse. Debussy never cared for this work, but it remains one of the most substantial compositions for saxophone.

Both the *Fantasy* and *Rhapsody* are accorded expert performances on this brightly recorded disk. The orchestral arrangement of *Clair de lune* is an unnecessary appendage. P. A.

**DONIZETTI**

*Lucia di Lammermoor* (excerpts)

Act I: *Cruda funesta mania; Regnava nel silenzio; Verranno a te sull' aure.*

Act II: *Chi mi frena; Ardon gli incensi and Spargi d'amaro pianto* (Mad Scene).

Act III: From beginning through *Fra poco a me ricovero; Tu che a dio* to end.

Lina Pagliughi (s) Lucia; Maria Vinciguerra (ms) Alisa; Giovanni Malipiero (t) Edgardo; Giuseppe Manacchini (bar) Ashton; Armando Giannotti (t) Bucklaw; Luciano Neroni (bs) Raimondo. Orchestra and chorus of Radio Italiana (no city given); Ugo Tansini, cond.

CETRA A-50139. 12-in. \$5.95.

This excerpting of one of the earlier Cetra-Soria releases far outstrips its nearest rival, more because of artistic integrity and intelligence than because of individual brilliances of execution. Lina Pagliughi, to be sure, contributes a great deal of remarkable vocalism, but the really satisfying thing about this record is that everyone involved has style and dramatic sense coupled with an intelligent regard for ensemble. The engineering is not exceptional by audiophile standards, but it is quite respectable.

J. H., Jr.

**DVORAK**

*Slavonic Dances, Op. 46* — see Enesco.

**ENESCO**

*Rumanian Rhapsodies, Op. 11, No. 1 in A Minor, No. 2 in D Major*

†Dvorak: *Slavonic Dances, Op. 46, Nos. 1, 2, 4, 8*

The Indianapolis Symphony Orchestra. Fabien Sevitzky, cond.

CAPITOL S8209. 12-in. 41 min. \$5.72.

Warmth becomes white-hot intensity in these supercharged performances under Sevitzky, of the four Dvorak dances from Op. 46. Numbers 2 and 8 in particular suffer from his overenergized administrations, resulting in edgy string tone, and considerable orchestral confusion.

The Enesco *Rhapsodies* are treated with more compassion; they are rhythmically secure and clearer in definition. There is a strange disparity in sound on these two sides, the Enesco being better balanced, warmer in quality than the Dvorak, which is strident.

J. F. I.

**FALLA**

*Complete piano music*

José Echaniz, piano.

WESTMINSTER WL 5218. 12-in. 63 min. \$5.95.

**FALLA**

*Pièces Espagnoles; Ritual Fire Dance*

†Turina: *Nineries*

Jesus Maria Sanroma, piano.

POLYMUSIC PRLP 1011. 12-in. 17, 21 min. \$5.95.

In an exceedingly generous and valuable record, Westminster has made available for study and generally for pleasure all of the piano music of Spain's greatest twentieth-century composer. The list includes three early salon pieces of some atmosphere: *Valse Capriccio, Serenata Andaluza, and Nocturno* (1899-1905); the four *Pièces Espagnoles: Aragonesa, Cubana, Montanesa, and Andaluza* (1909); the *Fantasia Baetica* (1919); the *Hommage* in memory of Debussy, transcribed for piano from the original guitar

composition of 1920; and the Andante in memory of Dukas (1935). Also included are four excerpts from the ballet *El Amor Brujo* (1915) and three from the ballet *The Three-Cornered Hat* (1917), in Falla's own reductions for piano. There is some point in this since these pieces, notably the *Ritual Fire Dance*, keep turning up in piano recitals. However, the two Spanish dances from *La Vida Breve* (1905) are not included, presumably because the available piano reductions are not by Falla.

The important works are the *Pièces Espagnoles*, richly evocative, mature in workmanship, and the *Fantasia*, an extended, brilliant, but repetitious abstraction of the materials of Spanish folk music. The tribute to Debussy is a touching, lovely work in the Spanish idiom; that to Dukas is very un-Spanish, and in its odd harmonic progressions may provide a clue to the harmonic style of Falla's last, as yet unperformed, work, the oratorio *Atlantide*.

Mr. Echaniz plays the music with loving care, adopting judicious tempos and a transparent style to excellent effect. In view of such musicianly playing, it is perhaps captious to note the slight stiffness in certain technical details, and one wishes for more sheer virtuosity in the *Fantasia* than the pianist apparently has. The recording is of the best.

Mr. Sanroma's playing is more fiery and moody than that of Mr. Echaniz, using splashier colors and rhythms, but he is apt to get carried away to the point where he bangs and hits too many wrong notes. The piano tone is a little tinny, and the instrument sounds as if it is in a vast empty hall.

Turina's *Nineries*, written in 1919 and dedicated to his children, are skillful, enchanting, French-Spanish vignettes about dolls, toy soldiers, games, and the like. R. E.

#### FRANCK *Quintet in F Minor*

Victor Aller, piano; Hollywood String Quartet.

CAPITOL P-8220. 12-in. \$4.98.

It is a mystery why Cesar Franck's chamber music has received such meager recognition from the recording companies. The Quintet and String Quartet, at least, have many beauties to recommend them to the multitudes enamored of the D Minor Symphony. This is only the second recording of the Quintet, and it is considerably better than that by the Chigi Quintet (London). I would have liked a little more passion and abandon, particularly in the opening movement, but otherwise this is a carefully conceived, admirably balanced interpretation. Capitol has accorded it its highest quality reproduction, close-to and brilliant. P. A.

#### FRANCK *Symphony in D Minor (two versions)*

Detroit Symphony Orchestra; Paul Paray, cond.

MERCURY MG 50023. 12-in. \$5.95.

St. Louis Symphony Orchestra; Vladimir Golschmann, cond.

CAPITOL P-8221. 12-in. \$4.98.

Two more recorded versions of the Franck Symphony have been added to the 11 already in the catalog, and at least one of them deserves a place of honor. It has taken a

long time for Paul Paray to receive just recognition in this country but, judging from the first releases by him and the newly resuscitated Detroit Symphony Orchestra, he should soon come into his own. His reading of this much-played symphony is a thrill from start to finish. Without in any way distorting the musical line, he manages to build up tingling climaxes that keep the music fresh and alive and that are sure to sustain the interest of even the most calloused listener.

The LP debut of Golschmann and the St. Louis Symphony is somewhat less auspicious, the conductor's approach to the symphony being rather heavy, pedestrian and lacking in personality.

Both orchestras play very well indeed, and both have been well served by the recording engineers. Paray, however, insists on greater clarity from his musicians, and the Mercury disk, recorded at a slightly higher volume, also boasts a brighter sound. P. A.

#### FRANCK *Trois Pièces (Fantaisie in A Major, Cantabile, and Pièce héroïque); Andantino*

Clarence Watters, organ.

CLASSIC EDITIONS CE 1015. 12-in. 14, 5, 7, 6 mins. \$5.95.

Classic Editions has devoted five albums, (12 disks) to Clarence Watters' recordings of organ works by César Franck. Mr. Watters is head of the music department of Trinity College, Hartford, Conn., and he has made these records on the college organ, built by G. Donald Harrison in 1932. Although the single disk under consideration is devoted to three dull works and one of middling interest (the *Fantaisie*), it does



Paul Paray: he and his Detroit Symphony men lead the Franck D Minor cavalcade.

give a good idea of Franck's beautiful registration — clean and light regardless of the amount of color or loudness. The playing sounds pedantically correct, the phrasing and rhythms peculiarly lifeless and plodding. No complaints about the mechanical aspects of the recording. R. E.

#### GERMAN *Merrie England, a light opera: vocal selections.*

Nell Gwyn: *Three Dances.*  
Henry VIII: *Three Dances*

The New Symphony Orchestra. Victor Olof, cond.

LONDON LL 772. 12-in. 42 min. \$5.95.

Although Edward German was a prolific composer of light music and symphonic poems, and even wrote two symphonies, these three selections comprise the sole remnants of his work that retain any popularity — two dance suites, taken from incidental music he wrote for English costume plays around the turn of the century.

His light opera *Merrie England*, since Elizabeth the first is a main character, has a certain timeliness to recommend it, but nothing much else. It may be said to be a pale copy of "The Yeoman of the Guard" minus Sullivan's sparkling score and musical wit.

The soloists in the vocal selections are all quite proficient; so is the orchestral work. The London sound is of the best. J. F. I.

#### GERSHWIN *Piano Concerto in F*

Leonard Pennario, piano. Pittsburgh Symphony Orchestra; William Steinberg, cond. CAPITOL P-8219. 12-in. \$4.98.

There are many — this reviewer included — who consider the *Concerto in F* George Gershwin's finest, best-integrated composition in the serious field. Possibly more than any other of his works, it preserves the balance of power between jazz and the so-called "classics." Few concerti of our century can boast such freshness and vigor coupled with genuine musical inspiration.

This is not an easy concerto to perform well. The soloist must possess at least the technique and musicianship to do full justice to a concerto by Beethoven, Brahms or Rachmaninoff, and at the same time the kind of flair needed to give the proper zip to the latest offering from Tin Pan Alley. Young Pennario, who recently did such a splendid job with the *Rhapsody in Blue*, is surely equal to the task, giving a vigorous and properly idiomatic performance. The redoubtable Steinberg, however, seems a trifle ill at ease with this sort of music, his approach at times being just the least bit stiff and unyielding. Actually, it may take an American-born musician to conduct it exactly right, if anyone ever does. Meanwhile, this is the first modern recording of the *Concerto*: from the standpoint both of performance and realistic reproduction, it is also easily the best, minor short-comings notwithstanding. Considering the many requirements for a perfect presentation, it is doubtful that it will soon be bettered. P. A.

#### GLAZUNOFF *Raymonda*

Paris Philharmonic Orchestra; Manuel Rosenthal, cond.

CAPITOL P 8184. 12-in. \$4.98.

Alexander Glazunoff lived on until 1936, but nobody's name looks stranger than his in a list of "modern" composers. His *Raymonda* is romantic ballet music in the grand manner, with tunes broad in outline and orchestration lush, rather like uninspired Tchaikovsky poured into a Brahmsian mold. People who keep *Swan Lake* on their turntables will find congenial variety in *Raymonda*. The performance here is excellent



and so is the reproduction, which is notably natural in sound and balance. J. H., Jr.

## GREGORIAN CHANTS

### Volume I

Trappist Monks' Choir of Cistercian Abbey.  
PERIOD SPL 569. 12-in. \$5.95.

### Volume II

Monks of the Benedictine Abbey.  
PERIOD SPL 570. 12-in. \$5.95.

It is fully expected, I assume, that these records are intended to appeal to a rather specialized listener. For that specialized listener, here is a valuable collection of Gregorian Chants.

Having made that statement, I must now warn the unspecialized listener not to take too literally a remark made in the anonymous notes on the jacket of one of the disks: "Surely, no one hearing them can say that Gregorian chants are tedious and uninteresting."! (Exclamation point mine: D. R.) I'm afraid this can only be described as overconfidence.

However, as I've said, for the devotee of Gregorian chants, little more could be wished for. The singers are not professionals, but monks and nuns heard in the actual performance of their monastic duties. The acoustics capture the reverberations of the monastery itself and, naturally, add to the feeling of authenticity. Nearly all the music is sung without accompaniment, and of course, in unison. Occasionally one hears the sound of the monastery bells. One of the chants in Volume I — a funeral liturgy — was recorded during an actual burial service, as the monks filed into the cloister. The final part was recorded outdoors, in the cemetery, and it is possible to hear the very faint song of the birds, along with the singing and the tolling of the bells. The effect is quite dramatic.

On the purely musical side, it is interesting to see the tenderness with which the monks sometimes release the final note of a phrase, lending the music a special emotional quality. D. R.

## HANDEL

### *Il Pastor Fido* (excerpts)

Genevieve Warner (s), Mirtillo; Lois Hunt (s), Eurilla; Genevieve Rowe (s), Amarilli; Elizabeth Brown (ms), Silvio; Virginia Paris (ms), Dorinda; Frank Rogier (bar), Tirenio. Gino Smart, piano; Sterling Hunkins, cello; Saul Ovcharov, violin; Columbia Chamber Orchestra; Lehman Engel, cond.  
COLUMBIA ML 4685. 12-in. \$5.45.

The notes on the envelope that encloses this single disk describe the contents as an "opera in three acts." This characterization is scarcely accurate. It is no doubt useless to inveigh against companies for printing notes that are so slipshod as to constitute downright misrepresentations of fact, but the burden of finding out whether or not a record is as represented on the jacket should not be placed on the buyer. What we need is a pure-foods-and-drugs act applicable to recordings and record notes.

Handel composed *Il Pastor Fido* in 1712, during his second visit to London. It was a failure. In 1733-34 he revised and amplified the score, with results that might have been more profitable had not the public preferred to go and hear the great castratos Farinelli

and Senesino sing with a rival company. In any case, nobody thought that *Il Pastor Fido* was, as the notes describe it, a "masterpiece," even in its revised form; the version offered here is best described as excerpts from the 1712 score, with piano-accompanied recitatives, and, of course, with the castrato parts sung by women.

The story is pastoral — one of those horribly complex quadrangular intrigues between nymphs (three) and shepherds (two), with everybody in love with or betrothed to the wrong one. There is much pursuing through woods, hiding behind bushes, surreptitious placing of garlands containing notes, and so on. All I know now is that Lois Hunt is the one who gets left out. Arcadia is a very confusing neck of the woods.

A good deal of the music is quite lovely, and if it tends to sound pretty much all of a sameness who is to blame Handel? After all, a lovesick nymph is a lovesick nymph, and 1712 was 1712. Of the singers, only Genevieve Warner makes consistently nice sounds, although Genevieve Rowe sings with fine stylistic intelligence. Nobody does more than a rudimentary job on recitative passages. Lehman Engel conducts with expertness and discretion, and the instrumentalists play well enough. The engineering is quite acceptable, though there is little sense of perspective. J. H., Jr.

## HANDEL

### *St. John Passion*

Kathryn Harvey (s), Gertrud Pfenninger (c), Ernst Haefliger (t), Derek Olsen (b), Heinz Wehrle, organ. Annemarie Wehrle, harpsichord. Bach Choir of Zurich; Winterthur Sym. Orch. Bernard Henking, cond.  
HANDEL SOCIETY KDL-16. Two 12-in. \$11.90

### *Two Anthems: "As Pants the Hart"; "Let God Arise". (Chandos Anthems)*

Dora van Doorn (s), Annie Woud (c), Leo Larsen (t), David Hollestelle (b), Choir and Orch. of Netherlands Handel Society; Jack Loorij, cond.  
HANDEL SOCIETY HDL-17. 12-in. \$5.95.

The *St. John Passion*, written when Handel was only 19 years old, is historically important because in it we find the composer evolving "an entirely new and enduring musical form — a sort of outsize cantata befitting the scope of the *Passion* legend". Here we have many of the elements that we take for granted in the later works of this composer and of his contemporary, Bach.

To the ear, it sometimes presents Handel in a mood which can be described — for want of a better word — as theatrical. This is not to say that the work doesn't contain many beautiful moments, but Handel appears to be have been concerned mainly with outward musical effects — perhaps not surprising in one so young. The performance is a devoted one.

Despite the similarity of the molds out of which so many "typical" Handel choral works seem shaped, occasionally one finds a composition which rises astoundingly above the general run. To my tastes, the *Chandos* Anthem No. 6, "*As Pants the Hart*", is one of those. From the meltingly beautiful opening quartet and chorus to its exciting finale, the work is almost pure gold. Aside from a somewhat hard tone from the

chorus — especially in the tenor section — the performance is a good one. The anthem "*Let God Arise*", on the reverse, is less distinguished, but "*As Pants the Hart*" is worth the price of the disk. D. R.

## HANDEL

### *Suite; Aria No. 1; Aria No. 2; Gavotte; March*

London Baroque Ensemble, Karl Haas, cond.  
DECCA DL 4070. 10-in. 8, 4, 1, 2, 1 min.  
\$2.50.

A tickler received too near deadline for identification more explicit than that printed on the labels and unannotated envelope. All are agreeable trifles animated by a breezy pomposity, played with a sort of unabashed expertise and enjoyment by various unlikely combinations of wind instruments, and recorded with an incisive jocularity of bite and burble. C. G. B.

## HAUER

### *Holderlin Lieder* (Op. 32)

†Krenek: *Fiedellieder* (1930)

†Kodaly: *Drei Lieder* (Op. 9)

Polly Batic, contralto; Robert Leukauf, piano.

NEW RECORDS NRLP 405. 12-in. \$5.95.

Johann Matthias Hauer, born in 1883 and still living, was one of the controversial figures of modern music during the first decades of this century. A sort of radical purist, he assaulted the emotionalism of his romantic contemporaries and campaigned for a purer music, a music purged of voluptuousness, a music that would have its aesthetic rooted in the classical ideals of form. To this end he postulated a freedom of movement within the 12 tones of the chromatic scale, with an arrangement of these tones forming the formal limit, the reference point. This was a strange doctrine, for it combined the adoption of a twelve-tone system of sorts (Schoenberg loftily denied that Hauer influenced him) with a neo-classic aesthetic not unlike Stravinsky's. Vienna must have been an interesting place in those days so many years ago. In any case, Hauer's devotion to classical ideals gave him a natural affinity for the poetry of Holderlin, and one side of this record is devoted to settings of seven of his poems. The sound of the music is curiously interesting, but after a while one song begins to sound like the next, and it like the one before. Ernst Krenek's seven *Minstrel's Airs*, to texts by Storm and Mommsen, are bright and lithe and very free in form; as a group they are the most listenable music on the record. Zoltan Kodaly's three songs are prevailingly melodic, youthfully romantic in feeling. Polly Batic sings clearly enough, but with thin, unlovely tone. The engineering is merely adequate. J. H., Jr.

## HAYDN

### *Divertimento (Field-Partita) in B Flat (St. Anthony)*

### *Divertimento in G*

London Baroque Ensemble, Karl Haas, cond.  
DECCA DL 4066. 10-in. 11, 10 min. \$2.50.

The andante of the first of these lusty holidays is none other than that chorale-tune utilised by Brahms for his *Haydn Variations*, and hitherto surprisingly absent from LP.



The wind octet plays with a juicy enjoyment enhanced by a smoothly engraved sound. The other has strings with its winds, not having been intended for military band. Since the envelope is inscribed "Haydn, Volume I", it may be suspected that Decca, if encouraged, will explore further into the enormous untilled field of the Haydn divertimentos. In a small way, a notable record. C. G. B.

#### HAYDN

##### *Feld-Partita in F; Two Marches; "London" Trio No. 4*

London Baroque Ensemble, Karl Haas, cond. DECCA DL 4076. 10-in. 11, 4, 1, 3 min. \$2.50.

Decca, showing imagination and research, continues exploring and exploiting these shallow and productive cool waters. Untroubled diversions featuring wind and percussion, their weakest aspect a violin-doppelgänger in the Partita. They are played and recorded with a kind of infectious scoffing skill. The "March for the Prince of Wales" — he who as Regent was pleased to be known as The First Gentleman of Europe and ruled without majesty as George IV — is almost touchingly naïve in a noisy way. C. G. B.

#### HAYDN

##### *Mass No. 5, in B Flat ("Little Organ Mass")*

##### *Songs (6) for Vocal Quartet*

Copenhagen Boys' and Men's Choir, String Octet and Organ (Mass); Chamber Choir of the Danish National Radio and piano (Songs); both conducted by Mogens Woldike.

HAYDN SOCIETY 2064. 12-in. 17, 26 min. \$5.95.

If there is undue chastity in this version of Haydn's intimate little Mass, it derives from Mr. Woldike's bloodless beat and the use of boy sopranos, moppets warbling woe for very venial sin. As an alternative, Lydichord LL 30, warmly human, expresses a true religious sentiment in full opposition to the skillful cloistered bleating of the present record. (The engineering keeps the boy-sopranos — who are, incidentally, too prominent — on the edge of a hoot throughout, to complicate the bleating.)

The part-songs, new to LP, several very ingratiating, suffer from a paucity of push and animation. C. G. B.

#### HAYDN

##### *The "Sun" Quartets (Nos. 32-37), Op. 20*

Schneider Quartet.

HAYDN SOCIETY HSQ-F (or separately with the six Quartets in consecutive pairs as HSQ 16, 17 & 18). Three 12-in. 19, 22, 21, 21, 22, 17 min. \$18.50 with album and notes, or \$5.95 each disk.

From time to time a new cluster of Haydn quartets slips into the recorded repertory in the playing of the Schneider Quartet, additions accomplished with so little ostentation that we hardly realize their significance. For they are part of a Complete Edition of the 77 quartets, the most extensive systemization ever undertaken by the phonograph, already with more sides devoted to its fulfillment than can be found in any similar enterprise. Eight opus-numbers are now complete, with 29 quartets, most of them not available elsewhere.

Homage to the Schneiders' mastery may be discerned in the paucity of Haydn quartet editions to have appeared since the inception of the complete edition. No one has the boldness to invade their province, and a critic has the tiresome duty of repeating encomiums with each Schneider addition to the Haydn repertory. The "Sun" Quartets may be had only in their playing, and despite a change which puts Herman Busch in the cellist's chair *vice* Miss Foley, there is no change in the confident, unified and vivacious style which has characterized the preceding records; and the sound has the clarity, the bite and the facility which have helped to make the edition notable. The music, from 1772, is transitional in Haydn, tinted with romanticism and favoring fugue: Nos. 5, 3 and 6 are the readiest to assert their value. C. G. B.

#### HAYDN

##### *Trios for Piano, Violin and Violoncello: No. 1, in G; No. 28, in G; No. 30, in D*

Paul Badura-Skoda, Jean Fournier, Antonio Janigro.

WESTMINSTER WL 5202. 12-in. 16, 15, 14 min. \$5.95.

Contemplative performances of gay music including a masterpiece, the No. 1 which was Haydn's last piano trio, and the only one hitherto on LP (in the poorer sound and more animated playing of the Alma Trio for Allegro). The Westminster sound is real on the new disk, and particularly warm in the first (last) Trio, so that the hearer's pleasure is comfortable; and if the comfort is lazy, it is because the players make it so. C. G. B.

#### HINDEMITH

##### *The Demon*

Scarlatti Orchestra of Naples, Franco Caracciolo, cond.

COLOSSEUM CLPS 1036. 12-in. 35 min. \$5.95.

"The Demon" is a very early work of Hindemith, composed in 1924. It is the score to a ballet whose libretto, by one Max Krell, seems to have been typical of the German *Expressionismus* of that era which is now gone beyond the possibility of revival. It had something to do with a demon who lived in a cave and did mean things to girls: the separate movements bear titles like "Dance of the Crippled Swallows," "Dance of the Poison," "Dance of the Pains," "Dance of Sadness and Longing," "Dance of the Wide Gown," "Dance of the Full-Bloomed Orchid," "Dance of the Red Fury," "Dance of Brutality," and "Dance of the Whipped Animal." Hindemith's music for this affair is distinguished for its rhythmic variety, the high-keyed color of its orchestration, and its general air of vitality, toughness, and inexhaustible creative resource. The recording therefore provides a revival of the greatest interest and importance. A. F.

#### IBERT

##### *Nineries* — see Falla.

#### KABALEVSKY

##### *String Quartet No. 2*

Naumann Quartet.

URANIA URPL 7083. 12-in. 30 min. \$5.95.

Iron Curtain or no Iron Curtain, records of contemporary Soviet works keep pouring from American stampers. Kabalevsky's light, tuneful, somewhat academic quartet is one of the best of the most recent crop. It does not say too much, but what it says is very well set down, with an excellent sense of the quartet style. The performance is good, the recording so-so. A. F.

#### KODALY

##### *Drei Lieder* (Op. 9) — see Hauer

#### KRENEK

##### *Fiedellieder* (1930) — see Hauer

#### LEONCAVALLO

##### *Pagliacci*

Clara Petrella (s) Nedda; Mario del Monaco (t), Canio; Piero di Palma (t), Peppe; Afro Poli (bar), Tonio; Aldo Protti (bar), Silvio. Orchestra and chorus of the Accademia di Santa Cecilia, Rome; Alberto Erede, cond.

Operatic Recital by Mario del Monaco; Leoncavallo: Selections from *Pagliacci*, *La Forza del Destino*, *La Rigoletto*, *La Gioconda*, *La Juive*. Mario del Monaco (t); Orchestra of the Accademia di Santa Cecilia, Rome; Alberto Erede, cond.

LONDON LL 880. Two 12-in. \$11.90.

#### MUSIC MINUS ONE

##### Schubert: *Piano Quintet in A, Opus 114 (Trout)*

Classic String Ensemble minus Violin.

CLASSIC EDITIONS CE MMO 12, 12-in. \$5.95. plus 75¢ for score.

The purchaser of this LP is going to have a very good time indeed. First, this is one of Schubert's happiest scores; second, you are invited to play right along with some very professional musicians from the New York Philharmonic Orchestra; third, you can hit the sourest of notes, blissfully play a whole measure or two behind and you are not able to upset, one little bit, the Classic Ensemble. This release is one of a series from Classic Editions' Music Minus One Library. More are being planned, with the amateur and professional chamber-music player in mind. A series like this fills a very definite need, and is superbly suited to the uninterrupted medium of long playing records.

This recording can be purchased with parts missing for each instrument of the Quintet. The recording is excellent, with string tone bright and well balanced. Strict time is maintained throughout; the metronome beats signal the beginning of each movement. The violin "A" is sounded at the beginning of side one.

A lot of musicians, both amateur and professional, have long awaited a good series of "missing-part" records on long playing disks. This seems to be it. ROY LINDSTROM

Yet another recording of *Pagliacci* enters the lists to do battle with RCA Victor and Columbia. The new London issue is in some important respects superior to its rivals; in others it falls short, at least of the Victor. In the first place, Mario del Monaco and Clara Petrella are much more effective dramatically than their competitors. Mr. Del Monaco is really a full-scale dramatic tenor, and although his singing seldom has the smooth control of Jussi Bjoerling's, he brings to bear both heavier vocal weapons and a more vital projection of the text. And if Clara Petrella's voice is not as lovely to hear as Victoria de los Angeles', her tremendously vital, passionate temperament gives us a Nedda much more in the real *verismo* tradition. Afro Poli's voice is no match for Leonard Warren's (few voices in the world are, for that matter), but he knows his business thoroughly. Aldo Protti (who, instead of Mr. Poli, gets to sing the Prologue and does it routinely) is a better Silvio than Robert Merrill, if for no other reason than that he gives clear indications that he knows what the words mean, and Piero di Palma is a perfectly adequate Peppe.

The sound is very good, and the engineers have made some laudable, if not always very sophisticated, attempts to maintain naturalness of balance and capture an atmosphere of theatrical verisimilitude, but many listeners will no doubt prefer the full, ripe Victor tone. The main drawback, and it is one I regard as very serious, is Alberto Erede's erratic conducting. Time and again he allows simple fermatas to destroy the basic rhythmic pulse, and passages that need to be incisive come out blurry and lacking in force. He does better by the second act than by the first, but he fails to let the score speak out with the precision and impact it has to have. Renato Cellini is not my favorite *Pagliacci* conductor, either, but he at least avoids gaffes and puts a steady musical base under the singers.

Mr. Del Monaco's operatic recital on the odd side has mainly curiosity value, although he gives the arias from *Forza* and *Gioconda* the full treatment. He sings the *Pagliacci* Prologue in the original key, with as much strain in the low notes as trill at the top, moves through the *Rigoletto* arias like a juggernaut, and delivers *Rachel, quand du Seigneur* as if he were sight-reading it. But what a voice it is! J. H., Jr.

#### MAHLER

##### *Symphony No. 1 in D Major*

Pittsburgh Symphony Orchestra; William Steinberg, cond.  
CAPITOL P-8224. 12-in. \$4.98.

Several recordings of the Mahler First Symphony have come on the market during the past six months, but this newest one supersedes them all. Steinberg manages to combine in his reading all of Horenstein's (Vox) clarity of detail, Borsamsky's (Vanguard and Urania) fine control and Mitropoulos' (Columbia) dramatic power. The Pittsburgh Symphony is also better than any of the other orchestras who have recorded the work, and Capitol's reproduction is among the best it has achieved with this organization. Unless Bruno Walter should choose to record this symphony some day, there is no prospect of a better disk performance in the near future. P. A.

#### MENDELSSOHN

##### *Symphony No. 4 in A "Italian" — see Beethoven.*

#### MONTEVERDI

##### *Vespro Della Beata Vergine*

University of Illinois Oratorio Society and Symphony Orch.

Miriam Stewart (s), Dorothy Clark (c), William Miller (t), Bruce Foote (bn) Leopold Stowoski, cond.

UNIVERSITY OF ILLINOIS CUSTOM RECORDING SERIES, CRS 1. 12-in. 40 min.

This recording contains eight of the 14 movements in Monteverdi's marvelous score, which is partly in an unaccompanied polyphonic style and partly in a dramatic, declamatory, operatic style, with solo voices and orchestra. The whole is as mighty, not to say, overwhelming a masterpiece as only Monteverdi could create, and its performance under Stokowski is remarkable for its contrasts of color and pace. It is at its best in the diffused, unearthly, mystical sound of the chorus *a capella*, although the orchestral passages are appropriately powerful; the solo singers, however, sometimes approach their assignments as if they thought Monte and Giuseppe were the same Verdi. A. F.

#### MONTEVERDI

##### *Vespro Della Beata Vergine*

Margot Guillaume (s); Friederike Sailer (s); Lotte Wolf-Mattheus (c); Heinz Marten (t); Werner Hohmann (t); Franz Kelch, (bs); The Swabian Choral Singers; The Stuttgart Bach Orchestra; Hans Grischkat, cond. VOX PL 7902. Two 12-in. 1 hr., 46 min. 811.90.

After many hours of listening and an equal number of hours of thought, your reviewer can say only the following about this recording:

An important and rare work by one of the greatest of composers, performed with obvious devotion and understanding as well as stylistic insight, by all concerned, and beautifully recorded. Truly an important contribution to the recorded literature.

Anything else from me would be superfluous. D. R.

#### MOZART

##### *Arias from Six Operas*

Eleanor Steber, soprano; Columbia Symphony Orchestra, Bruno Walter, cond. COLUMBIA ML 4694. 12-in. 43 min. (all). \$5.45.

Only "Bester Jüngling" (superbly sung) from *Der Schauspieldirektor* does not express the tribulations of woman deceived by man! A more lugubrious sextet of the sex (for Miss Steber sings here both Anna and Elvira from *Don Giovanni*) has never before been encompassed by one voice on one disk. Readers are warned not to listen to this very high art consecutively, for the effect is steamy, precious; whereas separately the arias in this nurtured, studied vocalism, insistent on a devout linear purity, are moving and seem natural. In addition to "Bester Jüngling," the "Traurigkeit" from the *Entführung*, "Per pietà" from *Cosi* and "Non mi dir" are accomplishments of a telling finesse

from which warmth is not excluded. Dr. Walter's accompaniments, restrained except in "Mi tradi," have a miniature multiple flash like a diamond's and the sound is kind save for a few points where it coarsens Miss Steber's voice in enlarging it. The recitatives are sung. There is no printed text. C. G. B.

#### MOZART (two versions)

##### *Concerto for Flute, No. 1, in G, KV 313* *Concerto for Flute, No. 2, in D, KV 314*

Fernand Marseau (No. 1); Jean-Pierre Rampal (No. 2); Lamoureux Orchestra, Paris, Arthur Goldschmidt, cond.

PERIOD 564. 12-in. 24, 23 min. \$5.95.

Camillo Wanausek; Pro Musica Chamber Orchestra, Vienna, Hans Swarowsky, cond. VOX PL 8130. 12-in. 27, 19 min. \$5.95.

Presumably without collusion two companies expound vividly two poles of style, especially in the First, the more substantial of the Concertos. From Vienna for Vox we have a deliberate, lingering, affectionate performance heavy with juices; from Paris for Period an alert but temperate appraisal, bright, animated and scrupulously meaningless. The Wanausek tone is bigger and more varied than the Marseau, and blowzier; in accord with the loose grip of Mr. Swarowsky as the smiling proficiency of the French flutist is with the tauter control of the French conductor. The French style seems more appropriate, but there is a compensation in the fatter sound of the Vox recording, in a full value given to the horns and low strings. The Wummer-Casals version for Columbia, mingling both styles in affecting solicitude for each, is on a higher level of musical reproduction, but has a different upside to confound decision.—The more familiar Second Concerto receives performances of little discrepancy in the new versions: the Vox sound has a more cushioned depth, the Period performance a more worldly distinction. C. G. B.

#### MOZART

##### *Eine kleine Nachtmusik (Serenade No. 13), KV 525 — see Schubert.*

#### MOZART

##### *Exsultate, Jubilate, KV 165*

##### *Re Pastore: L'amero, saro costante*

##### *Die Entführung: Welcher Kummer (recit) and Traurigkeit ward mir (aria) Warnung!*

Elisabeth Schwarzkopf, soprano; Philharmonia Orchestra, Walter Süßkind, cond. (KV 165) and Vienna Philharmonic Orchestra, Josef Krips, cond. (arias); piano by Gerald Moore in *Warnung!*

COLUMBIA ML 4649. 12-in. 17, 8, 9, 2 min. \$5.45.

A singing lesson by a versatile soprano with a voice and an absorption of style equalled by few. On LP only the arch little *Warnung* can be found better elsewhere (Erna Berger on Victor LM 133); and the *L'amero*, in its curving ease of coloratura, its remarkable enunciation and pure vocal charm, is a standard for others to imitate. Besides Miss Schwarzkopf's singing, the Motet, KV 165, is notable for the quality of its orchestral playing and reproduction. The arias, ap-



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parently in transfer from 78's, have not this sonic excellence: the orchestra is musty.  
C. G. B.

#### MOZART

*Piano Sonata in A Minor*, K. 310; *Rondo in D Major*, K. 485 — see Bach.

#### MOZART

*Four Symphonies: No. 3, in E Flat*, KV 18; *No. 13, in F*, KV 112; *No. 15, in G*, KV 124; *No. 16, in C*, KV 128

Netherlands Philharmonic Orchestra, Otto Ackermann, cond.

CONCERT HALL CHS 1178. 12-in. 9, 9, 11, 11 min. \$5.95.

*Four Symphonies: No. 7, in D*, KV 45; *No. 8, in D*, KV 48; *No. 9, in C*, KV 73; *No. 12, in G*, KV 110

Netherlands Philharmonic Orchestra, Otto Ackermann, cond.

CONCERT HALL CHS 1177. 12-in. 8, 9, 10, 12 min. \$5.95.

Two sunny and competent disks which complete an exploit for Concert Hall: with CHS 1165 and 1166 they contain the first 16 symphonies ascribed to Mozart, and no other company has presented even one. The triumph is not restricted to musicography, that bleak meter which measures all music in terms of music to come, but includes musicamatism, which assesses music in itself, and judges Mozart's No. 29 good not because Mozart later wrote No. 41, but because No. 29 sounds good. The first 16 are not grand works, but they distribute an entertainment of high class. The eight new ones in recorded editions include a No. 3 not by Mozart, a superb No. 9, a No. 12 magnificent inconsistently, and five others giving warm pleasure. They are correctly played with no attempt to dazzle or sublize, with flash and enthusiasm, in recordings emphasizing the sunny effect already announced, a sound without proximity, but easy and enveloping, with very clear winds including the usually troublesome horns.  
C. G. B.

#### MOZART

*Symphony No. 35, in D, "Haffner,"* KV 385  
*Symphony No. 40, in G Minor*, KV 550

New York Philharmonic-Symphony Orchestra, Bruno Walter, cond.

COLUMBIA ML 4693. 12-in. 18. 24 min. \$5.45.

#### MOZART

*Symphony No. 40, in G Minor*, KV 550  
†Schubert: *Symphony No. 8, in B Minor (Unfinished)*

Rochester Orchestra, Erich Leinsdorf, cond.  
COLUMBIA-Entrée RL 3070. 12-in. 27, 19 min. \$2.98.

These were not issued to assuage a dearth, for they raise the recorded total of the three works to 34 LP's, nine wearing the Columbia label. The Mozart G Minor is the music in common on this pair, but the conductors do not share a common concept. Dr. Walter, a man of compassionate inclination, takes a stroll with the Symphony and his temperament and lets it beguile him. He knows as well as anyone how severe this beauty is, but he cajoles it into interludes of yielding dalliance by lingering in the softer byways. Deliberate, in short; round-

phrased, unisistent, very rich in lovely sections opposing a chilling scenario.

Mr. Leinsdorf gives a history of relentless urgent distress. Through the four movements, even through the trio wherein Mozart heard the angels singing, he adheres to this dramatic design whose rectitude coalesces with the formal pattern. The breathless effect is not paralleled on records of the G Minor Symphony. If it does not please music-lovers accustomed to more pliancy, the Furtwängler version (Victor LHMV 1010) is the best blend of urgency and euphony. — In a consideration of the two new Columbia records sonics is not decisive, since both are satisfactory and adjusted to the ways of their conductors, with a bloom for Dr. Walter and some acid for Mr. Leinsdorf.

Dr. Walter's "Haffner" is unconventional in its big dimensions and robust movement, its emphatic drums and heady phrasing. It is an opulent bouquet, where we have learned to expect a diminutive flashing stone. It is nearer to the Van Beinum interpretation on London LL 214 than to any other, and has the best orchestral sound of all.

Over the years Mr. Leinsdorf has made a number of records for a number of companies. The majority of those disks exhibited intelligence and skill, but none seems ever to have acquired any celebrity. In demoting him, pricewise, to Entrée labels, Columbia has simultaneously given him aggressive prominence as a solid and analytic mind controlling a gifted hand in three symphonic masterpieces: the "Eroica" noted under Beethoven, the Mozart G Minor just considered, and Schubert's wonderful unfinished work in B Minor. (Please remember that of all phonographic mysteries the relationship of price to quality is the most teasing.) With these three works on this pair of disks Mr. Leinsdorf and the Columbia engineers have carved a place for him not secondary to anyone. All three press for recognition as the best of recorded versions, and not one has anything special or extraneous in its treatment. There is a concentration of fervor in the exposition of an undeviating musico-dramatic plan. No episode surges out of bounds, and no episode is slighted. We hear no new concept: we hear the best old concept incontrovertibly. There is not space to show how this "Unfinished" makes its indelible mark, but discophiles will note the regularity of its flow and yet the decision of its accent; its lyricism intact in spite of its palpitating terror. The orchestration is delineated as on no other record, with the brass in the first movement at last proportioned as it should be, and the drums substantiating the struggle, without disturbing the classic shape, where customarily we have the brass and the drums providing either a polite polyphonic background or triumphantly striding over the rest of the orchestra . . . Nothing so exalted can be bought for so little as Columbia RL 3070.  
C. G. B.

#### MUSSORGSKY-RAVEL

*Pictures at an Exhibition*  
†Stravinsky: *Suite from "The Firebird."*

Philadelphia Orchestra; Eugene Ormandy, cond.

COLUMBIA ML 4700. 12-in. \$5.45.

As the quality of recording improves, more and more disks suitable for demonstrating

hi-fi equipment make their appearance. Ravel's imaginative transcription of Mussorgsky's equally imaginative piano suite, *Pictures at an Exhibition*, shows off just about every instrument in the orchestra, and this startlingly full and realistic new recording reproduces them with concert hall faithfulness. From the interpretive standpoint, Ormandy's fairly broad, but nonetheless exciting conception of the score should be compared with Cantelli's somewhat more taur approach, also beautifully recorded by RCA Victor. In Ormandy's hands, the *Firebird* Suite has opulent sound, though here and there I would have liked a little more rhythmic bite.  
P. A.

#### PUCCINI

##### *Manon Lescaut*

Clara Petrella (s) Manon; Ortensia Beggiato (ms) Musician; Vasco Campagnano (t) Des Grieux; Tullio Pane (t) Edmondo and Lamplighter; Tommaso Soley (t) Dancing Master; Saturno Meletti (bar) Lescaut; Mario Anselmi (bar) Innkeeper; Pier Luigi Latinucci (b) Gernote; Mario Anselmi (b) Innkeeper and Captain; Piero Poldi (b) Sergeant. Orchestra and chorus of Radio Italiana, Turin; Federico del Cupolo, cond. CETRA C-1234. Three 12-in. \$17.85.

Until the release of this album, the only *Manon Lescaut* on LP has been a Columbia "Request" reprint album, a good performance (conducted by Lorenzo Molajoli) in sad, old sound. This lack at last is remedied.

The Abbé Prevost's *Histoire de Manon Lescaut et du Chevalier des Grieux* was catnip to composers all through the nineteenth century. By the time Puccini took his crack at it, there already existed a ballet by Halévy and operas by Auber, Balfé (the *Bohemian Girl* man), Massenet, and Kleinmichel (whoever he was) — all dealing with the smitten young Chevalier des Grieux and the beautiful Manon, who loved him, too, but had a fatal weakness for rich old men. But that's nothing; there are at least 13 operas based on *Romeo and Juliet* — not counting *Me and*, which isn't.

Puccini himself, with the collaboration of what is usually described as "a committee of friends," fashioned the libretto, which, in spite of the sneers directed at him for placing the final tragedy on "an endless plain on the borders of the territory of New Orleans," is a tighter piece of dramatic joinery than the text that Meilhac and Gille gave Massenet. But, then, Puccini was not writing for Paris and so did not have to provide five acts and a ballet to avoid public denunciation. *Manon Lescaut* had its (or her) premiere at Turin in 1893, three years before Arturo Toscanini conducted the premiere of *La Bohème* in the same city.

If its predecessors, *Le Villi* and *Edgar*, were not quite so dead, the score of *Manon Lescaut* would no doubt be described as "transitional," because it is. The Puccini manner here is developing, but it is not quite fixed. All the way through the opera there are characteristic turns of phrase and shifts of harmony, and the last two acts are almost entirely in the rich, passionate vein that was to pay such healthy dividends in, say, the third act of *La Bohème* and the last two acts of *Madame Butterfly*. The first two acts, though, waste a good deal of time trying to be French and eighteenth-century elegant.

# GEORG SOLTI

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They do hold some fine things — *Donna non vidi mai*, which is the prototype of all the compact, effective tenor arias the composer was to write later, and *In quelle trine morbide*, as rewarding an aria as a soprano could wish for — but they are isolated phenomena. Puccini is really at his best only when he forgets local color and sends his singers to glory riding on the string section of the orchestra.

Since there is no really competitive version, there is no excuse to bore the reader with elaborate comparisons, balancings, and exceptions. The Cetra performance is a good, respectable, second-class effort. Clara Petrella has not the most beautiful voice on records, nor the steadiest, but she is enormously vital as a vocal actress and a thoroughgoing professional every minute of the time. Vasco Campagnano, her Des Grieux, sounds like any run-of-the-mill Italian tenor who has to work for a living, but Puccini was no man to be thwarted by *routiniers*. Saturno Meletti is very competent as Lescaut but does not produce many attractive sounds. Pier Luigi Latinucci, without having a very ponderable voice, manages to convey Geronte's arrogance and menace very well indeed — and without recourse to mannerism or distortion. The minor singers fit in unobtrusively, and Federico del Cupolo conducts with assurance if not with the utmost imagination. The reproduction is up to good Cetra standards. J. H., Jr.

#### RACHMANINOFF

*Rhapsody on a Theme of Paganini, for piano and orchestra* — see Szymanowski

#### RAMEAU

*Operatic Excerpts*

Vocal and Instrumental Ensemble, Nadia Boulanger, cond.  
DECCA DL 9683. 12-in. 44 min. \$5.85.

Eleven *hors d'oeuvres* plucked from seven extensive *oeuvres* by a composer phonographically neglected — to our mystification. The disk is an appetizer for longer fare not yet served, and like a lunch exclusively of *hors d'oeuvres*, pleases without satisfying. Probably no one living has mastered this style, in its grave urgency, better than Mme. Boulanger, who gives it back without contaminating its archaic eloquence with archness. C. G. B.

#### RAVEL

*L'Heure Espagnole*

Suzanne Danco (s) Concepcion; Paul Derenne (t), Gonzalve; Michel Hamel (t), Torquemada; Heinz Rehfuss (bar), Ramiro; André Vessières (b), Don Inigo.  
L'Orchestre de la Suisse Romande; Ernest Ansermet, cond.  
LONDON LL 796. 12-in. \$5.95.

After having waxed polemical in July over Vox's pioneering microgroove *L'Heure Espagnole* I am almost as embarrassed as gratified to encounter the same work so soon again — especially in a recording so full of excellences, so neatly boxed, and accompanied by a libretto, too. All told, the Vox issue is still good, but the London is in most respects even better. It is no insult to René Leibowitz to say that it is difficult to imagine this music being conducted with more precision, familiarity, and finish than Ernest Ansermet brings to it,

and the engineers have preserved every whisper, every tingle, every nuance with crystalline fidelity. There is not much to choose between the male singers in the rival versions. All of them are at least quite competent; none, to my mind, is really definitive. Of the Concepcions, I prefer Janine Linda's bright-sounding voice and alert air in the Vox performance to Suzanne Danco's impeccably tidy musicianship but somewhat uninspired lover-shuffling in the London. Ravel lovers who snapped up the early disk need not feel cheated; but Mr. Ansermet's orchestra is really something to hear, and the libretto is free. J. H., Jr.

#### RIMSKY-KORSAKOV

*Skazka (Tone-Poem, Op. 29)*

*Snegourotchka: Orchestral Suite fram*

Philharmonia Orchestra; Anatole Fistoulari, cond.  
MGM E 3017. 12-in. 17, 17 min. \$4.85.

Most of the *Snow Maiden* music has appeared on Urania 7035. The feature of the present disk is *Skazka*, one of the most accomplished of orchestral registrations. The music can be imagined — bright, superficial, not uninteresting in its underlying material, fascinating in its instrumentation — and we know that Mr. Fistoulari has a gay and convincing way with Russian music; but experts in the reproduction of music have seldom produced an effortless glory like the presentation of the orchestra here. Everything seems tone-true and there is no stress; everything is in balance and the violins have been made to behave. Excellent on all phonographs; magnificent on the best high-fidelity systems. C. G. B.

#### SCHUBERT

*Five German Dances (with Seven Trios and Coda)*

†Mozart: *Eine kleine Nachtmusik (Serenade No. 13), KV 525*

Vienna National Opera Orchestra, Franz Litschauer and Felix Prohaska, cond.  
VANGUARD 435. 12-in. 15, 18 min. \$5.95.

Mr. Litschauer has already shown a happy sympathy with Mozart's (Vanguard 426) and Beethoven's (Vanguard 429) work in rustic guise, and Messrs. Vanguard are to be thanked for applying their talent where it fits. Less exultant than his grand predecessors' equivalent dances, Schubert's are a bit touched with mystic, which makes them transcend the easy bounds of rhythmic pastime. They are played with drive and washed color, and sound very good with the exception of an artificiality in the violins, as if treble exaggeration were being counterbalanced by distant placement. — *Eine Kleine Nachtmusik*, in a good version here, is noted elsewhere in this issue, with a posterous pile of others. C. G. B.

#### SCHUBERT

*Four Impromptus, Op. 142*

Clifford Curzon, piano.  
LONDON LL 720. 12-in. 9, 6, 11, 8 min. \$5.95.

Mr. Curzon's playings of Schubert's impromptus are so famous that their appearance on disks was only a question of time. Op. 142 is now available, and all of the ineffable sweetness and freshness of spirit that the English pianist customarily brings

to the Viennese master's music is present. Listen particularly to the opening of the A Flat Major Impromptu (No. 2) for a taste of this quality. The piano tone seems brighter than on other recent London records, making it mechanically worthy of the performance. Now may we have the impromptus in Op. 90, please? R. E.

#### SCHUBERT

*Quartet No. 4, in C*

*Quartet No. 5, in B Flat*

*Quartet (Movement) No. 12, in C Minor*

Vienna Konzerthaus Quartet.

WESTMINSTER WL 5210. 12-in. 25, 21, 11 min. \$5.95.

Beautiful performances, by the best Schubert players, of lovely music all Schubertian. No doubt Westminster, now in an incomprehensible *amourette* with middle-and-upper-frequency hysteria, will soon return to her old sane mastery and censor the ugly sound of this disk into a sound at least acceptable. C. G. B.

#### SCHUBERT

*Die schöne Mullerin, Op. 25*

Walther Ludwig, tenor; Michael Raucheisen, piano.

DECCA DL 9648. 12-in. \$5.85.

Ludwig has a gloriously rich lyric tenor voice, one which should be ideally suited to the presentation of this romantic and imaginative song cycle. He uses it most intelligently and sensitively in the songs in slower tempo. Both he and Raucheisen, however, perform the more rapid songs with a strange, unexpressive rhythmic jerkiness that completely ruins them. Despite its relative age, I prefer the recording by Aksel Schiötz on Victor. P. A.

#### SCHUBERT

*Sonata for Arpeggione and Piano in A Minor*

†Schumann: *Fantasiestücke, Op. 73; Three Romances, Op. 94*

Maurice Gendton, 'cello; Jean Francaix, piano.

LONDON LL 654. 12-in. 20:48 and 22:05 min. \$5.95.

None of these works was written for the 'cello, yet all sound well on it. The Schubert sonata was designed for the "arpeggione," a cross between the cello and the guitar; since this curious hybrid was short-lived, it is now always played as a sonata for 'cello and piano or, in an arrangement by Gaspar Cassado, as a concerto for 'cello and orchestra. The Schumann *Fantasiestücke*, now usually associated exclusively with the 'cello, were composed for clarinet and piano, while the *Three Romances* were originally for oboe and piano — and sound better in that form, as anyone who has the 78 rpm recording by Leon Goossens will agree.

For sheer artistry, musical taste, polish, refinement, tonal warmth and accuracy, it would be difficult to surpass the performance by Gendton and Francaix on this beautifully recorded disk. P. A.

#### SCHUBERT

*Symphony No. 8 "Unfinished"* — see Mozart






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**DVOŘÁK:**

Symphony No. 5 in E Minor, Op. 95 ("From the New World"). Antal Dorati conducting the Hague Philharmonic Orchestra. LC 3001

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Symphony No. 6 in B Minor, Op. 74 ("Pathétique"). Paul Van Kempen conducting the Concertgebouw Orchestra of Amsterdam. LC 3003

**J. STRAUSS:**

Vienna Blood, Op. 354; Blue Danube, Op. 314; Tales From the Vienna Woods, Op. 325; Voices of Spring, Op. 410. Rudolf Moralt conducting the Vienna Symphony Orchestra. LC 3004

**BERLIOZ:**

Symphonic Fantastique, Op. 14. Willem Van Otterloo conducting the Berlin Philharmonic Orchestra. LC 3005

**SCHUBERT:**

Symphony No. 8 in B Minor ("Unfinished"). Eugen Jochum conducting the Concertgebouw Orchestra of Amsterdam. Mozart: Symphony No. 35 in D Major, K. 385 ("Haffner"). Fritz Lehmann conducting the Berlin Philharmonic Orchestra. LC 3006

**GRIEG:**

Peer Gynt Suite No. 1, Op. 46, and Peer Gynt Suite No. 2, Op. 55. Hague Philharmonic Orchestra; Erna Sporeenber, soprano, Willem Van Otterloo, conductor. LC 3007

**TCHAIKOVSKY:**

Romeo and Juliet Overture—Fantasia and Overture Solennelle "1812," Op. 49; Capriccio Italien, Op. 45. Paul Van Kempen conducting the Concertgebouw Orchestra of Amsterdam. LC 3008

**RACHMANINOFF:**

Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18. Cor De Groot, piano, with the Hague Philharmonic Orchestra, Willem Van Otterloo, conductor. LC 3009

**TCHAIKOVSKY:**

Concerto No. 1 in B-Flat Minor for Piano and Orchestra, Op. 23. Alexander Uninsky, piano, with the Hague Philharmonic Orchestra, Willem Van Otterloo, conductor. LC 3010



## SCHUMANN

*Cello Concerto in A Minor, Op. 129*

†Bruch: *Kol Nidrei, Op. 47*

†Bach, J. C.: *Cello Concerto in C Minor*  
(trans. Henri Casadesus)

Joseph Schuster, cello. Los Angeles Orchestral Society; Franz Waxman, cond.  
CAPITOL P-8232. 12-in. \$4.98.

Joseph Schuster gives technically flawless performances of all three of these works for cello and orchestra. His interpretations are facile and more than adequate, though not oversupplied with emotional warmth. He is perhaps at his best in the Hebraic *Kol Nidrei*, which receives its first modern recording in this version for cello. Another "first" is the Johann Christian Bach concerto. This short, melodic, well-integrated work sounds, however, as if the musical antiquarian, Henri Casadesus, who made the orchestral transcription, also had a hand in composing it. There are certain features — notably the reappearance of the first movement theme at the end of the third movement — that just don't seem to sound very eighteenth-century. Whether or not this is by Casadesus or Bach's youngest son, the Concerto makes a pleasing addition to the repertoire. In the Schumann Concerto, Schuster plays a longer-than-usual version of the cadenza — probably his own. Waxman's accompaniments throughout are discreet and properly balanced, but the recording has a slightly cramped sound, suggesting a small studio. P. A.

## SCHUMANN

*Concerto in A Minor for Piano and Orchestra, Op. 54*

Wilhelm Kempff, piano. London Symphony Josef Krips, cond.  
LONDON LL 781. 12-in. 32 min. \$5.95.

Schumann's popular Piano Concerto has been well served on records — the versions by Guiomar Novaes, Artur Rubinstein, Rudolf Serkin, and the late Dinu Lipatti (I do not know the one by Monique Haas, an excellent pianist) being all exceptional, even as this quartet of pianists are or were. This new recording by Mr. Kempff is in the same high class, and it has the distinction of a finely led and recorded orchestral performance, one that is exceptionally alive rhythmically. Mr. Kempff phrases most beautifully, with a winning simplicity and gentleness. If the solo performance as a whole seems a little muted, this may stem from the dullish sound of the piano. The orchestra, on the other hand, comes through as bright and full as can be. R. E.

## SCHUMANN

*Fantasiestücke* — see Schubert.

## SIBELIUS

*Symphony No. 5 in E Flat Major, Op. 82*  
*Symphony No. 6 in D Minor, Op. 104*

Stockholm Radio Symphony Orchestra; Sixten Ehrling, cond.  
MERCURY MG 10142. 12-in. \$4.85.

Mercury is issuing all seven Sibelius symphonies in recordings by Ehrling and the Stockholm Radio Symphony Orchestra. This young conductor seems to have a firm grasp of the Finnish master's scores. His readings here are clear and forthright; everything is in its proper place. His smooth, even approach

is well suited to the somewhat reticent Sixth. The first and particularly the last movement of the Fifth could stand a bit more tension and dramatic impact. The recording of both works is very clear and well-balanced, but I experienced some tracking difficulties on the first side of the review copy, even with a pickup that had been additionally weighted.

P. A.

## SOLER

*Sonatas for Harpsichord: No. 1, in D Minor; No. 2, in A Minor; No. 3, in C Minor; No. 4, in D Minor; No. 5, in D Major; No. 7, in D Major; No. 9, in D Flat Major; No. 10, in F Major; No. 11, in G Minor; No. 12, in F Sharp Major*

Fernando Valenti, harpsichord.  
WESTMINSTER WL 5196. 12-in. 48 mins.  
\$5.95.

Antonio Soler, a Spaniard who studied the harpsichord with Domenico Scarlatti during the latter's long stay at the Spanish court, was almost certainly the most gifted of the Neapolitan's pupils. His harpsichord sonatas, as demonstrated in this well-chosen cross-section, may lack the structural subtlety that characterize his teacher's work, but they have as much instrumental color, plus true Spanish flavor. Imitation guitar effects and Spanish dance rhythms turn up regularly. In the G Minor Sonata, No. 11, a really enchanting little folk-dance phrase makes a frequent appearance, and tremolando and strumming passages play a large part in other works. Mr. Valenti's playing and Westminster's recording are as satisfactory as in the Scarlatti series. R. E.

## STRAVINSKY

*Fire Bird Suite* — see Mussorgsky-Ravel

## SZYMANOWSKI

*Symphonie Concertante, for piano and orchestra, Op. 60*

†Rachmaninoff: *Rhapsody on a Theme of Paganini, for piano and orchestra.*

Artur Rubinstein, piano. Los Angeles Philharmonic; Alfred Wallenstein, cond. (Szymanowski). Philharmonia Orchestra of London, Walter Susskind, cond. (Rachmaninoff).  
RCA VICTOR LM 1744. 12-in. 21, 22 min.  
\$5.72.

Karol Szymanowski (1883-1937), generally considered the foremost Polish composer of his time, composed the *Symphonie Concertante* in 1932. One of his last major works, it is highly individual and powerful, and Victor has performed a real service in making this relatively rarely played work available.

A widely traveled man, Szymanowski came under several stylistic influences, notably Debussy and Strauss, and his music shows it. But the Pole welded these influences into a nervous highly-charged idiom of his own, richly laced with the melodic inflections and dance rhythms of Polish folk music. The harmonies, rhythms, and orchestral sonorities are often piled up into complex textures that are dissonant and seemingly diffuse. But they arise from and resolve into simple, understandable materials, which, with the change in musical fashions, some may find a little too obvious. The *Symphonie Concertante*, which is in three movements, treats the piano as a co-opera-

tive rather than a solo instrument with the orchestra, and it is used most adroitly and effectively without ever assuming too much importance.

Mr. Rubinstein has long been a champion of the work, playing it as often as possible, and it was only right that he should record it. The piano part is difficult technically, but the Polish artist sweeps through it with his superb virtuosity and musical intuitions.

The recording of the Rachmaninoff Rhapsody is that first issued on 78s in 1949 and then on LP in 1950. It is as highly recommendable as ever. R. E.

## TELEMANN

*Concerto in E Major for Flute, oboe d'amore, viola d'amore, string orchestra and cembalo* — see Vivaldi.

## TURINA

*Nineries* — see Falla.

## VAUGHAN WILLIAMS

*A Pastoral Symphony*

London Philharmonic Orchestra, Sir Adrian Boult, cond., Margaret Ritchie, soprano.  
LONDON LL 721. 12-in. \$5.95.

This was written in 1922 but, lest time be a barrier, remember that the "London" symphony was written in 1914 and the Tallis fantasia in 1909; the Vaughan Williams style bestrides the years with ease. The *Pastoral* is little known here. Its theme has endeared it to the English, who cherish their countryside as few other peoples do. Here is its enchantment in musical distillate — hedge-row, golden meadow, leafy lane, starlit hillside, nostalgia, quiet, peace, a dream worth having. Boult has a fond way with the music, and London's engineers have served him handsomely. J. M. C.

## VILLA LOBOS

*Quatuor*  
*Nonetto*

Both by Roger Wagner Chorale and the Concert Arts Players.  
CAPITOL P8191. 12-in. 18, 20 mins.

*Trio for Violin, Viola and Violoncello.*

Alexander Schneider, violin. Milton Katims, viola. Frank Miller, violoncello.  
COLUMBIA ML 2214. 20 min. 10-in.

The more sophisticated the capital, the warmer its welcome for the visiting savage. The young Villa Lobos who went to Paris in 1922 had already explored deeply into Brazilian folk lore, but he was diffident about using his knowledge of it. His idea of modern music was derived from Debussy; hence the *Quatuor*, for flute, harp, celesta, saxophone, and women's voices. It is a lovely work, but rather pale and extremely derivative, obviously reflecting such things as Debussy's sonata for flute, harp, and viola, and the wordless final chorus of female voices in *La Mer*.

Debussy, however, was not what Paris wanted, and a man named Stravinsky had passed that way with the primitive rhythms of his *Sacre du Printemps*. The result was the unfolding of Villa Lobos' Brazilian soul with a freedom, power and eloquence which might never have been called forth had he remained in his native country.

The *Nonetto*, for flute, oboe, clarinet, saxophone, bassoon, harp, celesta, percus-

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sion instruments and mixed chorus was written in Paris in 1923. It is subtitled "Quick Impression of the Whole of Brazil," and there is nothing better calculated to provide a quick impression of the whole of Villa Lobos. It is one of the most wildly rhapsodical, brilliant, lacerating and high-powered scores in the whole of modern music. It lashes out with a solar plexus punch, gathering into its electrifying pages rhythms and themes related to the Iberian, Indian, and Negroid strains in Brazilian life. The performance is excellent, and the recording is, literally, gorgeous.

Villa Lobos' string trio, composed in 1945, is also highly rhapsodical in form, with much strong, dissonant counterpoint and austere weaving of texture into which, rather oddly, there creep reminiscences of

Brazilian folk tunes. Somehow, the mixture fails to come off with great conviction. A. F.

**VIVALDI**

*Concerto for viola d'amore, lute and string orchestra*

Emil Seiler, viola d'amore; Ilse Brix-Meinert, 1st violin; Adalbert Nauber, 2nd violin; Edith Klein, viola; Helma Bemmer, cello; Horst Stohr, double bass; Johannes Koch, viola de gamba; Walter Gerwig, lute; K. E. Gluckselig, cembalo.

†Telemann: *Concerto in E Major for flute, oboe d'amore, viola d'amore, string orchestra and cembalo.*

Hermann Totzcher, oboe d'amore; Hans-Peter Schmitz, flute; Emil Seiler, viola d'amore.

DECCA DL 7537. 10-in. 15, 16 mins. \$3.85.

For the music lover who wants a respite from the tremendous orchestral works of the 19th Century, this record should be the proverbial breath of fresh air. The music is lovely, the instrumental timbres are relatively "new" to our ears, (see listing above) and the performances and recording are fine.

In fact, Decca is to be thanked for their venturesomeness in bringing to light these works for such instruments as the viola d'amore and the lute. D. R.

**VIVALDI**

*Serenata A Tre ("La Ninfa e Il Pastore")*

Grete Rapisardi Savio (Eurilla); Silvana Zanolli (Nice); Alfredo Bianchini (Alcindo). Orchestra Da Camera Di Milano, Edwin Loehrer, cond.

VOX PL 7990. 12-in. \$5.95.

Everything about this recording is done in fine taste. The performance shows a sense of style, the recording is excellent; the notes are informative, and, in order to supply the full Italian text and the English translation, Vox has gone to the expense of supplying a double jacket. The music itself is pleasant, skillful and charming, but so like so much other Vivaldi. D. R.

**WAGNER**

*Tristan und Isolde*

Kirsten Flagstad (s) Isolde; Blanche Thebom (ms) Brangane; Ludwig Suthaus (t) Tristan; Rudolf Shock (t) Young Sailor and Shepherd; Edgar Evans (t) Melot; Dietrich Fischer-Dieskau (bar) Kurwenal; Rhydderich Davies (bar) Steersman; Josef Greindl (b) King Mark. Philharmonic Orchestra and chorus of the Royal Opera House. Covent Garden; Wilhelm Furtwängler, cond. RCA VICTOR LM 6700. Five 12-in. \$31.45.

Seldom has a release been awaited with such keen anticipation as this one aroused among Wagnerites, worshipers of Kirsten Flagstad, and opera enthusiasts generally. RCA Victor seemed, at least to those of keenest appetite, almost sadistic in delaying so long the transfer from HMV to domestic labels; but the long wait was in some ways worth while, for the performance is as it always has been, and the American release takes up 10 sides where the British took 12, with consequent amelioration of the cost.

Since it is far superior both technically and as a performance to the Urania version that is its only competitor, the Victor needs no enthusiastic recommendation. If you want a full-length *Tristan und Isolde*, this is the one to buy. Some millennial day someone may record a performance that is its equal in sum of merits; but there are elements here that are not likely to fade with the passage of years, and the total accomplishment, if not unexceptionably perfect, is tremendously valuable.

Heretical though it may be to say so, Kirsten Flagstad's Isolde has not been universally regarded with unalloyed admiration. When she was at the peak of her career no one could reasonably have complained about the technical finish of her singing, and the columnar magnificence of her voice was undeniable. But there were those who did complain of a certain coolness, a certain lack of emotional communication. Some blamed this lack on the fundamental lack

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of warmth in her voice; some blamed it on an absence of imaginative temperament. When she returned to this country after the war her singing was not exactly as it had been. She seemed to save herself for the climaxes, and — what was unthinkable before — some tones tended to lack resonance. On the other hand, her total personality seemed warmer, her emotions more freely given. In any case, and for whatever complex of qualities tangible and intangible, Mme. Flagstad is one of the great operatic figures of the century and deserves to be measured by no standard but the very highest.

When this recording was made she was in excellent post-war voice, completely in control, and only a little less magnificent than her own superb best. To the first act she could perhaps have brought more color and psychological variety. She is much too assured an artist to fail in any explicit duty, but the very assurance keeps her from giving off the white heat of emotion that burns in Isolde. But in the second act she is tremendous, and her Liebestod matches those of her great final Isolde at the Metropolitan. She is very close to being truly a great artist — a title that people throw around much too cheaply.

Ludwig Suthaus, her Tristan, has the distinction of monopoly on full-length recordings of his music. Wagnerian tenors of quality have never been a plentiful commodity, and our day is no exception. He is a standard, brawny German tenor of normal intelligence and dependable familiarity with the role. He tries, occasionally, for lyric niceties of phrasing, but usually they don't come off very well. In the last act, where forcefulness and staying power are needed for Tristan's long delirium, he is genuinely effective, but in the love duet he is overshadowed by Mme. Flagstad.

Brangane has always been one of Blanche Thebom's best roles, and I have never heard her sing it better than she does here. She seems perfectly in place during her exchanges with Mme. Flagstad, and her *Einsam wachend* is both supple of line and beautifully colored.

When the HMV casting first became known, much wonder was expressed at the choice of Dietrich Fischer-Dieskau for Kurwenal. He is not primarily an opera singer at all, and his Decca recordings of Bach cantatas and romantic lieder do not give the impression of a Kurwenal voice or temperament. No one need have given it a second thought. He is splendid — better perhaps in his tender solicitude for Tristan in the last act than in his bluff outburst in the first, but always singing with beautiful tone, wonderful regard for the text, and supremely sensitive musicianship. As King Mark, Josef Greindl is solid, adequate, unimaginative. The minor roles are satisfactorily cast.

There are many more ways than one to conduct Tristan und Isolde, and Wilhelm Furtwangler is nothing short of magisterial in doing it his way — very broad, tending towards slow tempos and *ritards* that sometimes stretch almost to the breaking point, but always controlled and large in conception. The orchestra plays for him with lovely tone, and only a few ragged attacks mar their part of the performance. The reproduction, to judge from test pressings, is extremely full and true.

J. H., Jr.

## CLASSICAL MISCELLANY

### AIRS OF SPAIN

Jorge Bolet, piano.  
BOSTON B-300. 12-in. 31 min. \$5.95.

Includes Albéniz' *Prelude, Malaguena, and Cordoba*; Falla's *Andaluza and Cubana*; Lecuona's *Y la Negra Bailaba* and *Danzas de los Nanigos*; and Granados' *Playera*.

### PIANO MUSIC OF SPAIN

Leonard Pennario, piano.  
CAPITOL P-8190. 12-in. 38 min. \$4.98.

Includes Albéniz' *Seguidilla, Sevilla, and Tango in D Major*; Falla's *Ritual Fire Dance, Andaluza, and Dance of the Miller's Wife*;

Granados' *The Maiden and the Nightingale* and *Playera*; and Infante's *El Vito*.

As if in desperation, the recording companies have recently seemed to turn with one accord to the repertoire of Spanish piano music — indeed to Spanish music in general. The piano disks have in common, amusingly enough, bright yellow, red, and orange jackets.

Besides the Falla and Granados records from Westminster and the Falla-Turina record from Polymusic come these two assortments. The music in both cases is attractively typical, although the Boston disk is skimpy on quantity, considering the price. Mr. Bolet and Mr. Pennario are better-than-average technicians. The former is the more resilient and warmer musical per-

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BALMORAL

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Mr. George Mendelssohn  
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11 September 53

Dear George:

I have been pleasantly excited by the results of thorough performance and listening tests, made on my own sound-reproducing equipment, of your new Ravel record, Vox PL 8150. I'm flattered that you and your engineering department want my opinion of this remarkable disc's technical qualities, but I seriously doubt that you really need any outside confirmation of your own judgment that this is one of the most impressive examples to date of wide-range, ultra-clean, and dazzlingly brilliant recording.

However, it's a pleasure not only to confirm that judgment, but to express my particular admiration of this disc as a vehicle both for subjecting wide-range reproducing equipment to the severest possible test and for demonstrating to critical listeners the latest advances in expanding the dynamic or loudness range obtainable in microgroove recording and in achieving a maximum crispness and freedom from distortion in transient response.

To be sure, you've shrewdly avoided a fundamental weakness of many otherwise effective "demonstration" recordings by a choice of music which is exceptionally rich, not merely in extreme "high" and "low", but in the widest possible variety of sensationally brilliant orchestral "effects". But at the same time you've dared tackle some of the most difficult of all musical material to record well: the explosive climaxes of the *Boléro* and *La Valse* have never before (to my knowledge) been captured with such clarity that the scoring could be accurately reconstructed from a reproduced performance, and the violent contrasts of *Alborado del Gracioso* provide what is undoubtedly the most searching test I've yet come across for checking the transient response of an overall sound system.

So, congratulations on an outstanding technical triumph, and my personal thanks for a disc which I now consider essential "demonstration" material whenever I want to display, in ultra-dramatic fashion, both the resources of my own playback equipment and those of present-day recording techniques at the height of their development.

Sincerely,



Mr. Darrell is a world renowned authority on music and sound, also author of: "Good Listening," just published by Alfred Knopf; Schirmer's "Guide to Books on Music and Musicians"; the original edition of the "Gramophone Shop Encyclopedia of Recorded Music."



sonality, a welcome newcomer to records. Mr. Pennario is at his best in the Lisztian flourishes of Infante's variations on a Spanish folk tune. The piano in both instances sounds a bit thin, with some surface noise apparent on the Capitol.

No one interested in Spanish piano music should overlook the George Copeland entries in this field. A highly individual pianist, given to intensely personal interpretations, his MGM recordings are more imaginative in repertoire, richer in performance, and better tonally than the above collections. R. E.

**BEETHOVEN**

*An die Ferne Geliebte, Op. 98*

**SCHUBERT**

*Six Songs*

**SCHUMANN**

*Two Songs*

Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.

RCA VICTOR LHMV 1046. 12-in. 14 min. (cycle), 38 min. (rest). \$5.95.

A young baritone as effective in restraint as at full lungs, a voice of no remarkable beauty but trained to subtle variety, and a fund of good taste make the Beethoven cycle, *Das Fischer mädchen, Nacht und Träume, Am Meer* and *Mondnacht* especially notable in a recording of great songs which has no fault other than a limitation of weight and depth in *Der Atlas* and *Der Doppelgänger*. —A printed text would have been helpful. C. G. B.

**AN ANIA DORFMANN RECITAL**

Ania Dorfmann, piano.  
RCA VICTOR LM 1758. 12-in. 48 min. \$5.72.

Includes Schumann's *Papillons, Op. 2*; Mendelssohn's *Andante and Rondo Capriccioso, Op. 14, May Breezes* and *Spinning Song* (Songs Without Words Nos. 25 and 34); Chopin's *Three Ecossaises, Op. 72*; Liszt's *Concert Etude No. 3, in D flat Major (Un Sospiro)*; Ravel's *Sonatine*; Menotti's *Ricercare* and *Toccata*.

**RECITAL FAVORITES**

Jorge Bolet, piano.  
BOSTON B-301. 12-in. 31 min. \$5.95.

Includes Saint-Saëns' *Etude in the Form of a Waltz*; Moszkowski's *In Autumn*; Mendelssohn's *Hunting Song* (Songs Without Words No. 3) and *Andante and Rondo Capriccioso, Op. 14*; Liszt's *Funérailles*; and Beethoven's *Andante favori in F Major*.

Two recorded "recitals" of more than usual interest. Miss Dorfmann, one of the most delightful pianists before the public today, offers a well-balanced program, eminently suitable to her smiling and gracious pianism. Her lively, feminine style is supported by an unobtrusively beautiful technique, and her lovely tone is superbly captured in this recording. The sole novelty, Menotti's *Ricercare and Toccata*, based on a theme from his opera *The Old Maid and the Thief*, is gaily entertaining despite its sombre title.

Mr. Bolet's finger strength and facility is quite stunning, if not yet as electric as, say, Vladimir Horowitz's. The playing is solid,

accurate, and musicianly as far as it goes. As on his Spanish record for Boston, the playing time is on the lean side. The Saint-Saëns piece, not likely to turn up on records except in this kind of assortment, is very good sport, and the Moszkowski work, also an étude, is a lightweight dazzler. Once more the Boston recording tends to thin out the sound of the piano. R. E.

**DORUMSGAARD CANZONE SCORDATE**

Seven Italian Monodies; Five Alessandro Scarlatti Songs; Four Sacred Songs; Three C. P. E. Bach Songs. Gerard Souzay, baritone; Jacqueline Bonneau, piano.  
LONDON LL 731. 12-in. \$5.95.

This is a unique and valuable contribution to recorded early song literature. The songs not only add to our knowledge of the genre; they are all very eminently listenable. Souzay sings them beautifully, always with expressive insight, and with warm tone-quality.

The jacket notes contain a scholarly discussion of the history of the Song. However, the value of the recording would have been enhanced immeasurably, had we been supplied with the texts and translations. As it is, many of the songs are not even identified! D. R.

**EARLY ENGLISH KEYBOARD MUSIC**

Thurston Dart, harpsichord. Elizabeth Goble, harpsichord and virginals. Geraint Jones, organ. Robert Donington, viola da gamba.  
LONDON LL 712/713. Two 12-in. 85 min. \$11.90.

Includes William Byrd's *Variations on The Carman's Whistle*, *The Earl of Salisbury's Pavana* and *Galliard*, *Pavana Bray* and *Galliarda Bray*, and *Praeludium*. John Bull's *Walsingham Variations*, *The King's Hunt*, *Queen Elizabeth's Pavan*, and *In Nomine*; Peter Philips' *Pavana Dolorosa* and *Galliarda Dolorosa*; Thomas Tomkins' *Pavan in A Minor*; Orlando Gibbons' *Fantasy*, Lord Salisbury's *Pavan and Galliard*, and *A Fancy in A re*; Giles Farnaby's *Woodycock Variations* and *Masque*; and two anonymous works, *The Lord's Masque* and *New Noddy*.

**ELIZABETHAN KEYBOARD MUSIC**

Charles Koenig, harpsichord.  
EMS 236. 12-in. 31 min. \$5.95.  
(Includes Thomas Morley's *Fantasia*; Martin Pearson's *The Primrose* and *The Fall of the Leaf*; the Robert Johnson-Giles Farnaby *Pavana*; John Bull's *In Nomine, Pavana*, and *Galliarda*; Richard Farnaby's *Fayne Would I Wedd*; and two anonymous works, *A Toy* and *Corranto*.)

London's two-disk album is part of its special commemorative Coronation releases and represents the appearance on LP of music taped in 1951 and already issued on English 78's. This generous selection is devoted to works of the so-called central school of English keyboard composers, which flourished around the first quarter of the seventeenth century. Since some of Britain's greatest composers belonged to this school, no work is lacking in worth, whether they are elaborations of stately

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pavanes or fancies on popular tunes. But the greatest interest will center on the four compositions of John Bull (whose thin, ascetic face is the antithesis of the current cartoon symbol of the British national character). An innovator and a notable harpsichord virtuoso, he developed his variations and fantasias in a manner that still seems strongly original, astonishingly inventive, and, in the case of the *In Nomine*, hauntingly mystical. The performances seem as authentic as they should be, considering the responsible British artists, and the superb instruments (including an organ whose pipes date from 1695). The recording is clean but lacks the spaciousness of the best contemporary models.

The EMS disk devoted to music of the same period is volume 36 in its Anthology of Medieval and Renaissance Music, prepared under Safford Cape, director of the Pro Musica Antiqua group. The selections are equally arresting in their mellow beauty, and there are no duplications in repertoire — the two *In Nomines* by John Bull are not alike. Mr. Koenig is an expert and vigorous harpsichordist, and the recording does justice to the instrument with bright, resonant reproduction. R. E.

#### ELGAR

*Pomp and Circumstance* Marches No. 1 and No. 4. Op. 39. Imperial March.

#### WALTON

*Orb and Sceptre. Coronation March, for full orchestra.*

#### BAX

*Coronation March, 1953*

The London Symphony Orchestra. Sir Malcolm Sargent, cond.

LONDON LL 804. 12-in. 32 min. \$5.95.

Sargent takes the two *Pomp and Circumstance* marches in the slow tempos traditional for ceremonial, rather than military, marches. The result is particularly effective in bringing out the broad sweeping line of the melodies of the trios of each work, and keeps the texture of Elgar's scoring cleaner than if played at a faster pace.

The new Walton march, *Orb and Sceptre* turns out to be something less than spectacular. After a brilliant opening, the composer loses control of his ideas, and most of them are frittered away.

The short, compact and beautifully constructed Bax march, less spectacular in sound, quieter and gentler in mood, successfully creates a feeling of appropriate solemnity. It has an almost pastoral quality.

London's sound is just as impressive here as in other Coronation releases, and the performances could hardly be bettered. J.F.I.

#### A FESTIVAL OF CHORAL MUSIC

Choral Chamber Group Of Pamplona; Luis Morondo, cond.

WESTMINSTER WL 5195. 1 12-in. \$5.95.

The 16 singers who make up this group are listed as amateurs, and the conductor is said to earn his living as an employee of an insurance company.

From the calibre of these performances, I am greatly tempted to suggest that many of our so-called "professional" singers might do well to apprentice themselves to some local insurance company. Certainly, if the results are at all comparable to those obtained by this group, the move will have been worth while. The singing is of a very high calibre indeed.

The recording, too, is excellent, and in no way is one aware of the fact that it was made at an actual performance. Therefore, the sudden outbursts of applause with which Westminster begins and ends the program seem rather superfluous.

After paying its respects to the 16th century, with Victoria's "O vos omnes" (in which, incidentally, there is an unhappy tendency for individual voices to stand out of the group, especially in the tenor section) the chorus devotes itself mainly to arrangements or transcriptions of Spanish folk songs. These are, for the most part, sophisticated versions, highly "dressed up," with numerous imitations of the strumming of guitars and other vocal "effects." The disk would therefore hardly be of value in the serious study of the Spanish folk song. However, it succeeds admirably in what it sets out to do.

The performances are rich in sound, by turns tender and vigorous in interpretation, and always musical. What more could one ask? D. R.

#### ITALIAN BAROQUE MUSIC

Società Corelli; with Luisa Ribacchi, mezzo-soprano.

RCA VICTOR LM 1767. 12-in. \$5.72.

These are vigorous, full-bodied performances by an ensemble of 16 players. The members of this Italian group play the music of their early compatriots with evident relish; there is nothing of the academic, "musicological" approach in their playing. The record nowhere lists the name of any individual as the conductor or director. That's a pity, because no group could achieve the polish and the ensemble displayed here, without *somebody* directing.

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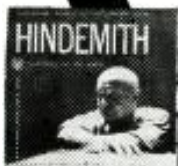
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Miss Ribacchi, who has a naturally full, dark voice, shows admirable understanding of the style of the music she sings. This is especially evidenced by the fact that, instead of giving into the temptation to "let it out," she restricts the amount of vibrato she uses. As a result, her singing, particularly in the more florid passages, has the flavor of "the feel of old wood." Lest my analogy be misunderstood, let me hasten to add that I mean that as a compliment. The recording as such is in all ways satisfactory, which is fortunate, since the music is lovely. D. R.

## MEXICAN FOLK SONGS

Cynthia Gooding, soprano; Heraclio Cordeiro, guitar.  
ELEKTRA EKL 8. 10-in. 28 min. \$4.45.

This little disk, of 11 varied and unusual Mexican folk songs, is much more successful than Miss Gooding's previous sortie into Spanish music of the same genre. She has a fine feeling for, and understanding of, these little songs, and the voice is just right for them, with no attempt made to exploit "training" tricks. The diction is admirable at all times. The recording is crystal clear, and exceptional balance has been maintained between guitar and voice. A most informative booklet, with notes, written by Miss Gooding, on the source and background of each song, is provided. J. F. I.

## OPERATIC RECITAL BY MARIO DEL MONACO — see Leoncavallo

## DELIA RIGAL SINGS

Catalani: *Ebben, no andro lontano*, from *La Wally*. Leoncavallo: *Balattella* from *Pagliacci*. Mascagni: *Vio lo sapete*, from *Cavalleria Rusticana*. Ponchielli: *Suicidio!*, from *La Gioconda*. Puccini: *Vissi d'arte*, from *Tosca*. Verdi: *Addio del passato*, from *La Traviata*. Delia Rigal (s). Unidentified orchestra; Juan E. Martini, cond.  
DECCA DL 4060. 10-in. \$2.50.

The case of Delia Rigal is a peculiar one, and since she is making her belated debut on records in this country under the stamp of the cut-rate Gold Label Series (no notes, no nothin') some discussion is perhaps in order.

Miss Rigal came to the Metropolitan, still in her twenties but already an established prima donna in Europe and her native South America, as one of the first new singers engaged by Rudolf Bing. During her three seasons (she will not be on hand in 1953-54) she sang a huge number of performances in many different roles. Few singers within memory have caused such heated controversy. After one or two hearings people tended to either adore her or loathe her. Now it happens that I qualify as a charter member of the pro-Rigal faction, but even to the warmest of her admirers she turned out to be an exasperatingly uneven singer. As constant assets she has a peculiar personal beauty (not available on records) and a big, extensive voice of hauntingly individual coloration, used with a wholly exceptional talent, or perhaps intuition, for dramatic expressiveness. On the debit side is an insecure vocal method: too many tones in the middle voice come out hollow, unfocused, or unsteady; too many at the

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top land inflexibly (and full-weight) a little below the pitch. Even with her grave faults Miss Rigal is one of the most moving singers to be heard today; freed of them she could be a really great one. When this recording was made she was at neither her best nor her most frustrating, but there are moments — in the *Addio del passago*, in the *Vissi d'arte*, in the *Ballatella*, even — that recapture the great days. The accompaniments are acceptable routine, the reproduction creditable. J. H., Jr.

#### RUSSIAN ARIAS AND SONGS

Rimsky-Korsakoff: Prince Youri's Aria, from *The Legend of the Invisible City of Kitezh: The Prophet*, Op. 49, No. 2. Mussorgsky: Dossife's Aria, from *Kovanchina*; *Softly the Spirit Flew Up to Heaven*; *Field Marshal Death*; *The Grave*; *Song of the Flea*. Tchaikovsky: Prince Gremin's Aria, from *Eugene Onegin*. Traditional: *Song of the Volga Boatmen*; *Siberian Prisoner's Song*.

Boris Christoff (bs). Philharmonia Orchestra Issay Dobrowen and Wilhelm Schuechter, conds., in arias, *The Prophet*, and *Song of the Volga Boatmen*. Gerald Moore, piano, in other songs.

RCA VICTOR LHMV 1033. 12-in. \$5.95.

This is surely one of the most striking recital disks to have been issued on LP. Even if he has no affinity at all for the brooding Slavic melancholy that pervades much of the music, the listener cannot fail to recognize the merits of Boris Christoff. Both as vocalism *per se* and as dramatic communication, his singing is right out of the top drawer. For those who have not heard it in the recording of *Boris Godunoff*, the Christoff voice is rounder and more extensive in color and range, if no more skillfully employed, than Nicola Rossi-Lemeni's. It is not quite so meaty as Cesare Siepi's, but it is used by its owner with a flair for effect that really does evoke (press releases aside) the ghost of Chaliapin — but a microgroove-age Chaliapin with a somewhat more active musical conscience than that sometimes shown by the great prototype of Boris basses.

Although the repertoire presented here varies widely in musical repute the performances are all on a high level of effectiveness — from the patriarchal dignity of Dossife's aria, through the warm humanity of Gremin's, to a shattering realization of the climactic song from Mussorgsky's *Songs and Dances of Death*. And whatever you may think of the *Song of the Volga Boatmen* as music poor and simple, few singers have taken such good advantage of its opportunities for dynamic shading. The accompaniments — especially Gerald Moore's — are above average. The reproduction is splendid. J. H., Jr.

#### THE BEST OF JAZZ

##### PAUL LINGLE AT THE PIANO

GOOD TIME JAZZ L-13. 10-in. 26 min. \$3.00.

Paul Lingle, piano; Bob Short, bass; Monte Mountjoy, drums.

*Yellow Dog Blues*; *Pastime Rag No. 3*; *London Blues*; *Blame It on The Blues*; *Memphis Blues*;

*Sweet Substitute*; *Sidewalk Blues*; *Black Bottom Stomp*.

Paul Lingle will probably be a new name to most record-collecting jazzophiles. Note it well for this disk represents only a few feet of several miles of tape which he has recorded for Good Time Jazz and which, presumably, will be forthcoming yard by yard for some time. As the selections indicate, Lingle works the traditional vineyards but, despite a strong strain of Jelly Roll Morton, his approach is completely personal. He plays with an easy deliberateness, as though he were casually carving each note out of ivory, and with a sensitivity that is not commonly heard on this rough and ready material. An exuberance, often quite subtle and sometimes so forthright that he hums loudly in accompaniment to a

driving attack, is evident in all his playing, giving it a kind of warmth and charm that is unique among pianists who customarily play in this vein. Lingle now lives and works in Honolulu, but, fortunately, before he left the West Coast, where he had played for many years, Good Time Jazz had the foresight to lure him into a recording studio.

#### BENNY GOODMAN DUO, TRIO, QUARTET AND QUINTET The Goodman Touch.

CAPITOL H 441. 10-in. 24 min. \$3.00.

Benny Goodman, clarinet; Jimmy Rowles, piano: *Lazy River*, *Mean to Me*.

Goodman; Rowles; Tom Romersa, drums: *Puttin' on the Ritz*.

Goodman; Teddy Wilson, piano; James Crawford, drums: *Shoe Shine Boy*.

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Goodman; Rowles; Romersa; Harry Babasin, bass: *Benny's Boogie*.  
Goodman; Tommy Todd, piano; Romersa; Babasin: *The Lonesome Road*.  
Goodman; Todd; Romersa; Babasin; Ernie Felice, accordion: *Fine and Dandy*.  
Goodman; Jess Stacey, piano; Romersa; Babasin; Felice: *Sweet Lorraine*.

The period of Benny Goodman's association with the Capitol label in the late Forties was not a particularly happy one for him, surrounded as he was by surgent boppers. Despite this, however, he managed to put together some small combo sides which revived some of the Goodman lyric fire. Most of the eight sides on this LP are proper instances of intimate jazz, although quite often the spark is supplied not by Goodman but by Jimmy Rowles, an inventively tasteful pianist of the Teddy Wilson school. Goodman himself is in top form on the bright and lively *Puttin' on the Ritz* and the lanagerous *Lazy River*. This is an in and out set but the best of it can stand alongside Goodman's better combo efforts of any period.

**DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA**

Premiered by Ellington

CAPITOL H 440. 10-in. 24 min. \$3.00.

*Flamingo; Stardust; Stormy Weather, Cocktails for Two; My Old Flame; Three Little Words; I Can't Give You Anything But Love; Liza.*

Longtime fanciers of Ellington will undoubtedly be familiar with the original Ellington approach to most of these tunes, which were first introduced by his band. They should be warned that the Duke has supplied new arrangements on everything, as is his wont, and they should be reassured that, unlike some of his recent revisions, much of this rearrangement is highly effective. *Flamingo*, for instance, opens with that rarity—a complete Ellington solo chorus—and winds up with some moody violin noodling by Ray Nance: quite different from the original arrangement featuring Herb Jeffries but certainly as valid. There are moments of high Ellington tradition—Juan Tizol's opening and closing on *Cocktails for Two*, the Bigard-like clarinet which introduces *I Can't Give You Anything But Love* and the wah-wah trombone which follows. There are, too, occasions when the Duke allows his own personality to be buried under a "new sounds" arrangement, as in *Three Little Words* and *Liza*. But, for the most part, a genuine Ellington sound emanates from the grooves of this LP, a happy occasion in view of the uncertainty with which the Duke has been recording in the past couple of years.

**WALLY ROSE**

Ragtime Piano Masterpieces.

COLUMBIA CL 6260. 10-in. 31 min. \$3.00.

Wally Rose, piano.

*Hot House Rag; Scott Joplin's New Rag; Rooster Rag; Silent Movie Rag; Triangle Jazz Blues; Nonsense Rag; Hot Chocolate; Castle House Rag.*

Although Wally Rose is one of the acknowledged modern masters of the ragtime piano, the most provocative feature of this disk is not Rose's playing (which is excellent and,

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thus, practically taken for granted) so much as the sound which is reproduced on it. The instrument on which Rose goes ragging is a small upright piano which has had thumb tacks inserted in its felt hammers. This was done by the owner of the piano in an effort to simulate a harpsichord. The effort was deemed unsuccessful and the piano was set aside, unused, until Rose came along to record on it. The resultant sound is, quite certainly, not that of a harpsichord but rather somewhere between a harpsichord and a mandolin attachment.

The actual purpose of having Rose play on such an instrument is not made completely clear, either by the record or by George Avakian's extensive and enthusiastic program notes. It doesn't seem to help Rose particularly for, on the slower numbers, such as *Triangle Jazz Blues*, the lack of sonority produces a stiffness that an undoctored piano might not have had. However, the more sprightly pieces are clipped off with becoming vitality. Fortunately, sprightliness dominates both sides of the disk and, weird instrument or not, Rose has turned out another effective set of rags.

**THE RED ONION JAZZ BAND**

New Orleans Encore

RIVERSIDE RLP 2503. 10-in. 32 min. \$3.85.

Bob Hodes, trumpet; Charlie Sonnanstine, trombone; Joe Muranyi, clarinet; Robin Wetterau, piano; Chuck Kling, banjo; Bill Stanley, tuba; Bob Thompson, drums.

*Creole Belles; Misery Blues; Auntie Skinner's Chicken Dinner; London Blues; Snake Rag; My Mama Rocks Me; Salty Dog; I'm a Little Blackbird.*

The Red Onion Jazz Band is a group of young musicians who play in the deep-dyed New Orleans tradition. They are not imitative; merely respectful. The numbers they play and the general outline of the way they play them are from the past. The playing, however, is their own — clean, forceful ensemble work and solos which carry assurance and authority. Charlie Sonnanstine, a trombonist out of Dayton, Ohio, operates in a gorgeously rough-toned tailgate style. Clarinetist Joe Muranyi has a rich lower register which he displays to fine advantage in Ma Rainey's tune, *Misery Blues* (accompanied to perfection by Sonnanstine), as well as a riding ensemble style. Bob Hodes supplies a strong lead trumpet. When this triumvirate get together, they supply some of the most rollicking jazz recorded lately — *Snake Rag* and *Creole Belles* are instances. There is freshness and enthusiasm in their work, as well as ability.

**GERRY MULLIGAN QUARTET**

FANTASY 3-6. 10-in. 27 min. \$3.35.

Gerry Mulligan, baritone saxophone; Chet Baker, trumpet; Chico Hamilton, drums; Carson Smith, bass.

*Carioca; A Line for Lyons; My Funny Valentine; Bark for Barksdale; Turnstile; The Lady Is a Tramp; Moonlight in Vermont; Limelight.*

On this LP a group of highly talented jazz musicians of the modern school meet some very skillful arrangements stemming from the modern school. That Gerry Mulligan happens to be both the arranger and one of the musicians is hardly a coincidence. He



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has been extremely fortunate in getting as his trumpet player Chet Baker, a young musician who not only fits smoothly into the tight harmonic structure which Mulligan has created but whose solo flights are notable for their quiet sensitivity and imaginative vigor.

The Mulligan quartet works mostly at moderate tempos, in a subdued manner. With some remarkable subtleties of tonal coloration, they achieve mood and rhythmic developments that are, in essence, a new thing on the jazz scene. Mulligan is using concepts that have been growing in jazz for several years, but he has refined them and knit them together to produce an approach which blends the better elements of both old and new jazz. Although on an original number the group occasionally bogs down in a boppish riff, they usually find new and provocative ways of doing things, particularly with such familiar numbers as *Moonlight in Vermont*, *My Funny Valentine* and *Carioca*. Their new ways are meaningful and imaginative, not new simply for the sake of being different, and they play the arrangements with sharply defined assurance. The recording is unusually good.

### JAZZ AT STORYVILLE

The Dave Brubeck Trio and Quartet

FANTASY 3-8. 10-in. 28 min. \$3.35.

Dave Brubeck, piano; Paul Desmond, alto saxophone; Lloyd Davis, drums: *Over the Rainbow*; *You Go to My Head*; *Give a Little Whistle*; *Lady Be Good*.

Brubeck; Desmond; Davis; Ron Crotty, bass: *Tea for Two*.

Dave Brubeck is one of the very few jazz pianists today who can improvise almost indefinitely on any given theme and continue to find and develop interesting ideas. There is a generous sample of Brubeck's talent on this disk in *Over the Rainbow* on which he accomplishes some remarkable creative exploration. In much the same way, Paul Desmond applies his alto saxophone to *You Go to My Head*, working in that wispy tone made fashionable by Lee Konitz. Both of these musicians are virtuosos of extemporization and this LP, taped at the Boston jazz club, Storyville, one Sunday afternoon before most of the audience had arrived, finds them in particularly relaxed and fertile form. *Lady Be Good* and *Tea for Two* give them an opportunity for interplay and demonstrate their forceful, swinging styles.

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*Rhapsody on Fascinating Rhythm and Someone To Watch Over Me; All The Things You Are; My Ship; Waltz Rhapsody on A Wonderful Guy and Hello, Young Lovers; Its a Grand Night For Singing; If I Loved You; I Can't Get Started.*

Herewith a variety of fine piano sounds ranging in perspective from concert-hall dispersion to cocktail lounge nearness.

Erroll Garner, with an excellent example of the latter, makes a welcome return from the excesses of his recent SOLO FLIGHT album. For this recording, Garner plays close to melody, eschews embellishment for its own sake and provides a wonderful hearing for his driving rhythm.

Dick Hyman's piano is caught with a middle-distance recording which is fine all the way around. The productions are full of pleasant moments, dealing as they do with composers generally outside the normal run. We look forward to more representative names from a long list of announced PIANO PORTRAITS to come. Meanwhile, this reviewer favors the Kurt Weill album. Even though Hyman plays with considerable variety and a sure, pleasing touch, the Noel Coward music is dated. However, it looks like Classic Editions has launched a very attractive project.

Ferrante and Teicher are recorded fairly close-up. For them this is pretty straight playing with a minimum of their usual trick sounds and gimmicks, but plenty of smart, inventive piano. The net result is probably the most satisfactory presentation of music from these two Broadway scores yet recorded.

Finally, the Rhapsodies by Morton Gould. Here Mr. Gould has made apt use of his skill as an arranger to produce an engaging disk. The musical ideas bear closely upon the originals, the impressionist coloring is a pleasant and novel experiment and the balance between piano and orchestra deftly

*note from Cook  
about Boston*

This is not really an ad. It is a remark about an unusual recording date, — and the matter of 16 cycles on the record.

Perhaps good advertising men would raise their eyebrows. There will be none of the adjectives all of us have come to expect and forget . . . just notes.

As you may know, sound is our business. And, judging by your comments, when it comes to the sound of the Pipe Organ, Reg Foort — our famous BBC organist — is the last word. Up to now, all of his recordings have used theatre organs.

The Symphony Hall date we just finished was done by him on the new Aeolian-Skinner organ there — THE SEVEN LAST WORDS by Dubois, with large chorus, Soloists, and Willis Page directing.

This particular organ is unusual. It has a 32 foot open diapason on the pedal — as well as other ranks of 32 foot pipes. These let go with an honest 16 cycle tone . . . which is actually more chest sensation than hearing in the ear.

The point of these comments is that we've put these 16 cycle tones ON THE RECORD — certainly for the first time on microgroove.

This may be wrong. Lots of equipment is not exactly friendly to 16 cycle tones — speakers, cartridges, amplifiers — and arm resonances may jump the 16 cycle grooves.

Our idea in breaking the rules is this: progress, in what some lightly call the recording "art," usually comes with a certain toolhardy fortitude.

We believe once you hear this sound, — even partially — as we heard it in those remarkable acoustics, you will understand.

There are three discs: #1094, THE SEVEN LAST WORDS by Dubois (with chorus). #1054 and #1055, are SOLO ORGAN recordings of well known cathedral-type music (Bach Toccata and Fugue in d minor, Handel Water Music, Wagner Grand March and others).

Naturally, we hope you will like them. We also hope you'll let us have your candid reactions — to the records, to 16 cycles, to the whole dangerous idea.

*EC*

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arranged. The recording is admirably clear on fine surfaces.

### NEW MOON

DECCA DL 5472. 10-in. \$3.00.

Thomas Hayward, Jane Wilson and Lee

## Dialing Your Disks

This column lists latest available data on the recorded frequency characteristics used by record manufacturers. The **BASS** column refers to low-frequency turnover, the **TREBLE** column to high-frequency preemphasis.

The **NAB** curve has a turnover point of 500 cycles and a treble boost of 16 db. The **AES** turnover is at 400 cycles. Its treble boost is 12 db at 10,000 cycles. In imprecise terms (for people with imprecise amplifier controls), **NAB** records need more treble cut and more bass boost than **AES** disks; **LON** and **COL** need less bass boost than **NAB**; **COL** and **NAB** are the same at the high end but **LON** and **AES** need less treble cut than **COL**. Asterisk means manufacturer lists instructions on record jackets.

LABEL	BASS	TREBLE
Atlantic <sup>1</sup>	NAB	NAB
American Recording Soc.*	NAB	Ortho
Bartok	629 <sup>2</sup>	16 db <sup>3</sup>
Blue Note Jazz	AES	AES
Caedmon	629 <sup>2</sup>	11 db <sup>4</sup>
Canyon	AES	AES
Capitol	AES	AES
Capital-Cetra	AES	AES
Cetra-Soria	COL	NAB
Columbia	COL	NAB
Cook Laboratories <sup>1</sup>	NAB	AES
Decca	COL	NAB
EMS*	AES	AES
Elektra	629 <sup>2</sup>	16 db <sup>3</sup>
Esoteric	NAB	AES
Haydn Society	COL	NAB
London	COL	LON
Lyrichord*, new <sup>5</sup>	629 <sup>2</sup>	16 db <sup>3</sup>
Mercury*	AES	AES
M-G-M	NAB	AES
Oceanic	COL	NAB
Philharmonia	AES	AES
Polymusic <sup>1</sup>	NAB	NAB
RCA Victor	Ortho <sup>6</sup>	Ortho <sup>7</sup>
Remington	NAB	NAB
Tempo	NAB	Ortho <sup>7</sup>
Urania*, most	COL	NAB
Urania*, some	AES	AES
Vanguard — Bach Guild*	COL	NAB
Vox*	COL	NAB
Westminster	NAB <sup>8</sup>	NAB <sup>8</sup>

<sup>1</sup>Binaural records produced by this label are recorded to NAB standards, on the outside band. On the inside band, NAB is used for low frequencies, but the treble is recorded flat, without pre-emphasis.

<sup>2</sup>NAB position on equalizer is close match.

<sup>3</sup>NAB position on equalizer is close match.

<sup>4</sup>Use LON position on equalizer, or AES with slight treble cut.

<sup>5</sup>Some older records of this label were recorded to COL curve, others to AES.

<sup>6</sup>Very close to NAB on lows.

<sup>7</sup>Very close to AES on highs; cut treble slightly.

<sup>8</sup>Unless jacket indicates AES.

Sweetland with Victor Young and his orchestra and chorus.  
*Overture; Marianne; One Kiss; Wanting You; Southearted Men; The Girl On The Prow; Softly, As In A Morning Sunrise; Lover, Come Back To Me.*

**SO THIS IS LOVE: THE STORY OF GRACE MOORE**

RCA VICTOR LOC 3000. 10-in. \$4.67.  
 Kathryn Grayson with Chorus and Orchestra conducted by Ray Heindorf.  
*Remember; Mi Chiamano Mimi; Time On My Hands; Ciribiribin; Romeo and Juliet Waltz Song; Voi Che Sapete; Everybody Ought To Know The Tickle Toe; Jewel Song from Faust; Oh Me, Oh My; I Wish I Could Shimmy Like My Sister Kate; The Kiss Waltz.*

This is a bad month for stage and screen if these two entries are any criterion. Fortunately, they are not. The Romberg operetta music is dished up in a generally pedestrian fashion. There is nothing wrong with the recording itself or the surfaces, but the performance is of the road-show variety.

As for the motion picture sample, it simply accentuates the strange sense of values prevailing on the West Coast. With country-side full of talented young singers, such casting is beyond comprehension. The recording sounds edgy and generally unattractive. To sum up we simply quote one of the titles: "Oh me, oh my!"

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*Adios; Over The Rainbow; Sweet and Lovely; Stairway To The Stars; Jealousie; To Each His Own; The Moon Is Low; My Reverie.*

**DREAM TIME**

COLUMBIA CL 6258. 10-in. \$3.00.  
 Martha Lou Harp with Gene Perazzo, organ, and Gloria Agostini, harp.  
*Now I Lay Me Down To Dream; Paradise; Autumn Leaves; Harbor Lights; I Hadn't Anyone Till You; When You're A Long Way From Home; If I Forget You; By The Bend of The River; Memory Lane.*

These two discs are intended primarily for radio fans. As such they offer standard copies of familiar performances. In both cases they give a reasonable recording of the sound heard via radio. Beyond this there is little to mention one way or the other, except to note that one might enjoy a little more of Gloria Agostini's harp.  
 EDWARD L. MERRITT, JR.

**CHILDREN'S RECORDS**

*Sidewalk Songs* (Mercury Childcraft: 10-in., 78 rpm.) The old folk games of "Looby Loo," "Bingo," "Itisket Itasket," "Round and Round the Village," and "Sally Waters" sound amazingly new and fresh on this record. The boy "caller," the same lad who did "Amahl and the Night Visitors" on TV last Christmas, has a contagious assurance seldom found in a boy's voice on records. An excellent record for children from two years up, even though the youngest will not understand the games. Mercury Childcraft will also have a condensed version of "Amahl and the Night Visitor," featuring the same boy, ready for Christmas. I have not heard it but it should certainly be worth investigating.

*Sleeping Beauty and The Happy Prince* (Mercury Childcraft: 10-in., 78 rpm.) These are two records in Childcraft's series of classic folk and fairy tales for children. They are well presented with good musical arrangements. In both records there is skillful arrangement of the stories. Children from about five years of age upward will be interested.

*There Was a Little Tree* (Elektra: 10-in. LP). Shep Ginandes, who sings the title song and other well known folk tunes such as "The Monkey's Wedding," "I Bought Me a Cat," "Billie Boy," "Froggie Went A-Courtin'," "Ground Hog," and "The Mare" is a Bosron physician. He has traveled extensively in Europe and South America, with his ears always tuned to folk songs of the countries in which he finds himself. No doubt you have heard these songs before, but you have nor heard them sung by Shep Ginandes, and that is a rare treat. A delightful record for the whole family. Highly recommended.

*The Frog Song and The Green Leaves Grow Around* (Decca: 10-in., 78 rpm). Sam Hinton sings more folk songs. His style is intimate and easy. "Green Leaves," a cumulative song, may baffle grown-ups, but will be enjoyed by children, who are usually much more clever at picking up words. In the "Frog Song" the frogs talk "people talk" and sound convincing!

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**Micky Mouse Birthday Album** (Capitol) Here are two 10-inch records, plus an album of pictures to follow as the record plays. Disney fans will be happy to meet their old friends "Donald Duck," "Three Little Pigs," "Snow White," "Goofy," "Alice," "Peter Pan" and others as they come to Mickey's birthday party.

**Teddy Bears' Picnic** (Columbia: 10-in., 78 rpm). Sung by Rosemary Clooney. One of the best records that Rosemary Clooney has done for children. This is a gay dancing song with appealing lyrics. On the other side is "Kitty Kat's Party."

Rather suddenly, it seems, children's "classical" tastes are being catered to. And it is gratifying to find that the appeal is direct and non-patronizing. RCA Victor has released, among others, *The Nutcracker Suite* and *The Little Ballerina*, both in album form. The former is the version recorded for Red Seal by Toscanini. Munro Leaf has written a story which is printed in the text, but not related on the record, and which is spun out of the many legends surrounding this well-known music. Illustrations are delightful. In the second record we read in the album the tale of a little girl who becomes a great ballerina with the help of her magic shoes. The music is from *Sleeping Beauty* and *Les Sylphides*, and is recorded for Red Seal by Stokowski. The pictures are delightful. Another play to the moppets' highbrow tastes is Mercury Childcraft's *Barber of Seville*, with very condensed story and the original music. And it's a good job, considering the problems of putting an opera on a single 10-inch disk!

Opus Records sends in two 12-inch LP's for the young music student: *Beethoven* and *Tchaikovsky*. These are their first releases in what is announced as the "Master Series for the Young." In the first, 21 piano pieces are played by Poldi Zeillen, niece and one-time pupil of Artur Schnabel. Minuets, country dances, sonatas and *Six Variations on a Swiss Song* are familiar to many piano students, and it is good to have these simple selections so well played. Twenty-four pieces make up the Tchaikovsky "Album for the Young", a collection of miniatures inspired by the composer's memories of his early childhood.

EMMA DICKSON SHEEHY

## THE SPOKEN WORD

BENET, STEPHEN VINCENT

*John Brown's Body.*

Judith Anderson, Tyrone Power, Raymond Massey; Betty Benson (s), Roger Miller (bs); Richard White cond. chorus. Directed by Charles Laughton. Music by Walter Schumann.

COLUMBIA SL 181. Two 12-in. \$11.

If Stephen Vincent Benét had chosen to write *John Brown's Body* in prose instead of epic verse, it might have sold a million copies. It is precisely the kind of historical novel — exciting, romantic, atmospheric — deemed most commercial these days. However, as prose it wouldn't have been made so deeply moving, and it would never have been made into this enthralling pair of records.

Major credit for the impact of this aural time-trip back to the Civil War probably belongs to an actor whose voice never is heard on the records: Charles Laughton. It was he who edited the Benét poem, with extraordinary skill, and directed Judith Anderson, Tyrone Power and Raymond Massey in their "reading" of it. The presentation was successful on the stage. It is even more so on disks: the listener's imagination gets freer play, and Walter Schumann's exciting choral sound-effects — chants, songs, murmurs, even bugle calls! — add significantly.



Caedmon Records score a smash —  
Ogden Nash reading Ogden Nash.

The actors do magnificently. We know their faces well, yet never once do we visualize them at the sound of their voices. Instead we see Georgia's Clay Wingate and Sally Dupré; Connecticut's Jack Ellyat and his D. P. (1862) Tennessee sweetheart; Lincoln sweating out *Antietam*; Pickett's doomed heroes at Gettysburg.

Records such as these pose no great sonic problems, but what there were have been well met — all the words are clear; the presence-effect is good.

J. M. C.

EUDORA WELTY READING FROM  
HER WORKS

*Why I Live at the P.O.; A Worn Path; A Memory.*

CAEDMON TC 1010. 12-inch. \$5.45.

When Eudora Welty's first book, a collection of short stories, entitled *A Curtain of Green*, appeared in 1941, the indifference with which it was received by the general reading public was equalled only by the enthusiasm of the literary critics. Eudora Welty was the classic example of the talented writer unrecognized except by other professionals.

She is still not a "populart" author, although subsequent books, *The Robber Bridegroom*, *The Wide Net*, *The Golden Apples*, etc. have brought her a loyal following. However, the critics are generally agreed that she is one of the few American writers who have mastered the short story.

On this record Miss Welty reads three of her stories, all from *A Curtain of Green*. The longest, "Why I Live at the P.O.," is the story of family events leading to the decision, made by a spinster-in-the-making, to leave home and live at the local post office, where she works. Although the story is not without humorous overtones, it is

essentially, as Katherine Anne Porter describes it, the study of a terrifying case of dementia praecox.

"The Worn Path" is a deeply moving story which follows an old Negro woman, Phoebe Jackson, on one of her periodic trips into town. Old Phoebe can't always remember, after she gets there, the nature of her mission.

"A Memory," least impressive of the three works on the disk, is a short word-painting by a young woman of an incident from her childhood. Its strong autobiographical flavor is emphasized by Miss Welty's reading.

R. H. H., Jr.

SEAN O'CASEY READING FROM  
HIS WORKS

*Juno and the Paycock, scenes; Pictures in the Hallway, a section; Inishfallen, Fare Thee Well, a section.*

CAEDMON TC 1012. 12-inch. \$5.45.

At first hearing, this is going to sound appallingly Irish — almost incomprehensibly so, to unHibernian ears. But, in the course of any of the three monologues, understanding grows with the passage of words, and the earthy realism of O'Casey's human situations comes stirring across. There are two scenes from "Juno and the Paycock": a pair of old cronies tragically struck with the changing of the times; a narrative portrayal of a man mourning his newly dead wife; and a wonderfully convincing description of a political barroom riot in the making, from "Pictures in the Hallway." O'Casey's is not the Trinity University grammarian-Irish vocal delivery; it is straight Abbey Theatre brogue, thick and strong. For some reason, this was taped in a cottage in Devon. Occasionally a country train whistles in the distance, very authentically.

J. M. C.

OGDEN NASH READS OGDEN NASH  
Ogden Nash reading selections from his  
own poetry.

CAEDMON TC 1015. 12-inch. \$5.45.

Poets of the modern school  
Have made obscurity the rule.  
T. S. Eliot and the rest  
To mystify have done their best.

But there's one bard who's been so brash  
The rules to break — that's Ogden Nash.  
You'll never catch him in the afternoons  
Measuring life with coffee spoons.

If he met old Pruffrock in a pub  
He'd probably just say "howdy, bub."  
For Ogden's poetic view of life  
Is innocent of cosmic strife.

And if you asked the reason why  
As on this record, he'd reply:  
"Life is sitting in a chair . . ."  
Which all the while isn't there.

Wisdom like this, and plenty more  
Is yours — in any record store.  
Just say: "That disk by Ogden Nash."  
And make impressively like cash.

Fourteen verses on the first half  
Each guaranteed to make you lalf.  
And for Nash fans in-the-wool-dyed—  
Fourteen more on the other syed!

One thing else I'd better add:  
Surfaces: clean; recording: not bad.

R. H. H., Jr.

# ENCLOSURES FOR LOUDSPEAKERS, PART II

By G. A. BRIGGS

**I**N THE previous article in this series, the performance of an ordinary 8-in. loudspeaker with 11 different forms of loading (housing) was examined. Before tackling its big brother — the 12-in. unit — I should like to draw attention to Fig. 21 which gives a picture of the port emission up to 500 cycles with  $4\frac{1}{2}$  cu. ft. reflex loading on the 8-in. speaker.

We have already seen that the linearity — meaning purity — of the sound waves at and below frequency of cone resonance is much better from the vent than from the front of the cone. (See Fig. 5 of Part I. and Fig. 25 later.) Careful inspection of Fig. 21 shows that frequency doubling virtually ceases at 50 cycles and the large output at vent resonance is clean. The most objectionable by-product of non-linearity is harshness which results from intermodulation distortion. This evil is often reduced by a reasonable form of reflex or H-R loading.

## Helmholtz Resonator Design

Another point which arose in Part I and which calls for further elucidation is the reference to special H-R cabinets. The analogy of the moving coil microphone could well be used here. All high-quality moving coil microphones are designed with special cavities, ducts and acoustic absorption systems behind the diaphragm to damp resonances and provide a level response characteristic. An average small diaphragm and coil assembly would resonate in the octave between 400 and 800 cycles and would produce very poor results unless scientifically counter-balanced in the assembly design. It is obviously a sound idea to apply a similar technique to the design of H-R cabinets to suit loudspeaker units and smooth the response, although the difficulty is much greater than with microphones on account of the high acoustic output and larger diaphragm excursions which are involved, and which make it impossible to avoid frequency doubling below the main cone resonance. (The use of two or more small speakers improves the radiation at low frequencies for a given extent of cone and coil excursion). As already stated, the conclusion is, therefore, that although low-frequency response in a restricted space can be smoothed out by careful design, the advantages of a big and heavy speaker in a large enclosure or flare with very low natural resonances are self-evident, and would appear to be in accordance with the laws of nature.

## The 12-inch Speaker

Having tied up these loose ends, we can proceed to the examination of the next item on the agenda.

The specifications of the 12-in. unit are repeated here to facilitate quick reference:

- 1 $\frac{3}{4}$  in. centre pole.
- 13,000 lines flux density.
- 145,000 lines total flux.
- Voice coil impedance 15 ohms.
- Open baffle resonance 70 cycles.

No doubt some readers will be surprised that the resonance of the 12-in. unit is within 2 cycles of the 8-in. cone resonance. The similarity occurs by design — not by accident — to provide an opportunity of comparing the results from two units of similar natural resonance but of different size. As a matter of fact, the 12-in. unit arrived in the lab with its resonance at 75 cycles, but this was considered to be rather high. A little gentle but firm manipulation of the corrugations between finger and thumb brought down the resonance by 5 cycles in a couple of minutes. This is a useful dodge. A reduction of 10% in the resonance frequency of the average corrugated cone suspension can usually be achieved by carefully "working" the surround to increase the flexibility, thus anticipating the mellowing effect of time. Care must be taken not to distort the shape or upset the alignment of the surround.

Although a low frequency of cone resonance is still the first requirement for good low-frequency performance, it is not the only criterion. As these tests show, a 12-in. unit will give better bass than an 8-in. unit of about the same resonance with similar loading.

The 12-in. speaker was loaded with 8 types of baffles, enclosures or horns, as against the 11 types used with the smaller unit:

TYPES OF LOADING	MAIN CONE RESONANCES, WITH 12-INCH UNIT
1) Open baffle, 3 ft. by 2 ft. 6 in.	70 cycles
2) Reflex cabinet B, $4\frac{1}{2}$ cu. ft.	40 and 90 cycles
3) Corner reflex C, 9 cu. ft.	50 and 80 cycles
4) H-R cabinet, $2\frac{1}{4}$ cu. ft.	40 and 95 cycles
5) True infinite baffle = wall	65 cycles
6) Heavy exponential horn: 5 ft. 6 in. long, 4 ft. mouth	55 cycles
7) Cabinet B, $4\frac{1}{2}$ cu. ft. without back	65 cycles
8) Cabinet B, filled with soft cellulose sheeting	90 cycles

Note: Results with smaller enclosures than the above are so bad that it would be a waste of time to deal with them.

Nos. 7 and 8 above are the only types of loading which were not used with the 8-in. unit. The open back cabinet, No. 7, was tried as a matter of interest; at very low frequencies the results are similar to those obtained with a large baffle. Pronounced open cabinet resonance usually occurs in the region of 100 to 200 cycles, as shown by Dr. Olson in his "Elements of Acoustical Engineering". Such resonance is not damped by negative feedback in the amplifier, and produces severe coloration of speech and music. (See Fig. 22.)

To avoid cabinet resonance entirely, various methods of filling and baffling the interior are favored by some designers who object to vented enclosures on principle. So long as the sound waves radiated by the back of the cone are controlled, it does not matter how it is done; for the present test the inside of Cabinet B (No. 7) was loosely filled with several yards of soft cellulose sheeting. This treatment is much more severe than the draping described in the first article under Fig. 18-C, where the cabinet still performed as a reflex with the port output only slightly reduced. In other words, the draping acts as a sedative; but the absorption now being considered is a complete anaesthetic so far as the "innards" of the cabinet are concerned. Now whereas reflex loading lowers the fundamental cone resonance, this absorption technique has an effect similar to the totally enclosed cabinet and raises the main resonant frequency — in this case to 90 cycles. As this resonance is absorbed by negative feedback, and as frequency doubling is not produced by the change, we cannot hold it against the system.

Fig. 22 gives an idea of what happens inside Cabinets 7 and 8. (Note: Fig. 21 was taken with the input sensitivity to the oscilloscope set at 150 millivolts. For Fig. 22 the sensitivity had to be reduced to 1500 mv owing to the high sound pressure in the cabinet from the 12-in. unit, which means increasing the height of the trace approximately 10 times for comparison with Fig. 21).

**CURVE A:** This confirms our worst expectations. With the microphone suspended inside the cabinet it was interesting to observe on the 'scope the effect of fitting a solid back; the main resonance was lowered from the 200 cycle region to around 90 cycles, and as it becomes a form of loading on the cone it is amenable to damping by negative feedback: a double benefit of reflex design.

Care was taken to make sure that the peak shown in Curve A was indeed due to a general increase in sound output as the result of resonance and not to a pressure peak from standing waves inside the cabinet.

**CURVE B:** This curve, *mirabile dictu*, seems to confirm that filling an enclosure with sound-absorbent material does in fact absorb much of the sound and avoid resonances and the formation of standing waves; whether this is altogether an advantage is another question which is examined later. For this test, a solid back was *not* fitted to the cabinet.

### Reflex and H-R Resonances

As the two lowest resonances are usually damped by negative feedback in the amplifier they should not be taken

too seriously. They do not indicate really audible resonances, but rather the frequencies down to which reasonably good quality can be expected at a moderate volume level. It could be again noted here that maximum output from the vent occurs at the vent resonant frequency — usually about halfway between the two cone resonances; this vent resonance is *not* absorbed by negative feedback. I am not quite clear in my own mind what actually happens in the type of H-R cabinet in which the vent is combined with the cone aperture, and water and gas — so to speak — come out of the same pipe, but I see no reason why useful effects should not be produced by using carefully proportioned mass coupling between the chamber and the front of the diaphragm.

Another interesting outcome of these tests, so far as the writer is concerned, is evidence that the frequency of the lower cone resonance is mainly controlled by the speaker resonance, but the frequency of the upper cone resonance is largely controlled by the volume of the enclosure, the frequency naturally rising as the size is reduced. Thus, the insertion of the 12-in. unit into a given enclosure results in a higher upper cone resonance than the one produced by the 8-in. unit, because the displacement volume of the 12-in. speaker is greater. This is mentioned here to avoid confusion in the mind of the reader; it is not of vital importance, unless we like to conclude that it is common sense to use a large cabinet for a big speaker. It would obviously be silly to reverse the order and give the smallest bed to the biggest man.

### Waveform

The following oscillograms illustrate the results of the tests made, the conditions being identical with those applied to the 8-in. tests. Input 1 watt, microphone 18-in. on axis. The same 12-in. unit throughout — meaning the same actual speaker mounted in different ways. As the illustrations are intended mainly for purposes of comparison, only the most significant effects are mentioned in the captions.

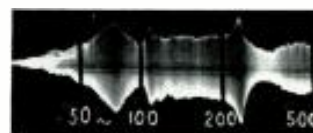


Fig. 21. Free-field response from vent (10-in. by 5 1/4-in.) with 8-in. unit and 4 1/2 cu. ft. reflex enclosure. Vent resonance 70 cycles. Input 1 watt. Microphone distance 12-in. from port. Note maximum output at vent resonance, with another peak at the third harmonic above 200 cycles which is probably out of phase with cone frontal wave.



Fig. 22. Input 1 watt. A) Open back cabinet No. 7. Microphone placed at rear of cabinet in a central position: Note pronounced peak around 190 to 210 cycles. B) Cabinet No. 8. Microphone just inside as at A. Note reduced sound level and absence of peaks.



We can now leave the low-frequency waveforms to speak for themselves, but I would suggest that it is worth while to compare the 12-in. results carefully with the related 8-in. performance. The test reports are not supposed to offer a solution of the speaker-mounting problem; in fact, when we come to reproduce a 70-piece orchestra in a sitting-room it would be foolish to expect perfection, and the various cabinet systems could be described in the words of Hilaire Belloc, when talking of bad verse: "Some's none too good, but all the rest is worse."

The tests described will perhaps help the reader to decide on the most suitable arrangement for his domestic conditions. So far as performance below 100 cycles is concerned we must, as expected, award the booby prize to the small baffle. We call a baffle 3 ft. by 2 ft. 6 in. small — set makers would no doubt call it large!



Fig. 23. Input 1 watt. 12-in. unit on 3 ft. by 2 ft. 6 in. baffle in corner of test room. It should be mentioned here that the wave shape in the region of 50 cycles was usually rather better in the test room than in the open air. Phase effects and reflections are well beyond the scope of these articles, but they obviously affect the microphone position. The live room pictures are therefore put forward as being a reasonable presentation of a varying phenomenon.

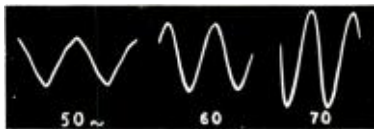


Fig. 24. Input 1 watt. Free-field. 12-in. unit in reflex B, 4 1/2 cu. ft. Port reduced to 8 by 3 in. The wave shape at 50 cycles seems to indicate presence of odd harmonics, but was much better indoors. The output at 60 cycles is nearly sinusoidal and is four times as times as great as that from small baffle mounting.



Fig. 25. Input 1 watt. Free-field. Vent output from 12-in. unit in reflex B, area 8 by 3 in. Note excellent shape at 40 cycles. At 50 cycles the output is double the frontal cone emission.

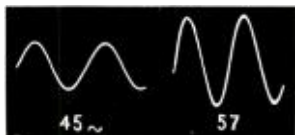


Fig. 26. Input 1 watt. 12-in. unit in 9 cu. ft. corner reflex with sand-filled panels. The cone output here is easily the best of all the tests in the present series. Incidentally, it also sounds the best at all frequencies below 60 cycles.

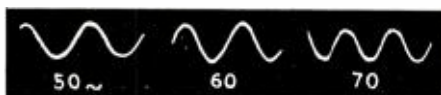


Fig. 27. Input 1 watt. 12-in. unit in 2 1/4 cu. ft. H-R, placed in corner of test room to correspond with Fig. 26. Although the output level is reduced, the wave shape down to 50 cycles is extremely good.

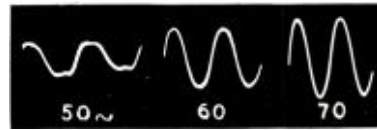


Fig. 28. Input 1 watt. Free-field. 12-in. unit in wall of test room — true infinite baffle.

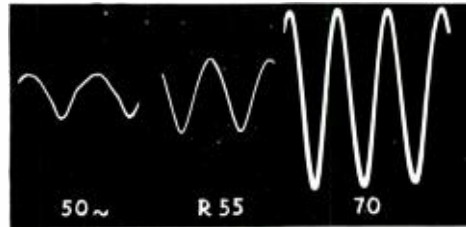


Fig. 29. Input 1 watt. Free-field. 12-in. unit mounted on large flare, 4 ft. mouth (first mounted on 1-in. thick baffle). There is only slight distortion at cone resonance at 55 cycles. Note large output at 70 cycles where the efficiency of the horn is beginning to tell.

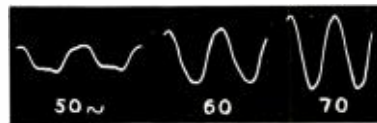


Fig. 30. Input 1 watt. Free-field. 12-in. unit in open back cabinet B. The results are not quite so good as Fig. 28 and are inferior to the reflex cabinet of the same size. It hardly seems possible to give a medal to this old original cabinet style.



Fig. 31. Input 1 watt. Totally enclosed cabinet, 4 1/2 cu. ft. with interior loosely packed with soft absorbent material. The wave form is very good down to 50 cycles where it looks better than Fig. 24 because it was improved by indoor conditions. There is no distortion at resonance at 90 cycles.

## Home Tests

Useful tests at low frequencies can be made without the aid of laboratory equipment. Constant frequency and gliding tone records are easily obtained, but I always look askance at their use for loudspeaker testing, as misleading results may easily occur. It is important to make sure that pick-up and/or tone-arm resonances are not mistaken for speaker resonances, and that the input to the speaker is a pure sine wave (which really entails inspection by oscilloscope). Otherwise the speaker may be suspected of frequency doubling when it is innocent. The voltage level into the voice coil should be checked so that tests are made at a reasonable power — say 1 watt — which means:

- 2.0 volts at 4 ohms
- 2.8 volts at 8 ohms
- 4.0 volts at 16 ohms

A rectifier type AC voltmeter can be used for checking the level at audio frequencies.

A much better plan is to use the low voltage secondary winding of a mains transformer, giving around 4 to 6 volts of pure AC. Although limited to one frequency (50 cycles

in England and 60 cycles in America) there is no mistaking the clean and round note which is produced by a good low-frequency speaker suitably mounted.

The voltage is easily cut down<sup>1</sup> to the required level by inserting 10 or 20 ohms resistors in series with the voice coil, or by using a cheap potentiometer of 50 to 100 ohms as shown in Fig. 32.

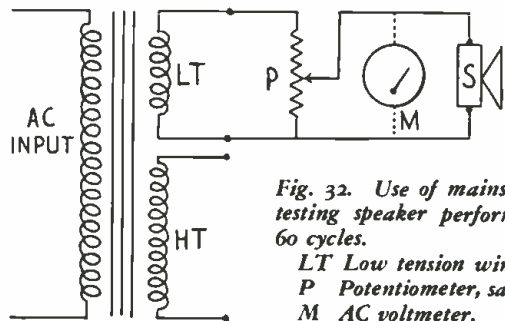


Fig. 32. Use of mains transformer for testing speaker performance at 50 or 60 cycles.

LT Low tension winding.  
P Potentiometer, say 50 or 100 ohms.  
M AC voltmeter.  
S Speaker under test.

It is easy to compare different speakers by switching, and it is possible to remember the quality and power of the note where a change of loading is being considered. It should be borne in mind that the most "noise" is often made by the speaker producing the worst quality. I repeat that the speaker which produces the purest and deepest note with such a test will give the best and cleanest reproduction of bass in music.

### Listening Test

Although it is interesting, and perhaps instructive, to study various graphs and curves of loudspeaker performance, the proof of the pudding is still in the eating. We therefore collected a panel of five listeners, three of whom could be classed as professionals (in a loudspeaker sense), the other two being amateurs with a good deal of listening experience. Five different forms of mounting were used, and each listener was requested to award six marks to the best quality of reproduction, five marks to the next, and so on down to the minimum of two marks. Separate tests were made on speech and music. The summary of the voting came out as follows:

	SPEECH	MUSIC	TOTAL VOTES
Wall mounting, <i>i.e.</i> ,			
True infinite baffle	29	25	54
9 cu. ft. Brick Corner reflex	21	28	49
Reflex B. 4½ cu. ft.			
Vent area 8-in. by 3 in.	18	21	39
Cabinet B, 4½ cu. ft., filled			
with soft absorbent material	15	14	29
Baffle 3 ft. by 2 ft. 6 in.	17	12	29
Listening Room: 16 ft. by 15 ft. by 9 ft.			

The loudspeaker units used in the test were of 12-in. diameter, similar to the 12-in. speaker used in the previous

tests, but fitted with cloth surround to the cone which produced an open baffle resonance at 45 cycles.

In view of the fact that the same number of marks was awarded for speech as for music, it is not surprising that the true infinite baffle (wall mounting) topped the poll.

The 9 cu. ft. corner reflex was second, but this system is usually advocated by the writer as the ideal bass chamber for use in two- or three-speaker set-ups. The 4½ cu. ft. reflex cabinet B received 10 marks more than the same cabinet totally filled with sound absorbent. In spite of the desirability of avoiding resonance in reproduction, the general opinion was that this damped enclosure produced a rather lifeless quality of speech and music compared with the reflex cabinet of the same size. The oboe lost some of its characteristic edginess of tone, and the over-all effect was one of playing a grand piano with the soft pedal permanently depressed, resulting in a lack of overtones. It is claimed that the absorption of the output from the back of a cone amounts to a loss of only 2 to 3 db, which is easily replaced by turning up the volume control in the amplifier. Granted, but the realism which is produced by adding back radiation to front output of cone and widening the source of sound seems to be worth having. (One of the advantages of good horn loading is the wide flare, or absence of small hole effect).

Even so, in spite of all pros and cons, the ear would soon accustom itself to the "absorbed" enclosure, and if any reader obtains satisfaction from one I think he might leave well alone, rather than chase the will-o'-the-wisp of perfection.

The open baffle came out at the bottom of the poll, largely due to absence of bass.

Wall mounting is of course in a class by itself. The entire absence of cabinet or horn resonance and the equal loading on both sides of the cone are qualities which may well be set against the loss of back radiation in the listening room. We are here dealing only with reproduction from a single loudspeaker.

No special Helmholtz Resonator was included in the tests, because the largest one available was only about 2 cu. ft. in capacity and was far too small to stand up to the larger structures used.

The open back cabinet (No. 7) was disqualified before the start on account of its pronounced 200-cycle resonance which could not be tolerated in the best listening circles.

The voting was not unanimous: had this been so the best system would have scored 60, the next 50 and so on down to 20 points. Incidentally, the wall-mounted speaker sounded best when the listener stood at right-angles to the axis — *i.e.*, in a position near to the wall in which the unit was mounted; the brick corner system was less susceptible to change of listening position. All of which again confirms the fact that home reproduction of speech and music is not an exact science.

We must now leave the low road; in the next article we will tak' the high road and possibly look at a few transient effects in the scenery on the way.

*To Be Concluded Next Issue*

<sup>1</sup>Warning: Remember that doubling the voltage input to a speaker increases the power in watts four times; thus 3.5v at 3 ohms=4 watts, which is much too high for the average test. A high tension secondary winding should not be used for these experiments. The high voltage would soon burn out a normal potentiometer, and if you apply 50 or more volts to a voice coil you can begin to write the obituary notice for the loudspeaker. — G. A. B.

# TESTED IN THE HOME



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## The Stromberg-Carlson Line

**SPECIFICATIONS** (furnished by manufacturer): the company offers matched components including: TV tuner, FM-AM tuner, 10-watt amplifier, 25-watt remote control chassis and amplifier, 12-in. and 15-in. coaxial loudspeakers, labyrinth-type speaker cabinet in complete or kit form, and various arrangements of cabinets for the whole system including record changer. Abbreviated details follow:

**TV Tuner:** 21-in. tube included; cascode RF; easily adaptable to UHF; controls on front: vertical hold, horizontal hold, brightness, contrast, on-off, channel selector, and fine tuning. Price: \$299.95 including picture tube, mask, escutcheon, and knobs.

**FM-AM Tuner:** FM sensitivity is 5 microvolts to provide 30 db of quieting; FM frequency response is 20 to 20,000 cycles within  $\pm 1\frac{1}{2}$  db; rectilinear ratio detector; controls are on-off combined with volume, band selector which gives FM, AM broad-band, AM narrow band, AFC (on FM) on-off, and tuning. Separate RF sections for FM and AM. Double-band type of tuning eye. Price: \$139.95.

**Amplifier, 10-watt:** frequency response 20 to 20,000 within  $\pm 1$  db; harmonic distortion, less than 1% at 10 watts; intermodulation distortion, 40 and 7,000 cycles at 4:1, 1.3% at 9.4 watts equivalent; bass tone control range from plus 15 to minus 20 db at 30 cycles; treble tone control range from plus 12 to minus 20 db at 10,000 cycles; noise level, 70 db below at 10 watts; 6 input connections (see below); output impedances, 4, 8, 16, 150 and 600 ohms: controls include channel selector, loudness, bass and treble, last combined with on-off. Price: \$79.95.

**Amplifier, 25-watt:** frequency response 20 to 20,000 within  $\pm 1\frac{1}{2}$  db; harmonic distortion, 25 watts at 2%, 20 watts at less than 1%; intermodulation distortion, 40 and 7,000 cycles at 4:1, 1.2% at 23.5 watts equivalent; bass and treble tone control ranges same as for 10-watt amplifier; noise level 80 db below 25 watts for power section; input and output connections as on 10-watt unit; controls also the same except for addition of brilliance control which provides sharp cutoff 10 db down at 3,000, 5,000 and 9,000 cycles. On-off switch combined with this control. Price: \$189.95.

**Speaker, 12-inch:** response, 30 to 14,000 cycles; power rating, 32 watts; 20-oz. magnet for low frequencies, 12-oz. unit for highs which are carried by speaker mounted in front of 12-in. unit and attached to frame thereof; crossover network supplied, fastened to speaker frame; impedance: 8 ohms. Price, complete, \$49.95.

**Speaker, 15-inch:** response, 30 to 16,500 cycles; power handling capacity, 40 watts; 10 $\frac{1}{2}$ -lb. Alnico magnet; 15-in. unit has 3-in. voice coil; 5-in. diameter horn-type tweeter has acoustic corrective "lens" for wide dispersion angle of highs; impedance 16 ohms. Price: \$179.95.

For complete details about any of the above units, write Stromberg-Carlson Co., Sound Division, Rochester 21, New York and ask for a Sound Engineers' data sheets covering the equipment in question.

Stromberg-Carlson was one of the — if not the — first companies to make available a complete, matched, hi-fi system, right from record changer to speaker cabinet. We wrote them to ask if they would like to send us the whole kit-and-kaboodle, so we could discuss the system as a unit and also take the opportunity to talk about a hi-fi

system. They cooperated — fully — to the extent of nearly a truckload of equipment! It would take a book to discuss it all in complete detail, so we have had to minimize the manufacturer's specifications and will have to trim out comments to the bone. As a matter of fact, the Sound Engineers' data sheets which accompanied this equipment comprised 36 pages, 8 $\frac{1}{2}$  by 11 inches, all in fine type — and those data sheets are extremely helpful and detailed.



*Fig. 1. Two hi-fi systems fit quality and budget requirements.*

We lined up the basic components on our living room rug and took the photograph shown in Fig. 1. Our purpose was to illustrate the essence of a hi-fi system and to show a fundamental variation. At the left is the FM-AM tuner. If we had had room on the floor, we could have put parallel to it, in a vertical line, a record changer and a television tuner. One or more of these units is the first link in the hi-fi chain. Next comes the control unit and amplifier.

Here we have a choice. We can go low-price, and follow the lower grouping of components. This consists of a single-chassis, low-power amplifier, and a 12-in. speaker. Note that the controls are on the amplifier chassis and that they are somewhat simplified in comparison with the bigger and more elaborate remote control amplifier.

The alternative, at the control-unit-and-amplifier link in the chain, is to go along the upper row of components, using a remote control unit. This provides, in many cases, needed extra convenience in installation. The power amplifier itself, to the right of the control unit in the illustration, is much bigger, heavier, more powerful, and freer of distortion — check the specifications! This is the deluxe system, so we finish the chain with, for the speaker link, Stromberg-Carlson's best.

Note one thing in passing: the "remote control" feature has nothing to do with *quality*. It is entirely a matter of convenience of installation and operation.



Which type of system should you choose? The upper row, of course — *if* budget and space permit. The cost of the 10-watt amplifier and 12-in. speaker totals \$129.90; of the 25-watt amplifier and 15-in. speaker, \$369.90.

Given a choice between a Cadillac and a Pontiac, most of us would certainly take a car from the luxury group. Yet the less expensive car would provide good transportation. The same applies here and, except in rare circumstances, the more powerful and better equipment is not a *necessity*<sup>1</sup> — it is a luxury providing greater listening pleasure. If the two amplifiers are both connected to the 15-in. speaker and then A-B tested one against the other, even a moderately well-trained ear would notice a difference. People whom we subjected to this test agreed that the big amplifier sounded "better," but (as usual!) none could define exactly how or why.

That doesn't mean in any way that the smaller amplifier isn't excellent. It performs very well indeed and boasts a number of worthwhile and unusual features.

For example, it has a microphone input channel — a convenience under many circumstances and almost a must for the person who has a tape recorder. It has a loudness control. It has six input channels; microphone, high *and* low level phono, high *and* low level radio, and low level auxiliary. Thus there are ample connections for a system consisting of FM-AM tuner, TV tuner, tape recorder, microphone, record player and record changer.

Though the primary purpose in providing high *and* low input channels for radio and for phonograph is to prevent overloading of the first stage of the amplifier and to match output level to the loudness control, slight changes will make both channels the same. Note that it is of utmost importance to provide a means for adjusting input level whenever an amplifier uses a loudness control instead of the conventional volume control. Otherwise, a high input level may require operating the volume control in a "barely on" position — at which position the loudness feature may boost the bass inordinately.

The 25-watt amplifier has identical input channels, but the phono and microphone inputs are slightly more sensitive. They require 6 millivolts for phono and 3 millivolts for microphone, as opposed to 8 millivolts on both channels for the 10-watt amplifier. We find a refinement on the big amplifier: it has a separate level control on the power section chassis (see Fig. 2) which can be adjusted for best interaction with the loudness control.

The input selector control on the 10-watt unit has two phono positions: FR and AMER. They are identical at the high end, giving about 13 db de-emphasis at 10,000 cycles, according to the chart in the Sound Engineers' manual. At the low end, they both follow the Columbia type of curve (quite straight boost from turnover frequency to somewhere in the 60 to 80-cycle area, then droop a bit to 20 cycles). The FR curve has a lower turnover and less boost, being up 5 db at 60 cycles compared with a boost of 10 db at 80 cycles for the AMER position.

At this point, there is a marked difference between the two amplifiers. The more expensive 25-watt unit provides

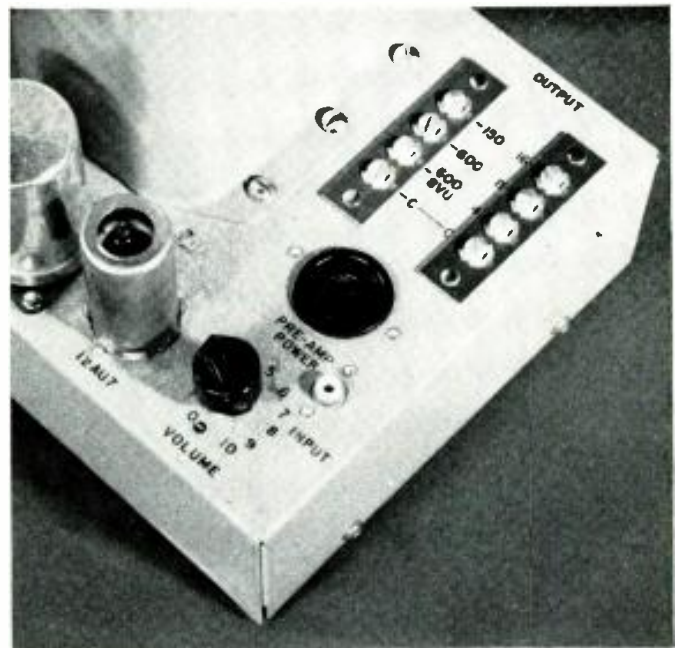


Fig. 2. Input and output connections for the 25-watt amplifier.

four phono equalization positions: FFRR, FR, LP, and AES. Both FFRR and FR are the same at the low end: a turnover at about 250 cycles and straight up from that point. At the high end, the FR curve has no de-emphasis; the FFRR curve drops about 7 db at 10,000 cycles. This is an unusual type of equalization and is useful with London FFRR 78's which are cut with a slight amount of pre-emphasis.

The AES position gives the AES playback curve; the LP position equalizes for the characteristic used by Columbia.

The "brilliance control" is another feature which appears only on the 25-watt amplifier. This is a sharp cut-off filter. The 3,000-cycle position, for example, cuts the highs 10 db at 4,000 cycles and about 32 db at 10,000 cycles, according to the chart in the data sheet.

Output connections are identical on both amplifiers, and are quite unusual in some respects. They are shown for the big amplifier in Fig. 2, but they are identical on both amplifiers. Terminals to match standard speaker voice coil impedances are provided. In addition, 150 and 600-ohm taps are available, as is a 600-ohm, +8 VU connection which finds application primarily in tape recording or in elaborate installations requiring accurate volume indication at the speaker. The tape recorder may be left permanently connected to the 8VU tap.

Provision of these added output taps, and of the microphone input connection, reminds one that Stromberg-Carlson has had long experience in the public address equipment field. No self-respecting PA amplifier manufacturer would omit these essentials — and they have their definite position in a hi-fi installation. For example, the data sheets which accompany the amplifiers give complete details for the connection of multiple speakers so that switching one or more will not effect the volume at other speakers.

The FM-AM tuner is of conventional design and good performance. We're a bit sorry for the chap who has to change tubes or service the underside of the chassis for a somewhat hard-to-remove metal-screen case surrounds the

<sup>1</sup>In some types of installations — such as ones using many speakers — the extra power of the big amplifier may be a necessity.

tuner chassis. However, this tuner is one of the very few that is completely shielded against FM oscillator radiation to comply with the new FCC — IRE Specifications. The cage also assures safety, and the unit is listed by the underwriters laboratories.

Operation of the tuner on both AM and FM is satisfactory and the double-band tuning indicator facilitates precise adjust of the FM section. Sensitivity (rated at 5 mv. for 30 db of quieting) is excellent, as is stability due to AFC.

A cursory examination of one of the larger mail order catalogues indicates that the 15-inch coaxial speaker is just about the heaviest in captivity and also carries the highest power rating of any coax. This S-C unit will really yell! Few homes could stand 40 watts without losing a window or a wall in the process. Efficiency is good, performance smooth with good balance between highs, emitted by the tweeter, and lows. To produce full sound, ample loading is required, as would be provided by a backloaded corner horn or the Stromberg-Carlson acoustical labyrinth type of enclosure.

By comparison, the 12-inch coaxial is far less imposing. It's rated at 32 watts of program material . . . and we'd be inclined to keep steady power below this figure (both for our sake and the speaker's!). Sound is comparable to the larger unit, but on a smaller scale. Highs and lows are well

balanced; response smooth. A 12-inch unit cannot stir up as much air, and thus cannot produce as much bass, as the larger cone. Careful enclosure design will help. The 15-inch unit is, however, appreciably better than the 12-inch model — as it should be, considering the difference in price.

Both speakers employ coaxially-mounted separate tweeters. The tweeter on the 15-in. speaker uses a plastic sound diffuser to spread the high frequencies as evenly as possible.

The television chassis gives excellent results. The picture has splendid definition and sensitivity is high. The chassis can be used with or without a high fidelity amplifier. It is essentially the same as those used by S-C in their "packaged" TV sets except that an output connection (to hi-fi amplifier) has been taken ahead of the set's volume control. A slide switch on the back of the chassis permits disconnecting this output and running sound through the set's regular volume control and into a single stage audio amplifier. No output transformer is provided but an inexpensive one could be added easily so that the TV receiver could be used without energizing the hi-fi amplifier.

All in all, the S-C line includes an excellent grouping of components in two price brackets; the amplifiers are particularly flexible in application and the 15-inch speaker particularly powerful. — C. F.

## Thorens Changers and Players

**SPECIFICATIONS** (furnished by manufacturer): One changer and three single-record players currently available. All use 4-pole induction motor with gear drive to 12-in. turntable. Models furnished with tone arm utilize plug-in heads. All models operate at 33, 45, and 78 rpm. All models play 7, 10, and 12-in. records. All operate on 110 to 220 volts, 50 or 60 cycles. MODEL CD-43 is a record changer; plays 10 and 12-in. disks intermixed, 7-in. not mixed. Large spindle available for 45's. **Controls:** start, stop, reject, repeat, and pause; muting switch and built-in condenser. Price: \$93.75. MODEL CBA-83 is a single-record player featuring push-button control, muting switch, automatic stop, built-in condenser. Price: \$67.50. MODEL CB-33 is a straight manual record player with tone arm; features automatic shut-off. Price: \$52.50. MODEL E-53 PA is motor, base, aluminum turntable, speed selector, and condenser-quieted on-off switch. Price: \$60.00.

For complete details, write Thorens Co., New Hyde Park, N. Y.

The feature which arouses most curiosity and interest in this whole line of record-playing equipment is the motor with its gear drive to turntable. The connection between

motor and turntable is direct; there are no intermediaries, or whatever you want to call them, to wear and slip, except metal gears. Essentially, the motor runs at constant speed; it is reduced by gears and a gear-shifting mechanism to two basic speeds — 78 and 45 to 33 — and a friction governor controls the difference between 33 and 45. The governor also holds the speed within close tolerances; it has the further, if only occasionally needed, advantage of permitting quick and easy speed adjustment within plus or minus several revolutions per minute.

To be specific: at the left hand side of the turntable is the speed control lever. Pulled toward the corner of the base, it is in its 78 rpm position. Pushed directly in toward the turntable, it is in its 45 rpm position. Pushed to the right, from the 45 position, it reaches its 33 rpm position. You shift gears between 78 and 45, but between 45 and 33 the speed change is continuous and is regulated by the governor. Even in the 78 position, you can move the speed control lever laterally to secure speed variation around the 78 rpm norm.

Normally, the speeds would be set once and left alone. But, since it is very simple to loosen the stops which control the lateral motion of the speed control lever, the Thorens can be used in a limited way as a variable speed turntable. This is useful primarily when it is desired to tune the pitch of the music on the record, by varying turntable speed, to match that of some musical instrument in the home.

The big question in regard to the Thorens equipment is "How will they wear?" — and that question is one which we can't answer. We have not had enough experience with the Thorens over a protracted period of time (and



*Gear-driven record changer, left, and automatic record player.*



only a couple of years of normal use would be long enough) to know whether or not the gears will wear and cause rumble, or the governor lose its efficiency and cause wow. Rumble and wow are extremely low on these units at the outset. Admittedly amateurish "accelerated use" tests over a period of a month have shown no audible signs of deterioration.

In connection with rumble we must discuss electrical connections. The motor will operate on either 50 or 60 cycle current and on any voltage from 100 to 250, A.C. In this country, this is of small advantage, but for any American who expects to travel or live abroad, it is a major advantage. Adjustment for changes in frequency of current is made by changing the position of the stops which regulate the movement of the speed control lever and thus the speed of turntable rotation. Adjustment for changes in voltage is made by moving a long-shanked screw into one of three terminals, marked "100 to 120," "125 to 150" and "200 to 250." When we unpacked the units shipped to us, we found this screw in the position for 125 to 150 volts, so we moved it over to the 100 to 120 position. Subsequently, the importers advised us that they put the screw into the 125 to 150 position because they had found that rumble was further reduced by using this position. So, if you get a Thorens, leave that screw in the 125 to 150 position.



*"Transcription" unit utilizes the same motor and gear mechanism as the changer but has a rubber padded aluminum turntable.*

The model E-53 PA is the simplest and most straightforward of the various units. It incorporates the speed-changing arrangement already discussed at length and an on-off switch. It utilizes an aluminum turntable topped with a rubber mat. The height of the turntable above its base is about one-half inch, which is lower than standard "transcription" units in the U. S. A paper template is furnished for cutting the necessary hole in a mounting board. The template is unusual in that it shows several positions for the motor, depending on the type of cartridge with which it is to be used. Thus, you follow one set of lines if your cartridge is a G-E, another set if it is a Pickering, and so forth. In each case, you get a minimum of hum induction.

The model CB-33 is a manual record player. It uses the same motor and direct-gear-drive mechanism as the E-53 PA but it includes a tone arm of good design which accepts plug-in heads and it incorporates an automatic shut-off arrangement. The turntable is made of cast iron

and (this is unusual) is 12-in. in diameter (normal on other than "transcription" equipment is 10-in.). The cast-iron feature is good in that it gives weight and helps assure steady speed but in some cases it may be a disadvantage: some types of magnetic cartridges are more "magnetic" than others so that stylus tip pressure will be increased by the proximity of magnet to cast iron. The Thorens importers are aware of this situation and informed us that they planned to introduce a brass turntable. Thorens, by the way, is by no means the only turntable line which reacts unfavorably with certain cartridges.

The model CBA-83 is an automatic record player. Essentially, the CBA-83 is the CB-33 plus three push-buttons (which can be seen along the right hand lower edge of the unit, in the illustration). There is one button for each size record — 7, 10, and 12-in. Push a button and the turntable starts, and the arm picks up and moves over to the lead-in groove for the size of record on the turntable. At the end of the record, the arm moves automatically back to rest and the motor shuts off. If it is desired to reject during a record, a second push on the button will make the turntable reject, moving the arm back to rest.

Describing the CD-43 record changer is a bit difficult, since it performs a whole bagful of tricks. The motor, speed change and governor control, 12-in. turntable arm, plug-in cartridge arrangement, and base are the same as on the automatic and manual record players. To this is added the spindle on which the records are stacked, the "over-arm" mechanism which holds the records in position, and the control levers.

Two spindles are available: one for small-hole 78 or 33 rpm records and one for large-hole 45 rpm records. Both drop into the center hole in the turntable.

The over-arm, as Thorens calls it, has two positions. One is up, so that records can be loaded. In this position the record-holding platform can be snapped against the over-arm proper to facilitate loading. When the records have been loaded onto the spindle, the over-arm is snapped down into its "play" position. The spindle then projects through a hole in the top.

The over-arm contains a lever mechanism which operates a trip in the spindle so records will drop onto the turntable. Records are not pushed off: a small catch lets them drop down one at a time.

At the back of the over-arm, in its base, are two feelers. The one toward the center of the turntable "feels" a 12-in. disk and controls the set-down position of the pickup. The feeler to the rear "feels" the last record — or rather, the absence thereof so that after the last record is finished, the arm will return to rest position and the motor shuts off.

Here we will digress to point out that the changer can be fooled into playing single records. The hole for the spindle projects slightly above the surface of the turntable so that single records will center properly. To play singles, put the record on the turntable. Omit the spindle. Push the start button (more about this later). If it's a 10-in. record, the arm will automatically set down in the lead-in groove. If it's a 12-incher, press gently on the forward feeler in the base of the over-arm. This makes the changer "think" it has a 12-in. record on the stack,





*Close-up of base of over-arm mechanism on record changer shows two small feelers which control stop mechanism after last record and set-down position of arm for 10 and 12-inch records.*

so the pickup arm will come down in the right spot. If the over-arm is left *up*, the changer will go on cycling as for a 10-in. record indefinitely. If the arm is pulled *down* into its normal or play position, the changer will shut off automatically after the record is finished.

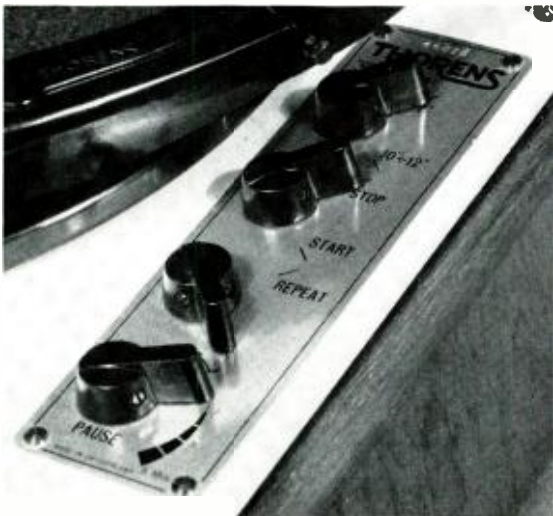
Now for the control panel. Let's start at the top, near the base of the pickup arm. In its up position, the first lever sets the changer for 7-in. records. In its down position, 10 or 12-inches may be played, intermixed if desired.

The second lever down the line controls the start and stop functions. It is interesting to note in this connection that by flipping the lever to stop, you can stop in the middle of a record or anywhere else between lead-in and lead-out grooves. Turning the lever to start will set things in motion again.

The next lever is marked "repeat." If, after the start-stop lever has been turned to its start position, the repeat lever is pushed up, the disk will be played once and then repeated once. If, during the second playing, the repeat lever is pushed into position, the record will play a third time, and so forth.

The last or bottom lever in the series performs two functions, one of them quite unusual. In the up position it operates as a "reject" button. If pushed while a record is playing, the pickup arm returns to rest. If another disk is on the pile, it will drop and play; if the record rejected is the last, the mechanism comes to a stop.

If this lever is pulled toward the forward edge of the changer base, a pause mechanism is brought into action.



*Control panel on the changer incorporates unusual features.*

There is a scale marked for 1, 3, and 5 minutes (it's a continuous adjustment, so any intermediate position can be set equally well). If, operating at 78 rpm, the pause lever is brought to the "3" position, the changer will finish the first record, then pause for 3 minutes, then play the next. This process will continue for the entire stack, or until the pause control is reset to zero. Since the time intervals marked on the scale apply to 78 rpm, they are lengthened proportionately when playing at 33 rpm. Thus 5 minutes on the scale become about 14 minutes of pause between LP records.

Base size of all units is the same: 12 by 15 in. About 3/4 in. is required below the base plate for all units. The changer requires 9 in. above the base when the over-arm is in the up position.

Adjustments are provided for record feeding mechanism, pickup set-down position, and pickup weight.

Depending on amount of use, the motor and gears require a couple of drops of SAE 20 oil every six to twelve months (after 500 hours of use).

This is a complete and well engineered line. There are many features which appeal to us strongly; the mechanism appears to be well-built and should be quiet and trouble-free in operation. — C. F.

## Cook Binaural Preamplifier

**SPECIFICATIONS** (furnished by manufacturer): A preamplifier-tone control unit designed for reproduction of binaural reproduction from radio, tape, and records; also may be used with monaural sources. **Inputs:** two pairs, each pair consisting of left and right ear channels, one pair for high level input sources such as radio or tape, and one pair for low level sources such as magnetic phonograph cartridges. **Outputs:** two, for left and right ear channels. **Controls:** 3-position function selector connects radio (monaural or binaural), binaural disk, and monaural disk; separate bass and treble tone controls, which provide a control range of approximately  $\pm 15$  db at 50 cycles and from plus 10 to minus 13 db at 10,000 cycles; gain or volume control, operating on both channels; focus control (see below); and channel reverse control. **Price:** \$69.50. **Address:** Cook Laboratories, 114 Manhattan St., Stamford, Conn.

With increasing public interest in binaural sound reproduction, several items of equipment to facilitate home listening have come on the market. This preamplifier control unit is the product of Emory Cook, whose binaural disk recording system is currently, as far as we know, the only one in use.

As readers know, Cook records left-ear sound in a band of grooves at the outside edge of the disk. Right-ear sound is recorded in an inside track. To play back these records, two cartridges — spaced apart with great precision — are required, also two preamplifiers (or one BN unit such as the one under discussion), two amplifiers, and two speakers.

The left-ear or outside track is recorded with a 500-cycle turnover and with NAB pre-emphasis. The right-ear or inside track is recorded with the same 500-cycle turnover but *without* pre-emphasis.



*Two-channel preamp simplifies operation of binaural systems.*

Since Cook does all the recording at the present time, the problem of multitudinous different recording characteristic curves is, blessing be, eliminated. If the preamp is used on regular records for monaural listening, adjustment of bass and treble tone controls will permit close approximation of other curves. In this case, by the way, the left-ear channel is used, since that's the one which has NAB de-emphasis in it.

When the function-control, at the extreme left of the panel, is switched to monaural, the left-ear channel is connected in parallel to *both* outputs, so both amplifiers are used, as well as both speakers. Right-ear input becomes inactive.

## Alignment Tape

For best results from tape recording equipment, certain periodic tune-ups are mandatory. One of the more important points to be checked, particularly if tapes are to be played on different machines, is alignment or azimuth adjustment of the recording and playback heads. The procedure is simple, and special equipment required is almost nil. First essential is an alignment tape. They are available from several sources; the one we discuss here is manufactured by the L. S. Toogood Recording Co., 221 North La Salle Street, Chicago.

When a tape recorder leaves the factory, the heads are adjusted so that the magnet gap is precisely vertical in relation to the length of the tape. Use alone will not change this adjustment, but jarring and vibration may tip the gap slightly away from vertical. Among other things, high frequency response will be adversely affected. Tapes recorded when the machine was new — and the head correctly aligned — will sound noticeably deficient in highs if played back on a machine with incorrectly adjusted heads. In three-headed (erase, record, and playback) tape equipment, both record and playback heads must be correctly aligned.

Alignment tape is simply pre-recorded tape on which a known signal has been impressed by a recorder on which the heads are precision adjusted. Recorded signal on the Toogood Recording Company tape is one mil in wavelength. This reproduces as 7,500 cycles at  $7\frac{1}{2}$  ips or 15,000 cycles at 15 ips.

Tone and volume controls operate equally on both channels. The "focus" control balances the volume to the amplifier and speaker system. With records, the focus control will probably be operated in its mid-position, unless there is a difference in the gain of the two amplifiers used, or in the efficiency of the two speakers. If such were the case, however, this control would compensate for these differences so that the volume from both speakers would be the same. When two radio inputs are used (as with FM-AM binaural broadcasts), the focus control would compensate for differences in input level, obviating the need to fiddle with the radio volume controls.

The channel reverse control simply reverses left and right ear channels. This may never be necessary with records, but it may be required with broadcasts since it is sometimes not known whether the FM channel, for instance, is being used for left or right ear sound.

A separate power supply will be required for this unit, or power may be taken from one of the power amplifiers used in the overall system. Requirements are 300 to 400 volts at 20 milliamperes and 1.2 amperes at 6 volts AC.

Use of a preamplifier, such as this one, specifically designed for binaural sound reproduction will make life a lot easier. It's a fairly tricky job to balance two complete systems, with their separate volume, tone, and equalization controls. — C. F.

If available equipment is absolutely minimum, alignment procedure is simply to play back the alignment tape at  $7\frac{1}{2}$  or 15 ips and adjust the playback head (or record-playback head if the recorder is a two-headed one) for maximum sound output. The ear will serve as a fairly accurate guide to maximum loudness.

More precise adjustment is possible if a voltmeter can be connected across the output of the recorder (or amplifier) so that small changes in output voltage can be detected.

It is also generally recommended that the head or heads be demagnetized prior to alignment. Equipment such as that described in *HIGH FIDELITY* for May-June 1953 serves this purpose very well.

On machines in which the record and playback functions are combined into one head, alignment is accomplished in one operation, as outlined above. If the equipment uses separate record and playback heads, the tape is used to align the playback head. It may be used also to align the record head, by switching wires normally attached to the playback head to the record head. However, preferred procedure is to align the playback head with the tape and then, by using an audio oscillator, align the record head for maximum output in the high frequency area through the already-aligned playback head.

Present-day tape recorders will produce almost as good results at  $7\frac{1}{2}$  ips as machines made a few years ago running at 15 ips. The old rule of thumb that recordings made at  $7\frac{1}{2}$  ips were good only to 7,500 cycles has long since been discarded. But — and it's a big but — to get this kind of performance, the tape recorder must be kept in top condition, and head alignment is a very important factor. — C. F.

## Two American Microphones

**SPECIFICATIONS** (furnished by manufacturer): Model DR-332 is a cardioid-pattern dynamic and ribbon (combined) microphone with a response of 50 to 8,000 cycles  $\pm 5$  db; output impedances 30 to 50, 250, and 40,000 ohms; list price \$85.00. Model D-22 is a dynamic omnidirectional unit with a response of 100 to 8,000 cycles  $\pm 5$  db; output impedances 30 to 50 and 40,000 ohms; list price \$75.00. **Address:** American Microphone Co., 370 South Fair Oaks Avenue, Pasadena 1, Calif.



*First step to improving "live" recording: good microphones.*

using a better microphone. All that you probably know . . . so you start looking at microphones.

There the trouble begins. Hundreds of styles, shapes, types, and — prices. In one of the current mail order catalogues, the price range is from \$5.73 to \$230.00 — and you can go still higher. There are 30 microphones listed in the American Microphone Company's catalogue No. 46; the price range is from \$250.00 (list) to \$10.90.

This is not the place to start a discourse on this complex matter; microphones were the subject of a feature article in *HIGH FIDELITY* No. 3 (Winter 1951). Just a few brief suggestions: watch the factor of directional versus omni-directional microphones; the latter are more or less evenly sensitive in all directions, the former pick up from one direction better than from others.

For example, the tall, slender model D-22 is omni-directional, whereas the DR-332 has a cardioid or heart-shaped sensitivity pattern.

Watch out for the impedance of the unit. Except in the professional class, practically all tape recorders are designed for operation with high impedance microphones, so that connection can be made direct to the grid of the first tube in the preamp-equalizer section of the recorder. Quite a few microphones have variable impedance connections. The D-22 will match either a low impedance input (30 to 50 ohms) or a high impedance connection (40,000 ohms). The DR-332 offers the same two impedances as the D-22 and adds a third: 250 ohms.

Finally, range and smoothness of frequency response are important — just as important as in other parts of the high fidelity system. American Microphone is to be commended for stating *both* characteristics for most of the units in their catalogue. Thus, the DR-332 is stated to have a frequency response range from 50 to 8,000 cycles plus or minus 5 db (furthermore, a curve is published). The

more expensive DR-330 is listed as having a response from 40 to 15,000 cycles plus or minus  $2\frac{1}{2}$  db. In the mail order catalogue, which we referred to earlier, the frequency range only is given. The \$5.73 unit is claimed to have a range from 30 to 10,000 cycles; the \$230 mike claims a range of 20 to 15,000 cycles — hut, obviously, there can be no comparison in the smoothness of that response.

The two American units which we had an opportunity of working with for this report seem to meet their specifications with ease; they are convenient to use, moderately priced — not the best, but very good. They made a marked improvement in results which we had with one of the best "packaged" tape recorders in the \$200 class. — C. F.

## Concertone 1501 and 1502 Recorders

**SPECIFICATIONS** (furnished by manufacturer): the 1502 differs from the 1501 in that it uses direct drive hysteresis synchronous motors. **Recording Speeds:**  $7\frac{1}{2}$  and 15 ips. **Frequency Response:**  $\pm 2$  db from 50 to 15,000 cycles at 15 ips;  $\pm 2$  db from 50 to 9,000 cycles at  $7\frac{1}{2}$  ips. **Flutter and Wow:** 0.1% at 15 ips; 0.3% at  $7\frac{1}{2}$  ips. **Signal to Noise Ratio:** better than 50 db. **Total Harmonic Distortion:** less than 2% at normal maximum signal level. **Prices:** model 1501, \$345.00; model 1502, \$445.00. **Address:** Berlant Associates, 4917 West Jefferson Blvd., Los Angeles 16, Calif.

In the second issue of *HIGH FIDELITY* (Fall 1951), we discussed at considerable length the operation of a Concertone 1401 tape recorder. Announced not long ago was the new 1501 — yet the specifications listed above are identical with those shown for the 1401. The only specifications difference occurs in input and output impedances. Both were 500,000 ohms for the 1401; on the 1501 the input impedance is 200,000 ohms, output impedance is 20,000 ohms.



*Direct-drive hysteresis motor is big feature of new model 1502.*

Mechanically, there is little difference between the old and the new; the new seems a bit smoother in operation. The longer lever on the "tape drive control" makes this operation considerably easier.

Electronically, the preamplifier-equalizer has been redesigned for a noticeable improvement. Either the earlier



specifications were an overstatement, or the new ones are an understatement — which we think is the case. Results are certainly smoother and frequency range wider.

Electronically, the 1502 is the same as the 1501, but mechanically it is radically and interestingly different. Motor in the 1502 is a hysteresis unit and provides direct drive, thus ensuring better tape speed regulation and less flutter and wow by eliminating rubber idlers, used on the 1501.

Both 1501 and 1502 are available with single or dual track heads; as previously, both models use separate record and playback heads and in both, ease of operation is an outstanding characteristic. — C. F.

## The Hallmark Amplifier System

**SPECIFICATIONS** (furnished by manufacturer): A power amplifier delivering a maximum of 14 to 15 watts output. At 12 watts, total harmonic content does not exceed 0.1% at 400 cycles. **Frequency Response:** linear with 0.2 db between 10 cycles and 20 kilocycles. **Noise Level:** Better than -85 db below maximum output level. **Tubes:** two KT-66, two 6SN7, one 5V4G. **Price:** \$179.00. **Address:** British Radio Electronics, Ltd., 1833 Jefferson Place, N. W., Washington 6, D. C.

We are not quite sure what a Kodak is. Actually, of course, it is a trade name registered by the Eastman Kodak Company, but common usage has translated it to mean a camera — perhaps, for some people, a certain type of camera.

Rather the same situation exists with "Williamson" amplifiers. D. T. N. Williamson developed a circuit which was described in the April 1947 issue of the British publication, *Wireless World*; a couple of years later it was picked up by American technical journals, with adaptation to American components (for a complete story, see HIGH FIDELITY, July-August 1953). From that time on, the "Williamson" circuit swept the country.

We have been keeping the "Williamson" in quotation marks because, as far as we know, Williamson himself has never marketed an amplifier nor authorized anyone to use his name with a manufactured product — until now. The Hallmark amplifier, illustrated hereabouts, bears a nameplate: "A genuine D. T. N. Williamson amplifier."

Frankly, we don't think there is anything much more which we need to say. Those who read Williamson's original articles will recall the rigorous specifications he established for the output transformer; he felt that this was at least half the key to success. He now says that the output transformer used on this (*his*) amplifier meets these specifications. It certainly looks as if it ought to; as the photograph shows, it's a monster (the two chassis weigh a total of 46 pounds!).

Does it sound better? That's the final test, and that's pretty hard to say. It certainly sounds beautifully clean, from the highest right down to the very lowest note. Hum and noise don't seem to exist. Perhaps we're biased or prejudiced or something, but such a legend has been built up around Williamson that, when we listen to this unit,

we are inclined to react with the feeling that this is the way an amplifier ought to sound.

Then, of course, we take off the bottom plate: every wire run with the precision we have come to expect of top-quality British workmanship; even the little blobs of solder look as if they had been carefully polished with a soft cloth!

Obviously, you'd better not take our word for it! We have never driven a Sunbeam-Talbot, but we just *know* it would be a wonderful experience.

From the practical point of view (to get down to earth again) there are no particular problems with this amplifier. It is wired at the factory to match speakers of 16 ohm impedance; if you plan to use it with speakers having 4 or 8-ohm voice coils, you'll have to change the feedback resistor and rewire a couple of taps on the output transformer; clear instructions are given in the manual which accompanies the amplifier. Input connection to the amplifier is via a special plug which is supplied with the amplifier. There is a 6-prong Jones-type socket which provides power take-off for preamplifiers or control units. There is an on-off switch on the chassis, or this function can be controlled through the preamplifier unit.



*The Williamson (without quotation marks) amplifier system incorporates high perfection and many unusual features.*

The preamplifier-control unit shown in the illustration is something of a forerunner; a unit very similar to it will be available (probably by the time these words reach publication stage). We are going to withhold detailed discussion until the final version can be checked out, but it has a goodly number of noteworthy features which we can mention briefly. First, input selection and equalization control is by means of the row of push-buttons. Two or more of the four equalization buttons can be pushed simultaneously to secure shadings of equalization. The present buttons equalize for AES, FFRR 78, Standard 78, and Columbia LP.

At time of writing, specifications on tone control range were not available. Rough checks indicate a range of about plus and minus 10 db at 50 cycles, and plus and minus 12 db or so at 10,000 cycles. This seems rather mild by American standards.

The "filter" control (the two right-hand dials) are quite unusual: the right hand one gives three positions of treble cut, beginning at 11,000, 8,000, and 6,000 cycles. The sharpness of the cut or attenuation, per octave, is controlled by the dial just to the left, and can be varied

continuously from no attenuation at all to a rate of 50 db per octave.

On the back of the preamp chassis is another unusual device: a small, plug-in, shielded case which matches the three available input channels. For instance, by plugging in one "case," you can match a G-E cartridge, a microphone, and an FM tuner. By plugging in another "case," you can match an Audak (or what have you), an FM and a TV tuner.

Of course, before we leave this discussion, we'll have to take a look inside the preamp chassis . . . and there's some more of that precision wiring! — C. F.

## The Ferranti Pickup

Writing in the July-August issue of HIGH FIDELITY, Ed Wallace told how D. T. N. Williamson pulled a pickup arm from his breast pocket. While we were at the audio show in Chicago, a tall and genial man (not D. T. N. Williamson, however) talked to us for a few moments and then said he wanted to show us a pickup arm and cartridge . . . he pulled it out of his inside coat pocket. The man was R. H. Davies of the New York office of Ferranti Electric; the pickup and arm: the one designed by Williamson.



*New pickup looks like a snake's head, but operates like a charm.*

The photograph does not show how miniaturized the whole system actually is. Center hole for the arm base is 8.4 in. from the turntable center. It's a straight arm, but the pickup movement is mounted tangentially within the pickup head so that tracking error, considering arm length, is reduced to a minimum. There are two plug-in heads available, one for microgroove and one for standard 78 rpm disks. The moving system of the pickup is a tiny piece of tempered and hardened beryllium copper; stylus pressure is around 3 grams. Resonance of the complete system is stated to be 3 cycles and response runs with unusual smoothness way up into the 20,000 cycle zone. It is claimed that output is obtainable up to 100 kilocycles!

Because the moving system is relatively delicate, an ingenious arrangement protects the pickup movement and the records: a pressure of 20 grams or so makes the stylus tip retract into the cartridge case, where it stays until pressure drops to 1 gram.

The arm moves very freely (on ball bearings) in a hori-

zontal direction but through a limited arc which extends from turntable spindle to a bit beyond the edge of the record. At this point, the arm can be lifted over a sort of hump, to "catch" in a rest position so that no external or auxiliary arm rest is required. Vertical tension on the arm is maintained by a single spring which is so coupled to the arm that constant weight at the stylus tip is maintained throughout the vertical travel of the arm.

Output of the unit is extremely low; a matching or step-up transformer is required. Ferranti is marketing one which matches to 100,000 ohms impedance; with this, output is in the nature of 20 millivolts. Some care must be used in mounting the transformer to avoid hum pickup (the danger seems to come from the terminals of the transformer rather than the transformer itself, the latter being very well shielded).

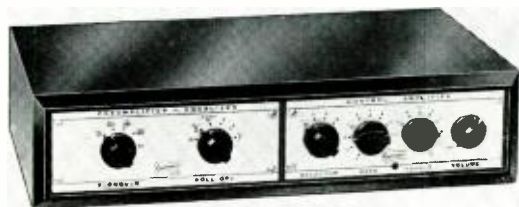
Mounting is very simple. A single hole 1 13/32 in. in diameter is required, plus three small bolt holes. A retaining ring then holds the whole thing in place.

In reporting on this equipment in our November issue, we may be a bit ahead of things, since prices have not, as of writing, been established. But we have had a good many inquiries as a result of the Wallace-on-Williamson article. — C. F.

## Brociner Up-to-Date

**SPECIFICATIONS** (furnished by manufacturer): Two models of phonograph preamplifier, one self-powered, both with separate bass turnover and treble de-emphasis controls. Model A100 draws its power from power amplifier or matching Brociner control amplifier; Model A100PV is self-powered. Each has a separate microphone input channel; each has a unique pickup matching system. **Tubes:** one 12AY7 and one 12AU7. **Size:** (both models): 3 ins. by 8½ ins. by 7½ ins. deep. **Output impedance:** 2,000 ohms, permitting very long cable to amplifier. **Bass turnover positions:** LP (Columbia), AES (350 cycles, approximately), NAB (500 cycles), and 800 cycles. **Treble de-emphasis positions:** down (at 20, 16, 12, 8, 4, and zero decibels. **Prices:** A100 — \$33.00; A100PV — \$49.50. **Control amplifier:** described in HIGH FIDELITY, September-October 1952, shown here in conjunction with preamp-equalizer as an "audio center." **Price,** both units: \$99.00 without cabinet. **Address:** Brociner Electronics Laboratory, 344 East 32nd Street, New York, N. Y.

The original Brociner preamplifier was described in HIGH FIDELITY No. 3 (Winter 1951). The current A100 is identical in function: it provides accurate and separate control of equalization for low-frequency turnover and high-frequency preemphasis used in record manufacture. Several improvements have been incorporated in the new model which extend the range of its usefulness.



*Fig. 1. Preamp-equalizer and control units mounted together.*



*Ultra-linear type power amplifier provides fine performance.*

First, a microphone input connection has been added which provides 28 db additional gain and is switched in by turning the left-hand knob in Fig. 1 to the extreme right, one position beyond the 800-cycle turnover mark. A microphone input channel is just about essential if any live tape recording is to be done; there are many other uses around a hi-fi system.

Second, the method of matching pickup to input has been simplified and made more all-inclusive. The older model had a single phonograph input connection, designed to match a GE cartridge. If used with other pickups, a loading resistor or capacitor had to be added externally. The new model has four input jacks. One is for connection to pickups with constant amplitude characteristics, specifically the Weathers, but it can be used also with crystal cartridges. The other input jack is for pickups having constant velocity characteristics; into this classification fall cartridges such as Audak, Pickering, GE, and Fairchild. Attached to the chassis with a piece of cord is a shorted plug; if the preamp is to be used with an Audak, this plug is pushed into the extreme left-hand jack. It is plugged into the second-from-the-left jack if the A100 is used with a Pickering. It is not connected when the A100 is used with a GE or Fairchild. This is a convenient solution to a problem which is often quite a nuisance.

Third, the output stage has been changed from a single 6C4 to a 2-stage amplifier with negative feedback using a 12AU7. By this means, distortion has been reduced almost to "absurdum". Also, the output impedance has been further lowered so that the length of cable between the preamp-equalizer and the power amplifier is of little consequence.

A gain control is incorporated on the back of the A100 chassis. On the self-powered A100PV the gain control has been moved around to the front of the chassis and a pilot light plus an AC on-off switch added. Thus the self-powered preamp is a complete front end for phonograph systems.

Another modification is the model A100S which is the same as the A100 except that an input selector switch will be added so that two or more pickups can be used with it. Such a need arises fairly often, as in the case of a system which employs a record changer and also a single-record turntable.

The new units are up to the usual high Brociner quality. They provide needed flexibility to match recording characteristics. Checked against test records, compensation was as marked on the escutcheon.

Readers who remember the write-up in HIGH FIDELITY No. 6 (September-October 1952) of the Brociner control amplifier model CA2, will be interested in knowing that the price of that unit has been reduced to \$66.00 (from \$75) and the tube complement changed from two 12AU7's to two 12AX7's.

Maybe it's Brociner's own fault (advtg. dept. please note) but not nearly enough people are aware that he makes, in addition to these top-quality front end units, a very fine power amplifier employing ultra-linear circuitry. It's shown in Fig. 2. Tube complement is two KT-66's, two 12AU7's, and a 5V4G. Power output is rated at 20 watts (40 watts peak) from 20 to 40,000 cycles; IM distortion is shown as 0.35% at 10 watts, 1% at 30 watts, and hum and noise are specified as 90 db below full output. There are two auxiliary AC outlets, as well as a power output plug for equipment such as the preamp and control units described in the beginning of this discussion. For those who want it (and many do) Brociner can offer a complete system, all units of which provide a very high standard of quality. — C. F.

## The Resco Ultra-Linear Kit

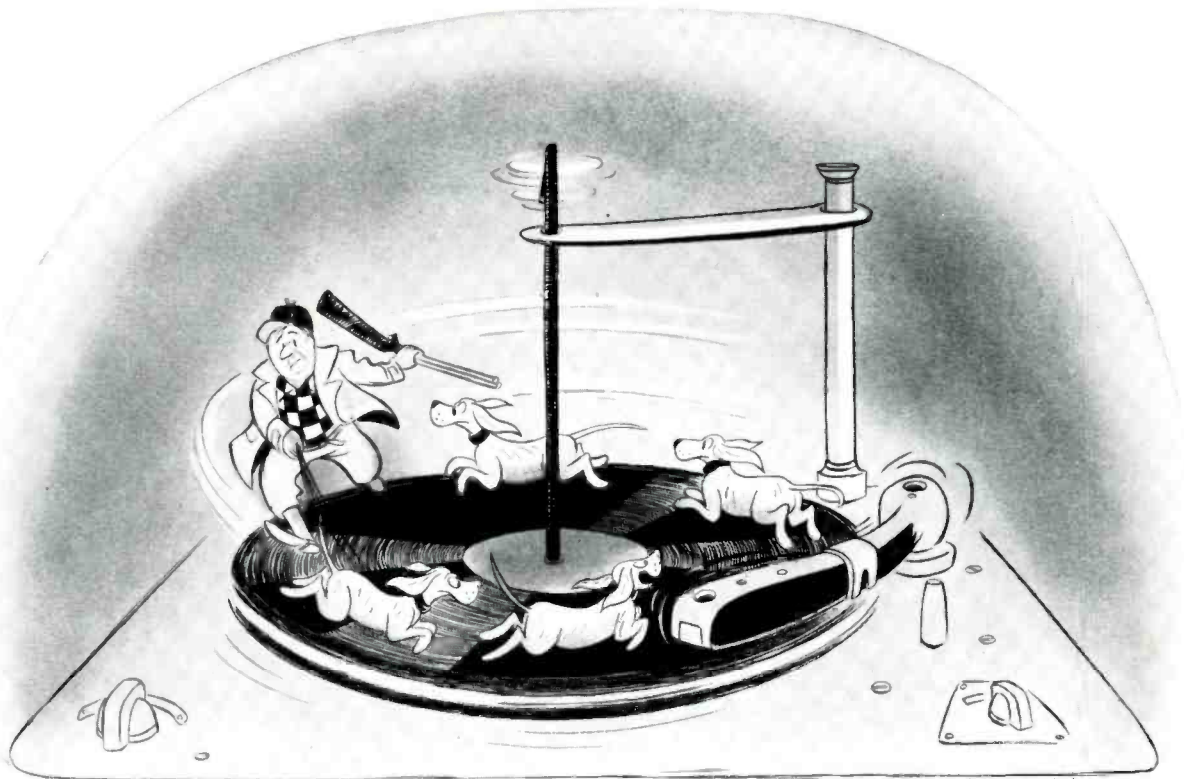
The lure of "building a kit" continues to plague many an audiophile. As we have said before, to contrive order — and a successfully operating piece of equipment — out of a jumble of parts, such as is shown in the illustration, is an achievement which re-establishes one's self-pride as almost nothing else can. To achieve success, however, we must have the cooperation of the organization producing the kit. They must make their instructions clear — to the layman.

*Continued on page 120*



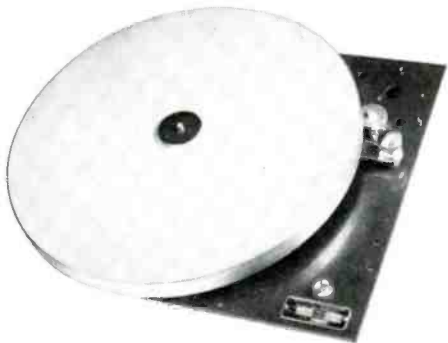
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## BOOKS

Continued from page 29

has phonographic illustrations of a few of the works at hand to reassure himself on terminology — while detailed dissections of works, which might be of special interest to the more musically literate, are constantly approached only to be dismissed.

Aside from the most esoteric matters, Stevens' analysis of Bartok's music — unlike his essay in biography — is a complete and thoroughly satisfying job. Among the more valuable elements in this book are a chronological list of Bartok's works and a discography. It also contains a bibliography which the author refers to as "selective" but which struck one awed reader as remarkably extensive. J. S. W.

**How to Build a Record Library**, by Howard Taubman. 94 pages, 7½ x 5. No illus. Index. Cloth. Hanover House, New York, 1953. \$1.50.

The reviewer writing these lines, in 1951, for *The Atlantic Monthly*, put together a list of 50 "Recordings for the Connoisseur," to be mailed to readers. The object was to make the list bombproof — i.e., any recording included should withstand competition for at least a year. This was done, and successfully (at last checking, the 50 were down to 40), but it was not an easy

Continued on page 114

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 Of High Fidelity, published bi-monthly at Great Barrington, Massachusetts, for October 1, 1953

State of Massachusetts  
County of Berkshire, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Milton B. Sleeper, who having been duly sworn according to law, deposes and says that he is the publisher of the High Fidelity Magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Milton B. Sleeper, Monterey, Massachusetts; Editor, Charles Fowler, So. Egremont, Massachusetts; Managing Editor, none; Business Manager, none.

2. That the owner is: Audiocom, Inc., Great Barrington, Massachusetts.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: Ethel V. Sleeper, Charles Fowler, John M. Conly, Roy F. Allison, and Fred C. Michalove.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona-fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) Charles Fowler

Sworn to and subscribed before me this First day of October, 1953.  
(Seal) Lillian F. Bendross, Notary Public  
Commission expires July 1, 1954.



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**Home-monic**  
 distortion\*

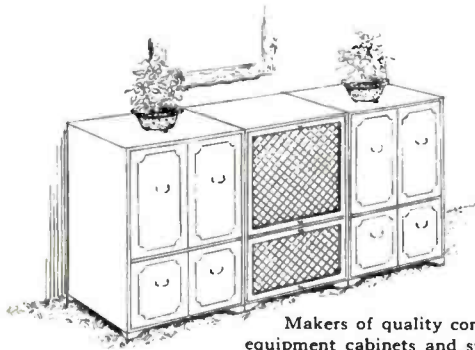
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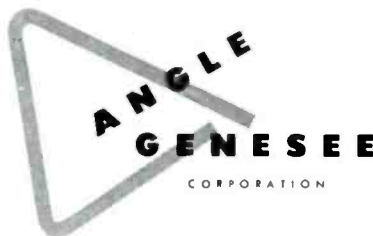
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## BOOKS

Continued from page 112

task. Mr. Taubman, the music editor of the *New York Times*, has undertaken, in effect, to list nearly 1,000 recordings. To make this list bombproof would not be difficult — it would be impossible. Between writing and printing, about 600 new records were issued. Just the same, by dint of great labor (obvious perhaps only to other record critics) he has compiled a list of staples on which it would be very, very hard, even four months later, to improve. And — even though a few better recordings have come forth to invalidate some of his top-ratings — none of his choices will be unsatisfactory, particularly to novice collectors.

However, this introduces a dilemma. To (for instance) the long-time HIGH FIDELITY subscriber, the book is hardly a necessity. Yet, from the average novice collector, its author expects too much. After each of his sections (orchestra, opera, etc.) Mr. Taubman lists about 75 good recordings, without description or comment. How is choice to be made within these groups?

Perhaps this is quibbling; the book costs but \$1.50. It's worth that just to have a list of records Howard Taubman thinks well of.  
J. M. C.

**The Penguin Scores**, edited by Gordon Jacob. Pages vary according to length of score. 7½ by 5¾ inches. Paper. Penguin Books, Baltimore. \$1 each.

The scores sent for review — or, rather, for description — were those of the Schumann Piano Concerto and the Beethoven Seventh Symphony. The latter runs 157 pages, giving an idea of how much music is accommodated per page. (The books are short up-and-down, long side-to-side.) The musical script, under the circumstances, cannot be large, but it is legible under normal reading conditions. In the Schumann, the solo instrument's score is midway down the page, between the timpani and the violins, a convenient place to read it. The pliable covers are very handsomely decorated in tasteful, small-figure patterns. The pages are a fine grade of thin paper, for a minimum of rustle. Each score has a double introduction, giving some biographical data on the composer and a commentary on the composition.

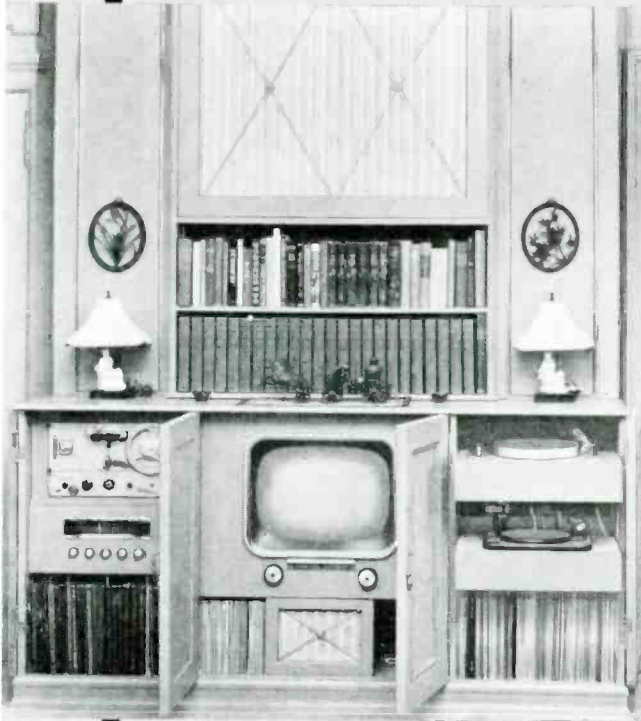
The repertoire so far in print is conventional concert fare. There are 19 scores, offering three Beethoven symphonies, three Mozarts, one Schubert (guess which!), assorted Wagner excerpts, and the like. J.M.C.

**Magic Fire**, by Bertita Harding. 451 pages, 6 by 9 inches. Illustrated. Cloth. The Bobb-Merrill Company, Inc., Indianapolis, 1953. \$5.

Here is a tale well (but, at times peculiarly) told. Bertita Harding begins her story with Richard Wagner's birth and carries it through to his death. The volume — subtitled "Scenes around Richard Wagner" — really is a series of fascinating anecdotes, skillfully projecting the reader into the life and times of Wagner. It's not a new revelation, that of the financially and psychotically dis-

Continued on page 116

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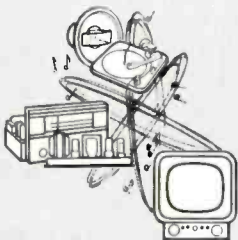
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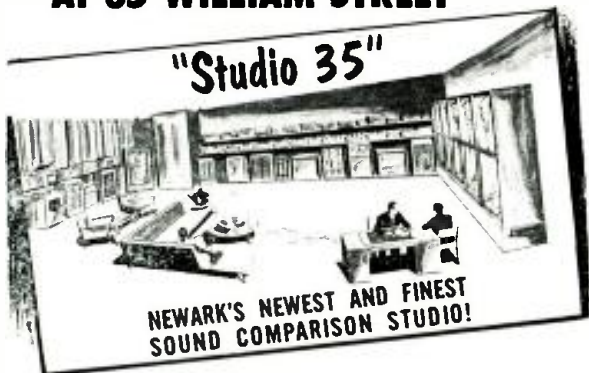


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## BOOKS

Continued from page 114

traught composer, suffering in spite of, (or perhaps because of,) his genius. However, in "Magic Fire," as we tread the sometimes glorious, sometimes terrible trail that was Wagner's life, any creature of compassion will hurt inside, in sympathetic response.

The worst feature of the book is the irritation of minor factual deviations and the ever-present menace of "historical present" writing. The reader is constantly afflicted with the knowledge that most of the conversations "recorded" between the principals are products of the author's mind, not the principals'. This same irritation carries over into the imaginative projection of events as well as conversations. It results in a false ring—for instance, in the ridiculous Hollywood pursuit of Wagner by Giuseppe Verdi up and down the waterways of Venice. Perhaps the great Italian did narrowly miss a chance to meet and greet the great German, but surely not *that* narrowly.

However, in major fact, the book is accurate and its delights probably outweigh its mediocrities. After reading the last page. I *did* play the Parsifal Good Friday Spell, and somehow it did sound different. W. B. S.

Encyclopedia of the Great Composers and their Music by Milton Cross and David Ewen. 2 vols., 1009 total pages. 8½ x 5¾, not illustrated. Index. Doubleday & Co., New York, 1953. \$5.95 set.

Milton Cross and David Ewen, two well-known names in the world of musical commentary, have combined their respective talents to produce an attractive reference work for music listeners. While not so scholarly as Oscar Thompson's *International Cyclopedia of Music and Musicians*, it can be had for considerably less than the \$18.50 you have to shell out of the *Cyclopedia*. For \$5.95, you get quite a parcel of information, and in pleasantly informed style. Biographies and discussion of the musical works of 78 major composers, chronologically from Bach to Barber; a list of 100 basic records for the library builder, confined to LP's, and likely to stand up reasonably well as basic lists go; an analytical description of the symphony orchestra; a Dictionary of Musical Forms; a Glossary of Musical Terms; and a very brief, two-part (pre-Bach and post-Bach) History of Music.

The *Encyclopedia* would be an excellent Christmas gift for the music listener just beginning to feel his way around in the rewarding world of classical music. There seem to be thousands of people at that stage in America today—no doubt Doubleday had that in mind. R. H. H., Jr.

Coronation of Her Majesty Queen Elizabeth II. The form and order of the service and the music sung in the Abbey and Church of Saint Peter's Westminster. 183 pages, 7½ by 11. Cloth. British Book Centre, New York. 16.

This slim volume presents the liturgical and musical aspects of the recent Coronation service. Music for each Coronation is chosen afresh; the newest work used is the strikingly effective *Te Deum* of William Walton and the oldest is the stirring *Zadok the Priest* of Handel. J. F. I.





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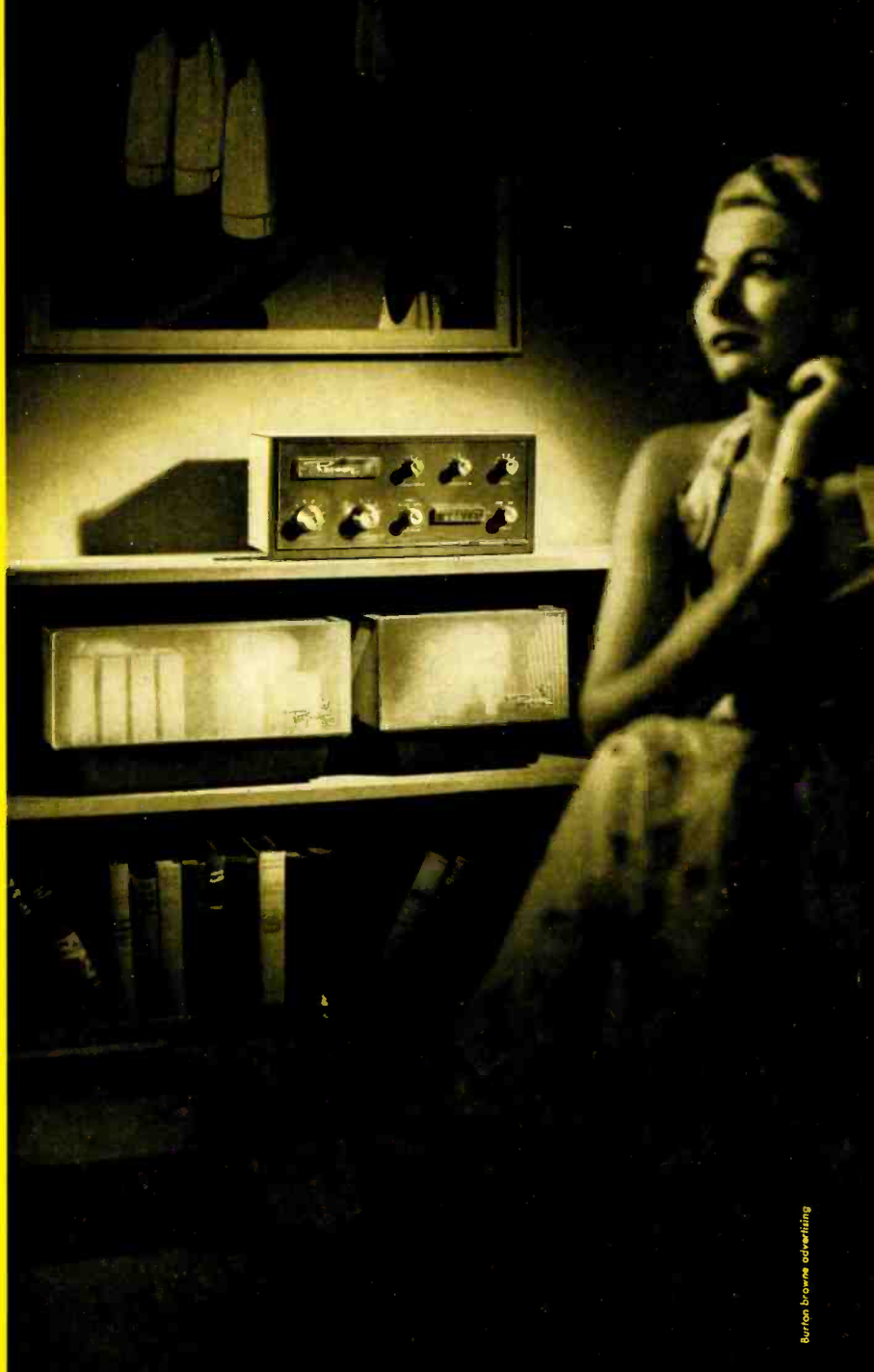
Gain control (which is a recording level compensator);

Six position cross-over selector for adjustment to various recording characteristics;

Low frequency response equalizer (step control—each position provides approximately 1.2 db per octave compensation);

High frequency response equalizer (step control—each position provides approximately 1.2 db per octave compensation). The flexibility assured by these controls makes each Regency owner his own impressario.

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## NEWS OF THE SME

From the cool serenity of the New England hills to the Chicago Loop in time for a record-breaking heat wave, thence to New York City to spend the early weeks of fall — this has been SME Headquarters' itinerary. And now we shall try to give you a resumé of these trips in as reportorial a fashion as our memory permits.

First, the SME now is on the air with a show of its own! This program takes place on Saturday afternoons from 4:00 to 4:30 over New York City's outlet for the National Broadcasting System, WNBC. Each week the series features interesting talks by experts either in music or high fidelity, as well as the playing of recordings which have been reviewed by the critics of this Magazine.

The second major undertaking of the SME was our trip to Chicago to take part in the Sight and Sound Exposition. This exhibit, attended by thousands of ardent hi fi enthusiasts, was a three-day endurance test since the weather soared over the 100 mark, and by the end of the show even the high fidelity systems showed signs of collapse. The redeeming feature of this visit, however, was our chance to meet SME members in person and to hear firsthand some of their fine ideas and suggestions for the Society. Also it was during this period that plans were laid for the activation of a Chicago Chapter of the SME under the leadership of the Gamble-Hinge Music Company which has kindly offered the use of its beautifully-equipped auditorium for Society members in which to hold Chapter meetings.

After a brief week's "rest" back at Headquarters in Great Barrington to prepare our exhibit material, we took off for the Grand Central Palace in New York City for the gigantic Fifth Annual Home-furnishings Show, attended by about 240,000 people, many from all over the country. The SME was requested by the show's management to provide recorded music over a public address system for the entire four floors of displays, and with the cooperation of many friends and local members of the Society, this was made possible. Loyal members of the Society came in regularly to help "man" the exhibit; University Loudspeakers, Inc. furnished the needed speakers; David Bogen Company supplied the amplifying equipment; and the installation was made under the guidance of the technical experts of Leonard Radio of New York City, who also had a display at the show. The many beautiful recordings played over the speakers were graciously donated by Capitol, Columbia, Mercury and RCA-Victor as well as vivid album covers which were used for display. And so for 10 long days, 12 hours per day, the SME was made known to the public by means of music, brief talks, lectures in the show's auditorium, and large decorative posters that explained the immediate goals of the Society, its future hopes, and present activities. One last word of thanks must be given to Eugene F. Sherry, Sales Manager of the show, who gave the SME a great deal of his time and help, both in setting up the exhibit and in expediting our program.

Executive Secretary, SME  
Lisbeth Weigle

HIGH FIDELITY MAGAZINE



From copper, steel, glass ... and treasured experience

## *the Audiophile's Amplifier*

# **BELL Model 2199**

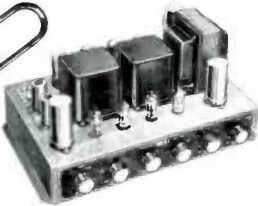


Model 2199 is a compact, thrilling example of the quality that can be achieved through sound research, engineering knowledge, and production experience. It has features of flexibility and fidelity you would expect to find only in a much more costly unit.

Look at the features listed at right! In addition, a removable etched dial plate and four 1 $\frac{3}{4}$ " extension shafts are furnished to simplify mounting in any cabinet or custom installation. A socket for Bell's Model 2201 pilot light assembly and three 117-volt convenience outlets are all provided on the chassis to permit control of your entire audio system by the master power switch on the amplifier.

Power output of 12 watts or more  
Amplifier more than 99% distortion-free  
Record equalization for AES, LP/NAB  
and foreign records  
Printed circuit compensated volume  
control  
Separate bass and treble controls with  
boost and cut  
Switch for switching compensation  
in or out  
Switch for motor rumble suppression  
Output jack for direct connection to  
recorders  
Switch for input selection  
Extremely low hum level

### *and another Bell development* **BINAURAL Model 3-D**



Binaural sound, using separated microphones to produce two channels of sound for simultaneous playback through two speakers, is stirring the hi-fi world with its dimensional, "concert-hall" effect. Bell's new 20-watt Model 3-D—a Bell first—makes available a single amplifier with all necessary power and controls and dual channels for radio, tape, and magnetic phono. Six-position function switch selects conventional, binaural, or reverse binaural operation, each with or without loudness compensation. Balance control corrects variations from the original in pickups, speakers, or acoustics. Write for full details on this and other amplifiers in the complete Bell line.

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West Coast Plant  
236 S. Verdugo Rd., Glendale 5, Cal.

## ULTRA-LINEAR KIT

*Continued from page 110*

In this direction, very considerable strides have been made in recent months. This Resco kit is perhaps typical. The basic circuitry was described in *Audio Engineering* in November 1951; another article appeared in June 1952 in the same publication. Yet up to that point, only an experienced equipment builder stood a fair chance of success in putting the amplifier together. With the introduction of the kit by Radio Electric Service Co. of Pennsylvania, with a complete, detailed, and specific set of instructions any layman with a moderate amount of manual dexterity and mental ingenuity could hope for success.

The amount of mental ingenuity required depends on experience. The inexperienced will have to go through a process of elimination to determine which bolt is an 8-32 and which is a 4-40. The manual dexterity is mostly the problem of soldering — and we can almost guarantee success with this kit if you have previously soldered at least two RCA-type phono plugs onto the end of some shielded phono wire — that being about the nastiest soldering job we know!

Aside from the usual array of pliers, screw drivers, and a small soldering iron, no special equipment will be necessary until the final tube-balancing operation is reached. Then a DC milliammeter will be needed, but this can be borrowed from any halfway-competent radio serviceman.

A life-size parts layout, with wiring clearly shown, is supplied with the kit, as well as a schematic and a step-by-step instruction book.

The circuit used is known as the ultra-linear version of the Williamson. There is some discussion now raging about how something which is presumably linear can be made more linear. We'll leave that to the sages; the ultra-linear circuit was evolved from the Williamson design by Hafler and Keroes of Acro Products Co., who developed a special output transformer (patent applied for) and which transformer is, of course, used by Radio Electric Service Co. in this kit. The kit gives you a straight, one-chassis power amplifier; no volume control, no preamplifier or other front-end equipment.

The kit is complete in every detail. The output tubes are KT-66's; other components are of a quality to match the excellence of the Acro TO-300 output transformer.

The result of your dollars (\$74.50) and hours of labor (a couple of evenings) will be a very fine power amplifier. Intermodulation distortion ratings (at 20 and 2,000 cycles mixed 4:1) are less than 0.3% at 10 watts, less than 1% at 20 watts — which is right good! — C. F.

## HOW TO BUY A

# hi-fidelity DISK CHANGER

Webcor engineers have developed the HF series of automatic record changers to satisfy the particular demands of the high-fidelity enthusiast. When buying a changer, investigate these three features—you'll find Webcor performance superior to all others.



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Webcor's own powerful motor maintains constant speed and low "hum." "Step-Drive" mechanism translates power into three different speeds so accurately that "wow" is eliminated. Fly-Wheel action turntable is made of extra-heavy steel and is ball-bearing mounted. The result: constant, accurate turntable speed with a minimum of "wow," "hum" or "rumble."



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A result of the elimination of mechanical drives and gears. The Webcor balanced tone arm "floats" in the record groove without any undue pressure. No excess wear on delicate sidewalls or records. Grooves themselves guide carefully weighted arm.



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A Webcor exclusive, the famed "Push-Off" system that has proved itself in close to a million installations. Records slide gently from spindle step to thick, resilient carpet on turntable formed by exclusive Webcor electrostatic flocking.

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Good taste, construction and audio design combined to give the user top appearance and performance at low cost. The cabinet is designed to accommodate record player or changer, tuner, preamplifier and amplifier. The speaker enclosure may be ordered for either a 12-inch or 15-inch speaker. Both are fine examples of beautifully finished cabinet-craft. Maple and birch construction, in your choice of finish: Riviera blond, maple, fruitwood, mahogany or walnut. The dimensions of each unit are: 24" w. x 37 1/2" h. x 17" d.

Cabinet #F2224 ..... \$75.00  
Speaker Enclosure #S2224 (for 12-inch or 15-inch speaker) ..... \$50.00



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After ten years of research, Altec has perfected three speakers to provide wider frequency range, smoother response and lower distortion than previously has been attained. These speakers are unconditionally guaranteed by the manufacturer to reproduce all frequencies from 30 to 22,000 cycles when mounted in a suitable enclosure. Each is effectively a self-contained two-way system and is supplied with a dividing network. Model 601A and Model 602A are respectively 12 and 15 inches in diameter. Each has an impedance of 8 ohms, power rating of 20 watts with 30-watt peak, and a crossover frequency of 3000 cycles.

Model 604C (illustrated) is designed for highpower requirements with a rating of 35 watts. (50-watt peak). Diameter is 15 inches; impedance is 16 ohms; crossover frequency is 1600 cycles.

Model 601A ..... \$99.00  
Model 602A ..... 114.00  
Model 604C ..... 156.00

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High Fidelity record reproduction begins with the cartridge. Harvey carries a complete line to suit the most discriminating audio enthusiast, including:

### AUDAX POLYPHASE

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L-6 Sapphire Styli — .001" and .003" ..... 20.70

### G.E. VARIABLE RELUCTANCE

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RPX-041 Sapphire — .001" for 45 and 33 1/3 rpm records ..... 5.97  
RPX-050 "Triple Play" — .001" and .003" Sapphire Styli ..... 8.37

### PICKERING

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D-1405 Same as S-1405 but with Diamond Stylus ..... 36.00  
S-120M Sapphire .0027" for 78 rpm records ..... 9.90  
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## The NEW BROOK AMPLIFIER Model 22A

An entirely new concept in amplifier design and construction. Combines the main amplifier, the front-end control system, and record pre-amp equalizer in one functional compact unit. Nominal power is 10 watts with less than 1% harmonic, and less 2% intermodulation distortion.

Main amplifier section employs all-triode circuit. Pre-amp equalizer section has 6-position switch for matching to record characteristics. Independent controls provide extreme boost or attenuation for treble and bass.

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Complete with tubes ..... \$119.95

## The NEW BRUSH SOUNDMIRROR TAPE RECORDER Model 455-P



Many new and improved features add even more fidelity and operating ease to the well-known Soundmirror. Response now reaches 15,000 cps, and new Twin Track recording gives 100% more recording time per reel . . . up to two hours at 3 3/4" per second. Choice of 7 1/2" per second speed also, with instant change even while recording. Also new is the Golden Head, another major step toward perfect fidelity. With AC erasure, improved amplifier and silent tape transport controls.

Complete with microphone ..... List Price \$289.00

## GARRARD "Triumph" Model RC-80 3-SPEED RECORD CHANGER



Fully automatic, the "Triumph" plays all record types at all speeds now in use. Switches "off" after last record and returns tone arm automatically to rest position. A special spindle is provided for 45 rpm records. Tone arm plug-in heads are universal and accommodate practically all standard cartridges. Features include: 4-pole motor for minimum hum pickup . . . weighted turntable for constant-speed flywheel action without rumble . . . muting switch to eliminate clicks and noise on run-in and run-off grooves . . . simple lever control for "start," "stop," and "reject" with easy-acting knob switch for speed selection. \$46.00

## AUDAX STYLUS TEST DISK



Quickly and easily analyzes any jewel point — discovers a defective stylus before it can damage your recordings. Tests microgroove and standard groove styli. A worn or defective stylus scrapes the glossy surface of the Test Disk groove walls, making a plain mark. May be used over and over, except where marred by a defective stylus; bands are provided to permit the detection of 20 worn styli. An additional band is recorded for checking turntable wow. Because the grooves are deliberately made eccentric to the spindle, the Test Disk also provides an excellent test for arm compliance or tracking. \$3.90



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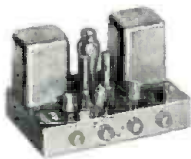
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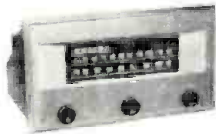
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**New Knight 727 FM-AM Tuner**  
Value that's in a class by itself. Fit for the finest hi-fi systems. RF stage on FM; drift-compensated; built-in antennas; phono input for crystal cartridge or magnetic preamp; hum-balance adjustment. Handsome gray panel, edge-lighted dial. 7 1/2 x 10 x 13 1/2" wide. Top tuner buy of the year. Shpg. wt., 16 lbs.  
5X8 L 727. Net ..... \$52.80



**Jensen "Duette" Speaker**  
New "presence" 2-way speaker system in ultra-compact cabinet. Uses special 8" woofer and separate multicell horn tweeter; with frequency dividing network. Imp.: 4 and 8 ohms. 20 watt power rating. 11 x 10 x 23 1/4" wide. Mahogany toned pigskin plastic finish. Wt., 24 lbs.  
82 DX 035. Net ..... \$69.50



**H. H. Scott 99-A High Fidelity Amplifier**  
Ultra-compact, ultra-quality. Response flat 20-30,000 cps. Harmonic distortion less than 0.8% at 10 watts. Features 4-position input selector, separate turnover and rolloff record equalizers, treble and bass controls, adjustable loudness compensation and pickup level control. Handsome aluminum case, 13 1/4 x 9 3/4 x 3 1/4". Shpg. wt., 15 lbs.  
93 SX 994. Net ..... \$97.95

**Garrard Deluxe RC-90  
3-Speed Changer**

Ultra-fast change cycle for all speeds. Plays all speeds, all sizes. Two plug-in heads take any modern cartridge. New pulley-drive and fly-wheel for wow-free operation. Rugged 4-pole motor. Shuts off after last record is played; new type manual play position. Special muting switch. Large spindle for 45 rpm records. Less cartridge, cord and output cable. Shpg. wt., 18 lbs.  
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93 SX 572. Only ..... \$167.75

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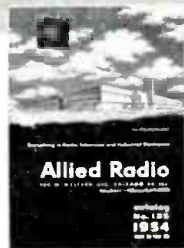
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**MOZART**

Continued from page 64

this performance, carried by a recording in which good and bad battle to our exasperation. The violins cut and the bass is inflated for service on the poorest phonographs. There is an oppressive low-frequency background noise more distracting than the occasional coughs of the audience at this public performance. Withal, direct and substantial tonal phalanxes — On the most resourceful phonographs the sound can be disciplined to impress us, and on bad phonographs the sound has a meretricious effectiveness. Owners of middling, respectable apparatus should be wary of this recording.

The London record may offer the highest mean of value in Dr. Krips's reasoned projection and the most telling reproduction of sound, especially of the orchestra. This is rougher than the suave Victor achievement, and a good deal more compelling. For this writer, however, it is damned by the employment of boys as soprano and alto. Death and sex are equally enormous fundamentals of life, and in the Vienna statement both are diluted when the latter is watered. For music-lovers not subject to this distaste, London's should be the most satisfactory recording.

—Pia Tassinari (s), Ebe Stignani (a), Ferruccio Tagliavini (t), Italo Tajo (bs); Chorus and EIAR Orch., Victor de Sabata, cond. Cetra 1001. Two 10-in. 55 min. \$9.50.

—Hilde Gueden (s), Rosette Anday (a), Julius Patzak (t), Josef Greindl (bs); Cathedral Choir and Mozarteum Orch., Salzburg, Josef Messner, cond. Remington 199-96. Two 12-in. 63 min. \$4.98.

—Yvonne Ciannella (s), Doris Okerson (a), Walter Carringer (t), Raymond Keast (bne); Shaw Chorale and RCA Orch., Robert Shaw, cond. Victor LM 1712. 12-in. 57 min. \$5.72.

—Werner Pech (s), Hans Breitschopf (a), Walther Ludwig (t), Harald Proglhof (bs); Chorus and Hofmusikkapelle, Vienna, Josef Krips, cond. London LS 230 & 231. Two 10-in. 55 min. \$9.90.

MOTET. "EXSULTATE, JUBILATE", KV 165 (4 Editions)

Breezy, assimilable and diverting, this Motet is a concerto for coloratura and orchestra in three movements which state beautifully the happy spirits of its simple text. The presto finale on the word "Alleluia" is often sung separately.

Three versions are fair, with Miss Lorand contributing the best all-around singing against disappearing wire in the orchestra. Miss Gueden has the most professional competence, but there is misery in exultation as sedate as that of her conductor, Mr. Erede. Miss Troxell, the leader in understanding and spirit, fails in steadiness and tonal refinement, but her orchestra is directed with real élan and has received the truest recording. The Columbia record of Elisabeth Schwartzkopf, announced in the Schwann catalogue, was not received here and will be considered later.

—Barbara Troxell; National Gallery Orch., Richard Bales, cond. WCFM 8. 12-in. (with

Continued on page 124





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OWNING A MAGNAVOX high-fidelity phonograph opens the door to a new world of pleasure from recorded music for you and your family! For Magnavox has removed the last barriers to true high-fidelity sound reproduction — to bring you an instrument that faithfully plays the extended musical range of today's recordings!

The greatest sound reproducing instrument ever developed, Magnavox lets you hear every delicate musical variation, every thrilling crescendo and overtone *exactly* as it was originally played. You could pay up to a thousand dollars *more* and still not get all the fidelity, quality . . . and value—of a high-fidelity *Magnavox* phonograph!

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## MOZART

Continued from page 122

*Horn Concerto No. 3 and Zaide: Rube sanft*). 14 min. \$5.95.

—Colette Lorand; Orch. cond. by Zoltan Fekete. Mercury 10081. 12-in. (with Schubert: 3 *Offertories*). 14 min. \$4.85.

—Hilde Gueden; Vienna Philh. Orch., Alberto Erede, cond. London LS 681. 10-in. (with 3 Arias). 15 min. \$4.95.

—(Elisabeth Schwartzkopf; Philharmonia Orch., Walter Süsskind, cond. Columbia ML 4649. 12-in. (with a group of arias). \$5.45.)

OFFERTORY FOR SAINT JOHN THE BAPTIST, KV 72 (1 Edition)

A compact, assured and gracious trifle, pleasantly sung with an acceptable sound, the violins a little keen.

—Chorus and Mozarteum Orch., Salzburg, Jonathan Sternberg, cond. Period 519. 12-in. (with *Kyrie*, KV 341 and *Schütz: 2 Motets*). 5 min. \$5.95.

VESPERAE DE DOMINICA, KV 321 (1 Edition)

Most of Mozart's church music seems engagingly secular today. However, in the seldom-performed *Vespers* recorded here we have a brilliant, perfunctory setting of holy texts that any age might accept as proper for presentation in church. This is beautiful, varied and lucid impressionism, pithy and seizing, and never upsetting or even unsettling. Five Psalms and the Magnificat, all in the Vulgate, their respective moods magnificently put into musical epigrams. The only recording is one of those perplexities where the sides are at odds. The gingery circumspection of accent and inflection on the first has the single merit of persistence, as if the Swiss conductor knew that a dull beat was churchly; but Mozart has infected him by side 2, and he allows more spirit to his competent chorus. Not enough; but enough to epitomize a superb score that one cannot hear anywhere else. The soloists are fair in voice and admirable in intention. Reproduction is blunt and indecisive: not disagreeable, but not much.

—Soloists, Chorus and Winterthur Sym. Orch., Walter Reinhart, cond. Concert Hall CHS 1083. 12-in. 36 min. \$5.95.

## ANNA RUSSELL

Continued from page 57

England, she was singing the role of Santuzza in Mascagni's *Cavalleria Rusticana* opposite a tenor half her size. During the duet he was to hurl her to the ground. Anna turned an ankle, went careening across the stage and crashed into the prop church, which came tumbling down. The audience roared. The orchestra laughed so hard, it dried up. The performance was over. So was Anna's musical career.

"After all those years of study and pre-

Continued on page 126

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## MORE About VAC PERFORMANCE

First reports on the performance of the VAC Control are coming in. And what enthusiastic reports they are! One of the purposes of the VAC is to obtain an exact balance between lower and upper audio frequencies. Now, critical listeners who have built VAC Controls are discovering just how seriously that balance can be upset by:

1. The particular types of speakers used for bass, middle-range and treble.
2. The types of enclosures used for the different speakers.
3. The placement of the speakers, and the room acoustics.
4. Finally, it is necessary to adjust the output of each speaker independently in the course of determining the correct crossover point.

With the VAC Control you can make these adjustments precisely *after* your installation has been completed.

### RECOMMENDED SPEAKERS

The VAC Control can be used with any combination of speakers and amplifiers. If you are planning a new speaker system, however, we particularly recommend the use of an Altec 600-B with either the standard Dual Air-Coupler or the Compact Air-Coupler for the bass, an Altec 600-B in a conventional cabinet for the mid-range, and a University 4408 tweeter. This combination requires a G. A. Type 6A fixed crossover network at 2,200 cycles. No adjustment is necessary, since the crossover between the mid-range speaker and tweeter is not critical.

The G. A. price for the two Altec speakers, University tweeter, 2,200 cycle network, and a Dual Air-Coupler knocked down is \$149.00. Those same items, but with the Dual Air-Coupler assembled, come to \$167.30. Substituting an assembled Compact Air-Coupler, the price is \$154.30.

### SPECIAL INFORMATION

Here are answers to questions we are asked most frequently by people planning to purchase VAC Controls:

The VAC does not introduce any measurable distortion. Thus, with the VAC, your system will be as flat as the amplifiers you use.

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The VAC Instruction Book contains the circuit diagram, parts list, step-by-step assembly instructions, and diagrams showing the use of the VAC with various speaker combinations.

Price of the Instruction Book is \$1.00. If you want to order the Instruction Book first, you may deduct that amount when you place your order for the VAC Control.

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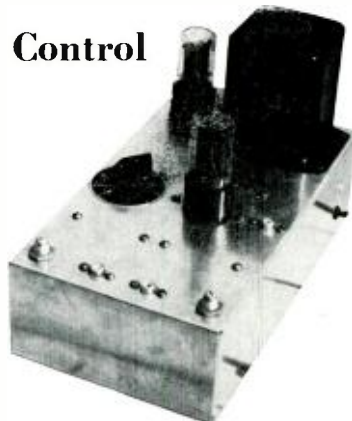
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**SECOND:** precise balance between speakers requires that each one be adjusted individually, without changing the other. The VAC provides these essential adjustments.

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**FOURTH:** the VAC Control is inexpensive, since it is furnished in kit form. As the accompanying views show, it is a simple matter to mount the parts and wire them. Detailed drawings and instructions are clear and specific enough for beginners.

**FIFTH:** because the VAC Control is so completely flexible, it will not only give you the exact crossover frequency and speaker balance for your *present* system, but it can be readjusted to suit *any changes* you may want to make later.

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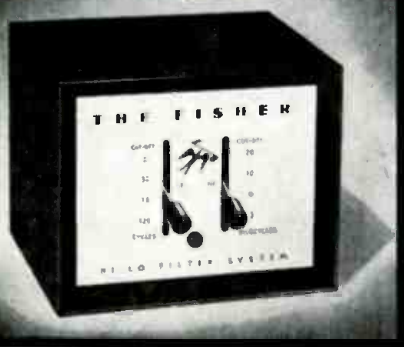
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## ANNA RUSSELL

Continued from page 124

paration," she said, "my life's work was shattered. I went into a snit." The Canadian-born Anna packed up and left England to join mother in Toronto, a failure.

In Canada she did soap-opera roles for the Canadian Broadcasting Company. Even here, she wasn't safe from entertaining mishaps. Once a script instructed her to call out to her radio-husband, Virgil. The coast-to-coast listeners heard a tremendous shriek: "Virgil!" then came a minute of utter silence. Anna had blown a tube in the transmitter, putting the entire CBC off the air.

Radio was not, anyway, her cup of tea. There was no audience to play to and she didn't have her heart in the mere reading of lines. Indeed, she almost literally can't read a script, as she proved not too long ago in New York. She was playing the British aunt of the heroine of one of the better known radio serials. She came to a question, read it . . . and went right on to read the niece's answer. The remaining six minutes of the episode were utter confusion. The seventh minute Anna was unemployed again.

Anna was always more at home entertaining her mother's friends, the Imperial Order of Daughters of the Empire, Canada's version of the DAR, at tea and club meetings. In 1943 one of them said to her, "Dear, I'm sure you could put together a little show like Ruth Draper does. Wouldn't you help us raise money for the war fund?"

Anna accepted, under the impression that the show was to be a small, informal parlor affair. When she learned the Daughters of the Empire had engaged Toronto's Eaton Auditorium and sold some 1500 tickets, she was aghast. The whole project was too ridiculous even to be distressed about. She said to herself (as she has often said since): "What difference does it make? All you can do is fall flat on your face."

She speedily wrote several numbers, caricaturing the more pretentious concert types, memorized the words and music. She barged out onto the stage and into the act, providing her own piano accompaniment. She was a big success. That evening cinched it for Anna: comedy would be her career.

A local impresario heard her and booked her around Canada. Anna was both amazed and amused. Imagine getting paid for doing what you did for the girls at tea for free?

However, audiences seemed delighted to pay for it, and practical Anna devoted more and more thought to the vast, well-heeled audiences south of the border. So she assaulted America.

Like nearly all entertainers when they first come to New York, she met the closed doors of agents' offices. And like most persons trying to be heard, she had to accept other employment. She became a soda jerk on Sixth Avenue. She still takes immense pride in her chocolate sodas, and often makes them for her friends at 3 in the morning.

In 1948 she snagged a concert in Town Hall. Not many people were there, and although the press gave her encouraging notices, she was forgotten about in a few days.

She got on a variety bill at a Jamaica,

Continued on page 128

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**ANNA RUSSELL**

*Continued from page 126*

Long Island, vaudeville house. Of this, she candidly admits, "They hated me. I was dreadful." This time it was just as well that she was forgotten about promptly.

Then, on November 27, 1951, under the sponsorship of the Special Attractions Division of the Columbia Lecture Bureau, she was again presented in Town Hall. There was only \$400 in the box office till. But the hall was "papered" and packed. Anna was an overnight success.

The critics went overboard. The *Journal-American* said: "What Beatrice Lillie is to the stage, Anna Russell is to concert audiences. For all students of singing she is a must, for the initiated musically she is a riot, and for the public at large she is wonderful entertainment." The *Times* called it "an evening of musical satire of highest quality." The *Herald-Tribune* said: "The audience rocked and shouted with laughter." *Newsweek* stated: "(She) had New York in an uproar."

The *Saturday Review's* Irving Kolodin said: "In her highly artful way, Miss Russell suggests the comic impulse of Beatrice Lillie matched with the musical sophistication of Alec Templeton, a truly formidable combination . . . She has a wonderful exuberance to offer, a kind of caustic irreverence, a large capacity to induce laughter. This is solid currency in any market, and especially in the inflated one of musical values."

Anna embarked on a three-month transcontinental tour. In the spring she gave two more concerts in Town Hall by popular demand. Both were completely sold out. Hundreds were turned away. She even filled the house one Sunday afternoon during the World Series.

She has been kept busy ever since with concerts and television both in the United States and Canada. This past season she traveled 26,000 miles, playing to more than 160,000 persons in 60 cities. She has entertained 10,000 people at a single performance.

Sudden fame has affected Anna not in the least. After her Town Hall concert in 1951, she was besieged by concert managers, Hollywood producers, designers who wanted to donate her gowns, song-pluggers and special material writers. Anna blithely waved them all aside. She was in great demand socially, but eager would-be hostesses got nowhere with her. "I'm a Sixth Avenue kid," she said, "and I'm damned well going to stay that way."

Anna pooh-poohs any danger of her running out of fresh material. She has an inexhaustible lode of it right under her fluffly poodle cut. She creates all her own musical take-offs, be they on French art songs or German lieder. This creative process sounds surprisingly easy. She holes up in her charming garden apartment in New York's East 50's or at her home in Cooksville, Ontario, 15 miles west of Toronto.

"I sit up all night," she says. "I surround myself with things to eat, books and magazines. Then I start to suffer. That doesn't help much. Finally, I take a jolly good snort or two and I scribble furiously. I usually have something in the morning."

*Continued on page 130*

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ANNA RUSSELL

Continued from page 128

She doesn't believe in testing her material. She tries it right out on a paid audience. She rarely makes changes after she's finished writing it, although she ad libs "frantically." She doesn't believe in club dates to try out something new. "Those people are morons. They don't react in the right way."

She must have an audience in front of her. If she doesn't, she falls flat. When Columbia Records asked her to make an album, she tried several times to do it in a studio. It never came off. Finally, Columbia technicians set up shop backstage at Town Hall and tape-recorded half of one of her concerts — some 5,000 feet of tape. They did the same thing for the album which appeared October 1.

"It's like playing tennis, actually. You hit a ball, and if there's nobody there to hit it back — there's no tennis game. I need an audience. It's part of my act."

Once she has an audience, she never lets them go — not for a second. At first she did fast costume changes backstage. She found she lost contact with her audience at each break, and they with her. Now she places a few props, such as hats, veils, castanets, on top of the piano and never leaves the stage. The props are no problem. They fit snugly into a hat box.

She rarely burlesques specific individuals. Rather, her targets are always fairly universal types — the sombre folk singer, the tone-deaf contralto, the ultra-chaste English choral society mezzo.

She is likely to begin a concert: "Today's performance is intended to help and advise those who wish to make a career of the voice. I feel I am very well qualified in this respect, as I was for many years a favorite pupil of the great Viennese maestro, Schächelstrassholzer. He taught me everything I know — including singing. In fact, many of the world's greatest voice teachers have at one time or another ruined my voice, so I now feel that I am in a position to do the same for you."

She then gives lengthy advice on song selection for concert singers. For instance, there is the coloratura death scene aria from the opera *Anemia*; the British pastoral ditty ("pure but dull"); a Russian folk song, "Da, Nyet, Da Nyet;" "Ah Lover" from the operetta, *The Prince of Philadelphia*, for loud singers with no brains; and "Je n'ai pas la plume de ma tante" for singers with tremendous artistry but no voice.

One of her newer and better numbers (which will appear in the forthcoming album) is her Analysis of the Ring of the Nibelung, in which she gives a rundown of the Wagnerian cycle in plain and simple soap-opera terminology. An old standby is her instruction on How to Write Your Own Gilbert and Sullivan Opera.

La Russell's work bears only a surface resemblance to that of the night club or television impressionist who pokes fun at the classics. Some feel her own musicianship is adequate enough to have given her a career as a serious singer, even though she claims she could never have been first rate.

Says she, "I can sing almost anything fairly well. My range is actually rather enormous, in a faulty sort of way. But unless

Continued on page 132

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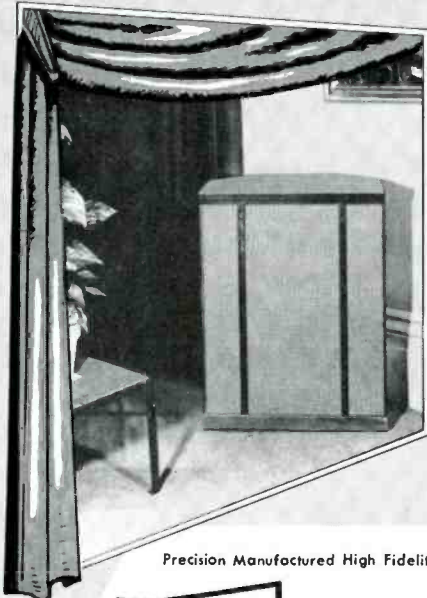
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ANNA RUSSELL

Continued from page 130

you're a Rubenstein, why bother? There are scads of people starving to death who can sing rings around me. And why should I bother when this stuff I am doing is so much easier, a lot more fun and brings in such lovely checks." She now gets up to \$1600 per appearance. She even has her own publishing company to exploit the commercial possibilities of her numbers.

She has often been compared to Beatrice Lillie. Anna feels there is no comparison whatsoever. They are completely different. "You can make two Lillies out of the bulk of one me." Besides, Beatrice uses a deadpan, immobile face, the subtle flick of an eyebrow. The rubbery-faced, exuberant Anna uses every broad gesture in the book.

Performing with the New Orleans Symphony last year, she violently jerked her arm up and ripped the sleeve right out of her dress. The audience roared. During her curtain call, she calmly bowed, straightened up and ripped out the other sleeve. The next night, a backstage visitor commented, "You were very good again, but you didn't do the sleeve business tonight."

She is also compared to Gracie Fields because of the striking physical resemblance between them. Anna thinks Gracie has a "fantastic vocal technique" and admires her greatly.

But Anna goes Beatrice and Gracie two better. She writes all her own material, both words and music, and "I play the piano, French horn, castanets and bagpipes."

For the past five years, Anna has been married to the American-born Canadian artist and painter, Charles Goldhamer, her second husband. He often visits Anna when she is in New York. He likes a regular life with meals on time, so he takes the hurly-burly created wherever Ann is for about three days and then goes home to rest for a week.

There is one person who takes a dim view of the sudden turn in Anna's career. That's her mother, who also was a singer. "She thinks all this nonsense I do is the call-girl type of thing."

HI-FI WIFE

Continued from page 44

which is to become a hi-fi maniac yourself. You'll never be able to keep up with your husband (this affliction progresses with incredible speed in the male cranium), but it is desirable and even inevitable that you should contract a mild case. This will enable you to bear with cheerful mien the construction of a coffin or outhouse type of speaker enclosure in your living room and to look with pity upon the untutored guest who finds its appearance appalling. In time you will note the symptoms even in your children. When this happens, you will know that you have done your part.

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## LEADBELLY

Continued from page 51

exactly the same order as played by Leadbelly. The final editing was simply a matter of removing a few extraneous bits of conversation that had kept creeping into the proceedings.

The recording sessions got under way exactly as I had hoped. One evening late in September, Leadbelly and Martha came to dinner. Afterward, we sat and talked. I had broached the subject of recording to Leadbelly, and showed him the tape machine. He began talking about the WNYC broadcasts, rehearsing them aloud as he went along. His guitar was at home, as I had said we'd merely discuss the project on that first evening. But when he began to sing, I got the machine going, and set the microphone down beside him. We were on our way.

Selections 1 through 34 were recorded on that first evening with Martha joining in on several of the choruses. Because he hadn't brought the guitar along, Huddie sang many of the songs which he normally did without accompaniment — shouts and hollers, field calls, and blues. Among them was a long version, longer than any previous recording, of the splendid *Ol' Hannah*, the song workers in the gangs address to the sun — "Go down, Ol' Hannah, and don't you rise no more." Others were *Yes, I'm Standing in the Bottom*, a long chant not recorded before, and the *Dick Ligger's Holler*. *I Ain't Goin' Down to the Well No More*, a sort of lonely, penitent holler, *Black Betty*, and *I'm Goin' Back Down in Louisiana*, were others of the same kind. There was a rollicking version of *Blue Tail Fly*, with new verses improvised as Leadbelly went along, and a spirited *Rock Island Line*. There were spirituals like *Never Said a Mumbling Word*, and *Old Ship of Zion*.

When he heard a playback of the first "takes," Leadbelly was enthusiastic. "Man, you got something there," he said. "You can just let that thing run. Now let's try some more."

It was that way all through the first evening, the second, and the third. At first, Leadbelly wanted to hear all the playbacks. Then, when he was satisfied that these were "the best ever," he just kept on going. There was hardly time, between breaths, to get new tapes on the reels. Once in a while he stopped asked to hear a favorite he had just put on the tape. Then he forgot all about playbacks, because he had to stop and listen, and that made him stop singing. Leadbelly was competing with Leadbelly, and that would never do. I don't think he ever heard any of the songs he recorded after that first evening.

There is hardly any need to put down in writing what happened after Leadbelly set forth on his songs, reminiscences and talk. For everything that took place has been kept and is to be heard on the records. That the material has been preserved in this way is no accident. It also serves to explain why it had to wait so long, since 1948, to be released. For when *Irene* became a hit, there was a flurry of interest among all the companies who had neglected Leadbelly.

Continued on page 134

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# LEADBELLY

*Continued from page 133*

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Several wanted to bring out part, or some of the material that Leadbelly had recorded on tape, but not one of the major companies cared to preserve the sequence which is so vital a part of the feeling of these recordings. The only person in the entire record industry who would go along with this idea was Mr. Moe Asch, of Folkways Records. But in 1948, when the tapes were made, Folkways Records had a very small list, and had to proceed with caution.

There was a second evening in October, and for that occasion, Leadbelly's old friend, Charles Edward Smith, came to hear and to help. Selections 35 through 75 were recorded on that night. Leadbelly was in particularly fine form this evening, and gave us one stunning example after another of his favorite blues and ballads, throwing in a popular tune here and there for variety.

It began to be evident, as the evening progressed, that Leadbelly was doing his very best to get down selections which he had never before recorded, and to bring forth from memory much of his past life. The thing that seemed to be running through his mind was a re-creation of his early, wandering years — of the days when he "banished away" from his childhood home and took to the road as a wandering ballad singer.

Particularly revealing is his song about Blind Lemon Jefferson, who was among the first major influences on Leadbelly's long musical life. Blind Lemon was to Leadbelly what Ma Rainey was to Bessie Smith — he took the young boy, and taught him his repertoire and his way of living. A fresh glimpse of that way of life is provided by Leadbelly's remarks about their train and bus rides together, and their boisterous trips to Silver City, a wide-open frontier district outside of Dallas, Texas. There is probably no clearer account on record of the way American folk musicians have traveled and learned together and of the way their song, passing freely from each man to his companion, grew and was enriched.

Notable, too, is the story Leadbelly tells about the ballad of *The Titanic*. According to Leadbelly, the captain of that boat had refused passage to Jack Johnson, the celebrated Negro pugilist. When the boat went down, Negroes who had been shocked by the captain's callous statement (quoted as: "I ain't haulin' no coal") tended to feel that a higher hand had passed judgement on the captain's man-made laws of segregation. And Leadbelly, fresh from the same sort of rejection in Hollywood, puts more than a little bite into his account of the disaster.

As we had planned it, the third evening (selections 75 through 94) might have raked us a little less than halfway through the project of recording all of Leadbelly's repertoire. But we never saw Leadbelly after that night, when he had sung as his last number, the "Leaving Blues" — "I'm leaving you, and I won't come back no more."

Not long after this, a trip to Europe was arranged for Leadbelly and he set out with high hopes. But in Europe, he was almost unable to play. After giving one concert at

*Continued on page 135*



## LEADBELLY

Continued from page 134

the *Fondation des Etats-Unis* which was well received by the small group of Parisians who attended, Leadbelly was afflicted by latter stages of the disease which killed Lou Gehrig, chronic poliomyelitis. With atrophied muscles, it became impossible for him to go on. Sadly, he returned to the United States. Not long after, on December 6, 1949, he died at Bellevue Hospital in New York City.

## "OH PROMISE ME"

Continued from page 45

didn't have the slightest idea what I was talking about, but cooperated gladly. The lesson here: try to determine what scheduled interruptions may take place and do the best you can to forestall them. The unscheduled, you're probably stuck with.

At M minus fifteen, the minister appeared, robed, and showed a nervous interest in the humming Ampex. He wished he hadn't after he listened through the headphones to the organ and the buzzing congregation. He suddenly became aware of the fact that he was going to be immortalized, so to speak, on tape. He began pacing, and muttering gently. He was still in this highly sensitized state when the groom and best man slipped in. (I was set up in the small anteroom just to the right of the altar.) The groom's interest in the technical aspects of my job were less than perfunctory and the best man simply didn't care about anything except getting this whole thing behind him. If ever four ulcers were in the making, they were here! You could almost hear them starting. The organ stopped, the guests hushed—I glanced inquiringly at the minister, one hand on the Start Button, the other on the Record ("DON'T forget to push the RECORD button!") Button. "They ready to start?" I asked. He showed the state of his nerves by shaking his head just as the organ gave out with the opening chords of Wagner. I was prepared for his mis-direction, and punched both buttons. Horror upon horrors! The VU-meter light went out! Had I lost my AC? No, the needle was kicking satisfactorily and I could still hear the organ in my phones. I had long since set my gain controls at the predetermined "Organ" setting. Everything going nicely now. Awful temptation to ride the gain control on some of those pedal notes which send the meter needle sailing, but I resist. Now, there fades the organ, the bride must be approaching the steps (I couldn't see a thing, though I had the best bearing seat in the house). Slowly up the gain as the organ fades to nothing. (Thank heaven I had written down those gain settings, I could never have remembered them at this point). The minister begins the service. Everything's jake. The bride and groom sound fine (emotional and tremulous, but fine). Here comes the trip to the back of the chancel. Ouch! Forgor the organ comes in here. Little late with the gain. Maybe it

Continued on page 136

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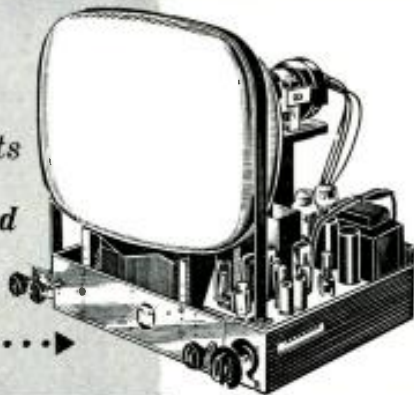
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**"OH PROMISE ME"**

*Continued from page 135*

can be fixed when we dub to disks. Up again with the gain as the organ stops. The minister starts the last third of the service. Everything still OK but, with the level this high (the microphone's in the front of the chancel, the minister in the back) the audience noise becomes quite noticeable in the phones. A more directional mike might have been a better idea. Now, the benediction. Down with the gain to the organ setting. Mendelssohn pealing out loud and clear. Let the tape run out. Big sigh of relief. Tape the reception? No, thanks.

The results? Must be heard to be believed. The organ sounds fantastically good. The ceremony itself? As I said — emotional and tremulous. Presence effect: wonderful. Perhaps too much audience, but next time we'll know how to remedy that. The bride and groom have heard the tape, and are thrilled beyond words — one of few couples who KNOW what they said during the ceremony. All in all, a very satisfying experience for all concerned. I commend it to anyone with iron nerves and a soft heart. Emotionally, it's better than sitting in the front row at a Beecham performance of *Faust*.

**LIVING ROOM**

*Continued from page 59*

78's), at \$22.93; and a McGohan model WA-310 amplifier, priced at \$69.50. The WA-310 includes a preamplifier with variable record compensation, has bass and treble tone controls, and is rated at 12 watts. Total cost of these components is \$126.65, so that about \$50 was left for the speaker system.

Equipments chosen for the more expensive system were a Thorens model E-53PA 3-speed turntable selling at \$60.00; the Livingston Universal arm, at \$18.75; a Pickering model 260 turn-over pickup with two diamond styli, \$60.00; the Fisher 50-C pre-amp-equalizer, at \$97.50; and a Brociner 30-watt amplifier, priced at \$129.00. Total cost here is \$365.25, leaving about \$285 for the speaker system.

It shouldn't be necessary, since it is so obvious, but for the record let it be stated that the components identified in the preceding paragraphs were selected simply because they were typical of good equipment in the price ranges under consideration. Several other combinations could have been used with equal success.

What to do about loudspeakers and enclosures was a problem. We knew how much money could be spent, and we could go out and buy a ready-made enclosure. But a small pin kept sticking into our sides. Some months ago we developed a small-size air-coupler (described in the May-June issue of HIGH FIDELITY) and a good many readers had commented, "It works fine, but what do we do with it? Can it be combined with other speakers to carry the middles and highs, in some sort of cabinet? Some readers had already written us about their

*Continued on page 137*

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**LIVING ROOM**

*Continued from page 136*

solutions; we looked these over carefully, took ideas here and there, added some of our own, and turned the whole matter over to the RAM Company, here in Great Barrington, who had already worked out a unique method of combining in one corner enclosure a small air-coupler with a phase-inverter chamber for a coaxial speaker. The coaxial speaker was used for the middle and high ranges; it was mounted in a ported chamber so that the back radiation from the cone reinforced the front radiation at low frequencies. This chamber can be tuned for any desired speaker by adjustment of the port size, in the manner of a conventional bass-reflex enclosure. The air-coupler forms part of one chamber wall, with its regular port facing outward, and the back of the speaker driving the air-coupler within the chamber. Thus loading the air-coupler speaker on both sides increases its efficiency to equal that of the reflexed coaxial speaker. The chamber affects both speakers in the vicinity of the crossover frequency, and both speakers are active in driving the chamber. Therefore the speakers interact on one another to provide a very smooth overall response and a gradual shift from one to the other as the driving frequency changes; they are cross-coupled and self-balancing. The cross-coupled speaker system is relatively small in size, as efficient as a standard bass-reflex system, and at least as good at extreme low frequencies as a standard air-coupler system.

This enclosure seemed to solve our problem concerning bass propagation, since it worked very well in a small room. But in other respects it was lacking, particularly with regard to high-frequency dispersion. RAM agreed to work with me in adapting the basic design to our needs, and a cabinet was built to order for Wharfedales. We chose Wharfedales partly out of curiosity. We knew them as excellent single speakers. We also knew that their various models had been designed with an eye to compatibility as parts of a system. Yet their potentialities in this latter role had been almost unexploited and never written about in America. We were especially intrigued by the idea of an omnidirectional tweeter.

Wharfedale's 8-inch W8 CS/AL was used in place of the coaxial speaker, and the chamber ports were adjusted accordingly. A W12-CS was fitted to the air-coupler. For the tweeter we followed the advice of G. A. Briggs, of the Wharfedale Wireless Works, and mounted a 5-inch W5-CS/AL in a small box with the cone facing upward. Preliminary listening tests convinced us that we had what we wanted, so the cabinet was finished.

Careful listening with cut-and-try experiments brought the conclusion that the crossover frequencies should be near 135 and 2,800 cycles. A quarter-section network sounded best for the division between the air-coupler and the mid-range speaker, while a half-section network gave best results for the tweeter. The 8 and 12-inch speakers had to be in phase; however, phasing between the 5 and 8-inch speakers proved to be unimportant.

When listening to this system it is impossible to be sure precisely where the sound

*Continued on page 138*

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## LIVING ROOM

Continued from page 137

is originating from. This is apparently true because there is no direct beam between the tweeter and the listener (unless he suspends himself directly over the enclosure—unlikely even in a very small room). Most of the high frequencies are reflected at least once before they reach the ear. Yet, oddly enough, there is no confusion; the highs remain clear, distinct and serene, without screech but without diminution. They sound the same at any angle from the enclosure.

Upon hearing the cross-coupled system, the other staff members were unanimous in approval. One pointed out, nevertheless, that not everyone has a corner suitable for a speaker. In fact, small-house and apartment dwellers were, of all people, those most likely to be cornerless. Did, then, the committee want an alternate enclosure designed, for use against a wall? The answer was yes. Any suggestions as to how the upward-facing tweeter-aperture could be protected from use as an ashtray or a highball coaster, now that it would be at table height? No.

Even though it was approaching time for the Chicago Audio show, RAM Company and I went back to work. We exhausted all reasonable means of obtaining good diffusion with the tweeter cone mounted vertically, including reflection, refraction, and horn loading. Obviously, it had to be mounted horizontally to render circular dispersion. But it had to be mounted under a solid top panel, too, for protection. Finally we thought of a way to do it. We'd mount the 5 in., an open-front compartment, and try splashing the beam on something to break it up and send highs bouncing all around the room. It worked better than we had hoped. The final version employs a cone of sheet aluminum, pointing down at the speaker from the inside surface of the protective top panel, the apex of the cone being slightly to the rear of the speaker center-line. The speaker is mounted well toward the front and tilted forward about 10°. Two reflecting panels are placed behind it. Their surfaces, and the surfaces above and below the tweeter, are covered with aluminum foil.

Most who heard both enclosures actually preferred the highs from the wall model. Therefore, we redesigned the original corner enclosure in similar style, ridding it of its movable tweeter box. Both enclosures were finished in time for the Audio Fair in New York City.

Although both enclosures meet in every way the specifications set up for them, the original price goal for the second record-playing system was exceeded by about 5%. RAM Company, which will market both enclosures, has indicated that net prices will be \$310 for the corner speaker system and \$335 for the other. Total price for the better music system would then be \$675 or \$700 depending on the speaker enclosure.

If the purchaser were to build and finish his own enclosure and do the assembly and wiring himself, he would probably be able to stay within the original budget. This

Continued on page 139

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## LIVING ROOM

Continued from page 138

procedure is not recommended to any but the most expert wood craftsmen, however. The construction is complicated and it is extremely important to secure tight, non-vibratory joints and to use heavy, rigid lumber. For those who want to try, prices for the W5-CS/AL and the W8-CS/AL are \$21.50 each; for the W12-CS, \$42.75. Cross-over network components come to about \$24.50, and the aircoupler price is \$39.90; both are available from General Apparatus Company, in Great Barrington. Wood and other materials, at \$35 to \$40, would make the total cost of materials roughly \$190.

For the low-price system, we stayed away again from ready-made enclosures because we wanted to find out how much we could achieve in the way of good sound if we assumed a fairly simple home-built cabinet. This would permit us to put most of the speaker "allowance" into the speaker itself. Since we had devoted most of our time to the 3-way air-coupler system, we didn't do a conclusive amount of experimenting. A small bass-reflex corner cabinet for a W8-CS/AL speaker performed creditably but did not quite meet the diffusion specification. If this were built by the purchaser he could add a W5-CS/AL for the upper range and meet all the specifications within the original price range. Alternatively, he could have the cabinet made or buy a similar cabinet, and use the W8-CS/AL with either, or he could obtain one of the very small conventional speaker systems. In any case, the \$175 limit would not be exceeded. We do plan another bout with this problem, and hope to publish the results soon.

## IN ONE EAR

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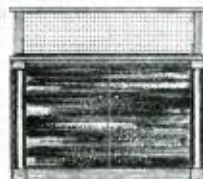
try to play the piano part of a concerto and conduct at the same time.

Meanwhile the crusade against audible time-beating went on, but progress was slow. There is a fine old eighteenth-century engraving of Michel de la Barre conducting (of all things) a flute ensemble, using a baton that would serve quite well for a softball bat. The story of Lully's demise is so well known that it is slightly embarrassing to retell it. Anyway, he was conducting a *Te Deum* in honor of the recovery of Louis XIV from an illness, beating out the rhythm with a heavy stick, when he struck himself such a blow on the leg with the iron-shod tip that he developed an abscess and died forthwith. Even as late as the early nineteenth century, Bernhard Anselm Weber conducted concerts in Berlin with a sort of leather blackjack stuffed with hair, smacking out the tempo so vigorously that the air around him was filled with flying ciliae.

The two rival methods of conducting — at the piano and by pounding time — continued side by side for some years, amid much controversy. As a compromise solution, the conductor at the piano gained an associate — the first violinist, or concert-

Continued on page 140

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IN ONE EAR

Continued from page 139

master, who helped keep things in order by accentuating his own part, stopping occasionally to beat time with his bow. With the nineteenth century, the figured bass disappeared, the cembalist lost his importance, and the concertmaster was left in control.

All of the above is a vast simplification, of course. For instance, it is thought that when Beethoven was a child his duties as cembalist in the orchestra at Cologne consisted of realizing the figured bass, while Neeve, his teacher, sat at a second instrument, beating time and joining in *ad lib* when the going got rough.

The next step came when the concertmaster put aside his violin and occupied himself full-time with the problem of keeping the orchestra together by movements of his bow. Haydn conducted in Eisenstadt from the first violinist's desk; in London he conducted from the cembalo, with the first violinist taking over when the cembalo part did not permit him to beat time.

All such varyingly unsatisfactory arrangements had to give way. Carl Maria von Weber set the example when he left the piano and stood before the orchestra to lead opera performances. The young Wagner was enraptured. "Not being an emperor or a king," he said longingly, "yet standing there so and directing!" The seed of the virtuoso conductor was sown.

In 1817, Spohr had already begun to conduct at Frankfort with a baton — "in the French manner" — and in 1820 he introduced the baton to London, with sensational results. Yet when Mendelssohn ordered a baton in London, in 1829, the man who made it insisted on believing that he was a nobleman. Later, when he and Berlioz exchanged batons as a gesture of mutual respect, Berlioz received a dainty whalebone instrument covered with white leather and surmounted by a coronet, while Mendelssohn accepted in return a rough stick of maple — with the bark still on it.

The baton had won out; the conductor was to become gradually more and more important. Still agreement was not complete, nor were practices consistent. Mendelssohn, for instance, customarily bear time only for the first twenty bars or so after a tempo change, then simply listened and applauded along with the audience.

By all accounts, Wagner was an excellent conductor, but the day of the conducting virtuoso really began with Hans von Bülow — who began as an ardent Wagnerian and ended an ardent Brahmsian after Wagner had cuckolded him. A fine technician and a strong, self-willed man, he set new standards for accuracy of detail and individuality of interpretation, thus earning himself the adoration of the public and the censure of many musicians who, like Felix Weingartner, held that von Bülow was the originator of musical sensationalism — of exaggerated crescendos and diminuendos, of theatrical accelerandos and ritardos, all at the expense of the composer's musical intentions.

However that may be, von Bülow's successes gave the conductor new status as an

Continued on page 141

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## IN ONE EAR

Continued from page 140

absolute dictator and virtuoso in his own right. The conductor became not merely an enabler and orchestral housekeeper but an interpreter, reorchestrator, and creator of special effects — witness Frederick Stock's rearrangement of standard works for performance by the Chicago Symphony, Leopold Stokowski's numerous additions, interpolations, and inspirations, and so on. Nor do Arturo Toscanini's statements to the effect that the composer is all alter one whit the fact that he is a virtuoso conductor in the tradition of absolute authority, taking full credit and accepting (or rejecting) full blame for his interpretations.

As a reaction against the conducting autocracy there have been several attempts to organize conductorless orchestras. After the Russian Revolution. in 1922, a group called the *Pervyi Simfonicheskiy Ansambl*, that is, First Symphonic Ensemble, was founded in Moscow. For five seasons they gave regular concerts of standard and contemporary music, and the collective effort, uncontrolled by a capitalistic conductor-boss, was hailed as a great development in music. Then it suddenly dawned on everyone that the first violinist was actually once again serving as conductor, and the whole project fell flat. Guest conductors began to appear, and the orchestra disintegrated. Similar groups gave concerts in New York and Budapest, but none had a long life. Conductors took over again.

During the nineteenth century all of the newly canonized conductors used batons — batons of different shapes and sizes, it is true, but batons no less. It was not until 1905 that Vassily Safanoff began to lead without anything in his hands, but today there are many conductors who either use no baton at all or who lay it aside when moulding lyric passages. Stokowski is batonless; so is Mitropoulos; Fritz Reiner varies his practice.

As to the baton itself, there is and always has been a wide range of personal preferences as to length, weight, and balance, not to mention material and decoration. In the nineteenth century, Gasparo Spontini conducted *La Vestale* with a long, thick stick, which he grasped in the middle and moved up, down and around after the manner of a drum-major conducting a high-school band, and Verdi used an inch-thick, foot-long stock tipped with silver at both ends. Felix Mottl, a tall man, used a thin, short baton, while the great Arthur Nikisch, who was short, used a long, heavy wand. Of more recent date, Serge Koussevitzky liked a tiny, almost pencil-like baton. At the opposite extreme, John Philip Sousa used a stick so long and flexible that it was rumored he used it as a fishing-rod on days when there was no concert by his band, and Paul Whiteman's baton is almost a yard long. All kinds of materials have been wrought into batons — ivory, exotic woods, silver, mother-of-pearl, rhinoceros hide, and shell-fragments. But no matter what kind of baton he uses — if he uses one at all — the conductor seems to be here to stay, and,

Continued on page 142

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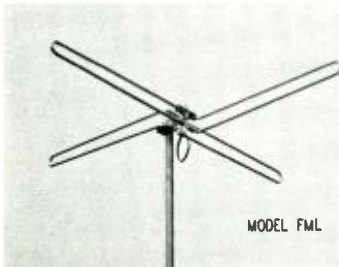
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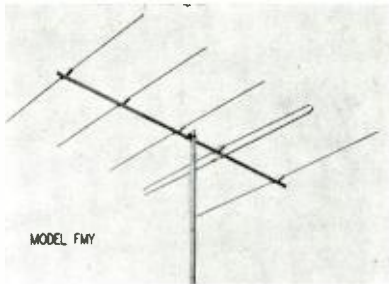
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**IN ONE EAR**

*Continued from page 141*

unless all composers turn to and become more proficient in commanding an orchestra than Igor Stravinsky is, the professional baton virtuoso is not likely to be soon displaced as the central figure on the musical landscape.

**Scheherazade's Pupdog**

Ever since Colonel Grant wrote in to ask about the dog he thought he could hear barking towards the end of the Columbia ML-4089 issue of Rimsky-Korsakov's *Scheherazade* people have been writing and calling to say that they too can hear the hound. Small wonder. Turn the bass down, and treble up, give sufficient volume, and there he is, sure enough, barking away.

Several readers knew the answer, but one, Arthur Z. Adelman, a New York radio-video-electronics manufacturers' representative, had done his research while the dog was, so to speak, still hot. He wrote to Columbia, and received the following letter in reply:

Dear Mr. Adelman:

Thank you for your recent letter. I am afraid that you are right about the dog! This is just one of those mysteries that sometimes arise in the recording business. He seemed to have crept in somewhere along the line and was undetected at the recording session and even up until the finished pressings were issued and played by connoisseurs like yourself who have equipment sensitive enough to detect him. Unfortunately, it is too late to do anything about it now and I only hope that our apologies will suffice.

Sincerely yours,

Now that is a nice, polite letter, not to say a buttery one, even if it does offer apologies instead of a refund, but it seems to me to be downright anti-dog. "He seemed to have crept in somewhere along the line" makes it seem as if the poor dog had sneaked in with deliberation and malice aforethought for the sole purpose of sabotaging Columbia, Eugene Ormandy, and the whole Philadelphia Orchestra.

After receiving the letter, Mr. Adelman says, he ran into an acquaintance who had been present at the session. His further explanation — which sounds suspiciously *ex post facto* to me — was that one of the engineers had left an open mike near the recording-room door; that the door, which opened on an alley (presumably the backstage alley of the Philadelphia Academy of Music), was ajar; that there was a stray dog in the alley; and so on.

However that may be, it seems to me cheap and cowardly of the Columbia executive who wrote the letter to blame the dog. Everyone who has a soul knows that Man's Best Friend, The Noble Dog, would never intentionally upset a recording session. A garbage pail, perhaps; a recording session,

*Continued on page 143*

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stylus: net price . . . . \$15.00

Discover for yourself the truly exciting difference a Clarkstan Magnetic Pickup gives to your music enjoyment—a difference you can hear. If your ear is tuned to the finest in sound, you'll want the vivid, life-like reproduction obtainable only with the Clarkstan RV 201 Variable Reluctance Pickup—over 15,000 cycles of low distortion, flat response is yours. Ask your hi-fi sound jobber to let you hear this difference. Then you, too, will join the growing thousands of discriminating music lovers who buy only the best in pickups—the Clarkstan RV 201.

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**Type**—Magnetic, variable reluctance with removable stylus.

**Armature**—Stylus is armature; weight 31 mg (.031 g)

**Response**—Flat to over 15,000 cps.

**Stylus**—Sapphire with standard .003" radius ball point or .0012" as desired. Styli are interchangeable and replaceable. Other sizes available.

**Needle Force**—5 to 7 g for LP micro-groove; as low as 9 g for standard records.

**Output**—60 mv at 1000 cps with lateral displacement of .001".

**Recommended Termination**—High impedance.

**Electrical Characteristics**—Inductance 350 millihenries at 1000 cps; 'Q' 1.05; DC Resistance 1450 ohms.

**Mounting**—Standard holes 1/8" between centers, 3-48 screws.

**Weight**—30 grams.

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**IN ONE EAR**

Continued from page 142

never. Anyway, to judge by his vocal timbre he was just a puppy-type dog.

Now if the animal in question were a cat, it would be easier to understand. Not that cats are necessarily ill-humored beasts; but they have gone through a lot at the hands of musical experimenters. When Philip II of Spain (the one in *Don Carlo*) went to the Low Countries in 1549 to attend to the combustion of some heretics, he was serenaded on arrival by an orchestra that included an organ of cats—twenty cats in twenty cages, their heads and tails extending through holes, the tails attached to a linkage controlled by a keyboard. When the keys were depressed the tails were pulled, and the cats yowled in appropriate combinations. Stories of similar cat-organs have appeared periodically ever since. If you want to know how to tune a cat, find out for yourself.

But, to get back to the original subject, it is a dog. Anybody who wants to avoid his canorous yelpings has a choice of twelve other available versions of *Scheherazade* on LP—including another one on the Columbia list, made in Cleveland with Artur Rodzinski conducting and the S.P.C.A. standing by to protect the engineers from the local dogs and the local dogs from executive insult.

**Charivariety**

. . . Another vexing question: Does anybody know of the existence of an organization called the Opera-of-the-Month Club? What is it? Where is it? Why? Hugh van Dusen, of New York, has heard of it, but just can't find it anywhere. And he wants to. Do you?

. . . Incidental Intelligence: The mating call of the male alligator is in B flat major.

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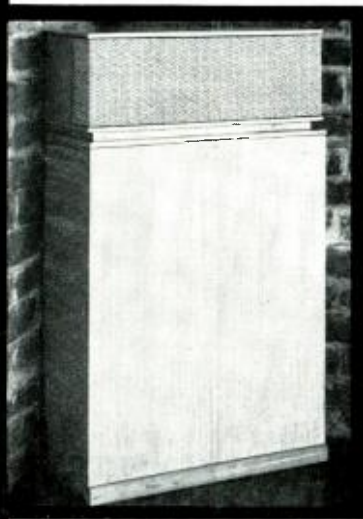
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Impressed, Arthur Fiedler reaffirmed his admiration for the Klipschorn and now, at his home in Boston, enjoys his, own with similarly engineered amplification.



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## CAEDMON'S GIRLS

*Continued from page 48*

ideas. Any day, Caedmon may grow too big for its cart.

As regards biography and geography, both girls are 23 years old. Barbara was born in New York and Marianne was born in Berlin and came to New York in 1938. Both attended public schools and Marianne went to New York's remarkable Music and Art High School, which was founded and fostered by the late Mayor Fiorella H. LaGuardia.

They met in their freshman year at Hunter, rather famed for scholastic standards and double-domed intellects. Appropriately enough, they first encountered each other in a Greek class.

"I recall the girl as a rather wish-wash individual," Marianne says of Barbara. "I based this on the fact she was wearing white shoes."

"On first notice I thought her prim, rather too prim," Barbara recalls. "I was in love at the time, so much in love, and when the

*Continued on page 145*

## TRADER'S MARKETPLACE

Here's the place to buy, swap, or sell audio equipment. Rates are only 20c a word (including address), and your advertisement will reach 30,000 to 50,000 audiophiles. Remittance must accompany copy and insertion instructions.

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Fisher 50-CM Control Unit with Cabinet \$65; Rek-O-Kul T-12 Turnable \$55; Weathers W-212-LP Arm & Cartridge Set \$36; W-202-LP Cartridge Set \$22; Audak No. D-1-6 Diamond Cartridge "3"; No. L-6 Cartridge \$11; Audak No. 16 Arm \$13; Gray 108-B Arm \$36; Wharfedale 12/CS \$25; University No. 6200 Speaker \$14; Bask Tweeters \$14; Picturing No. 230H Proams. \$14; No. 132E Compensator \$8; No. D-1405 Diamond LP Cartridge \$18; No. 190 Arm \$16. Used 2 1/2 months. Guaranteed. R. Balzer, 435 E. 74th St., N. Y. C. 21.

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This means that if you use your record player on an average of an hour a day these needles need replacing about every three weeks at a cost of between \$1.50 to \$3.50. Because of this frequent needle changing you have of course learned how to install a new one when required.

Why not, then, retip your present replaceable needle with a genuine diamond. One that will give you at least 1000 hours of high fidelity, distortion-free record playing pleasure with the comforting assurance that your costly records will remain undamaged — particularly those long-playing micro groove records, so finely grooved and sensitive to a worn stylus?

Send us your replacement needle assembly now—today. Let us retip it with the highest quality genuine diamond stylus—exactly the same kind that we make for leading radio stations the country over. Save the difference between \$10.50 for 1000 hours of playing and up to \$3.50 for 20 hours. And also save because you deal directly with a leading manufacturer of diamond styli for broadcast use who is in a position to offer the lowest price available for diamonds of this quality.

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**CAEDMON'S GIRLS**

*Continued from page 144*

instructor asked questions he usually got a very quick answer from this . . . this prim little person."

Marianne explained why she had answered so quickly in Greek class.

"That was part of my plan," she said. "I was always careful where I sat in a class. The very first day of school I'd look around for two nicely ignorant girls — then I'd choose a seat between them. By keeping these nicely ignorant girls beside me, and answering quickly, I was able to give the illusion that I was smart. Do that for four years and you can slip by with minor honors."

After graduation, and for a time between their first job and the beginning of Caedmon, the girls spent long hours in the basement of Columbia University, mulling over the state of the world and letters ten centuries ago. Occasionally they bumped into this old boy friend, Caedmon, usually around 670 A. D.

"Maybe it sounds silly, but the best way to explain ourselves is to say that we like books," Marianne said. "We got as close to books as we could when we took our first jobs. Now we are publishers and we still like books, perhaps even more. Maybe it sounds slothful, but we're very fond of what we're doing. We're satisfied."

In the first months after graduation from Hunter both girls were peeved that the college had refused them graduate scholarships.

"We walked Fourth Avenue looking for jobs and talking revenge," Marianne says. "We decided to become very successful, somehow, and then write very snide letters, unmercifully chiding members of the scholarship committee for not realizing our worth. But now we've lived to appreciate Hunter's mistake."

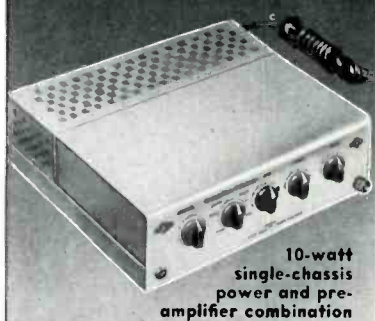
Reasons for the success of Caedmon, a blithe endeavor if ever there was one, would seem to be that the color and imagery of good poetry is music beyond all other music to the comprehending mind and the sensitive ear. Man discovered poetry for himself, to aid his memory by rhymes. The primitive learned to hone words together until one was similar to the other and the two could seine up some forgotten memory.

From being a jog to the memory, poetry progressed until it became the one satisfactory means of conveying thoughts which could be projected in no other way.

Sean O'Casey's eloquent growlings in scenes from *Juno and the Paycock*, the fey beauty of *Pictures in the Hallway*, and the section taken from *Inishfallen, Fare Thee Well*, these alone would be enough to make the phonograph a noble instrument and the microgroove a mystical way back to the elder gods.

"What we believe is this, and this is Caedmon," the two girls have said. "We feel that poetry and beautiful prose should be both seen and heard. And we imagine a lot of people feel the same way we do."

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READERS' FORUM

Continued from page 39

Mr. Burke calls the Maestro's reading of the Beethoven Fifth "Perhaps, a little absurd."

Mr. Burke seems worry about publicity made around Toscanini's name. Why? This fact don't lessen at all the high level of his incomparable performances. Mr. Burke's judgment in this matter seems to me unreasonable . . . out of the Truth.

When perfection, beauty and true musical significance are required for the reading of a symphony by Beethoven or Brahms I am always calling for a Toscanini's treatment. Nobody else can inspire me so much. Opinion, and personal gusto and feeling has nothing to do in there. Toscanini is beyond any opinion from any man in this country or any other country. He is the greatest living conductor, the greatest musician of our time, and perhaps from any-time . . . *n'en deplaise a monsieur Burke.*

J. Sirmard  
Quebec, Canada

SIR:

Ever since I became enthusiastic about listening to good music I wondered why had I not been exposed to this pleasure before. Why is anyone in a supposedly civilized country left ignorant of so great a thing for so long. In mulling this question over I recalled my school days and what was called MUSIC APPRECIATION? I remembered being compelled to sing the scales periodically only to discover what I had already known, i.e. that I can't sing. Needless to say this public embarrassment in front of my fellow students led to the very opposite of music appreciation. I also recalled singing little ditties such as the "Unfinished symphony the symphony of Franz Schubert." That little gem was, according to theory, supposed to convince me and my fellow students of the undying beauty of symphonic music—Schubert's in particular. *Going Home* was to make me a life-long fan of Dvorak's Fifth Symphony, although no one bothered to tell us just what a symphony was.

Although this may seem like an unfair criticism of music appreciation teachers in public schools, it is not. I mention this only by way of illustrating the fact that in most cases teachers lack the facilities to instill the love of music in their pupils simply because they have no way of communicating its beauties. There is more to Beethoven's Fifth than the *da da da Daaa* and more to the New World Symphony than *Going Home*. And now the point of this letter.

Why doesn't some enterprising and far sighted record manufacturer make a good phonograph and say 15 to 20 records available to representative schools in every community. (These records and phonographs could be loaned to other schools in the neighborhood). Think of it a whole generation really taught, or at least exposed, to good music.

Will this idea work? It will certainly

Continued on page 148

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Only a few resistors and condensers are involved in converting to ultra-linear operation—layout remains the same. Get more out of your Williamson by giving it the specifications listed below.

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- Response — 1 db. 2 cps. to 200 kc.
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- Less than 1% IM at 20 watts.
- Square wave transmission to 50 kc.

ACRO TO-300 ..... net \$24.75

ACRO TO-310 ..... net \$18.75

(TO-310 used to change over 6V6 amplifier to ultra-linear operation)

FREE

Write for reprint of Ultra-Linear Operation of Williamson Amplifier and conversion information.

- TO-300  TO-310 (Shipping wt.—7 lbs.)
- Amplifier Kit (Shipping wt.—25 lbs.)
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## READER'S FORUM

*Continued from page 146*

represent improvement over the present program (or the one in force in my day).

Will it justify the expense to the manufacturer? Has free passes for ladies to baseball games paid off? You bet it has. The ladies are well represented at the games even on regular days when they have to pay full price and besides those seats were once empty remember?

I have a selfish motive I'd like to see some more of my contemporaries listening to Brahms in preference to Howdy Doodie.

*Gerhard Vogler  
Union City, N. J.*

SIR:

Congratulations on John Indcox's article on building a record library in the July-August issue. That is the kind of article I need and Indcox certainly can do the job. I purchased every record that he recommended that I didn't already own.

*Robert A. Owen  
Cynthiana, Kentucky*

SIR:

Recently I ordered a changer, among other things, from a leading distributor. The changer was minus the template for a cut-out for mounting. After nearly ruining a low-boy cabinet top I succeeded in mounting it successfully. Please mention this somewhere where it might be noticed. Why do they even open the export packages? Why don't the manufacturers put A. C. and pickup cords on changers and tuners? We don't all have soldering irons.

*Malcolm T. Hale  
Raeferd, N. C.*

SIR:

Some time ago, in passing, I asked for assistance, or rather for advice, regarding the problem of TV interference with AM radio. As yet, I am in receipt of no advice whatsoever, and the problem grows apace. If you could find space for this letter, perhaps some kind soul, who knows a little about radio and TV, might have an idea.

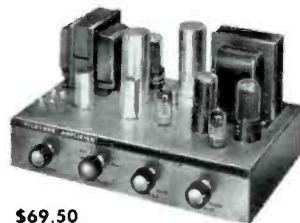
Now, of course, I will be held to ridicule and scorn for attempting to listen to WQXR on AM, situated, as I am, in the middle of Michigan. I know that reception is not very good at its best. I know furthermore that AM is not much good anyhow; my ear is not sensitive, for no sensitive ear could abide AM yowlings in any case, and particularly at the distance aforesaid. I plead guilty, therefore, to being an insensitive dolt. At the same time, WQXR pleases me, when it comes in fairly well, and if it satisfies me, I am not very interested in the fact that perhaps I should not be satisfied.

Well, I come in a sinister fashion to the point: I am no longer able to listen to WQXR (or to any other AM, for that matter) because my landlord has installed a villainous TV set — a pox upon all TV sets — and it goes and goes and goes. The damned thing is never still. Ergo, my AM reception con-

*Continued on page 149*

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## READERS' FORUM

Continued from page 148

sists chiefly of howls and birds. Can't even hear the ball game. The local radio repair men, who have been trying to sell me TV sets until I have threatened to set upon them bodily and beat them, seem unable, or unwilling, to aid the situation in the least. They say that the trouble is "harmonics," that nothing can be done, and that, since I can't beat 'em, I had ought to join 'em. I think their opinion is hogwash, but is it: I should like to be able to tell these odious persons that they may take their TV sets to entertain the deceased boobery in hell, because I have amended the difficulty.

I should hate to think that TV, the worst invention since gunpowder, has the power to deprive me, or anybody else, of the pleasure of listening to music, albeit imperfectly. I should like to emulate Lizzie Borden and give the TV forty whacks. Until the urge becomes uncontrollable, I shall have to content myself with plaintive addresses such as this.

HELP!

Don Basilio  
Albion, Mich.

SIR:

Perhaps the comments of a listener mellowed by time may be of value in reply to the pedantic letter of Mr. Anthony F. Fazio.

There has been a tendency among New Yorker's and suburbanites to deify Toscanini, particularly since he took over the NBC symphony several years ago. RCA Victor is well aware of this, and in placing twenty pictures of the conductor but none of the composer on the record jacket they are following sound business practice. There is no doubt that when it comes to performance of Beethoven, Toscanini has few peers and no superiors. I think Mr. Burke implies this in his reviews of the symphonies. But Mr. Burke is objective, as are seasoned listeners; he listens to the music, not the conductor. His opinions are expert.

Most people do not refer to Toscanini as Maestro (Master). They reserve that title for Jesus Christ. The appellation of "Mr." is absolutely correct, as it is for the President of the United States. One may be correct in saying Signor Toscanini, inasmuch as he is an Italian gentleman of distinction, but it is only proper to use the English title in this country. It is but a question of time before he is referred to as plain Toscanini.

In conclusion, I would add that Toscanini's great service to Beethoven on behalf of NBC and RCA is no greater than Mr. Burke's service to the record buying public.

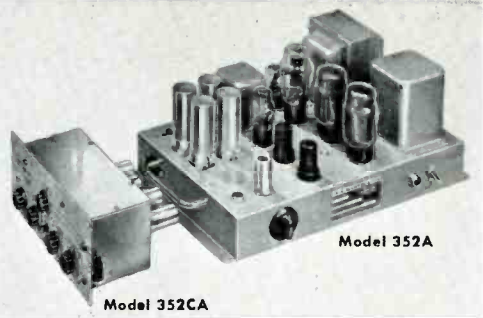
Albert Sadler  
San Diego, Calif.

SIR:

I would like to make one suggestion to the record critics of your magazine. That is, when reviewing records containing Baroque music, they might tell the reader more about the performance from the musicological point of view. I am not concerned with mere academic purity, i.e., the use of ancient instruments and all that; but the buyers of

Continued on page 150

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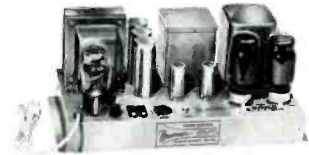
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## READERS' FORUM

*Continued from page 149*

records should know whether the incomplete scores of the 17th and 18th centuries have been properly filled in and the composers' intentions realized as far as possible. Thus, in the *Concerti Grossi* (op. 6) Handel has indicated the points at which he expects the two violin soloists to improvise cadences. The music stops rather abruptly at these points and continues again when the full orchestra enters. Boyd Neel has given us some very enjoyable recorded performances of these concerti (London); but he provides only awkward pauses where the improvisation should be heard. The critic might include information of this sort for the benefit of readers (who, remember, are also record collectors.)

A blatant example of unacceptable orchestral performance is to be found in the Vivaldi *Juditha Triumphans* (Period-Renaissance). Here is the sort of rare find that makes the collector drool to hear about, but what a disappointment to listen to. Aside from the execrable singing, the orchestra sounds as if it were playing directly from Vivaldi's sketchy score without the least attempt to restore what would have been improvised in actual performance.

I do not know how H. F. treated these two particular sets but the May-June issue contains David Randolph's review of the Boyce symphonies. Mr. Randolph didn't think it worth mentioning that the clavier continuo had been unaccountably omitted from Con-

certos 5 and 7 although the slow movements suffer disfigurement for lack of it, consisting as they do, of only the melody above and the bass beneath, with nothing in between.

C. G. Burke's descriptions of the Bach cantatas (Sept.-Oct. 1952 issue) are thoroughly enjoyable as well as informative. His description of the music of the *Trauer Ode* is especially remarkable and very much to the point. Let us hear more of what Mr. Burke has to say about anybody and anything.

Henry Hoyer  
Maywood, N. J.

SIR:

It is encouraging to note that a few producers of LP records have recognized the seriousness of the damage problem at last and have begun to take effective steps to place it under control. Period records come in glassine envelopes within the cardboard sleeves. Classic Editions is trying out cellophane or plicofilm inner enclosures. But best of all appears to be the Kraft envelope with flap which has been adopted by American Recording Society. Its records come in the Kraft envelopes, separately from the cardboard sleeves which are to be their eventual lodgings.

The records stay clean and arrive free from scratches and marks of chafing. It goes to show that the trouble lies in the type of jacket in which LPs have been supplied up till now — a cheap, gaudy and completely unsatisfactory type of packaging.

A. J. Franck  
Richmond Hill, N. Y.

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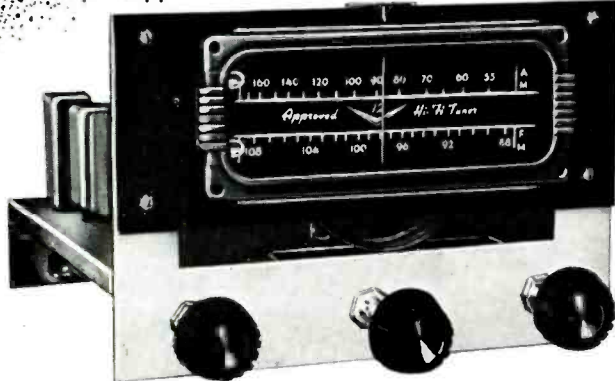
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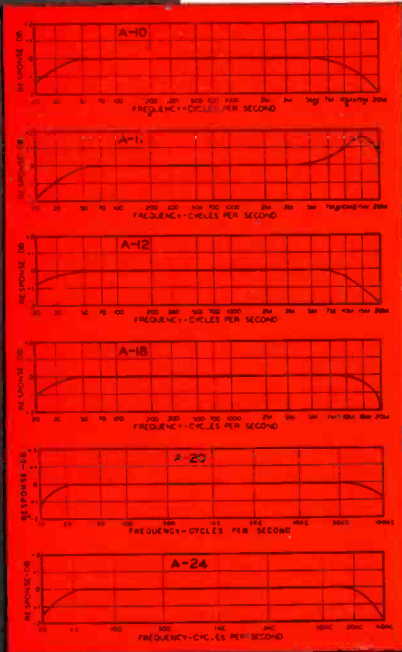


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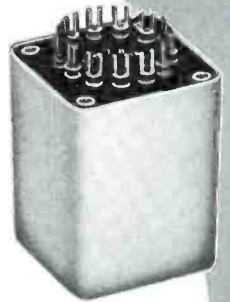
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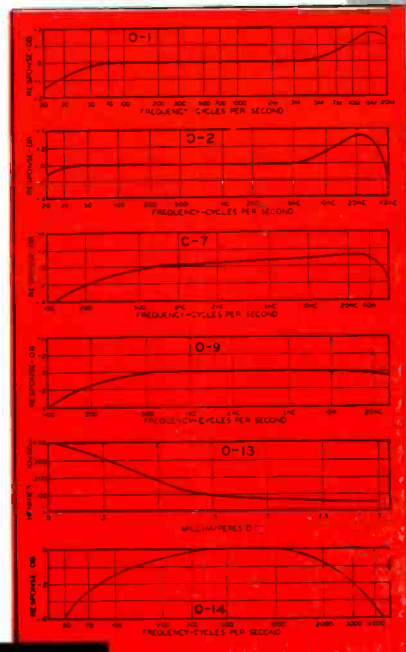
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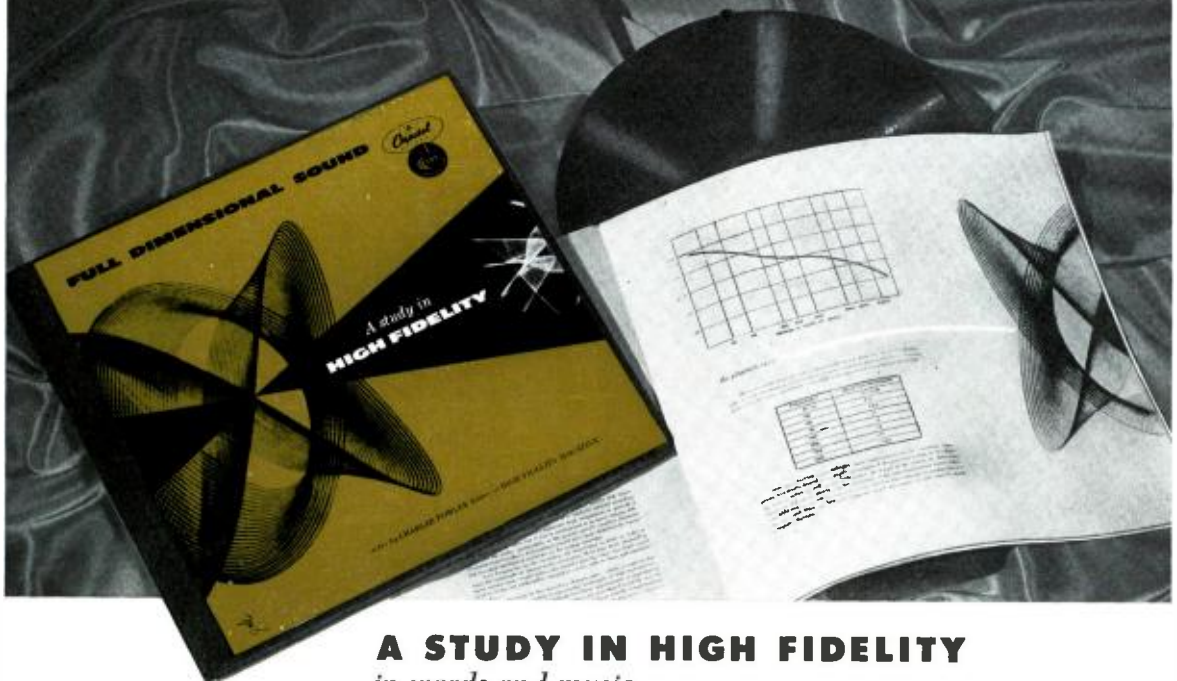
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